Cable Related Community Needs Assessment

for

The City of Omaha, Nebraska

Respectfully Submitted
by
Riedel Communications, Inc.
December 9, 2009

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Introduction

In May 2009, Riedel Communications, Inc.[1] was engaged by the City of Omaha, Nebraska to perform a community needs assessment/ascertainment in preparation for cable franchise renewals with Cox Communications Omaha and Qwest.[2] Riedel Communications was engaged as part of a team headed by Brian T. Grogan, Esq. of Moss and Barnett, Minneapolis, Minnesota. As principal of Riedel Communications, Bunnie Riedel, President, performed the needs assessment assisted by David Hawksworth, facilities and equipment subcontractor and Barry M. Orton, Professor of Telecommunications at the University of Wisconsin-Madison.

The following methodology was used in the performance of the needs assessment:

1) Review of all documents pertaining to the current franchise agreement. This included a review of:

> The Agreement between the City of Omaha and Cox Cable of Omaha, Inc. to construct and operate a cable television system in the City of Omaha, signed September 4, 1980.

> Addendum "A" dated August 23, 1983.

> Memorandum of Understanding dated September 11, 1984.

> Ordinance # 32508 to renew the cable television franchise for the City of Omaha held by Cox Cable of Omaha, dated October 22, 1991.

> Amendment of the franchise agreement between the City of Omaha and Cox Cable of Omaha (Interconnect Agreement), dated April 5, 1994.

> Document regarding extension of the Cox Communications franchise term, signed by Thomas O. Mumgaard, Assistant City Attorney, July 15, 1997.

> Resolution of Council consent to move the Cox Communications access studios from the Center Mall to Cox facilities at 115th and West Dodge Road, dated December 19, 2000.

> Addendum to the agreement between the City of Omaha and Cox Communications, Omaha, dated May 15, 2007.

> City of Omaha—Qwest Broadband Services (Choice TV) cable television franchise agreement, dated June 26, 1996.

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[1] Riedel Communications, Inc. is a close corporation incorporated in the state of Maryland.
[2] As provided for in SEC. 626 (a)(1) of the Cable Act [47 U.S.C. 546].

Amendment to expand Qwest service area to arena/convention center, dated August 28, 2003.

This review was important in that it provided a sense of what historically have been the terms for cable franchising in the City of Omaha and the terms by which Cox Communications and Qwest are allowed to operate in Omaha.

2) Review of current Educational, Community and Public access operations.[3] This included the following:

- A pre-site visit questionnaire was provided to staff at all facilities that included questions relating to organization, staff, channels, programming, training, facility and operations, and equipment.[4]

- An on-site visit to the facilities. Equipment was inspected and photographed and supporting documents were gathered.

- An in depth interview with staff at all facilities was conducted using the questionnaire as a guide with more information gathered through this in-person interview. Additional follow-up phone calls were made and emails were exchanged.

3) Conduct of three Focus Groups. The Focus Groups included:

- A Producers' Focus Group. Access producers from Cox Public Access and Community Telecast, Inc. (CTI 22) spent five hours reviewing the current provisions for Public, Educational and Government access programming and channels contained in the franchise agreements, engaging in small and large group discussion and completing the Producers' Focus Group Worksheet.[5]

- A Community Organizations' Focus Group. Nonprofit, arts, community and neighborhood associations, spent five hours reviewing the current provisions for Public, Educational and Government access programming and channels contained in the franchise agreements, engaging in small and large group discussion and completing the Focus Group Worksheet.[6]

- A Government Agencies Focus Group. Managers and employees of various City of Omaha and Douglas County government agencies, spent five hours reviewing the current provisions for Public, Educational and Government access

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[3] The Knowledge Network (UNO television at University of Nebraska, Omaha; Metropolitan Community College; Omaha Public Schools Career Center); CTI 22; and Cox Public Access facilities.

[4] See Attachment A. "Public Access Assessment." The assessment tool used for the educational entities differs slightly in that it asks questions about curriculum, number of students and degree/certificate programs.

[5] See Attachment B. "Producers' Focus Group" worksheet.

[6] See Attachment C. "Focus Group Worksheet."

programming and channels contained in the franchise agreements, engaging in small and large group discussion and completing the Focus Group Worksheet.[7]

4) Review of the Public Hearing on the impending cable franchise renewals.

- In compliance with federal law a public hearing was conducted to give an opportunity for citizens of Omaha to provide input into the franchise renewal process.

- The public hearing was videotaped and a copy of the proceedings was provided to Riedel Communications which transcribed the public hearing for this report.

The comprehensiveness of this needs assessment process provided Riedel Communications with the information it needed to formulate conclusions and make recommendations for conditions that must be met in the upcoming cable franchise renewals with Cox Communications and Qwest.[8]

Additionally, we provide here an equipment and facilities needs assessment by David Hawksworth, subcontractor to Riedel Communications. This assessment anticipates what it would require to start-up a nonprofit managed Public Access operation and a Government Access operation. This assessment includes needed equipment lists from UNO TV, Omaha Public Schools and CTI 22. The equipment lists are detailed by equipment type and current cost for that equipment.

Further, Riedel Communications conclusions and recommendations include knowledge of best practices in cable franchising and comparative analysis of Omaha as a unique entity in relationship to other communities across the country. We provide here an assessment of how best Cox Communications and Qwest can best meet the needs of the City of Omaha and its residents.

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[7] See Attachment C. "Focus Group Worksheet."
[8] And any other potential video service providers and users of Omaha rights of way.

The Knowledge Network (TKN) Review

The Knowledge Network (TKN) is a consortium comprised of the University of Nebraska at Omaha, Creighton University, Metropolitan Community College, Omaha Public Schools and Westside Public Schools. In July and September 2009, Riedel Communications conducted an assessment of the Knowledge Network and onsite visits to three facilities (University of Nebraska at Omaha, Metropolitan Community College and Omaha Public Schools). Creighton University and Westside Public Schools did not participate in the assessment. This assessment was done to determine current operating capabilities and future needs of the TKN participants in the study. Below are the findings of this review.

Background

University of Nebraska at Omaha Television (UNO TV), physically houses the two channels managed by TKN, Knowledge Network 1 and Knowledge Network 2, on the University campus.[9] UNO TV began operations in 1965 as broadcast channel KYNE. UNO TV does not "run" the channels but is the managing partner of TKN.

Staff explained that "TKN is a consortium of programming providers and producers in different locations with UNO TV as the originating site as well as the managing partner."

TKN operates under a "Community Programming Agreement" with Cox Communications Omaha that was signed on September 5, 2000.[10] The agreement is provided for in the franchise agreement between the City of Omaha and Cox Communications. TKN reports directly to Cox Communications on a monthly basis, providing Cox with programming hours.

TKN has a ten (10) member Board of Directors with two (2) members from each of the educational entities making up the board. All policies and procedures for the channels are established by the Board of Directors within the parameters of the Community Programming Agreement. Funding for the channels, facilities and equipment are internalized by the educational entities as part of various educational and degree programs.

The three facilities we reviewed were: UNO TV on the University of Nebraska at Omaha campus; Metropolitan Community College studio; and the Omaha Public Schools Career Center studios and classrooms.

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[9] Channels 17 and 18 on the Cox system. Channels 74 and 25 on the Qwest system.
[10] See Attachment D. "Community Programming Agreement."

One monthly programming report to Cox Cable showed the five entities of The Knowledge Network had produced one hundred and thirty-seven (137) hours of new programming for Knowledge Network 1 and one hundred and fifty (150) hours of new programming for Knowledge Network 2. In addition to new programming, the two channels import programming via satellite and other sources so that programming is aired on the channel twenty-four hours per day, seven days per week.

Each of the educational entities we reviewed has faculty and/or staff that produce or assist students in producing programming. Their salaries and benefits are internalized by the educational institutions and not reported here.

UNO TV

Facilities

UNO TV is located on the campus of the University of Nebraska at Omaha. The size of the facility is approximately four thousand (4,000) square feet. There is one studio that is approximately nine hundred and eighty-six (986) square feet. There are two editing rooms but no separate classroom space in the facility. Staff reports that there is not enough space to comfortably accommodate both the staff and the student users. In order to comfortably accommodate both the staff and the student users, staff reports that it needs about seven thousand (7,000) square feet of facility space.

The building is located off public transportation but there is not adequate parking for staff and the student users. The building is accessible for persons with disabilities as the campus itself is required to be accessible for persons with disabilities.

When asked what changes staff would make to the facility, they cited the following:

➢ Larger access from the garage to the studio.
➢ Sound tight doors and studio (to block ambient noise).
➢ Add appropriate television studio ceiling.

The facility is open forty-five (45) hours per week.

Facility Recommendations

Because UNO TV is located on a university campus, acquiring more space or acquiring a larger access door to the studio becomes a campus decision. However, sound proofing the doors and the studio is something that can be addressed via a capital grant from a PEG fund, therefore we recommend:

➢ Provide PEG capital support for sound proofing the UNO TV studio and an appropriate television studio ceiling.

Curriculum and Training

UNO TV is used to provide for-credit courses to approximately twenty-five (25) students per year. The facilities, equipment and training are part of a larger curriculum for students wishing to complete a Bachelor or Arts or Science in Broadcasting. There are three (3) TV-1 Classes and one (1) Advanced Broadcast Journalism class (1/2 time) taught in the television studio.

Staff

Dr. Robert Franklin, Director of UNO TV, reported that he was not satisfied with current staffing levels and there is a need for three (3) additional faculty/staff positions. Two (2) content producers are needed to assist the various entities of TKN and the university. Additionally, there is a need for a liaison to work with the five member entities of TKN to manage content that comes from the various entities for air on the stations. The liaison would also function as a program scheduler to avoid redundancy and prevent content from becoming stale.

However, Dr. Franklin cannot add faculty or staff positions because the facility cannot house additional personnel and there is no money for additional salaries and benefits.

Staff Recommendations

Programming the channel is a huge undertaking given that there are five (5) educational entities providing programming. The complexity of the TKN consortium emphasizes the need for a liaison position that would address the concerns that Dr. Franklin raised regarding content management and scheduling. Therefore we recommend the following:

> ➢ There be a staff position created as a "liaison" to work with the five (5) educational entities. This position will specifically deal with management of content and program scheduling. The TKN Board should consider addressing how this can be achieved.

Equipment

Staff reports that the yearly equipment budget for UNO TV is fifteen thousand dollars ($15,000). That entire yearly budget is directly spent on equipment students will use to produce programming.

When we did our on-site assessment we were concerned with how much of the equipment is technologically outdated. Staff reported that ninety-five percent (95%) of the equipment is five (5) years or older. We saw equipment that is fifteen (15) to twenty (20) years old (or older). The engineer told us that in order to keep the equipment

running they have to scavenge for parts, often calling the local network affiliates to find out if they have old parts in inventory.

UNO TV does not have full digital capability and it lacks equipment it really needs. This, with the age of the equipment, has a direct impact on the coursework students are being offered and the programming being created. It also creates a disadvantage for students when they later seek employment.

There are three (3) cameras in the studio and four (4) digital cameras for a total of seven (7) cameras. And, there are two (2) editing suites with non-linear editing hardware and software. The latter can be problematic for accommodating multiple productions or student projects. This is an important point, that while there are certainly off-the-shelf video editing packages that are inexpensive, the industry standard is either Avid or Final Cut Pro. Both of these have components that can run from several hundred dollars to thousands of dollars, certainly beyond the capability of the average college student. Therefore, students must use the editing suites on campus and two (2) editing suites are not enough to accommodate the number of students in the program.

UNO TV does have satellite capability for pulling down programming remotely. The schedule contains satellite feed programming from various sources such as the U.S. Department of Education, Classic Arts Showcase and distance learning programs. UNO TV is fully automated for playback of programming.

UNO TV does not have a mobile van unit. For most Educational Access operations, a mobile van unit is critical. There are many events and extra curricular activities that take place on or off a college campus, such as: sports programming; academic competitions; theatrical and musical productions; graduations; etc. Having a mobile van unit will allow UNO TV to fully cover remote events and those remote productions will increase the interest Omaha cable viewers take in Knowledge Network 1 and Knowledge Network 2.

There is a teleprompter and UNO TV has live and live call-in capability. There is no "express studio" or virtual set system. UNO TV does stream programming and provides a web archive of programming. They also have a dedicated server.

Neither UNO TV nor any of the other access entities in Omaha have the ability to locally override the cable system for emergency message alerts.

Equipment Recommendations

We asked UNO TV staff to provide us with a list of projected equipment they will need going forward. Please see the Equipment and Facilities Needs Assessment Report. UNO TV estimates that over the next ten years it will need $1.3 million in new equipment. We would agree with that estimate in that virtually every piece of equipment at UNO TV is severely outdated and hastening toward obsolescence.

Given the sad state of UNO TV's equipment and that UNO TV is critical to providing instruction for students seeking a four-year degree in broadcast television, we recommend the following:

> ➢ An immediate and major investment should be made in UNO TV equipment.
> ➢ A portion of the total PEG support fee should be specifically earmarked for UNO TV.
> ➢ We recommend PEG support be provided for UNO TV and/or The Knowledge Network to purchase a mobile van unit. The latter would allow the five (5) educational entities to share the mobile van unit.

Metropolitan Community College

Facilities

The studio facilities are located on the campus of Metropolitan Community College (MCC). There are two (2) studios (the size was not provided) and four (4) editing suites. The college does have separate classroom facilities. Staff reports that there is enough space in the building to comfortably accommodate both the staff and the student users.

While there is adequate parking for staff and access users, the building is not centrally located off public transportation. Because it is at a campus, the facility is accessible to persons with disability as provided by law.

The facility is open to the students and/or public from 7:00 a.m. to 10:00 p.m.

Facility Recommendations

We have no facility recommendations; the staff is satisfied with their facility.

Curriculum and Training

MCC offers an Associate in Applied Science Degree in Video/Audio Communications Arts. MCC reports that one hundred and thirty-one seats are filled in the Fall 2009 Semester, or approximately four hundred (400) seats for the year. However, those numbers are duplicative since students may take only one class or may take several classes.

For-credit courses are conducted at the facility as follows:

Moving Image Lab
Audio and Video Production Engineering
Audio I

Video I
Screenwriting Principles
Video II
Video III
Digital Media Editing
Video Portfolio Development
Internship
Character, Narrative, Storyboard Development
Introduction to Scriptwriting
Audio II
Media Scriptwriting
Photojournalism
Video-Post Production
Special Topics in Video
MetroVision Practicum

There are five (5) associate degree programs that students can pursue. They are:

Video Audio Communications Arts Associates Degree (VAAAS)
Video/Audio Certificate (VACCE)
Sound Recording Certificate (VSRCE)
Digital Cinema Certificate (VDCCE)
Video Audio Communications-Screenwriting Certificate (VACSE)

Each of these degrees uses the TKN channels (Knowledge Network 1 and Knowledge Network 2) as part of the curriculum. Primarily, programming created at MCC is aired on Knowledge Network 2.

Staff

MCC staff did not complete the staff portion of the survey. We therefore assume that they are satisfied with current staffing levels.

Equipment

The current yearly equipment budget for MCC is approximately twenty-four thousand ($24,000) to thirty-five thousand ($35,000) dollars. All of the equipment at MCC for video production is used by the students for training and the degree programs.

There are three (3) cameras in the studio which are digital. Additionally, there is a teleprompter. Staff reports that there are fifteen (15) cameras in total. There are three (3) editing suites which all contain Final Cut Pro software.

MCC does have a dedicated server and it web streams its programming. MCC reports that it has full digital capability.

Staff reported that twenty-five percent (25%) of its equipment is five (5) years or older. And, staff reports that MCC is lacking equipment they really need.

We did not receive an equipment list from MCC nor did we receive an answer to the question "In the next three years, how much will you need to spend on equipment to stay technologically current?"

Equipment Recommendations

Because we did not receive an equipment list from MCC, we can only make recommendation based upon our observations and the information we did receive:

> ➢ Given that there are so many students enrolled in the video programs, PEG support should be provided so that additional cameras can be purchased to ensure that every student has as much access to time on a camera as possible.
> ➢ As in the UNO TV recommendations, we believe that three (3) editing suites are not sufficient for the number of students in the program. Again, Final Cut Pro is beyond the affordability of most students, and since it is an industry standard, future employers are going to expect these students be as proficient in its use as possible. PEG support should be provided to increase the number of editing suites available for use by the students.

Technical

MCC staff reports it is not satisfied with the technical capabilities of the cable plant, however, they point out that they are referring to UNO TV engineering support for the consortium channels.

They report that they have had problems with the transmission of the channel and they are not satisfied with the channel's transmission quality.[11] Further they provided this accompanying comment:

"Our video quality looks VHS quality when it gets played back. The quality we supply is excellent. The playback looks terrible."

Our typical follow-up question asks if they feel the cable operator is responsive to their technical needs. Staff replied:

"I do not know because we belong to TKN and we do not know where the technical difficulties are coming from. Is it the cable operator or is it UNO's front end that sends the signal to the cable system?"

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[11] We have to assume staff is referring to Cox Cable Channels 17 and 18, as these were the only channels referred to in other parts of the questionnaire, not Qwest Channels 74 and 25.

Technical Recommendations

It is important that the channel and transmission quality be as good as any other channel on the cable system. Therefore we recommend the following:

> ➢ Research why the transmission quality is problematic. If this is a result of UNO TV's equipment provide PEG support funds to update and replace the equipment. If this is a result of the Cox Cable plant or equipment, require Cox to identify and repair the problem.

Omaha Public Schools

Facilities

The Omaha Public Schools Educational Television Department ("Department") is a member of The Knowledge Network Consortium. The Department is housed at the Omaha Public Schools Career Center.

There is approximately one thousand (1,000) square feet of space for the Educational Television Department. This includes two (2) studios which are 25 x 50 feet and 25 x 35 feet. There are separate classrooms for teaching and an editing room with nine (9) iMac computers for students use in editing.

The building is located near public transportation and because it is part of the school district, it is handicap accessible. Staff reports that there is enough space to comfortably accommodate both staff and students.

Staff also reports that because the building was constructed in the 1920's, there is a need to remodel the editing room to make it more modern and functional.

Facility Recommendations

Staff is satisfied with the facility and the amount of space available for production and teaching. However, staff also believes there is a need to remodel the editing room.

> ➢ Research what options there are for remodeling the editing room and determine what it will cost to do the remodel.
> ➢ Provide PEG support funds for remodeling the editing room.

Curriculum and Training

Forty (40) to sixty (60) high school students are trained by the Department each year to include those trained at summer workshops. Students are Juniors and Seniors in high school. Staff reports that it intends to increase the number of students by accepting Sophomores into the program.

All courses are for-credit courses. Students are trained with the goal of providing them with job skills that could lead to employment.

The curriculum includes Beginning Broadcasting 1-2 and Advanced Television Broadcasting 3-4. In addition, the students are offered the opportunity to become certified professional video editors through Apple's Final Cut Pro certification program. Staff completed training to become Apple certified Final Cut Pro Level One trainers, in order to provide this service.

Students are also provided the opportunity to work on after-school programs including "Hola Amigos! Hello Friends!" which is an English as Second Language (ESL) program produced in conjunction with the University of Nebraska at Omaha.

Additionally students produce a number of television programs outside of class to include sporting events.

Staff reports that they are in the process of developing a dual-enrollment program with Metropolitan Community College that will allow students to earn college credit by taking the broadcasting classes.

Staff

The staff positions in the Department include a television broadcast manager and two (2) teachers. Staff we interviewed indicated satisfaction with current staffing levels.

Equipment

The current yearly equipment budget for the Department is approximately twenty-two thousand ($22,000) dollars. All of the Department's equipment is for video production by the students.

There are three (3) cameras in the studio. Staff report five (5) professional grade digital camcorders and eight (8) consumer grade digital camcorders for remote field shoots. Staff did indicate a need to increase the number of professional grade cameras in light of the increase in students due to accepting Sophomores into the program next year.

There is one editing room with nine (9) iMac computer stations; additionally staff have a laptop and a desktop for editing. Students use the editing stations to edit: television programs; reporter packages; public service announcements; music videos; sports programming; and other video productions.

The Department does not have stationary remote camera capability; however it has experimented with using remote webcams to conduct interactive video interviews.

The Department does have the ability to receive programming via a satellite receiver. Additionally it does have live capability but not live call-in capability. There is a teleprompter in the large studio.

The Department does not have full digital capability and reports that sixty-five percent (65%) of its equipment is five years or older. The staff reports that they are lacking equipment they really need. Staff provided us with a list of equipment it will need in order to achieve its goals and to accommodate growth in student enrollment. The list is in the Equipment and Facilities Needs Assessment Report and totals $93,568.00.

Equipment Recommendations

Given that much of the Department's equipment is over five (5) years old and student enrollment in the program is going to increase, we recommend the following:

> ➢ The investment in equipment requested by the Omaha Public Schools is a modest request. Funds should be made available through PEG support in the new franchise to meet these equipment needs.

Technical

Staff reports it is not satisfied with the technical capabilities of the cable plant, and their complaint mirrored that of MCC's. Staff wrote:

"This is an on-going issue with our channels. Our video productions look fine when we produce them. But the process of sending them through the cable system seems to degrade the video quality and produce a somewhat cloudy image."

Since the Department's video is being aired on Knowledge Network 1 (Cox Channel 17) and MCC's video is being aired on Knowledge Network 2 (Cox Channel 18), it would seem there is a problem with both channels.

Technical Recommendations

As we stated before, it is important that the channel and transmission quality be as good as any other channel on the cable system. Therefore we recommend the following:

> ➢ Research why the transmission quality is problematic. If this is a result of UNO TV's equipment, provide PEG support funds to update and replace the equipment. If this is a result of the Cox Cable plant or equipment, require Cox to identify and repair the problem.

Programming

Students produce between thirty (30) minutes to four (4) hours of programming each week. Thirty (30) to ninety (90) minutes of this programming is produced in-studio and two (2) to four (4) hours is produced remotely in the field. The in-field production includes reporter packages for the news show and most recently has included webcam interactive interviews. Staff assists students in producing the programming and estimate they spend four (4) to six (6) hours per day doing so.

Programming produced by the Department includes:

School Board Meetings
Focus on Schools Programming (curriculum reviews, district mapping, school schedules)
School Sports Programming
Community Arts and Festivals Programming
Shows by and about Children
Second Language Programming
Ethnic and Cultural Programming
Political Programming (discussions, debates, candidates, "get out the vote," etc.)

Staff provided us with a list of programs and descriptions as follows:

"Hola Amigos! Hello Friends!"
Weekly 30 minute show produced in conjunction with UNO. It's designed to teach very young Hispanic children learn to speak English.

"O-Zone"
Bi-monthly news magazine produced by students

"Tuned up!"
Bi-monthly show that highlights local music groups and high school musical groups

"Education Omaha"
Bi-weekly program produced with the OPS Office of Public Information. Highlights notable events and activities happening around the district.

"Teen Cuisine"
Monthly cooking show produced by our Broadcasting students and Career Center Culinary Arts students.

"OPS Sports"
Our Broadcasting students announce and videotape several OPS sporting events each year.

Additional programming
We will produce a number of other programs during the year including a 30 minute special celebrating OPS's 150th anniversary, the All City Music Festival and a program based on OPS's annual Native American Heritage Festival.

Along with the students using the Broadcasting Department, staff reports that the Omaha Public Schools Board of Education as well as the Office of Public Information, uses the Department for its programming purposes.

Programming Recommendations

Given its limited budget, the Department is doing a fine job of producing programming for The Knowledge Network. There is a mix of both in-studio and remote production that is critical for training students to capably produce programming and gives them the type of experience a future employer will value. Our recommendation is as follows:

> ➢ A mobile van unit which could be shared among the entities of The Knowledge Network would be invaluable in helping students create in-field programming and provide them with valuable real world training. We recommend that PEG support be provided to allow TKN to purchase a mobile van unit.

Community Telecast Inc., (CTI 22) Review

In July 2009, Riedel Communications conducted an assessment of CTI 22 using a comprehensive survey and an onsite visit to its facility.[12] Through interviews with CTI 22 staff and physical inspection of its facilities, Riedel Communications was able to determine current operating capabilities and future needs of CTI 22 that can be addressed in the franchise with Cox Communications. Below are the findings of this review.

Background

CTI 22 began operations in 1993. It currently operates under a "Community Programming Agreement" with Cox Communications Omaha that was signed on September 5, 2000.[13] The agreement is provided for in the franchise agreement between the City of Omaha and Cox Communications..

CTI 22 reports programming hours directly to Cox Communications on a monthly basis. CTI 22 is organized as a nonprofit 501 (c)(3) as required by the Community Programming Agreement and has an eleven (11) member Board of Directors. All policies and procedures for the channel are established by the Board of Directors within the parameters of the Community Programming Agreement. There is no guaranteed funding for CTI 22 (from franchise fees or PEG support) and most of its expenses are personally borne by Dr. Everett S. Reynolds, CTI founder and member of the Cable Television Advisory Committee (CTAC).

CTI 22 is housed in a community center at 2724 N. 24th St. in Omaha with approximately 1,500 ft. of studio, control room and office space in the community center. CTI 22 pays $1,400 per month for rent to the Omaha Opportunities Industrialization Center.

Operating hours for the CTI 22 facility are:

4:30 p.m. until midnight and by appointment

CTI 22 staff produce an average thirty-eight and a half (38.5) hours of new programming each week.[14] There are nineteen (19) hours of programming that is produced in a remote location, most of which is religious programming produced by churches. A bulletin board (community calendar) is operated from midnight until 4:30 p.m., Monday through Saturday, and can include from one-hundred (100) to two-hundred (200) community notices. There are approximately four (4) hours of imported programming each week.

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[12] CTI Channel 22 is re-transmitted on the Qwest system on Channel 69.

[13] See Attachment D. "Community Programming Agreement."

[14] A majority of this programming is in-studio talk shows. See Attachment E. "CTI 22 Budget, Programming Schedule, Organizations Served, Petitions and Letters of Support."
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There is one full-time Station Engineer who is paid a modest stipend and two full-time volunteers (General Manager and President/CEO). Six (6) to (8) producers are trained each year.

At the time of this report, the 2009 CTI 22 budget was $65,200, which includes fees from churches and individual membership, a telethon and donations.[15] In 2009, CTI 22 received a one-time CTAC grant for $12,200 from Qwest interconnect fees.

CTI 22 is called the "Minority Channel" by Cox Communications, but CTI 22 Board and staff prefer CTI 22 to be known as the "Diversity Channel."

General Issues

Facilities

CTI 22 is housed in a community center at 2724 N. 24th St. in Omaha, Nebraska. It occupies 1,500 square feet of space, which contains an office; control room; equipment storage; and two talk-show sets.[16]

CTI 22 pays $1,400 per month in rent and is responsible for its own maintenance fees for the space. The rent constitutes twenty-five percent (25%) of CTI's budget. Because maintenance or renovation of the interior is the responsibility of CTI 22, there have been instances when renovation or repair was postponed due to budget constraints. Additionally, there was no heating, ventilating and air conditioning (HVAC) in the space until Dr. Reynolds personally purchased a unit for the space. The HVAC is noisy and causes problems during production because there is not adequate sound proofing between the HVAC and the studio. This noise is quite audible in the productions as they are cablecast on television. The HVAC also leaks water from the ceiling into the studio.

There is one studio space that is parceled into two stages. Partitions divide the studio space from a "backstage" storage area where all sets and props are stored. The office is for administration, but also acts as an editing room. The Master Control contains the cablecasting equipment, control boards, playback system, monitors, etc. as well as editing stations.

Classes and training are conducted in the studio depending on the schedule and use of the studio by access users. While this is not unusual, it would be optimal for there to be a separate classroom facility so that production does not have to shut down to accommodate training or vice-versa. This is more of an issue during the evening hours when most production is done and when training is typically given to accommodate working adults' schedules.

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[15] See Attachment E. "CTI 22 Budget, Programming Schedule, Organizations Served, Petitions and Letters of Support."

[16] See Attachment F. "Photographs of facility, studios, equipment."

CTI 22's operating hours are as follows.

4:30 p.m. until midnight and by appointment

CTI 22 does not open to the "General Public" on Saturdays. This is problematic since a good deal of the population works during the weekday. This schedule discourages use of CTI 22 facilities by that population.

We noted that there was not an adequate amount of separated storage space in the building for the typical sets and equipment access centers employ.

The building's location offers public transportation options for access users and the general public, and there is free off-street parking. Additionally, the building is accessible for persons with disabilities.

Facility Recommendations

CTI 22's facilities are less than desirable. Because it sits in a community center, noise flows into the studio space from the hallways. Additionally, security is an issue, given that the community center is open to the public on a regular basis when the CTI 22 staff engineer and staff "volunteers" are not present.

The open space of the facility does not allow for more than one production to be done at a time, and when production is occurring, those present in the facility have to be extraordinarily careful not to make noise that would interfere with the production.

The Master Control room and the "office" are extremely small and equipment is jammed into these spaces. Additionally there is no room for storage. The facility has little to no soundproofing and the HVAC noise is loud.

Given these challenges we recommend:

➢ A new facility for CTI 22, one that could house, at a minimum: separate reception area; separate and sufficient storage for equipment and sets; small training room; separate editing room; adequate administrative office space; a separate studio space; a sound booth; green room and makeup space; kitchen; and bathrooms.
➢ Exploring if there is surplus property owned by the City of Omaha that can be leased to CTI 22 at a nominal rate of a few dollars per year. Ideally this property should be on public transportation, centrally located and handicap accessible.
➢ Ensuring that CTI 22 facilities have adequate sound proofing; to include sound proofing the HVAC so it doesn't interfere with productions.
➢ Consider increasing security so that expensive equipment is not subject to theft.
➢ Maintaining Saturday hours to accommodate those that cannot produce or get training in the evenings during the week.

Channels

Currently the only channel available to CTI is channel 22.[17] The channel is analog. Channel 22 is cablecast twenty-four hours a day, seven days a week, three-hundred and sixty-five days per year. Channel 22 accepts and provides programming that is Public, Educational and Government access programming, and operates as a "community channel" rather than a "Public Access channel."

The channel has a bulletin board that runs in the overnight hours and has live capability since Cox provided a return fiber a few years ago. The channel has enjoyed its location on 22 since its inception in 1993. This is positive since "branding" is as important to a local access channel as it is to network channels. There has been a tendency by cable operators to move access channels on a regular basis. There have also been horror stories from access centers that were "channel slammed" and received no advance notice, sometimes finding out the channel has been moved through viewers calling in.[18]

CTI 22 has an established reputation throughout the City of Omaha. Moving CTI 22 from its channel location will cause it irreparable harm. It is important that the new franchise agreement contain a provision that will not allow CTI 22 to be easily moved by the cable operator.[19]

Channel Recommendations

CTI 22 seems to be operating well with a single channel. At the current time, given funding and staffing levels, CTI 22 is being used well and certainly programming hours could grow if there were a change in funding and staffing levels. However, for the foreseeable future, we recommend that this one channel is adequate to meet the needs of the CTI 22 Board, staff and users.

Programming

CTI 22 currently airs fifty-seven and a half (57.5) hours of programming per week or two-thousand nine-hundred and ninety (2,990) hours per year The programming is supplemented overnight by bulletin board messages for nonprofit and community groups.[20]

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[17] Qwest re-transmits Channel 22 on Channel 69 on its system.

[18] "Channel Slamming" is when cable operators move access channels to the high end of the allocation, such as the 80's or 90's. Even in today's digital environment, low digit allocation is preferable.

[19] Unless required under Federal "must carry" guidelines for broadcast carriage.

[20] While the "Community Programming Agreement" between Cox and CTI 22 stipulated no more than 5% of CTI total programming hours be used to display computer generated graphics/bulletin board information, Cox requested that CTI run a community bulletin board overnight and provided CTI with the equipment to do so.

A majority of the programming, thirty-eight and a half (38.5) hours per week, is produced by staff. Much of this programming is in-studio talk shows. While there is a sprinkling of religious programming from Monday through Saturday, there is less religious programming during those times than we have seen on other access channels. Most of the religious programming occurs on Sunday. This is an important point in that access channels that have an overabundance of religious programming are typically not as proactive in seeking out community programmers as they should be. Religious institutions are typically highly organized, often have excellent production facilities and equipment, and are eager to provide their programming to an access channel. When we see an overabundance of religious programming on a channel we assess that staff is not doing proper outreach to the larger community. That is not the case with CTI 22.

For its budget, CTI 22 produces much more programming than access channels of the same or even great budget. See table below for comparison.

Access Channel	Location	Budget	Hours Produced Per Week
CTI 22	Omaha, NE	$ 65,000	38.5 hours
Woodland Community Access Television	Woodland, CA	$ 50,000	9 hours
Kenosha Community Television	Kenosha, WI	$100,000	10 hours
Windsor Community Television	Windsor, CT	$ 70,000	21.5 hours

There is a wide variety of programming and certainly a wide variety of ethnic and cultural programming to include: African American; Native American; and Asian and Latino programming. On our site visit, staff showed us clips from a Scottish bagpipe performance they had produced as well as a flyer to advertise two Caucasian gospel singers. Along with ethnic and cultural programming, CTI 22 airs political, health, business, educational and entertainment programming.

The Cox "Community Programming Agreement" states that CTI 22 must have programming that addresses the "educational needs of the City of Omaha (the community) and fulfills Cox's obligation to provide 'All Peoples of Color' oriented access programming under its cable franchise agreement with the Community." Staff complained that Cox promotes CTI 22 as the "minority channel" when CTI staff and management actively seek programming and producers from a wide variety of communities. CTI 22 prefers that it be known as the "diversity channel" as that reflects more accurately what CTI 22 is striving to accomplish.

CTI 22 has live capability and quite a few of its programs during the week are live call-in shows.

The types of programming CTI 22 creates or airs is as follows:

Government Agency Programming (such as Police and Fire Departments)

Safety Programming
Health Programming
School Arts Programming
Higher Education Programming (spotlight on colleges, universities, entrance requirements)
Higher Education Sports Programming
Community Arts and Festivals Programming
Community Information Programming (spotlight on recreation, dining, entertainment, shopping)
Neighborhood Shows
Seniors Programming
Shows by and about Children
Shows by and about Persons with Disabilities
Second Language Programming
Ethnic and Cultural Programming
Women's Programming
Gay and Lesbian Programming
Fitness and Lifestyle
Home and Garden Programming
Animal Shows
Political Programming (discussions, debates, candidates, "get out the vote," etc.)
Military Programming
Local History and Culture Programming
General Non-Profit Programming
Religious Programming

CTI 22 reports that it serves three-hundred (300) community and nonprofit groups, two (2) government agencies and three (3) educational institutions or programs.[21] On the next page is a list of programs, organizations, government agencies and educational institutions that CTI 22 serves.

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[21] See Attachment E. "CTI 22 Budget, Programming Schedule, Organizations Served, Petitions and Letters of Support."
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These nonprofit and community organizations receive tremendous benefit through CTI 22. Their communications efforts are typically limited to a newspaper article or newsletter or perhaps a mention on the local radio station.[22] Being able to put information on CTI 22's bulletin board is of great value to these groups and when they are featured in CTI 22 programs, the publicity contributes to their ability to deliver services.

CTI 22 currently has fifty-seven and a half (57.5) hours of video programming (both live and playback) per week. This programming cost the users nothing as CTI 22 facilities, equipment and production assistance, is provided to the users without charge. If the users had to purchase this programming time it would cost them $598,000 per year (combined cost).[23] This $598,000 is only for actual air-time and does not include the cost of production that would be incurred, such as studio and equipment rental and staff assistance.[24] The bulletin board service also has a real dollar value in that bulletin board users receive "low cost advertising" for their events and notices.

Programming Recommendations

- CTI 22 is doing a good job of having a wide variety of programming and engagement of community groups. When we compare the "diversity" programming on CTI 22 against other access centers around the country, we believe that CTI 22 is doing an excellent job and stands out as an example.
- It is recommended that CTI 22 not rely as heavily on in-studio talk format programming and seek to go out into the community for production. However, given their limited resources, budget and staff, CTI 22 will need funding to increase their remote capabilities.

Training

CTI 22 spends ten (10) to twelve (12) hours per month training community producers on an "as-needed" basis. They estimate it takes approximately four (4) to six (6) hours to train a producer. Six (6) to eight (8) producers are trained each year with all becoming active producers or crew members.

CTI 22 does not have special training for youth, seniors or the disabled. However they do provide special training for Latino and Sudanese producers.

There is no charge for any of the classes or training or for the use of the studio, cameras, editing suites, or staff assistance in production. There is a membership fee that based on a sliding scale.

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[22] See Focus Group Report

[23] Based on averaged leased access rates of $200.00 per hour.

[24] Production costs start at $1,000.00 per minute in medium sized markets such as Omaha.

Because CTI 22 is not organized as a "Public Access" television channel, there are no requirements in the franchise agreement or the Cox Programming Agreement that CTI 22 train members of the community or individuals to become producers.

Certainly, CTI 22 does not have the staff or the facilities to conduct larger scale training or classes in the way other access centers normally do.

Training Recommendations

Whether CTI 22 wishes to provide training is a decision only they can make. There are some advantages and disadvantages to providing training. At current time, because of the facilities and staff, CTI 22 is not positioned to offer much in the way of training. However, should CTI 22 acquire larger facilities and have the budget for increasing the staff, we would recommend the following:

➤ Charge a nominal fee for training and materials. Provide a volunteer option in lieu of fee if the potential producer cannot pay the fee. This will do two things: provide an additional revenue source and provide volunteer assistance.
➤ Investigate how other access centers provide training to include the types of training and what resources/staff would be necessary to provide training.
➤ Consider "youth camps" that will not only train youth, but also provide an additional revenue source, community publicity and community engagement. Youth camps are very popular at access centers around the country.
➤ Given that CTI 22 is the "diversity channel," consider expanding training to more second language groups in the community. This outreach will be valuable in expanding CTI's reach and popularity in the community.

Staff

There are three (3) full-time staff, including the President/CEO, the General Manager and the Station Engineer. Only one of these positions receives a modest stipend, the other two volunteer their time.

None of the "staff" receive any benefits such as: paid leave; health insurance; dental insurance; optometry insurance; life insurance; or 401-k or other retirement. Additionally, none of the staff receives sick, personal or vacation leave. It was reported that they are entitled to "family leave."

Staff reports that given the current level of use of the facility by the community, they would like to add three new staff members immediately. Additionally there is a need to add staff to cover a "day shift." The access center is open until midnight Monday through Friday. Most access centers provide Saturday hours. Additional staff to cover longer hours would result in greater usage of the channel.

Possible new staff positions include:

>Assistant Engineer
>Computer Technician
>Operations Technician

When asked what prevented CTI 22 from adding staff, we were told that there is not enough money to add additional staff.

The current situation in which staff are not paid nor receive any benefits is unsustainable. While there are access centers that are run by volunteers (frequently Board Members), they are in very small rural areas, not in cities like Omaha. If we compare salaries of other access center staff we would recommend the following salaries for each of the existing positions:[25]

President/CEO	$46,000 to $50,000 per year
General Manager	$40,000 to $45,000 per year
Station Engineer	$35,000 to $45,000 per year

We estimate that in order to pay the three existing positions (at the lowest level), plus provide the typical benefits, CTI 22 needs at least $160,000 for salary and benefits. At the current time, only $16,500 is budgeted for staff.

Staff Recommendations

- Resources need to be made available to pay CTI 22 staff and provide standard marketplace benefits.
- Resources need to be made available to hire additional staff.
- Once more staff is hired, extend operating hours of the access center to better accommodate working adults.
- Acquire facility space to accommodate additional staff (see Facility report).
- Create personnel policies.

Technical

Staff was queried on satisfaction levels with the technical capabilities of the cable plant. The staff is generally satisfied with the technical capabilities of the cable plant. In 2009, Cox added a new fiber line underground.

There is no INet in Omaha nor are there "remote drops." Remote drops would allow CTI 22 (or the other access operations) to send programming live from a remote location, such as the museum, convention center, civic center, Old Market, etc. Given that the Producer Focus Group was very interested in community events and cultural

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[25] Comparisons from the Community Media Resource Directory 2004 and the Massachusetts Alliance for Community Media Chapter Salary Survey 2009, adjusted for inflation and for locality.

programming, not having the remote capability seriously limits CTI 22 and promotion of the City of Omaha itself.

Staff was satisfied with the quality of the transmission of the channel and reports not having problems in transmission. This is a good sign in that many access channels are not satisfied with transmission or the quality of transmission of their channels. The channel has gone dark unexpectedly, however that was due to a power failure in the community center.

CTI 22 staff feel that Cox is responsive to their technical needs.

Technical Recommendation

There is great potential for CTI 22 to air community and cultural programming from remote locations, and there is community interest in that kind of programming. In order to do so, we recommend the following:

- ➢ Creation of remote drop locations at points of interest in Omaha. These drops could not only be used by CTI 22, but by the other access operations in Omaha.

Equipment

The 2009 budget includes seven thousand dollars ($7,000) for new equipment and six thousand five hundred dollars ($6,500) for equipment upkeep. Staff reports that forty percent (40%) of its equipment is five years or older.[26]

Staff provided us with a list of equipment that will be needed to keep its inventory of equipment current and to fully transition to a digital environment.[27] The sum for this equipment is $65,152.06.

Unlike many other access centers in communities of Omaha's size, CTI 22 does not have a mobile van unit. In order to do remote location shoots, staff have to load up their cars with equipment and transport it to the site. This is problematic in several ways, mobile van unit equipment is typically fixed and as such suffer less wear and tear than loading it in and out of vehicles. Mobile van units are typically equipped with a generator or multiple large batteries to provide a source of electricity for equipment as well as equipment to monitor video and audio quality. Even under the best circumstances, this ad-hoc way of covering remote shoots leaves CTI 22 at the mercy of not knowing whether they got quality video until they return to the access center.

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[26] See Attachment F. "Photos of facilities, studios and equipment."
[27] See Attachment M. "Proposed Equipment Purchases for CTI 22."

Equipment Recommendations

➢ In order to meet the needs of CTI 22 in the operation of its channels, equipment must be reliable and updated from time to time. Because much of CTI 22's equipment is aging, the budget of over thirteen-thousand ($13,000) per year is not sufficient. CTI 22 will need a substantial PEG equipment grant over the next few years to stay current with technology and fully transition to digital. Staff estimates that amount to be $65,152.06.

➢ The estimate for the grant amount does not contemplate a mobile van unit. We recommend that additional funds be secured to purchase a mobile van unit.

<u>**Cox Public Access Review**</u>

In September 2009, Riedel Communications conducted an assessment of Cox Public Access (Channel 109) and an onsite visit to its facility.[28] Through interviews with staff and physical inspection of its facilities, Riedel Communications was able to determine current operating capabilities and future needs of Public Access Television that can be addressed in the franchise with Cox Communications. Below are the findings of this review.

Background

Cox Public Access began in 1981 as part of the original franchise agreement with the City of Omaha. In that document, Public Access was described as follows:

> *"One of the most exciting and appealing features of a cable system in any community is Public Access. This is truly the free speech, town-meeting tradition of our country's founders, now keeping pace with the incredible advances in technology. It is every person's opportunity to be heard…on a meaningful media level. Any individual or group may use the designated facilities to originate a television presentation on the public access channel."*

Cox Public Access is housed at the Cox Cable facilities (headend) at 11505 West Dodge Road, in Omaha, Nebraska, with approximately 1,200 ft. of studio, control room and office space.

Operating hours for the Cox Public Access facility are:

Monday, Tuesday	9:00 a.m. to 3:00 p.m.
Wednesday, Thursday	4:00 p.m. to 10:00 p.m.

The facility is not open to the public Friday through Sunday.

Cox Public Access staff do not produce any programming for the channel. There are approximately eighty-three (83) hours of programming on each week with approximately thirty-two (32) hours of that programming, or roughly thirty-eight percent (38%) being imported from outside the community. Staff estimates that ten (10) hours of original programming are produced in-studio each week. Eighty-five (85) hours of programming time is listed as "TBA" or "to be announced." Most of the programming on the channel is religious.

There is one full-time Coordinator and one part-time Video Engineer as staff for the channel. Staff estimates that there are ten (10) organizations and perhaps eighty (80) individual producers that use the facilities.

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[28] Cox Channel 109 is re-transmitted on the Qwest system on Channel 3.

At the time of this report, the 2009 Cox Public Access budget was listed at $3,600.00; this was for replacing equipment and buying tapes. However, Cox internalizes the actual costs of providing Public Access to include facilities, salaries and benefits, etc. Cox charges fees for training, tape dubbing and requires a deposit for use of portable equipment.

The Cox Public Access Television Channel is on the Basic Digital tier at 109.[29]

General Issues

Facilities

Cox Public Access (Channel 109) is housed at the cable operator's headend at 11505 West Dodge Road. This location is approximately nine miles from the city center. The access facility occupies 1,200 square feet of space to include two studios; office space; control room; and equipment storage.[30]

Cox Public Access' facilities costs are internalized by Cox Cable.

There are two studios separated by a wall. Staff reported that only one of the studios is regularly used. Producer Focus Group participants complained that the studios are separated by dry wall and not sound proofed, so two productions cannot be done at the same time. The "main" studio has a window to the control room. We were not provided with the size of the main studio. The main studio has a cyclorama curtain, a couple of chairs and a table, three column pieces and a silk plant. The ceilings were open to the light grid and we did not see any soundproofing on the ceilings. The "second" studio has a cyclorama curtain and a separate control room with a window between it and the studio. This studio did not have a set. Classes and training are conducted in the studio on an appointment basis.

Cox Public Access Television is open to the public twenty-four (24) hours per week as follows.

Monday, Tuesday	9:00 a.m. to 3:00 p.m.
Wednesday, Thursday	4:00 p.m. to 10:00 p.m.

The facility is not open to the public Friday through Sunday. This is problematic since a good deal of the population works during the weekday. The brevity of the schedule and the lack of Saturday hours discourages the use of Cox Public Access facilities. Several of the producers in the Focus Group complained about the hours of operation and requested that Cox provide more hours when the facility would be open to the general public.

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[29] Qwest retransmits Channel 109 as Channel 3 on its system.
[30] See Attachment F. "Photographs of facility, studios, equipment.".

The studios do not have "live" capability even though they are in the cable operator's headend. This makes it impossible to produce live programming. Additionally, the cable representative mentioned that there is no staff available to supervise "live" productions, which would presumably be at night. However, there are two nights per week when the facilities are open.

We noted that there was not an adequate amount of separate storage space in the building for the typical sets and equipment access centers usually employ. There is a table in the center of the facility space where producers could have meetings.

The building's location is approximately nine miles from the City center. Producers complained that it was difficult to get to the studios on public transportation. There is ample parking at the location and the facilities are handicap accessible. However, the public transportation is one block away, so it might be difficult for persons with disabilities who have to use public transportation to get to the facility.

The control room off of the main studio houses the playback equipment. There are two small editing "closets."

Facility Recommendations

Cox's Public Access facilities are not user friendly. The first issue is the location of the facility, which discourages robust use by the community. We heard repeated complaints from producers that the facilities were on the far side of the city, rather than being more centrally located and that getting there on public transportation was difficult. There is very little in the way of sets or props (this was also expressed by the producers). The studios are not adequately sound-proofed, either at the walls or the ceiling. This causes sound to leak through when there are two productions taking place or it causes sound to be lost into the ceiling. The editing areas are small closets that cannot hold more than one person if the door is closed. There is no storage space so even if volunteers wished to create sets or bring in props, there would be nowhere to store them. The lack of live call-in capability decreases the popularity of the channel.

Therefore, we recommend the following:

> ➢ Find a more central location for the Public Access facilities.
> ➢ Ensure that reaching the facilities on public transportation is easy and that persons with disabilities easily can reach the facilities.
> ➢ Allocate money for sets and props. Most access facilities have a variety of sets and props. This leads to the production looking better and creates more interest for viewers. It also gives producers options in staging their productions. Provide storage space for sets and props.
> ➢ Sound proof the studios, especially the wall space between the two studios, so that more than one production can occur at a time.
> ➢ Build larger editing booths so that two or three people can work on a project at the same time.

> ➢ Expand hours when the facility is open to the public. Provide at least four hours on Saturday for use by the public.
> ➢ Provide a return line to the headend so that there can be live call-in shows. This can be run through the building at very little cost to the operator.

Channels

Currently the only channel available for Public Access programming on the Cox system is Channel 109. On May 16, 2007, the City of Omaha entered into an amended agreement with Cox Cable to move the Public Access channel from its Basic tier position on 23 to the Basic digital tier position of 109.

Producers have complained that the move from Channel 23 to Channel 109 has significantly hurt viewership. This assertion was validated in a community phone survey conducted by Group W Communications for the City of Omaha. The survey results showed that Channel 23 had twice as many viewers as Channel 109 currently has. Those who answered that they watched Channel 109 measured at nine percent (9%), while those that responded that they had watched Channel 23 measured at eighteen and a half percent (18.5%).

Additionally, producers (particularly religious programmers), complained that their audience members did not have the digital tier. Roughly sixty percent (60%) of Cox subscribers in Omaha take the digital tier; so forty percent (40%) do not take the digital tier and therefore would not be able to get Channel 109, either as Basic customers or Expanded Basic customers. While eventually more subscribers will adopt the digital tier, in the meanwhile significant damage to viewership has occurred. It will require a sustained marketing plan to recapture these lost viewers.

Channel positioning is as important to Public Access as it is to every channel. Every subscriber in the system receives Basic tier programming. Not all subscribers receive Expanded Basic or the digital tier programming, therefore the largest audience for any of the tiers can be found in the Basic tier.

For that reason, cable operators place their "shopping" channels on the Basic tier, because the shopping channels generate earned revenue as a percentage of sales. There are three shopping channels in the Omaha Basic tier, they are: GoScout Homes; Jewelry TV; and QVC. There is only one shopping channel on the Expanded Basic tier, the Home Shopping Network. There are no shopping channels in the digital tiers.

Channel Recommendations

We recommend the following regarding the Cox Public Access Television channel:

> ➢ Move the channel back to the Basic tier. There are a couple positions the channel could be in, for example Channel 20, which is not being used and HBO Premium Movie

Channel (Channel 15) on the Basic tier, which we suppose subscribers could order, but we have never seen HBO placed distinctively on the Basic tier, typically it is in the Expanded Basic tier.

➢ Market the Public Access channel through available thirty second spots across the cable system.

Programming[31]

Cox Public Access staff do not produce any programming for the channel. There are approximately eighty-three (83) hours of programming on each week with approximately thirty-two (32) hours of that programming, or roughly thirty-eight percent (38%) being imported from outside the community. Twenty-nine (29) hours of the programming or thirty-five percent (36%), is religious programming. This means that twenty-two (22) hours of programming or twenty-six percent (26%) is produced by local community groups (non-religious) or individual producers.
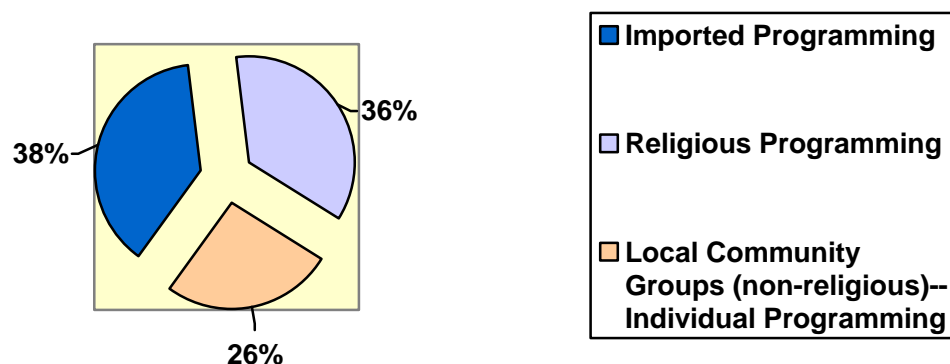
When we see an overabundance of religious programming on a channel we assess that marketing and outreach to the larger community is not being done. Religious organizations typically produce their own programming and all that Cox has to do is accept the tapes (or DVD's) and put them into the playback rotation. In this instance we also see more than one-third of the programming is imported programming. Again, that would only require Cox to accept the tapes or DVD's and put them into the playback system. Staff reports that only ten (10) hours per week is produced in the Cox studios, which would explain why programming from local community groups and individuals is so low.

Staff reports that the channel is operated twenty-four (24) hours per day, seven days a week. However, there is a significant amount of time, eighty-five (85) hours when the schedule shows "TBA" or "to be announced." Additionally, Cox Public Access does not have a bulletin board system, which, in most access centers will run in the overnight hours. Cox Cable gave CTI 22 a bulletin board system a couple of years ago, so the fact

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[31] See Attachment H. "Cox Public Access Programming Schedule."

that they do not have a bulletin board system is puzzling. We are not sure if the "TBA" reported in the schedule is repeat programming played overnight or a blank screen.

What is missing in the programming at Cox Public Access are nonprofit and community groups. The Health and Wellness consortium provides seven and a half (7.5) hours of programming to Cox, but aside from that, the programming schedule is missing groups we typically find on other Public Access stations, such as: Chamber of Commerce; service clubs; League of Women Voters; arts and humanities organizations; senior groups and AARP; second language and immigrant programming; United Way; disabilities organizations; political groups; etc.

Because Cox Public Access does not have live call-in capability, an opportunity is being missed by not having a variety of talk shows that take live call-in. These shows are typically extremely popular in local communities.

While there is a provision in the 2007 franchise agreement amendment for Independent Television Omaha (ITO) and a mention that the consortium was newly formed, there has never been a Community Programming Agreement between ITO and Cox executed. Frances Mendenhall, board member of ITO, reports that ITO has asked for the agreement but that Cox has refused.

Staff reports that the types of programming that are created by Cox Public Access producers or aired on Channel 109 are as follows:

> City/County Council Meetings (Zoning Boards, etc.)
> Health Programming
> Community Arts and Festivals Programming
> Seniors Programming
> Shows by and about Children
> Second Language Programming
> Ethnic and Cultural Programming
> Women's Programming
> Gay and Lesbian Programming
> Fitness and Lifestyle
> Political Programming (discussions, debates, candidates,
> "get out the vote," etc.)
> Religious Programming
> Music/Entertainment

Cox Public Access reports that it serves ten (10) community and nonprofit groups, and eighty (80) producers. Public Access in a city the size of Omaha should have several hundred community, nonprofit and individual members. For instance, in the City of Dayton, Ohio (population 154,000), the Public Access entity, DATV, has over five hundred (500) community, nonprofit and individual members.

The difficulty of submitting programs to Cox was an issue highlighted in the Producer Focus Group. Fifty percent (50%) of the Cox producers in the Producer Focus Group reported that submitting programming to Cox is either "Somewhat difficult" or "Difficult." Some complained that Cox frequently changed the format for submitting programming.

Cox staff were asked how much staff time was spent assisting access producers with their productions, and the response was that staff is available to "trouble-shoot." Most Public Access operations play a more assertive role in assisting access producers in production. This can range from actively engaging in floor directing, assisting producers in putting together a crew, advising on lighting and sets, etc.

Programming Recommendations

For a community the size of Omaha, the programming at Cox Public Access is wanting. We recommend the following be done to increase the hours and types of programming on the channel:

➢ Analyze the types of programming on the channel to determine what types of community organizations could use the channel but are not currently doing so.
➢ Conduct outreach to community organizations and individuals to increase the number of users for the channel.
➢ Explore ways to make submitting programming easier for nonprofit groups and individual producers.
➢ Provide more hands-on assistance in the productions.

Training

Training producers is at the heart of every Public Access operation. Cox reports that it conducts training on an "as needed/requested" basis. We frequently see that in small communities because of limitations of staff. However, for a city the size of Omaha, it is the common practice that classes are regularly scheduled. Additionally, Cox reports that it takes two (2) hours to train a new producer how to produce a complete program, which seems extraordinarily low in our experience.

On Cox's website there are only three (3) classes offered. They are: studio production; portable equipment; and editing workshops. Cox states that producers will need to take "one or more" of these classes to use the Public Access equipment and each of these classes is two (2) hours in length.

Cox Public Access charges individual and community groups for production, portable equipment and editing workshops at the following rates:

Studio Production Workshops - $50.00 (includes your entire crew)
Portable Equipment Workshops - $25.00 (up to two persons)
Editing Workshops - $25.00 (up to two persons)

Charging for workshops is a common practice among Public Access operators. The rates that Cox charges are typical for these workshops. However, most Public Access operations also provide alternatives to those who cannot afford these charges, such as trading volunteer time for workshops. Cox Public Access does not offer an alternative such as volunteering.

Cox Public Access trains five (5) producers per year, of those two (2) become active producers. Charlotte trains between one hundred (100) to one hundred and twenty-five (125) producers each year and has one hundred and fifty (150) active producers. Dayton trains two hundred (200) to (300) producers each year and has one hundred and sixty (160) active producers.

Cox Public Access does not have special training for youth, seniors or the disabled. There is no charge for use of the studios, cameras or editing suites once a producer has been trained. Cox does not have a membership fee which is common at independent nonprofit run access centers.

Thirty-nine percent (39%) of the producers in the Producer Focus Group rated training at Cox Public Access as two (2) or less on a scale of one (1) to five (5), with five (5) being best.

By way of contrast, we offer Charlotte, North Carolina and Dayton, Ohio. Dayton has a population of approximately 150,000. DATV, the entity that administers Public Access in Dayton, offers the following training on a regular basis:

Entry Level Workshops:

The first step in the process is to take the Field Production Workshop. This workshop starts the first week of each month and is held on two consecutive Thursday nights at 6pm or Saturday afternoons at 11am.

In the Field Production Workshop you will learn basic camera operation, including;
Proper setup and operation of Panasonic AG30 Mini DV Cameras
Microphone selection and usage
How to compose your shots
How to shoot B-roll for your program
Portable lighting
Creation of a mock practice shoot

After you complete the Field Production class you will be able to use DATV's cameras to shoot your program. When your shooting is complete you may then sign up for the AVID editing workshop.
The AVID is a nonlinear computer based editing system that allows you to edit you video, while adding music, effects and animations.

The AVID workshops are held the 4th Thursday and Friday of each month from 6-9pm.

In Dayton, there are six (6) hours of basic training required as well as a two (2) hour orientation, in order to use the DATV facilities and cameras. The editing workshops are additional training.

Charlotte has a population of approximately 680,000. The following is a basic training schedule for the Charlotte Public Access operation (taken from their website):

Orientation – The starting session for everyone interested in becoming a member, using the facility, and/or taking the other courses. The orientation includes a tour of the facilities, a review of the basic rules and regulations, and discussion of "what is public access?" After attendance at the orientation, you may register at the main office and begin taking the other courses.
Day: 2nd Tuesday of the month
Time: 6:00 – 7:30 PM
Length: 1 session
Prerequisite: None
Labs: None

Basic Studio – Introductory course for working in the studio. This course covers the operation of the studio cameras, basic lighting, set design, and floor directing. Students will also learn the basics of framing a shot and be given a brief overview of the positions in the control room. The course will include the taping of short programs as a practical test as well as a written test. Following the final session, each student will also be required to serve on 4 volunteer lab sessions for current producers.
Day: Thursdays
Time: 6:00 – 9:00 PM
Length: 4 weeks
Prerequisite: Orientation and registration
Labs: 4 volunteer studio sessions

Charlotte spends seventeen and a half (17.5) hours training a producer, and requires four (4) volunteer studio sessions as labs, for a basic certification.

Finally, a disincentive to producers is the fact that Cox requires a $510.00 deposit by credit or debit card, before a producer can check out portable equipment. We compared this policy to the policies of other Public Access operations in the table below.

ACCESS CENTER	DEPOSIT ON PORTABLE EQUIPMENT
Omaha, Nebraska	$510.00
Salina, Kansas	$0 (there is a replacement fund that all producers are asked to contribute to, otherwise producers must replace broken or lost equipment)
San Francisco, California	$0 (there is a requirement to be trained and certified on the equipment)
Santa Barbara, California	$0
Patterson, California	$0 (they do require home and/or auto insurance and a signed form committing to replacing broken, lost or stolen equipment)
Grand Rapids, Michigan	$0 (they have a late fee)
Dayton, Ohio	$0

Training Recommendations

The training Cox Public Access provides to community producers is woefully inadequate. This lack of training has a direct effect on the quality and quantity of Public Access programming. We recommend the following:

- ➢ Hold regularly scheduled formal training classes.
- ➢ Provide more hours of training to the producers.
- ➢ Increase the quality of training.
- ➢ Provide an alternative to charging producers for classes if they cannot afford the charge, such as trading volunteer hours for class charges.
- ➢ Provide specialized training to youth, seniors and the disabled, to increase participation among these groups in program production.
- ➢ Remove, or greatly reduce, the deposit for checking out portable remote equipment. Require producers to sign an agreement that they will pay for broken, lost or stolen equipment.

Staff

There is one (1) full-time access coordinator and one (1) part-time (ten hours per week) video engineer at Cox Public Access. Because Cox is not a nonprofit access center, we did not require Cox to divulge salaries and benefits.

Cox reports that given the current level of use of the facility by the community, they are satisfied with their current staffing levels. However, given the poor performance by Cox in training and programming the channel, it is clear that more staff is needed.

The original agreement with Cox stated that Cox would provide fourteen (14) full-time staff and six (6) part-time staff to both local origination and access programming. Assuming the staff was divided evenly between local origination and Public Access, there would be seven (7) full-time staff and three (3) part-time staff for Public Access. Comparing Omaha with other similar sized cities that also have Public Access, the seven (7) full-time and three (3) part-time staff would be a minimum number of staff needed for Public Access in Omaha. Dayton Access Television (DATV) has seven (7) full time and three (3) part-time staff serving a community one-third the size of Omaha.

In a community survey conducted by Group W Communications, eleven and a half percent (11.5%) of the respondents answered "Yes" to the question "Would you be interested in learning to make programs to show on one of these local channels using equipment provided free of charge?" That means that there are potentially thirteen thousand two hundred and twenty-five (13,225) households in Omaha in which someone is interested in producing Public Access programming.

Staff Recommendations

➢ Cox Public Access cannot adequately serve a community the size of Omaha given current staffing levels. Staffing levels must be increased in order to do the necessary community outreach and producer training needed in Omaha.

Equipment

Cox Public Access reports that it spends $3,600 per year replacing equipment and buying tapes. It also reports that eighty percent (80%) of the equipment is five years or older. Additionally, Cox reports that it is not lacking equipment that it really needs.

There are a total of five (5) cameras at Cox Public Access: three (3) in the main studio and two (2) in the secondary studio. There are two (2) digital cameras available for check out. However, Cox Public Access requires a $510.00 deposit by credit or debit card in order to check out any equipment.

Cox Public Access has automatic playback equipment and all editing is done with nonlinear software.

Cox Public Access does not have bulletin board capability, and seems to have turned over the provision of a bulletin board service to CTI 22. On Cox's website, organizations are told that Dr. Everett Reynolds (President of CTI 22) manages the community bulletin board for Omaha and organizations should contact him.

Cox Public Access reports that they do not have the following: mobile van unit; remote camera capability; satellite capability (for receiving programming); teleprompter; live capability or live call-in capability; express studio; virtual set system; web streaming

capability and web streaming archive capability; and a dedicated server. Additionally, there is no local emergency override capability on the system.

The issue of the mobile van unit is an important one. In the original franchise agreement, Cox was to have a mobile van unit available to access users on a priority basis. Cox was to have spent $140,104.00 on the mobile van unit.[32] We have no evidence that a mobile van unit was ever provided to access users in Omaha. During the Producer Focus Group session, both Public Access and CTI 22 producers expressed a need for a mobile van unit so they could produce programming on events in the City.

Additionally, producers have requested that Cox Public Access have satellite capability so certain shows can be captured via satellite and played back the same day. We addressed the issue of the lack of live or live call-in capability in the facilities section of this report. Adding live capability would greatly enhance the appeal of the channel.

Equipment Recommendations

In order to have a robust Public Access operation, it is essential that there be adequate equipment available for producers to use. Therefore we recommend the following:

➢ Given that eighty percent (80%) of the equipment at the Cox Public Access Studios is five years old or older, Cox needs to make a substantial investment in equipment in order to stay current with technology.
➢ Two digital cameras for check out are not enough to meet the need of an access operation in a city the size of Omaha. Cox needs to make an investment in portable remote equipment so that users and potential users won't be discouraged from creating programming.
➢ Cox Public Access limits its interaction with nonprofit and community groups by not providing a bulletin board system. It has abdicated its role as a community information service by turning over the bulletin board to CTI 22. Cox should purchase separate bulletin board software and begin running a bulletin board system again.
➢ Cox committed to having a mobile van unit available to access users on a priority basis. Cox should honor that commitment.
➢ Cox should have a dedicated satellite receiver so it can pull down programming that has been requested by Public Access users for airing on the same day. This is particularly important if the programming is time sensitive (such as a news program).
➢ Cox should provide a return line to the access channel so that there can be live and live call-in capability.

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[32] See Equipment and Facilities Report, David Hawksworth.

Producer Focus Group

On July 30, 2009, a producer Focus Group session was conducted at the Jesse Lowe Conference Room at City Hall in Omaha (Douglas Civic Center). Cox Public Access television producers (Channel 109), as well as producers from CTI 22 were invited to attend. Thirty-six people participated in the Focus Group session. The following is a list of the persons who attended and the organizations, or programs, they represented.[1]

Tariq	Al-Amin	
Richard	Brown	Charles Drew Health Center
Rev. Adam	Burton	St. Mark Baptist Church
Ernie	Chambers	Learning Community
William	Collins	Keeping the Faith 09
Victoria	Corbin	CTI 22
Margie	Dumas	Planned Parenthood NCB
Larry	Gordon, Sr.	Greater New Hope Baptist Church
William	Green	Keeping the Faith Ministry
Willie Joseph	Hamilton	Black Men United
Jerry	Harrison	OACTV
Daniel	Holloran	Emet Ministries
Dr. William	Johnson	Interdenominational Ministerial Alliance
William	King	Positive Havoc
Sydelia	Longoria	La Voz Latina
Frances	Mendenhall	Independent Television Omaha
Kerry	Michael	Omaha Housing Authority
Teela	Mickles	Living the Life
William	Neal	Self Talk
Luis	Ortiz	Nebraska Latino Television
John	Pappan	
Charles	Parks, Jr.	Malcolm X Memorial Foundation
Marguerite	Paterson	Blackout Omaha Productions
Dr. Everett	Reynolds	CTI 22
Lillian	Rogers	A New Way in Life with Christ Jesus
Karen	Saunders	Christ Love Unity Church
Larry	Schumacher	Help With Filming
Lettie	Smith	
Dave	Walker	Omaha Blues
Clair Eddie	Weldon	The Eddie Weldon's "As I Hear It"
Cheryl	Weston	People Talking
Carlotta	Williams	Clair Memorial United Methodist Church
Ivory	Willis	Second Baptist Church
Creola	Woodall	Comfort
Reverend Bill	Woods	Omaha Awakening
Stephen	Zach	

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[1] Those who did not indicate an organization or a television program are left blank.

Over the course of five hours the Focus Group was conducted using the Focus Group Worksheet.[2] Participants were given background information on: the current franchise agreement; Public, Educational and Government (PEG) television access operations; current and emerging technology; what is required or allowed by federal law; the definition of "Rights of Way"; and, the definition of a "needs assessment." Participants were walked through a series of questions regarding technology and their current and future communications and cable related needs. Questions were posed for both quantitative and narrative responses. Participants were organized into large group discussion and at times, into small group discussion. The last hour of the Focus Group was opened up for participants to share any other ideas they had regarding the future franchise agreement and PEG access needs. The following pages provide the results of the Focus Group session.

Narrative responses are written to reflect what the participant actually wrote and may contain punctuation and grammatical errors, but are presented here as written.

Questions:

Focus Group participants were asked to consider their individual and institutional communications needs both now and for the future in Questions #1 and #2.

Thirty-three (33) participants responded to question #1.[3] Some of the respondents focused on they technology they needed, while others focused on delivery of a message.

1. **What are your communications needs now?**

   "A complete studio. A channel that is accessible to everyone, that is public, that you don't have to pay extra to receive, as written in the original agreement. Cox studio within the community itself. A fully staff (sic) facilities. Programming for needs of community."

   "More versatile equipment to produce the show such as: sound system that will enable me to control the sound when there is a singing artist performing; there is a need for the monitor that flash the word or the lyric. Power point presentation monitor."

   "Commercials. Guest with topics. Cameras, mics. Board of Directors. Financial support. (Networking base)."

   "We need our services to start on time."

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[2] See Attachment B. "Producers' Focus Group Worksheet."
[3] One respondent's handwriting was unintelligible.

"I need to communicate as much of the local community as possible. Particularly lower and fixed income households, that cannot afford anything beyond the basic package offered by Cox."

"Wider coverage area."

"Equipment, promotion."

"$$$$"

"Availability to the public on the basic tier; internet communications; studio in the neighborhood; programming availability; training; equipment."

"T.V. programming."

"60 min program."

"To reach people the exact same way that channels 3, 6, and 7 do it. We need a live feed in order to do live call-in programs."

"Money, staff and equipment."

"The funs (sic) money to help us better and improve the great programs we have in place."

"State of the art equipment for live studio and remote broadcast."

"CTI need money and more staff workers."

"To have channel 109 put back on the 1st tier channel 23 to save money for limited incomers."

"The Omaha Housing Authority needs to ensure that our local community access channel is available to provide a media outlet for local business and city events."

"Cable, radio, newspaper, money or grants."[4]

"To broadcast once a week, without re-runs. Currently 2 programs run twice."

"Resources, training to learn to edit, videotape, etc."

"Money, need more staff."

"Publishing worship services."

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[4] Two participants responded similarly, with one substituting "television" for newspaper.

"Need to reach every cable customer receiving basic services. Studio in downtown (central) location."

"We feel there is a different need to reach every cable customer—above. Rest homes, residential and the disabled customers and get a reduction on 109 Cox Cable digital."

"Set. Cameras (2). Mics (4). Scheduling, engineer. Community and public access phone. Need training on camera operation, editing, set design, master control, remote location access, live 'call-in' capability."

"Can you also put my programming on non-digital channels and make production, training easier, less people required. Why can't my program be advertised on the preview channel?"

"Public channels. Radio, T.V. newsletters."

"To get information/religious services out to the sick/shut-in. To have input, government access. Better communication/open doors. To reach youth."

"Need money."

"Money and updated equipment."

Of the thirty-six participants (36), twelve (12) did not respond to question #2.

2. **What will they (communications needs) be five or ten years from now?**

"The community will be well-informed. Better directives. Accessibility. I need info on where the drops are. Overall laws of the cable networks."

"Cable programs accessible via the world wide net."

"Bandwidth."

"Training, access."

"Expanded."

"Same as above, certainly to include a channel that has equal bandwidth as an analog channel now has and equal features, such as listing with program description on screen and menus. To close the digital divide."

"Full staff and equipment."

"I believe it will be the same issue, money and volunteers."

"Enough money to keep delivering a quality product."

"New and improved with more staff and more people coming on the show and more money."

"Save money as those who are on limited income."

"Consistent, honest and open communications with members of the communities and other social service organizations."

"Not sure, depends on financial requirements."

"More, better, like equipment and system. Ex: caption, greenroom, remote capability."

"Live broadcasting of services and events."

"Is there such a thing on public radio as well?"

"Internet added."

"A broader viewing audience to all the small cities and communities."
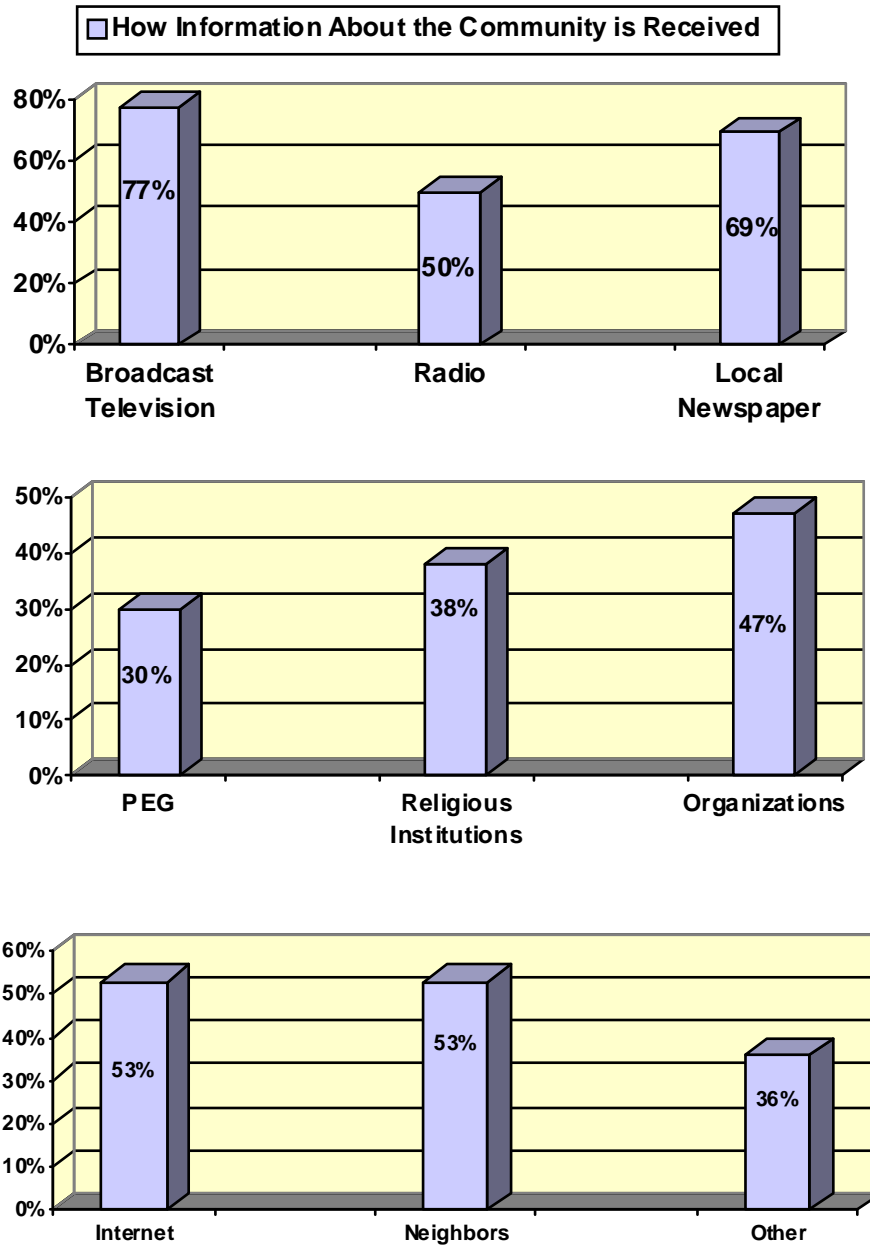
"On media."

"The same."[5]

Question #3 was asked to determine how participants receive information about their community and to discover the potential role of PEG as a communications venue for the residents of Omaha. Thirty-six (36) respondents answered this question.

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[5] Five respondents had this or a similar answer.

3. How do you receive information about the community? (check all that apply)

How Information About the Community is Received

Broadcast Television: 77%
Radio: 50%
Local Newspaper: 69%

PEG: 30%
Religious Institutions: 38%
Organizations: 47%

Internet: 53%
Neighbors: 53%
Other: 36%

Each participant was asked to check as many as applied. Numbers shown in the charts are percentages of participants who checked each of these choices, the following are the real numbers of responses:

Broadcast Television	28
Radio	18
Local Newspaper	25
PEG	11
Religious Institutions	14
Organizations	17
Internet	19
Neighbors	19
Other	13

While Broadcast Television is the most favored medium for receiving information about the community, the percentage of respondents choosing Broadcast television as a source of information, is significantly lower in Omaha than we have seen in other studies, as much as sixteen percent (16%). Additionally Radio and Local Newspaper as a choice for receiving information are twenty-one percent (21%) and seventeen percent (17%) lower in Omaha than other communities we've studied.[6]

Receiving information through PEG stations also ranked lower in Omaha by as much as twenty percent (20%). This could be due to the lack of a separate Government access channel and the Public access channel being on the digital tier.

Reliance on receiving information through religious institutions was almost ten percent (10%) higher in this group than other groups, however, there were several religious institutions represented in the room.

Organizations in Omaha were thirty-nine percent (39%) less likely to be sources of information in Omaha than in other communities we have studied and the Internet was twenty-two percent less likely to be a source of information. However, Neighbors as a source of information was fourteen percent (14%) higher and "Other" was chosen four percent (4%) more often than in other communities.

Question #4 is designed to discover how well the participants are informed about news and events from the local community to world news and events. It is designed to determine the efficacy of the above mentioned communications methods. Thirty-six (36) participants participated in this question.

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[6] Community studies (2006-2009) of Rotterdam, New York; Worcester, Massachusetts; Mentor, Ohio; and Connersville, Indiana.

4. How well informed are you about: (scale of 1-5, 5 being high)

> ____ A. What's Going On In The World
> ____ B. What's Going On In This Country
> ____ C. What's Going On In This State
> ____ D. What's Going On In This Community
> ____ E. What's Going On In Your Neighborhood

How Well Informed are You About:

Category	Rating
Neighborhood	3.3
Community	3.8
State	3.3
Country	4
World	3.6
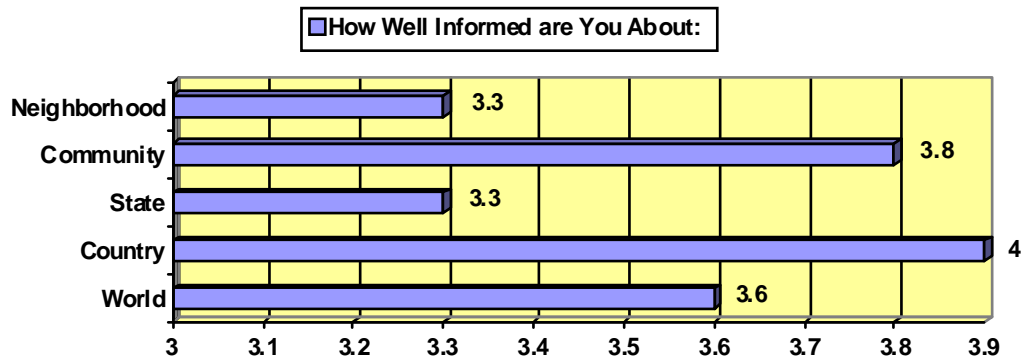
Participants in this Focus Group responded with a high rating of 3.8 on a scale of one to five (1-5) with five (5) being high, regarding how well informed they are about the community. However, they exhibit a higher reliance on religious institutions, neighbors and other sources for local information than other groups we have seen. Additionally, they are more informed about their neighborhoods than groups in previous studies.

Typically Focus Groups will give a higher rating to their level of being informed regarding what is going on in the country than what is going on in their own communities. That is not unusual given the prevalence of network and cable newscasts and given that cable newscasts such as CNN, Fox News and MSNBC are accessible twenty-four hours a day, and focus much more on national and international news. These participants are no exception, giving their highest rating of 4 to being informed about what is going on in the country.

It should be noted that while these participants give a high rating to how well informed they are about the community, it is the source or sources of that information that is interesting. These participants rely much more heavily on low-tech, word-of-mouth sources than other groups we have studied. This could be a function of who the participants are (there was a preponderance of religious institutions represented) or it could be because the participants don't have as much access to electronic modes of communication, such as Government or Public access television or even adequate internet access.

Questions #5 and #6 were asked to find out what constituencies or "customers" the participants serve and how they communicated with those customers. These

questions were designed to evaluate the various communications needs of the participants. Thirty-four of the thirty-six participants answered Question #5 and thirty-two answered Question #6.

5. Who are your customers?

> *"UNMC 'University of Nebraska Medical Center'; Mexican Embassy; UNO 'University of Nebraska'; Museo Latino; Equal opportunity community; Boy Scouts; etc."*

> *"The entire Omaha community."[7]*

> *"Everyone suffering from stress related discomfort, illnesses or troubling emotions, emotional problems that interfere with their daily life routines."*

> *"Residents with the Omaha Housing Authority local offices, local state service organizations."*

> *"North Omaha community."[8]*

> *"Those that care in future of self and family."*

> *"TV audience."*

> *"Nursing home, sick at home, anyone that might see it."*

> *"The youth, sick, shut in."*

> *"Common people, nursing homes, retired people, low-income people."*

> *"The underdogs, the oppressed populations of Omaha—economically challenged people."*

> *"We are nonprofit/anyone and everyone we can reach."*

> *"The elderly, sick and shut-ins and the African American community."*

> *"Progressives."*

> *"Community of color and others."*

> *"TV audience, church members, housewives, co-workers, community leaders."*

> *"The churches and the unsaved."*

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[7] Six participants gave this or a similar response.
[8] Two participants gave this or a similar response.

"Black folks in Omaha."

"Wheel chairs (sic) viewers formerly on "23" Cox Cable and disabled people and senior citizens from rest home or just people that paid on the Basic. We seemed to see viewing disappear from the community."

"Non-suspecting soul that's void of the word, be it of God or just a simple 'You can make it' 'You can do it.'"

"Everyone that wants to improve their way of life, but we do focus on the Latino community."

"Cox customers."

"A diverse of groups, both faith and community—education and individuals, families, youth groups."

"People seeking spiritual enlightenment."

"Local community organizations, churches, community, neighbors, hospitals."

"The community, neighborhood and viewers of public access."

"Nonprofit, community and religious organizations."

"Urban adults."

The participants' constituents or "customers" (as we defined it) are primarily local residents or organizations. There was a particularly emphasis in this group on people with disabilities or illnesses (shut-ins), religiously affiliated residents or organizations and minority groups such as African Americans or Latinos. About half of the participants were producers at CTI 22, which is commonly known as the "diversity channel" in Omaha.

6. How do you usually communicate with your customers?

"Informally."

"Computer, radio, minister."

"By my weekly program on CTI 22, website, flyer, newsletters, direct mailings."

"Public access, churches or local organizations."

"Public access, local community newspaper, newsletters, email, telephone."

"Via TV program—mail---Comm. Network."

"Public Access."[9]

"In person, phone, letters, La Voz Latina, Cox 22 show."

"Public access, one on one."

"On the Road with Veneus. Public gatherings. Resorts and lake areas. Retired people and musical rest areas, or like Taste of Omaha. I have calls come in referral taken to us—word of mouth."

"CTI, Omaha Star, Omaha World Herald, mouth-to-mouth, flyers, posters, phone, internet, community meetings, radio, PEG broadcast TV, mailings, websites."

"109 at 12:30 Sundays—to communicate directly."

"Current issues, life experiences, examples, health."

"Cable access."[10]

"Cable, newspaper."

"In-person, newspaper, internet radio."

"E-mail lists."

"Via church religious programming."

"CTI 22 or people bring in similar information."

"TV, email, constant contact, website."
"Email, telepathically too."

"Receive calls, see them in person at public places."

"Tell them about the laws/ways of God, the value of Christ, the power to communicate."

"Phone."

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[9] Three participants gave this or a similar response.
[10] Two participants gave this or a similar response.

"By church advertisements, flyers, announcement by the word of mouth."

"Flyers, mailing."

"OHA (Omaha Housing Authority) utilizes CTI 22 to communicate with local community members, social service organizations, etc. Internally OHA has a monthly newsletter, a website, and constant communication with the employees."

"Word of mouth, radio, TV, newsletter."

"Internet and telephone."

A good deal of emphasis was placed on the use of the Public access channel (109) and CTI 22, as a tool for communicating with constituents. Additionally emphasis was placed on "word-of-mouth"; in-person communications and the local newspaper for communication. The latter is interesting in that this group placed less emphasis on the local newspaper as a source for their gathering of information, but seem to place a great deal of emphasis on the local paper as a vehicle for communicating with their constituents.

Questions #7 and #8 ask the participants to provide how much they believe they spend each year on communications with their customers and whether they think their communications are effective. Twenty-nine (29) participants provided the range of their communications expenditures as follows:

7. How much money do you spend each year to communicate with your customers?
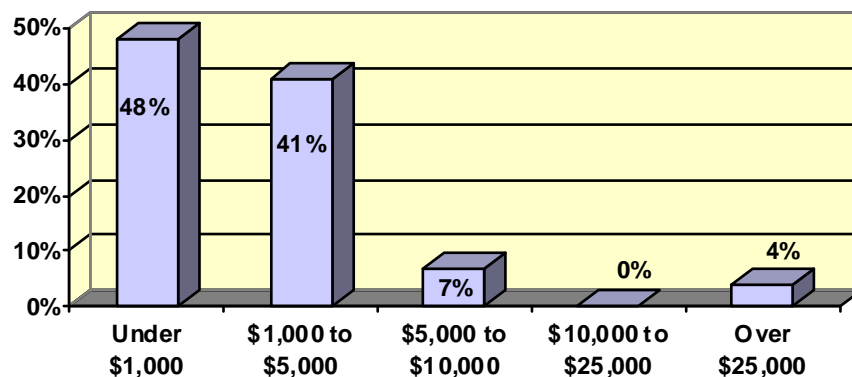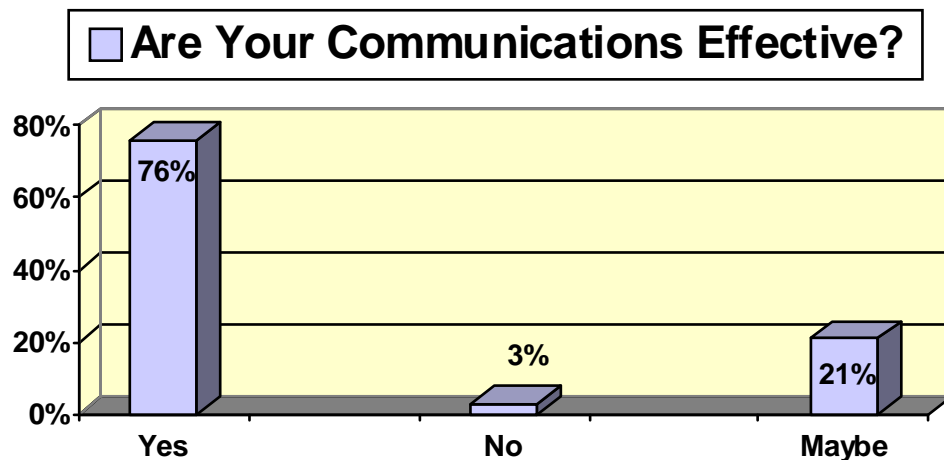
8. Do you think your communications are effective?

 Twenty-seven Focus Group participants provided an answer to this question with a "Yes" "No" or "Maybe" response as follows:

Yes	22
No	1
Maybe	6

 The chart below shows the answers by percentages of participants who responded.

 Seventy-six percent (76%) of the respondents felt their communications were effective as opposed to twenty-four percent (24%) who were unsure or did not think their communications were effective. Those who felt their communications were effective is a much larger percentage of respondents than we have seen elsewhere (as much as thirty-five percent, 35%, greater). Although eighty-nine percent (89%) spent less than $5,000 per year on communicating with their constituents, this group exhibits a high-level of confidence that their communications are effective. This may be due to the fact that this Focus Group was comprised of access producers.

 Questions #9 and #10 are asked to determine what messages (if any) the Focus Group participants need to deliver to their customers and what problems they encounter when trying to communicate. Thirty-two (32) participants responded to this question.

9. **What three central messages would you like to deliver to your customers?**

"Educate yourself about the issues. Get involved. Tell our story from our prospectives."

"Planned Parenthood is a reliable, trustworthy source. Planned Parenthood provides multiple services."

"Verify information sources."

"Validate the love of God. Motivate the need for each individual to know they are valued. Educate how they can complete their purpose on earth."

"Get in the word (the Bible or just a good word). Allow the word to get into you. Live your best life."

"Present the Gospel…musical taste, giving, new talent for now. It's on a High Tier!"

"Spiritual truths whatever it may be."

"Love and respect self. Loaded brain is more powerful than loaded gun. Learn all you can about as many things as you can."

"Spiritual truth, spiritual unity and understanding."

"New music available. Cultural aspect of music. How music impacts life locally and globally."

"Democracy Now! Other great shows on Free Speech TV. I would like to help more local organizations get their message out."

"Self reliance. Self improvement. Community support."

"You can dismiss stress. It's not difficult. A thought produces stress and a thought can drop it or diminish it."

"A new way in life with Christ Jesus and a activity of daily living."

"Stay with Christ, be faithful, love everybody."

"God is able to change lives/way. To heal the sick, to raise up the down trodden."

"Christian values, help those in need. Band. Music. Medical/religious/health."

"Peace begets peace. War kills and hurts. Power to People. Empowering people to 'be the change they want to see in the world.'"

"Education, communication, health."

"Get saved. Christians repent. Be warned."

"Support all the wonderful services that are out there. Use the free services (like health fairs). Share the information with others. Educated (sic) the community."

"Get involved in local concerns. Hold public officials accountable. Seek truth—speak truth."

"Love. Strength. Power to recover."

"Take care of our own health. Establish a relationship with a primary care physician. Eliminate risky behavior."

"What is the place to solve community problems. We are available to help solve unique problems. Educational opportunities."

"Local information. State information. National information."

"We need access to all the tools of…"

"Knowledge is power. Become involved. Take action."

"Informative. Religious messages. Job market."

"Love of Christ. Openness to help all. Place of ministry."

"The Gospel of Christ. The moral values of our faith declining. Family."

"Information about OHA (Omaha Housing Authority) and our programs. Information to encourage families to maintain self-sufficiences."

10. What problems do you have when communicating with your customers?

This question was asked to determine what obstacles the stakeholders have when trying to communicate their messages to their constituents. Twenty-nine (29) of the participants responded to this question.

"Not enough time.[11] Public access needs to be on Basic tier."

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[11] Two participants gave this or a similar response.

"Public access for poor folks, apathy, misinformation from other sources."

"Sometimes in the past, it might be the equipment (otherwise none). Availability time and tape—would prefer to have a fresh program every week. Program no longer on First tier. Vision programming."

"Not being on the right channel to reach the customer."

"Can't use some ideas because don't feel enough of my old fans and viewers are reaching east of 72nd Street and resident nursing homes, etc. on our low income."

"People believe you have to pay tithes and you don't."

"Distractions, negative image, digital tier, no remote equipment."

"Nobody watches 109. According to the franchise (addendum A 9/4/80) 'all Public access programming shall be carried on the Universal Tier (free tier) throughout the term of the franchise.'"

"Customers can't afford cable pricing."

"My program is on 109, the digital tier and I want to reach the people who can only afford basic."

"Possibly fear."

"Basic tier. Time sharing to (sic) short. There is only studio today."

"Unavailable to certain class of people. East of 72nd Street, nursing homes, etc. Low income."

"Cox sabbatoging (sic) my studio. 109 is not accessible to people. General disrespect of Cox representatives at CTAC meetings toward producers."

"Time for people to be on the show."

"I would like my program on straight TV, but digital as well."

"Not enough time, everyone too busy to be scheduled."

"Public access should be on Basic Tier."

"Not having a local channel available for commentary. Only one studio available to do programming. Programming time cut to two nights a week with studio."

"Message is complication."

"Development of good resources with enough staff and equipment."

"Reaching those who rely solely on TV."

"Non-community with Cox Cable and 109."

"Don't get enough response back to be able to really know the effect. Public access is not part of the cable Basic."

"Lack of cable station. Booking. Inform of Basic Tier."

"Access to majority."

"Some customers don't have access to the program."

"Lack of education to understand the message."

The participants identify important messages they wish to convey, most of those messages are for individual or community improvement, information that may improve the quality of life for the residents of Omaha. A majority of the messages were religious and given the religious affiliations of the participants, that would not be unusual. Many of the participants cited Public access being on the digital tier (Channel 109) as a problem for them when it came to communicating with their constituencies. Other cited lack of equipment, problems with the studio, etc. CTI 22 is on the Basic tier, so we can assume that those who complained about Channel 109 are the Public access producers, who are also users of the Cox Public Access facilities.

In Question #11, we wanted to assess what the participants thought of the term "Public or Community Access." Thirty-four (34) participants provided a response.

11. **What do you think of when you hear the words "Public or Community Access?"**

   "Free production for community."

   "Info. Local views."

   "Open public."

   "Generally—material not found elsewhere in the media universe."

"Public access by T.V. and Radio concerning community and state information."

"A communications outlet by those interested in providing important information to the community."

"Access to the public."

"Public access—public involvement and access for all to have a voice. Community access—involvement and access for a defined community."

"Unprofessional, unedited, local interest (maybe) programming."

"Having access to the public."[12]

"I believe it's to be open free speech to the viewer with a diversity format like Omaha used to be and their agenda should be at least considered on their public access shows."

"Information for the public to know."[13]

"By the people, for the people—local content."

"Sen. Ernie Chambers."

"Freedom of speech, community news."

"Public access and information sharing by the public."

"Free services."

"Get more information out to the community to keep the community more informed."

"Diversity of people doing their comments, etc. on their shows. Free speech/content."

"My show—"Blackout Omaha" powerfully locally produced. Inspired by Omaha and one world in the 21st century."

"Either radical programming or highly amateur T.V."

"The community voice and needs."

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[12] Two participants gave this or a similar response.
[13] Two participants gave this or a similar response.

"Local people—special interest."

"Free programming for everyone who wants to produce programs. Christians, educators, etc.

"Free television without commercials."

"To make available to the general public."

"Channel 22."

"I will change for Corp. Cox Cable."

"Public access is the entire viewing area. Community access is geared to certain audiences or counties."

"That anyone can use the channel and the news is for public or community needs. Special interest groups use."

"I think about local community organizations that utilize CTI 22 in order to inform the community about housing issues."

"Helping the community. Community access."

The participants in this Focus Group view Public or Community access as a tool for getting information to the community and as a tool for free speech. They also viewed Public or Community access as providing "localism" that other media outlets may not provide and they place a high priority on local content.

Question #12 asks how they got involved or found out about Public or Community access. Thirty-five (35) participants answered this question.

12. How did you get involved or find out about Public or Community Access?

Friend	62%
Newspaper article	8%
TV promotion or ad	0%
Other advertising	0%
Website	0%
Community group or religious organization	8%
I watched the channel	11%
Don't know/not sure	0%
Other	11%

Four participants gave narrative responses to "Other."

"My employer utilizes CTI 22 to air our monthly board meeting."

"San Francisco City College/N.O.R.M.L."

"Needed to get Ralph Nader on TV (2000), went to Cox in desperation."

"Knights of Columbus show I started, also started doing pro-life shows."

Sixty-two percent (62%) of the respondents got involved or found out about Public or Community access from a "friend." While eleven percent (11%) cited "other" or "I watched the channel" as their answers. Eight percent (8%) respectively cited "Newspaper article" or "Community or religious groups."

Question #13 asks if they produce or sponsor[14] a show. Thirty-four (34) participants answered this question.

13. Do you produce or sponsor a show? Yes ☐   No ☐

All thirty-four (34) participants that answered this question said that they either produce or sponsor a show. These producers/sponsors were then asked which statement applies to their show. Thirty-two (32) participants indicated if they produced or sponsored a show according to the explanation provided to them.

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[14] "Sponsor" means that they don't actually videotape or edit a show, the show may be imported from another source, but they take responsibility for its content and for getting it on the channel. This definition was provided in the worksheet.

**14. Which statement applies to your show?**

I direct, videotape or edit the show — 88%

I sponsor the show but do not direct, videotape or edit it — 12%
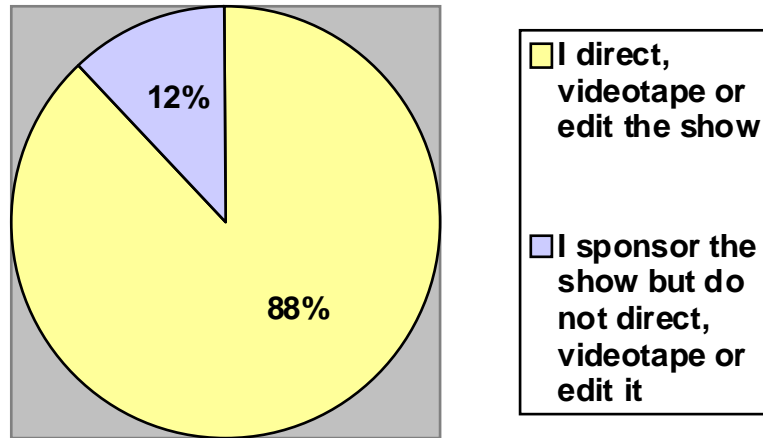
Eighty-eight (88%) percent of the respondents to this question direct, videotape or edit their shows. We included those who act as a "host" in this number because hosts are typically involved in the directing of the show.

Participants were then asked which channel they produce or sponsor a show for, Cox Public Access (Channel 109) or CTI 22. Thirty-two (32) participants answered this question, with seventeen (17) indicating they produce or sponsor a show on Public Access (Channel 109) and fifteen (15) indicating they produce or sponsor a show on CTI 22.

15. For which channel do you produce or sponsor a show?

Public Access ☐ CTI 22 ☐

Public Access — 53%
CTI 22 — 47%
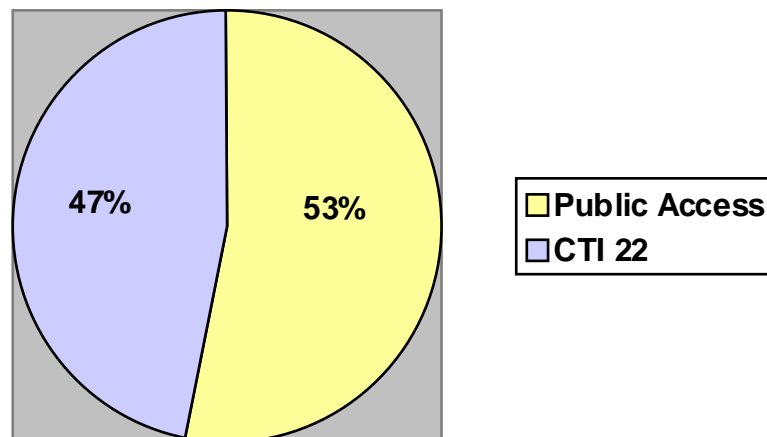
The Focus Group was fairly evenly divided between those who produce or sponsor programming at Public access or CTI 22.

Question #16 asks for the name of the show that the respondents have produced or sponsored. Thirty participants provided a response.

16. What is the name of the show?

"A new way in life with Jesus Christ."

"Blackout Omaha."

"Emet Ministries."

"Comfort."

"Healthy Living with Charles Drew Health Center."

"Positive Havoc."

"For Us, By Us."

"Keeping the Faith '09."[15]

"Discover the Power Within You."

"Omaha Blues."

"5 Shows: Accordian; Pro-life; The Answer is Love; As I Ear It[16]*; The Answer is Love."*

"Sentor Emeritus Ernie Chambers."

"St. Mark Baptist Church."

"Omaha Awakening/People's Mission M.B. Church."

"Real Talk."

"Coalition Against Injustice Hour."

"Fr. Jasluck."

"Living the Life."

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[15] Two respondents gave this or a similar response.
[16] Two respondents gave this or a similar response.

"Self Talk."

"Protecting the Village."

"Ima Speaks."

"Cheryl Weston's People Talking."

"La Voz Latina."

"Religious/Worship Service."
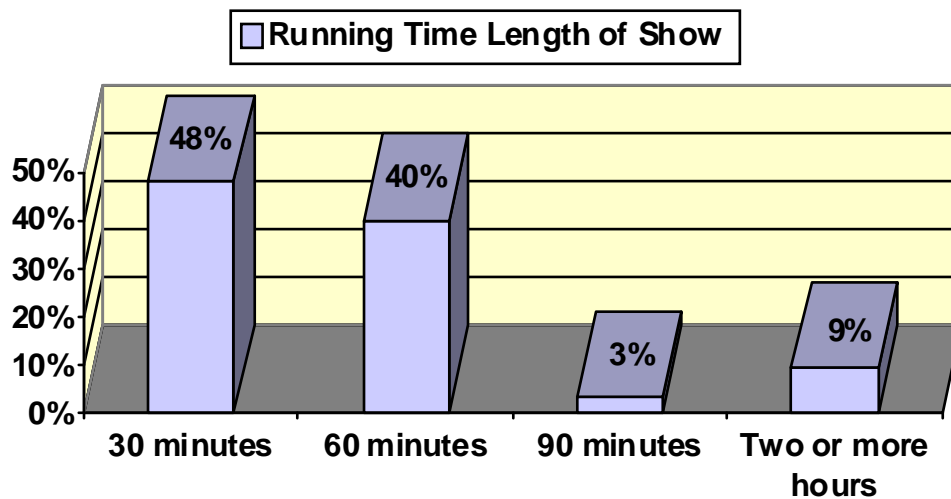
"Planned Parenthood."

"Greater New Hope Baptist Church."

"Second Baptist Church."

"Omaha Housing Authority."

Next the respondents were asked to provide the length of the show (Question #17). Thirty-two (32) participants answered this question as follows:

17. What is the running time length of the show?

Question #18 asks the producers and sponsors how often they produce or sponsor a show. Thirty-one (31) participants responded to this question.

18. How often do you produce or sponsor a show?

      The majority of programs produced or sponsored were thirty minutes in length with a large majority of the programming being produced or sponsored on a weekly basis. One participant provided the answer "Other" as being two times per month. The participants in the Focus Group session were active producers or sponsors, this means that they have knowledge of and experience in producing or sponsoring programming, for either Cox Public Access or CTI 22.

How often do you produce or sponsor a show?

Once a week	77%
Once a Month	19%
Sporadically	0%
Other	4%
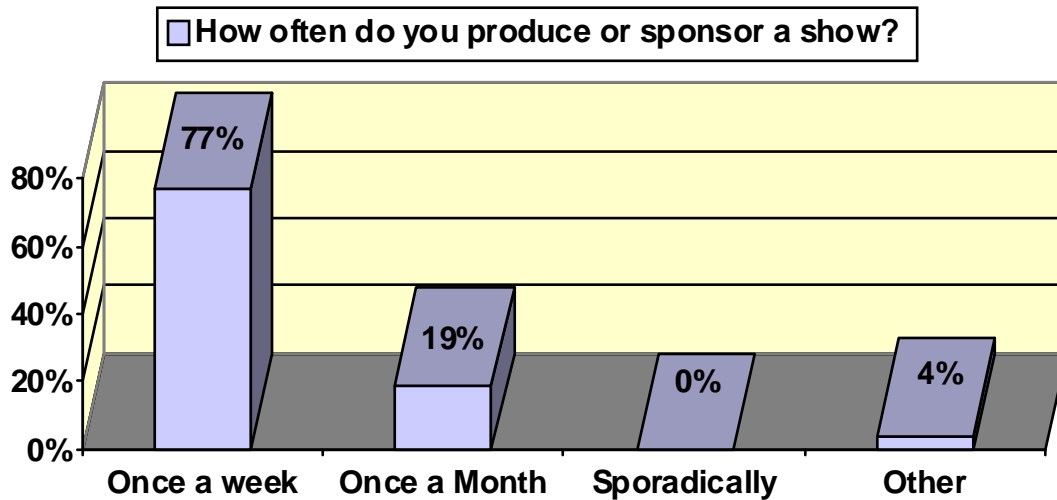
      Question #19 asks if they would like to produce or sponsor their show more often. Twenty-nine participants responded to this question.

19. Would you like to produce or sponsor your show more often? Yes ☐ No ☐

Yes	76%
No	24%
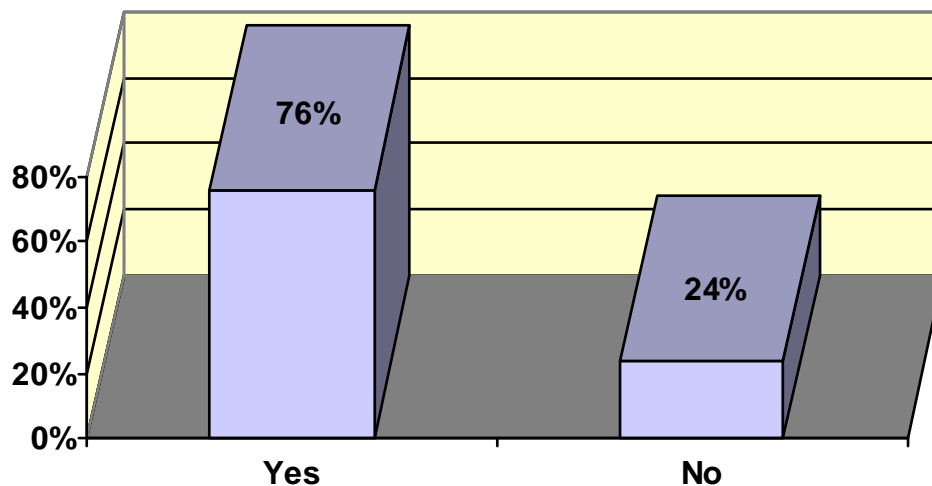
Question #20 then goes on to ask the respondents if anything prevents them from producing or sponsoring a show more often. The "Yes" respondents to Question #19 provided the following answers.

20. What, if anything, prevents you from producing or sponsoring more often?

|	
Time	51%
Money	72%
Need Volunteers	34%
Need More Training	31%
Subject Matter	20%
Other	6%

Two respondents provided a narrative response in a space labeled "Other."

"I also produce another show 'Discover the Power Within You'."

"Cox is the gatekeeper. If they make it too hard or they just don't want to do something, we producers are helpless. We need to have individual contracts with Cox just like the city has so we can hold them to their contractual commitment."

The next question (#21) asks how long they have been producing or sponsoring a show. Twenty-nine (29) participants provided a response as follows:

21. How long have you produced or sponsored this show?
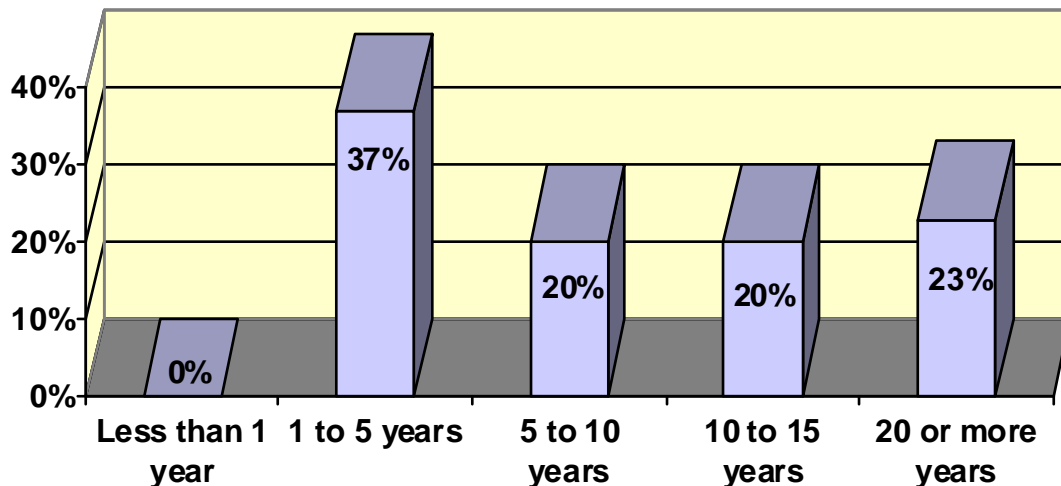
The Focus Group participants are veteran producers and sponsors with years of experience in Public access or Community access television. The majority of them would like to produce more programming but find time, money, the lack of volunteers and training an obstacle; with the greatest majority citing "money" as an obstacle. Only twenty percent (20%) find a lack of subject matter as an obstacle to production.

Question #22 asks them what is the general content of the show they produce or sponsor. Twenty eight (28) participants provided a response to this question.

22. What is the general content of the show that you produce or sponsor?

> *"A full unedited church service."[17]*
>
> *"Biblical truths."[18]*
>
> *"Senators, doctors, lawyers, community leaders. Omaha Awakening (1/2 hour). Religious service PMMB Church (1 hour)."*
>
> *"To introduce spiritual information. To produce better living. A spiritual life and knowledge in the word of God for individuals and home bound people."[19]*
>
> *"God has me speak out on current events and of course bring scripture too."*
>
> *"Community information talk show, CAI information, education community on issues effecting black folks."*
>
> *"Informational."*
>
> *"Current events."*
>
> *"Omaha Housing Authority monthly board meeting."*
>
> *"Positive educational informational dialogue."*
>
> *"Blackout Omaha is a highly produced film montage of film and news. We promote ideals of Gandhi, Malcolm X and other heroes."*
>
> *"Issues affecting the black community from our perspective."*

---

[17] Two respondents gave this or a similar answer.
[18] Three respondents gave this or a similar answer.
[19] Two respondents gave this or a similar answer.

"Information on health and wellness. Access to health care providers and services."

"A diversity talk show, me acting as producer and director with input of wife of course."

"Both shows deliver the message that through the word we can change life circumstances, the power of the word, a good word."

"Teaching how to discover the Christ spirit and divine power within."

"Discussions on the criminal justice system (all levels) and the impact on our community. The African American community."

"Current events (world, nat.l, state, local), news analysis, politics, history, literature, social criticism, nothing is off limits."

"How to engage your purposes and self worth through a personal relationship with Jesus Christ. The word (Bible) is the script for the program. Inspirational songs also."

"Varies each show. Pro-life, music, preaching, Filipino, Hispanic, American Indians, against abortion, AIDS, etc."

"How to diminish stress by controlling your thoughts. Stress relief."

"Education, to inform, entertainment."

"Music, sports, urban culture."

The producers/sponsors were then asked to describe the format of the show they produce or sponsor in Question #22. They were asked to check "ALL that apply." Thirty four (34) participants responded.

22. What is the format of the show you produce or sponsor? (check ALL that apply)

Talk Show	16
Documentary	11
Arts and Entertainment	9
Magazine	3
Children's	5
Religious	18
News	6

Sports	5
Fictional Drama	2
Performance	5

Participants produce or sponsor programming with definite goals of educating the community and providing what they feel is important information. Religious programming was prominent in this group as well as general "talk" and documentary style programming.

Question #23 asks the participants to describe their role in the production. Thirty one (31) participants answered this question.

23. What is your role in the production of the show? (check ALL that apply)

Direct	18
Camera	16
Edit	15
Sets	14
Lighting	12
Secure performers, interviews, location	14
General volunteer	9
Other	8
None of the above	1

Of those who responded, eight (8) gave "Other" as an answer and provided a narrative explanation.

> *"Producer and director. The Eddie Weldon org is independent so has everyone in the (unreadable word) and in our own studios."*

> *"I simply do what I do."*

> *"Host."[20]*

> *"Hostess, speaker, singer. My son does all of the above."*

> *"Management and administration."*

> *"Hosting, topic selection."*

The respondent who indicated "None" as an answer wrote in the margin the following note:

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[20] Two respondents gave this or a similar answer.

*"None. CTI 22 does it all! With exceptional customer service."*

Next, participants that produced a show were asked where they received production training (Question #24). Nineteen (19) answered this question with twelve (12) respondents giving multiple answers.

24. If you do direct, videotape or edit a show, where did you get training?

There was a total count of eight (8) participants who had been trained at the Cox Public access facility and nine (9) participants who had been trained at CTI 22.

The two (2) who responded that they were trained at an educational institution gave "Colleges" and "Metropolitan Community College" as the answers.

Nine (9) participants responded "Other." Of those, four (4) also indicated they had received training at CTI 22 and one (1) responded they had received training at Cox. Respondents provided narrative explanation as follows:
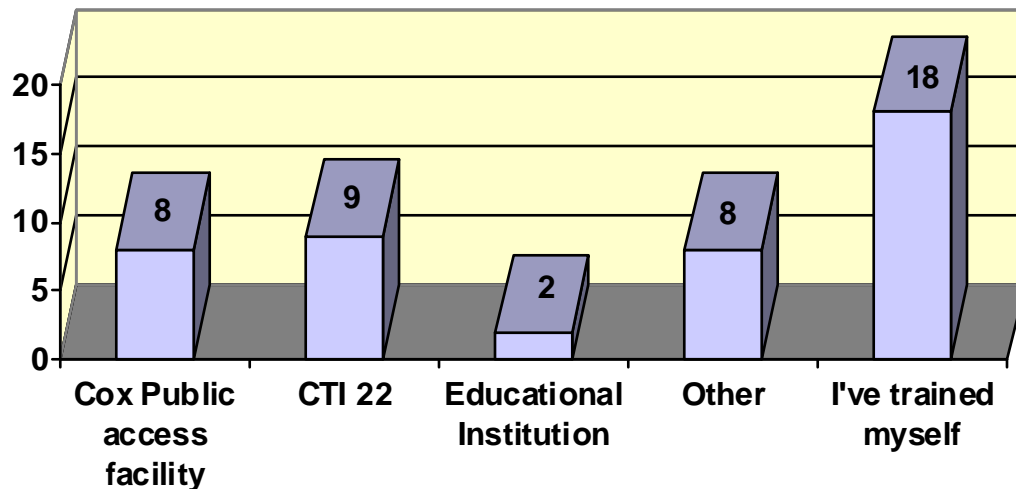
"Asked questions of the Mac store and local geeks."

"Someone else used to film me, now I record at home and the tapes are converted to DVD."

"Training from those currently doing the work."

"Chris Craddock and Steve Zach."

"Time Warner Cable."

"Cox's production studios can't be reached on public transportation. Studio closes for two weeks over Christmas."

"In addition to basic Cox training, my son is gifted in technical communication."

"From previous producer Mary Matthews."

Of those who answered "I've trained myself" four (4) also indicated they had received training at the Cox Public access facility and five (5) indicated they had also received training at CTI 22.

Question #25 asked participants to report what types of classes they had taken. Fourteen (14) participants answered this question.

**25. If you did receive training, what types of classes have you taken?**

Studio Camera	12
Field Camera	8
Editing	6
Lighting	5
Sets	5
Master Control	6
Remote Switching	2
Floor Directing	4
Scripts/Storyboard	1
Copyright	1
Liability	0
On-camera hosting/reporting	6

Roughly fifty-three percent (53%) of the participants in this Focus Group had received training or had trained themselves how to produce a television program. Of those seventy four percent (74%) indicated what kinds of classes they had taken, with the majority of those having taken "Studio Camera" classes and fifty seven percent (57%) having taken "Editing" classes. Only one person had taken a "Copyright" class and no one had taken a class on "Liability."

Question #26 asked only the Cox producers or sponsors, if they were "certified" by Cox. "Certification" is a common term used in the access television community. Certification usually requires would-be producers or sponsors to attend certain required classes depending on how they wish to use the access facility and/or channel. At a minimum, "orientation classes" are conducted to familiarize the producer or sponsor with issues such as liability, copyright infringement, operating rules and procedures, tape submission formats, etc.

26. For Cox producers and sponsors only: If you produce or sponsor for Cox

**Public Access, are you <u>certified</u> by Cox? Yes ☐ No ☐**
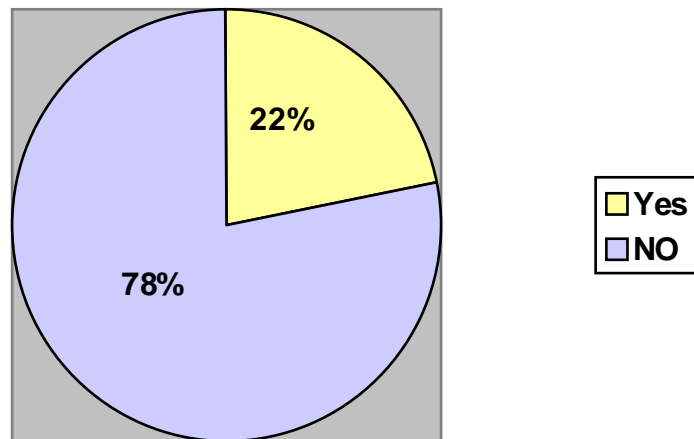
Of the seventeen Cox Public Access producers, four (4) said they were "certified" by Cox and thirteen (13) said they were not "certified" by Cox.

The next question (Question #27) attempts to examine further the issue of "certification," it asks the producers and sponsors if they have been trained on Cox Public Access policies and procedures.

27. For Cox producers and sponsors only: Have you been trained on the policies and procedures for Cox Public Access? Yes ☐ No ☐ Not sure/don't know ☐

Of the seventeen (17) Cox Public Access producers or sponsors: two said they were trained on the policies and procedures; ten (10) said they were not; and five answered "Not sure/don't know."
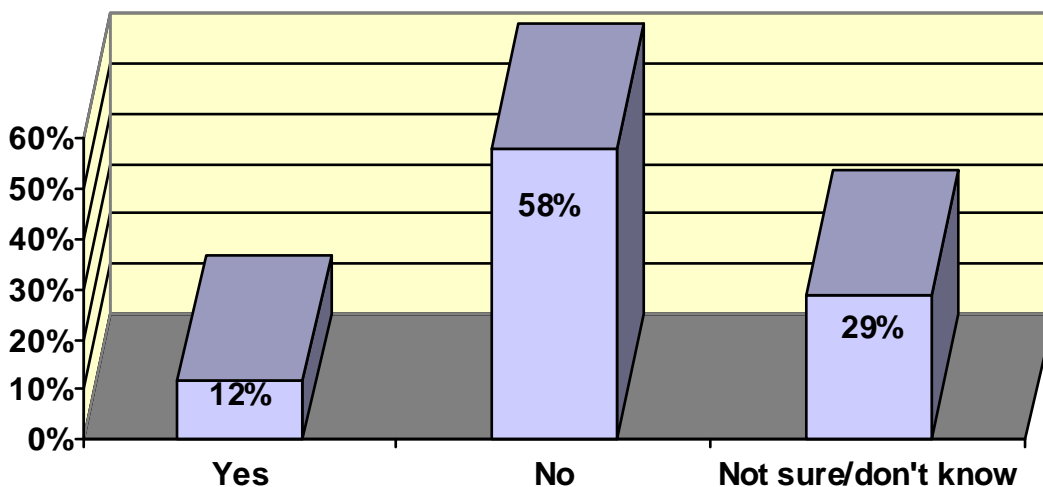
We asked the Cox Public Access producers/sponsors Questions #26 and #27 about their "certification" and whether they had been trained on operating rules and procedures to determine a basic comparison between Cox run Public Access and Public Access operations around the country. Almost all non-cable managed Public Access operations require some kind of a certification process before someone can produce or sponsor programming. At minimum is an orientation that briefs the producer/sponsor on their responsibilities and legal liability, ideally there is a battery of courses that cover all aspects of production, to include safe operating of equipment. That the majority of the Cox Public Access producers/sponsors have not gone through a certification process, nor are they aware of any existing operating rules and procedures puts these producers/sponsors at risk for legal problems as well as potential physical injury.

Question #28 asked both the Cox Public Access and the CTI 22 producers/sponsors to rate the training they have received on a scale of one (1) to five (5) with five being best. Eighteen (18) of the nineteen (19) participants who said they had received training responded to this question.

28. On a scale of 1-5 (5 being best) how would you rate the training you have received?

1 ☐   2 ☐   3 ☐   4 ☐   5 ☐
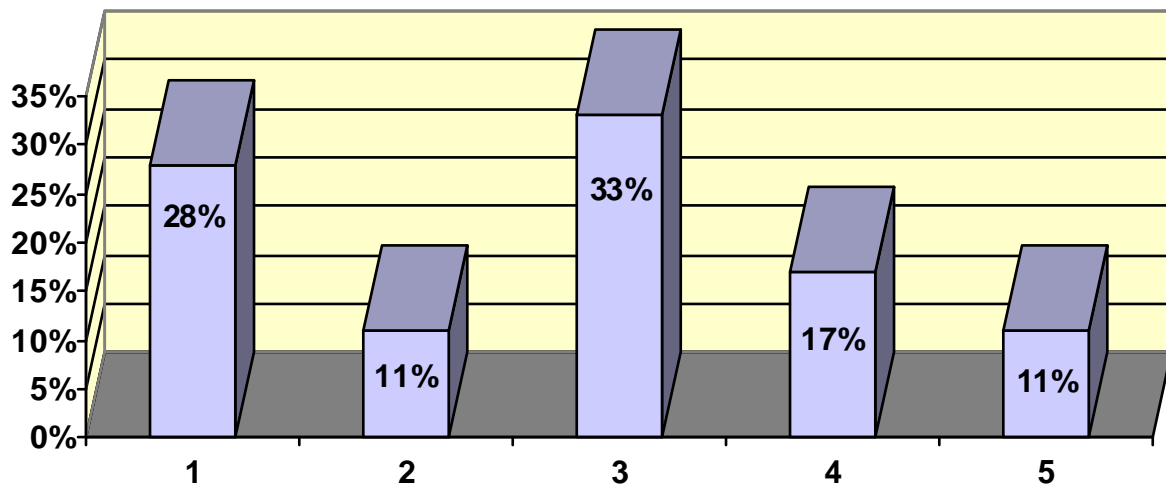
Thirty-nine percent (39%) of these respondents rated their training as a "2" or below (a negative rating), while twenty-eight percent (28%) rated their training as a

"four" or above (a positive rating). Thirty-three percent ranked the training as "three" or average.

Next, participants were instructed to answer questions regarding PEG Facilities and Operations, depending upon whether they were producers/sponsors at the Cox Public Access channel (Channel 109) or at CTI 22.

The following are the answers from those who produce or sponsor at Cox Public Access.

COX

Question # 29 asks Cox producers/sponsors how often they use the production facilities at Cox Public Access. Fourteen (14) of the Cox Public Access producers/sponsors answered this question.

29. How often do you use the production facilities at Cox Public Access?

Once a week ☐ Once a month ☐ A few times a year ☐ Never ☐
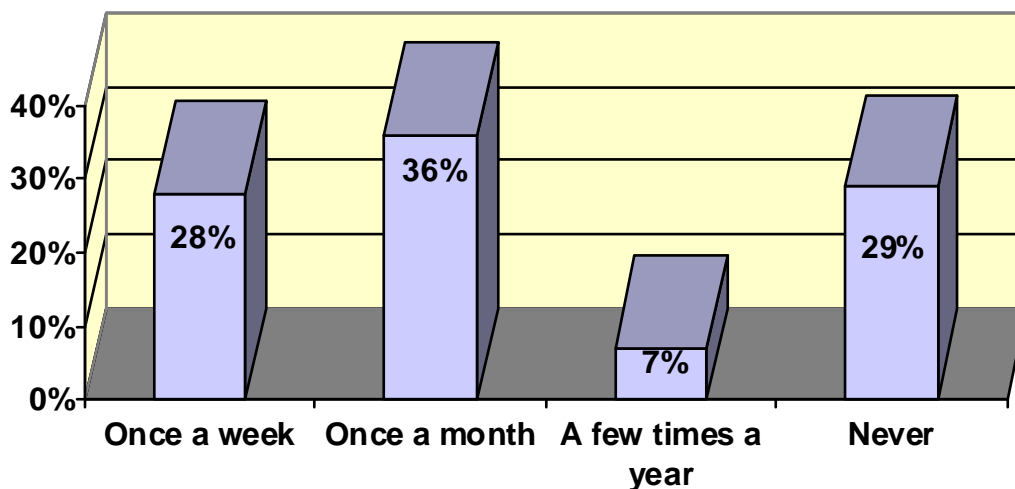
Sixty-four percent (64%) of these respondents indicated that they use the Cox Public Access production facilities once a month to as frequently as once a week. Seven (7%) percent indicated they use the facilities a few times per year, while twenty-nine percent (29%) indicated that they never use the facilities.

The next two questions (#30 and #31) ask the respondents to indicate if they do not need to use the facilities because they either have their own production equipment/studio or they sponsor imported programming. Those participants who responded that they "Never" use Cox facilities, all answered these questions, with two (2) participants checking the box for both questions.

30. I don't need to use the facilities, I have my own production equipment/studio ☐

**31. I don't need to use the facilities, I sponsor imported programming** ☐

I don't need to use the facilities, I have my own production equipment/studio	4
I don't need to use the facilities, I sponsor imported programming	2

Among the Cox Public Access producers/sponsors, is a great sense of "needing" to use the facilities because they are creating original programming and they do not have their own production equipment and/or studio.

These producers/sponsors were then asked to rate the Cox facilities on a scale of one (1) to five (5) with five (5) being best (Question #32). Fourteen (14) of the producers/sponsors answered this question.

32. On a scale of 1-5 (5 being best) how would you rate the facilities at Cox?

1 ☐   2 ☐   3 ☐   4 ☐   5 ☐
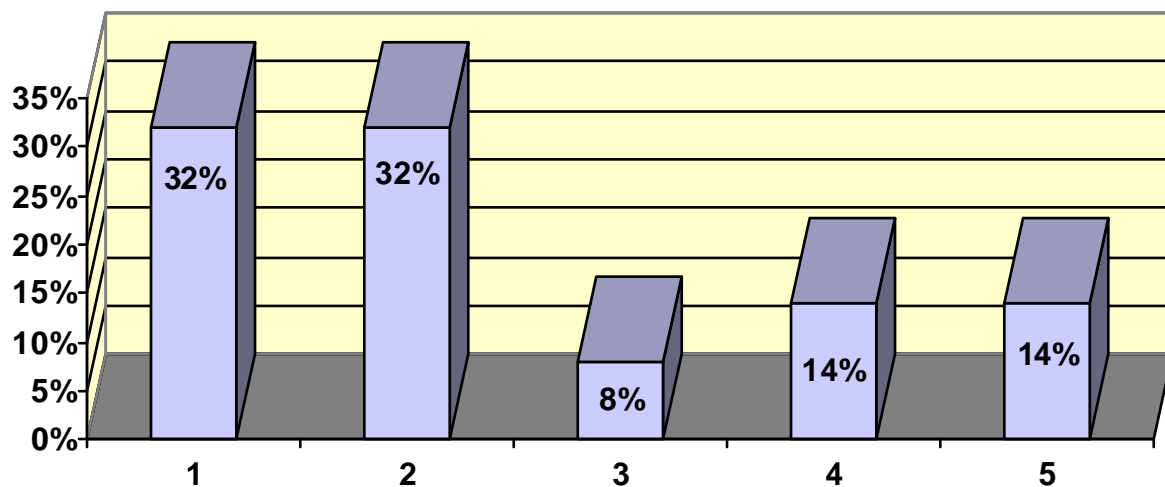
Sixty-four percent (64%) of the respondents to this question gave the Cox facilities a negative rating of two (2) or below, while twenty-eight percent (28%) gave the Cox facilities a positive rating of four (4) or above. Only eight percent (8%) rated the Cox facilities as average.

Participants were then asked what they would do to improve the facilities (Question #32). Ten written responses are as follows:

32. What, if anything, would you do to improve the facilities at Cox Public Access?

> *"To make the studio more user friendly by knowing what each piece of equipment does? If it's not on when the power indicates it's on. What else factors in because there is no sound? No picture"*

> *"115th Dodge. Too far out! Need: new studio, two locations in town, geography."*

> *"Two free-standing studios so that programming does not bleed through. More programming days rather than two evenings per week. Availability of training."*

> *"Better location and equipment updated."*

> *"Sometimes the camera is faulty."*

> *"For one thing, the sign on the Cox public access says 'Metro 23' years after they put public access on 109. They acted like they were punishing public access producers by putting us on a distant unknown and unwatched channel."*

> *"Equipment—(staff more of) (props) needed badly. A second work studio—and good working equipment. We don't have a good mike to use—or props."*

> *"Better hours, better locations, live call-in capability." PS Franchise Article III, Sec. 2. Cox reduced its studios from 3 down to 1 on the condition that it would serve the community adequately. If it didn't they <u>promised</u> to give a studio back."*

> *"Have a studios. 115th and Dodge is too far out for producers that don't have cars. In locations in town. Check out areas closer to producers. No sound only thin drywalls between the two studios."*

> *"More studios. Sound proofing."*

One participant in the Focus Group that rated Cox as a five (5) for its facilities, wrote this:

> *"I do go to the studio to do my taping. I have received help from worker when needed."*

Question #33 asks the producers/sponsors if the facilities were improved would they use them? Fifteen (15) of the participants responded to this question.

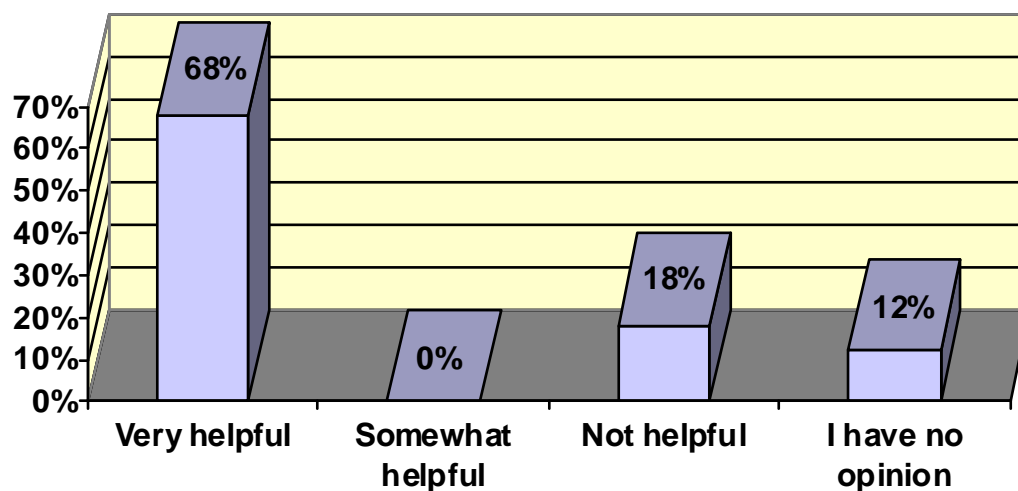**33. If the facilities at Cox were improved, would you use them?**

Yes ☐ No ☐ Maybe ☐ I don't need to use them ☐
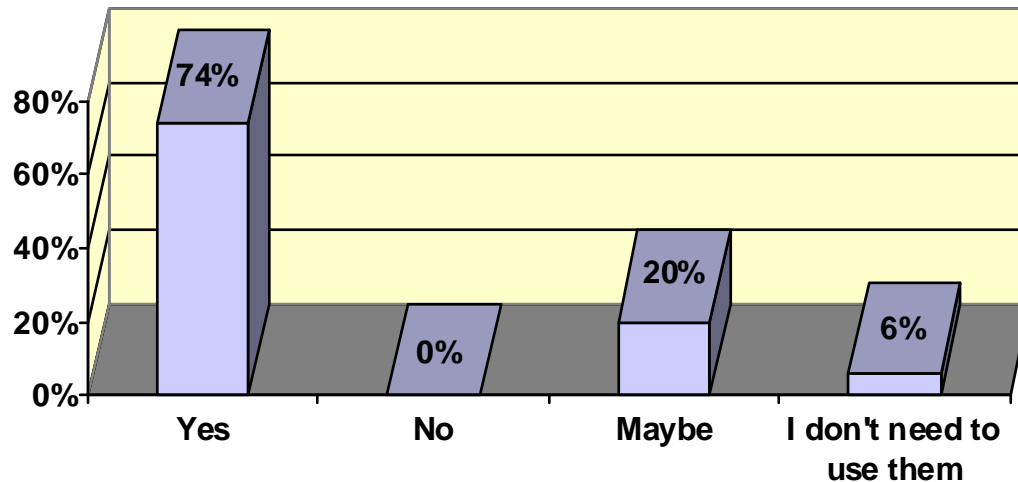
Next, participants were asked to rate the staff (Question #34). Sixteen (16) participants responded to this question as follows:

34. How would you rate the staff at Cox in terms of helpfulness?

Very helpful ☐ Somewhat helpful ☐ Not helpful ☐ I have no opinion ☐

Sixty-eight percent (68%) of the respondents viewed the staff as "Very helpful," while eighteen percent (18%) viewed the staff as "Not helpful," and twelve percent (12%) answered that they had no opinion.

Next, the participants were given an opportunity to explain what the staff could do to be more helpful (Question #35). Seven (7) participants provided the following responses:

35. What, if anything, would you have the staff do to be more helpful to you?

> *"Chris Craddock is awesome."[21]*

> *"Need more!"*

> *"I have no problem with staff Chris Craddock. He is excellent in responding to calls and scheduling taping hours as much as possible."*

> *"Expanded hours."*

> *"For our broadcasting the staff has always been accomdating."*

> *"Chris couldn't be nicer."*

> *"Chris Craddock is wonderful. Chris has been with Cox since we started our show in 1985. I believe he was an intern at that time. I have never had any difficulties when he is scheduled. Program taping has been lost when other staff were scheduled."*

Question #36 asks the participants about the ease or difficulty with submitting programming to Cox Public Access. Sixteen (16) of the producers/sponsors of programming answered this question.

36. Answer the following, submitting programs to Cox is:

Easy ☐ Somewhat easy ☐ Somewhat difficult ☐ Difficult ☐ No opinion ☐

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[21] Chris Craddock is the primary staff at Cox Public Access.
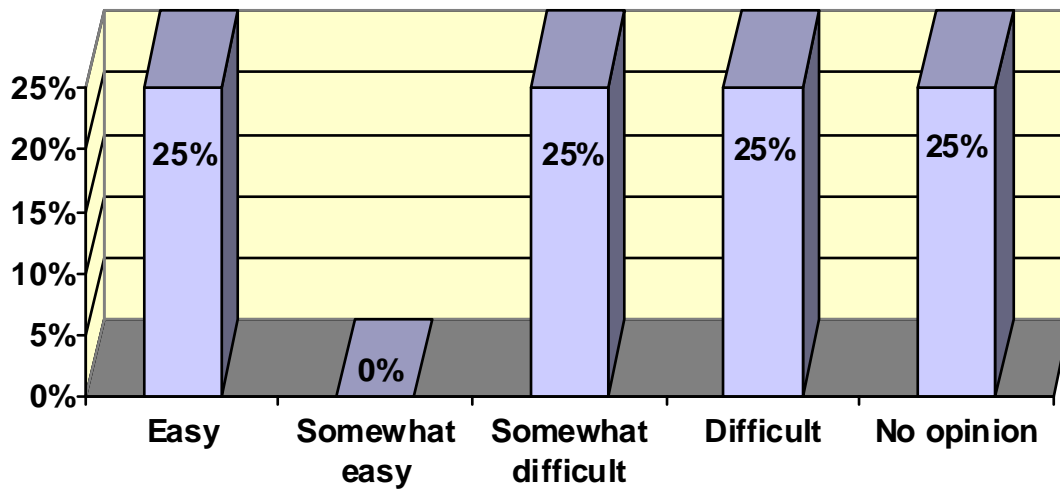
Twenty-five percent (25%) of the respondents felt that submitting programs to Cox Public Access was "Easy," while fifty percent (50%) felt that submitting programs was "Somewhat difficult" to "Difficult." Another twenty-five (25%) percent registered "No opinion."

Participants that answered "Somewhat difficult" or "Difficult" to Question #36, were then given opportunity to suggest what could make submitting programs easier (Question #37). Five (5) participants provided a response.

37. If you answered that submitting programs to Cox is Somewhat difficult or Difficult, what, if anything, would you suggest to make submitting programs easier?

> *"But they keep changing the format, tapes to CD's to DVD's. What's next?"*
>
> *"To close to close the studios. Drownout and play back the audio and could record one preacher or talk show host in the background, music feeding back into your program. Don't think I'm not for diversity preachers, I also Christian."*
>
> *"Change format all the time."*
>
> *"Give independent television Omaha a live feed. We are a consortium, as is CTI, the Knowledge Network, Health and Wellness. They all have live feed."*
>
> *"They should be able to work with all formats not just DVD and digital. People still use tape here."*

Participants were then asked how their shows got scheduled (Question #38). Sixteen (16) participants provided answers.

38. When you turn in shows, how do you get scheduled?

I have a regular time-slot ☐   I am scheduled when there is time ☐
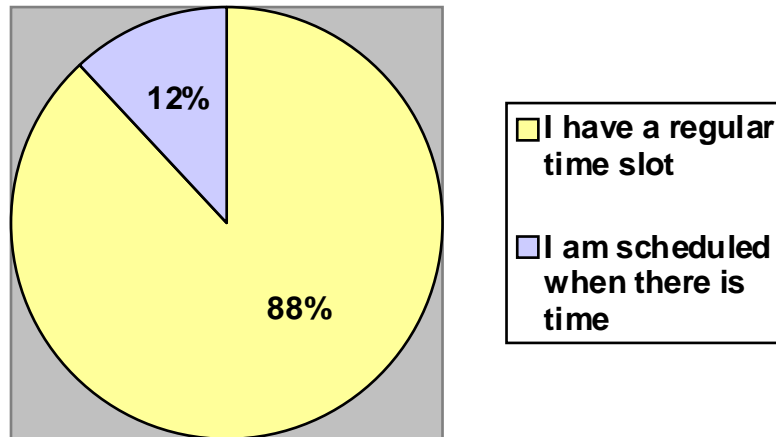
Eighty-eight percent (88%) of the respondents have regular time slots for their programming, only twelve percent (12%) did not.

Question #39 asks how the producers/sponsors of programming find out when their show will air. Thirteen (13) participants responded to this question.

39. How do you find out when your show will air?

Staff informs me ☐   I check the TV guide ☐   I go online to see the schedule ☐
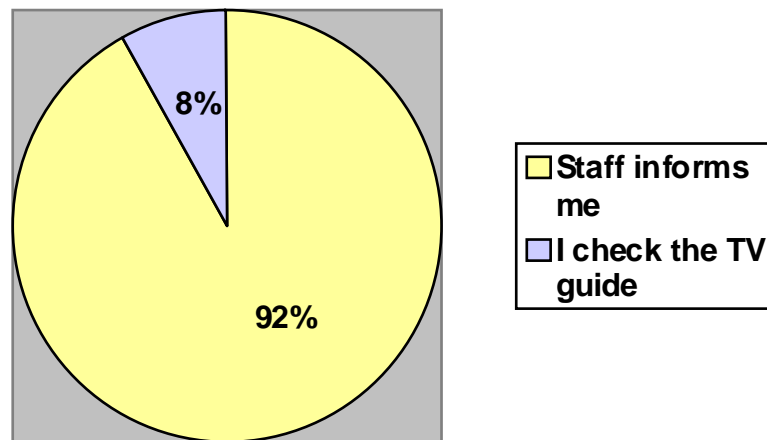
Ninety-two percent (92%) of these producers/sponsors are informed by staff when their shows will air and only one (1) answered that they "check the TV guide" to see when their show will air. No one chose going "online to see the schedule."

The following are the answers from those who produce or sponsor at CTI 22.

CTI 22

Question #40 asks CTI 22 producers/sponsors how often they use the production facilities at CTI 22. All fifteen (15) of the CTI 22 producers/sponsors answered this question.

40. How often do you use the production facilities at CTI 22?

Once a week □ Once a month □ A few times a year □ Never □

Seventy-three percent (73%) of these respondents indicated that they use the CCTI 22 production facilities once a month to as frequently as once a week. None of the respondents indicated they use the facilities a few times per year, while twenty-seven percent (27%) indicated that they never use the facilities.
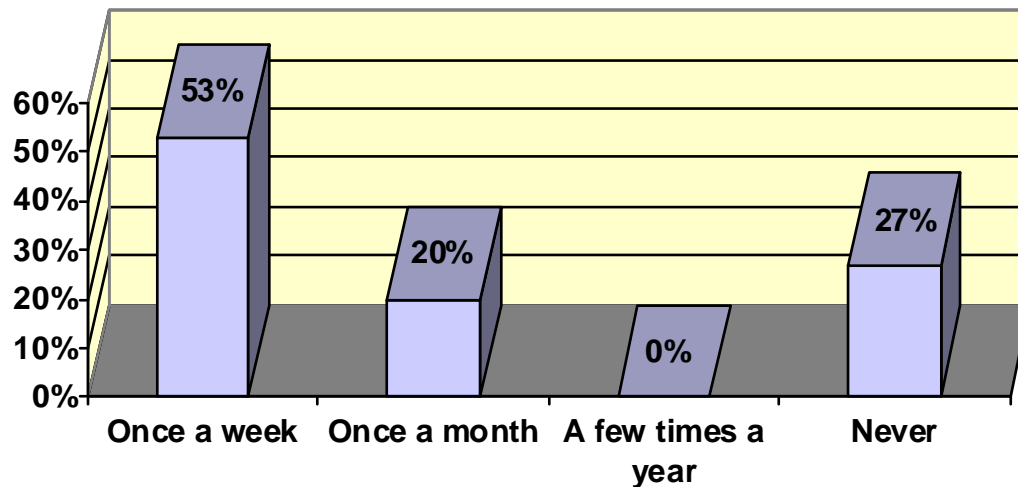
The next two questions (#41 and #42) ask the respondents to indicate whether they need to use the facilities because they either have their own production equipment/studio or they sponsor imported programming. Of the four (4) participants who responded that they "Never" use CTI 22 facilities, all answered these questions.

41. I don't need to use the facilities, I have my own production equipment/studio □

42. I don't need to use the facilities, I sponsor imported programming □

I don't need to use the facilities, I have my own production equipment/studio	3
I don't need to use the facilities, I sponsor imported programming	1

CTI 22 producers/sponsors use CTI 22 facilities and equipment at a higher rate than the producers/sponsors use the Cox Public Access facilities and equipment.

These producers/sponsors were then asked to rate the CTI 22 facilities on a scale of one (1) to five (5) with five (5) being best (Question #43). Eleven (11) of the producers/sponsors answered this question.

43. On a scale of 1-5 (5 being best) how would you rate the facilities at CTI 22?

1 ☐   **2** ☐   **3** ☐   **4** ☐   **5** ☐
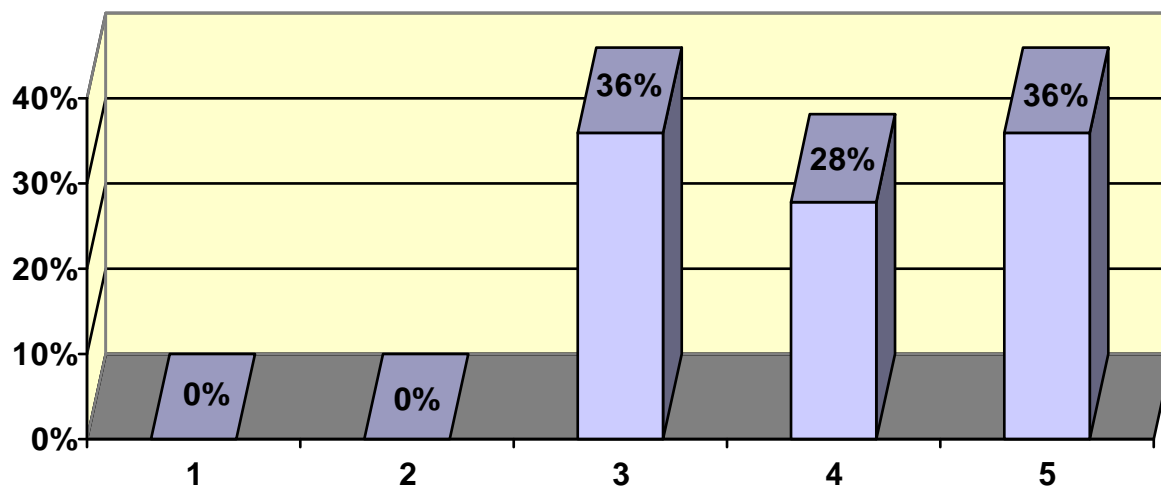
None of the respondents to this question gave the CTI 22 facilities a negative rating of two (2) or below, while sixty-four percent (64%) gave the CTI 22 facilities a positive rating of four (4) or above and thirty-six percent (36%) rated the CTI 22 facilities as average.

Participants were then asked what they would do to improve the facilities (Question #44). Eleven written responses are as follows:

44. What, if anything, would you do to improve the facilities at CTI 22?

"We need more volunteers and a lot of money. We are all volunteers and get no money from the city, Cox, community, etc. We pray for it, does not work. Remote truck."

"Change engineers or have access to additional engineers or a choice of engineers."

"Access to a producer at all times, an open door studio. Need a building off to itself, more staffing."

"More space, better electrical hook up." Better cooperation with and loud."

"The sets have continued to evolve. This helps with the show knowing there is an effective backdrop."

"We need more equipment and money and employees to do it. Green room with intercom. Remote capability—remote truck. Close captioning. New facility. Old are cameras."

"Have a professional sound, light and camera person(s). Come in and do it right."

"Updated equipment, access to funding for Channel 22 to maintain studios."

"Better equipment, more staff and properly funded."

"Provide them with money to purchase additional equipment and hiring more staff."

"Complete new facility with mobile units, trained staff, parking, etc."

Question #45 asks the producers/sponsors if the facilities were improved would they use them? Fourteen (14) of the participants responded to this question, with all respondents answering that they would use the facilities if they were improved.

45. If the facilities at CTI 22 were improved, would you use them?

Yes ☐ No ☐ Maybe ☐ I don't need to use them ☐

100%	0%	0%	0%
Yes	No	Maybe	I don't need to use them
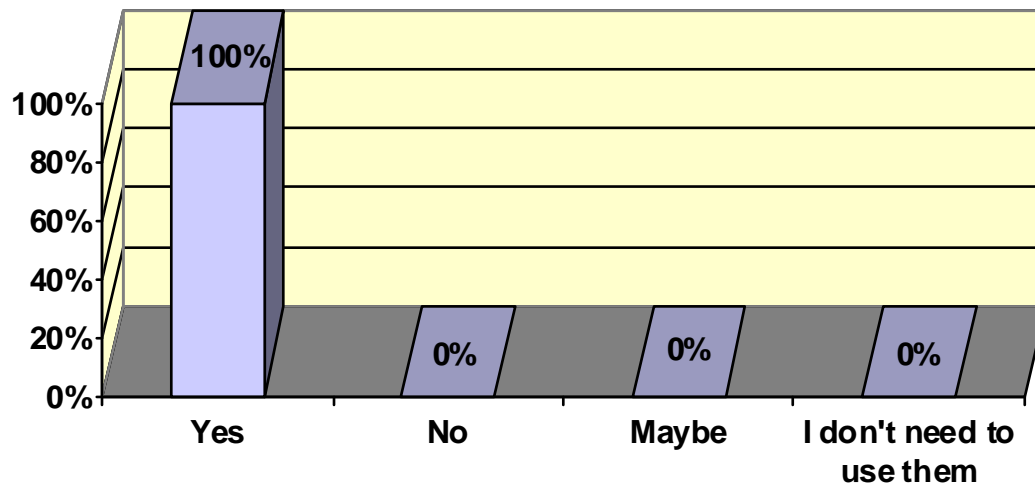
The CTI 22 producers/sponsors rate CTI 22 facilities highly but they also feel there is a need for improvement of the facilities and equipment with several mentioning a remote or mobile unit. Staffing was also frequently mentioned as well as the lack of funding. While three (3) of the respondents had said they don't use CTI 22 facilities or equipment, all of the respondents said they would use the facilities at CTI 22 if they were improved.

Next, participants were asked to rate the staff (Question #46). Fifteen (15) participants responded to this question as follows:

46. How would you rate the staff at CTI 22 in terms of helpfulness?

Very helpful ☐ **Somewhat helpful** ☐ **Not helpful** ☐ **I have no opinion** ☐

93%	7%	0%	0%
Very helpful	Somewhat helpful	Not helpful	I have no opinion
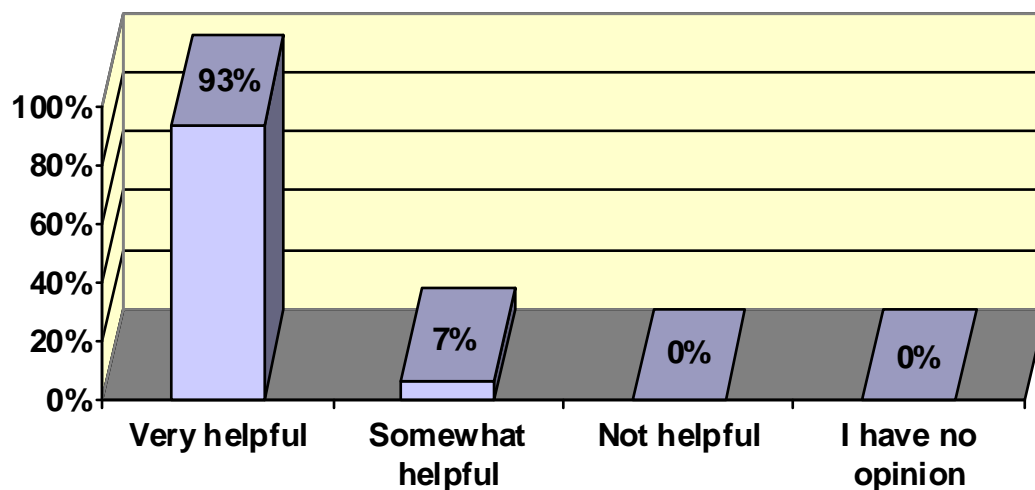
Ninety-three percent (93%) of the respondents viewed the staff as "Very helpful," and seven percent (7%) viewed the staff as "Somewhat helpful." None of the respondents answered "Not helpful" or "I have no opinion."

Next, the participants were given an opportunity to explain what the staff could do to be more helpful (Question #47). Seven (7) participants provided the following responses:

47. What, if anything, would you have the staff do to be more helpful to you?

> *"I can't think of anything, they just go out of their way to be helpful and make our guest, show feel welcome. La Voz Latina de Omaha since 1993."*

> *"Need improvement in the display of information (corrected spelling) keyed by the engineer for video display."*

> *"A better, larger building with a reception to handle complaints/questions."*

> *"Exceptional customer service."*

> *"We need money for hiring more employees, more staff."*

> *"They are doing the best they can with what they have to work with."*

> *"Clone themselves! Need more trained and caring staff."*

Question #48 asks the participants about the ease or difficulty in submitting programming to CTI 22. Twelve (12) of the producers/sponsors of programming answered this question.

48. Answer the following, submitting programs to CTI 22 is:

Easy ☐ Somewhat easy ☐ Somewhat difficult ☐ Difficult ☐ No opinion ☐
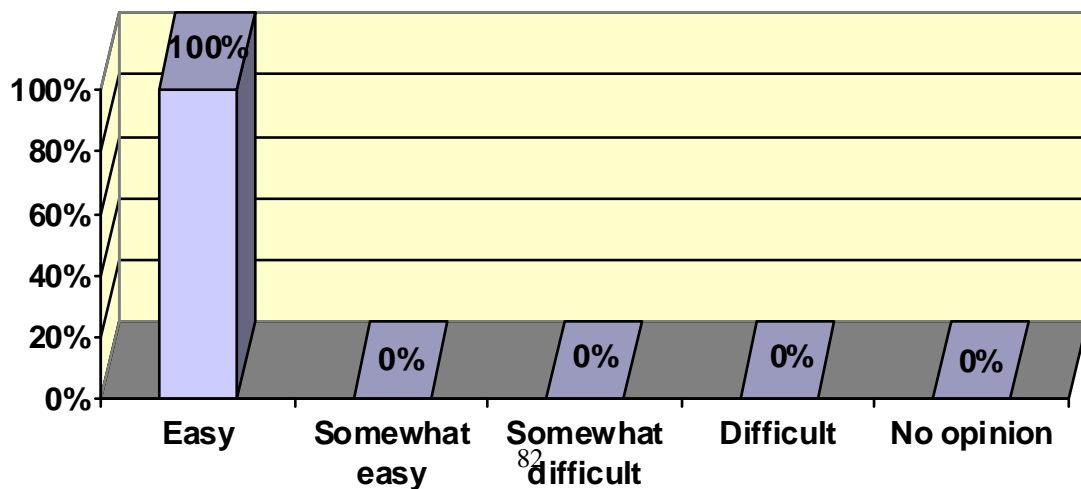
All of the respondents to this question felt that submitting programs to CTI 22 was "Easy." Since there were no respondents that answered "Somewhat difficult" or "Difficult" to Question #48, there were no responses to Question #49 which asked what could make submitting programs easier.

49. If you answered that submitting programs to CTI 22 is "Somewhat difficult or Difficult," what, if anything, would you suggest to make submitting programs easier?

Participants were then asked how their shows got scheduled (Question #50). Thirteen (13) participants provided answers with all, or one-hundred percent (100%), indicating that they have a regular time slot.

50. When you turn in shows, how do you get scheduled?

I have a regular time-slot ☐ I am scheduled when there is time ☐

Question #51 asks how the producers/sponsors of programming find out when their show will air. Twelve (12) participants responded to this question.

51. How do you find out when your show will air?

Staff informs me ☐ I check the TV guide ☐ I go online to see the schedule ☐
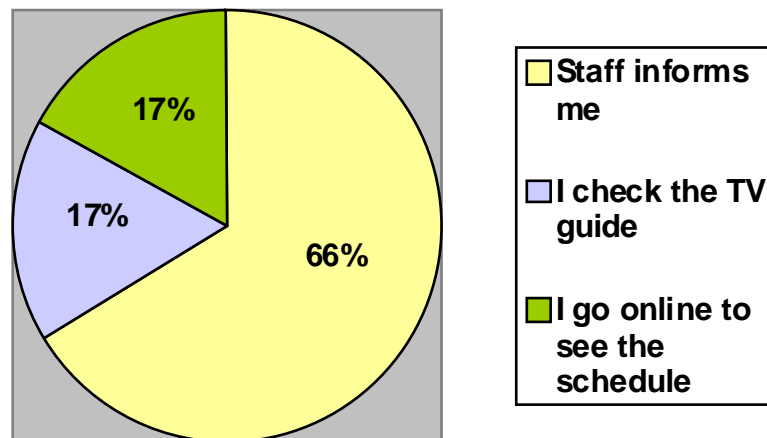
Sixty-six percent (66%) of these producers/sponsors are informed by staff when their shows will air and thirty-four percent (17%) answered that they either check the TV guide or go online to see the schedule.

CTI 22 producers/sponsors view the staff in a highly favorable light, with ninety-three (93%) ranking the staff as "Very helpful." The producers/sponsors felt that more staff was needed. All of the producers/sponsors felt that submitting programming was "Easy" and no one had any suggestions for making program submission easier. Producers/sponsors are given a regular time slot for their programming at CTI 22, but thirty-four percent of them check the TV guide or go online to see the schedule, perhaps to ensure their program is airing in that time slot.

Types of Programming

The Cox Public Access and CTI 22 participants were then asked as a group what types of programming they would like to see on PEG access television. Twenty-eight (28) participants answered as follows.

52. Along with considering your communications needs, tell us what kinds of programs you personally would like to see on PEG access television? Check ALL that apply.

12 A. City/County Council Meetings (Zoning Boards, etc)
8 B. Government Agency Programming (such as Police and Fire Departments)
8 C. Safety Programming
12 D. Health Programming
2 E. Parks and Recreation Programming
16 F. City/County Sponsored Events
14 G. School Board Meetings
8 H. Focus on Schools Programming (curriculum reviews, district mapping, school schedules)
6 I. School Sports Programming
6 J. School Arts Programming
10 K. Academic Competitions
10 L. Higher Education Programming (spotlight on colleges, universities, entrance requirements)
8 M. Distance Learning (for and not for credit courses)
6 N. Higher Education Sports Programming
8 O. Higher Education Arts Programming
6 P. Higher Education Academic Competitions
8 Q. Community Arts and Festivals Programming
10 R. Community Information Programming (spotlight on recreation, dining, entertainment, shopping)
7 S. Neighborhood Shows
8 T. Seniors Programming
8 U. Shows by and about Children
8 V. Shows by and about Persons with Disabilities
8 W. Second Language Programming
18 X. Ethnic and Cultural Programming
6 Y. Women's Programming

2 Z. Gay and Lesbian Programming
8 AA. Fitness and Lifestyle
4 BB. Home and Garden Programming
4 CC. Animal Shows
12 DD. Political Programming (discussions, debates, candidates, "get out the vote," etc.)
0 EE. Military Programming
16 FF. Local History and Culture Programming
12 GG. General Non-Profit Programming
10 HH. Religious Programming

This Focus Group placed a high value on: city/county council meetings; health programming; city/county sponsored events; school board meetings; ethnic and cultural programming; local history and culture programming; and general nonprofit programming.[22] They placed a low value on: parks and recreation programming; women's programming; gay and lesbian programming; home and garden programming; animal shows; and military programming.[23]

Question #53 asks the participants to revisit what we had asked them at the beginning of the Focus Group about what their communications needs are now and, in Question #54, what they will be five or ten years from now. We ask that question to determine if their opinions have changed since the beginning of the session.

Eleven (11) respondents provided an answer to Question #53 and seven (7) respondents provided an answer to Question #54.

53. What are your communications needs now?

> *"Time regulated. New equipment. Open class enrollment to different equipment and procedures."*

> *"To have Channel 109 Public Access to go back."*

> *"A study accessible for the entire community with programs for the entire community needs."*

> *"TV program to be aired on First tier Cox (Basic cable). Easy access to studio for taping (4) programs a time."*

> *"My program can't reach my old viewers anymore because of the channel that has developed. So the knowledge is very bleak on our old viewers, on a high tier."*

> *"Better equipment, net access."*

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[22] A high value would be twelve or more respondents choosing that answer.
[23] A low value would be six or fewer respondents choosing that answer.

"Money—producing and teaching myself the technology, costs are considerable—computer, camera, tripod, DV tapes, time, studio—all this I pay for on my own!"

"Studios in downtown area too! My shows lack interest in doing new shows because the knowledge that viewers are few on a high tier."

"We need the (monies). We can go out to the public, into the community with our video cameras and put it on the show."

"We need more financial resources—more equipment—green room—remote capability."

"The same."[24]

54. What will they be five or ten years from now?

"To get above. (financial resources, more equipment, green room, remote capability)."

"I know we will still need money to better the quality of our show or get a new facility."

"2 studios. Back on Basic tier."

"Hopefully something different."

"Future uncertain. Economics so bleak at this time."

"Same, easy access for majority audience."

"I have no idea."

Open Forum

The last hour of the Focus Group session was an "open forum" where participants were invited to provide their opinions in an informal manner. Many of the observations that were provided in the worksheets were also expressed during the open forum. In addition, participants brought up several points for discussion.

Cox Public Access producers/sponsors said they were unaware of any operating rules and procedures at the studio and if there were such documents, they had not been given them. Additionally they mentioned that Cox on a few occasions had turned down programming and refused to air certain programs.

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[24] Three of the respondents provided this or a similar response.

Participants expressed concern regarding the Cable Television Advisory Committee (CTAC). Those concerns included Cox not sending a representative to CTAC meetings on occasion, and that CTAC had made recommendations to Cox that had not been followed. The participants felt that the CTAC was ineffective.

Mention was made again that the Public access channel was not on the Basic tier of service, which was a concern for the Cox Public Access producers/sponsors and that the studios were inadequate for taping of multiple shows because the sound permeates the dry wall between them.

There was voiced an over-all general concern over the franchising process and whether there would be any funding specifically provided to PEG access.

Community Organizations Focus Group

On September 15, 2009, a Community Organizations Focus Group session was conducted at the The Sorensen Community Center. Community organizations, nonprofits, arts organizations, business associations and service clubs were invited to attend. Twenty-seven (27) people participated in the Focus Group session. The following is a list of the persons who attended and the organizations they represented.[25]

Wayne Brown	Bright Furniture Foundation
Charles Cogar	Cable Television Advisory Committee
Jason Combs	Omaha Performing Arts
Keith Courier	Mosaic
Suzanne Doupnik	Roanoke Neighborhood Association
Anita Eckley	Omaha Rose Society
Bruce Froendt	Allplay Foundation, Inc.
John Fullerton	Radio Talking Book Service
	Cable Television Advisory Committee
Jim Grotrian	Omaha Chamber of Commerce
Stephen B. Jackson	NAACP-Omaha Branch
John Jeanetta	Heartland Family Service
Susan Koch	Family Housing Advisory Services
Jim Leary	Parkwest Neighborhood Association
Terri Lewis	National Safety Council
Lee Lorenz	Mockingird Neighborhood Association
Scott Morris	Catholic Charities
Tim Neal	Nebraska Kidney Association
Betty Nelum	OIC Neighborhood Associaton
Michael O'Hara	Loveland Neighborhood Association
Don Preister	South Omaha Environmental Task Force
John Ransom	Midtown Neighborhood Alliance
Tim Schmad	Omaha Community Playhouse
Ed Sternal	West Dodge Addition Association
Vicki Tederman	Omaha Small Business Network
John Werle	Opera Omaha

Over the course of five hours the Focus Group session was conducted using the Focus Group Worksheet.[26] Participants were given background information on: the current franchise agreement; Public, Educational and Government (PEG) television access operations; current and emerging technology; what is required or allowed by federal law; the definition of "Rights of Way"; and, the definition of a "needs assessment." Participants were walked through a series of questions regarding technology and their current and future communications and cable related needs. Questions were posed for both quantitative and narrative responses. Participants were

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[25] There were two attendees that participated and filled out the worksheet but did not provide their name or contact information.
[26] See Attachment C. "Focus Group Worksheet."

organized into large group discussion and at times, into small group discussion. The following pages provide the results of the Community Organizations Focus Group session.

Narrative responses are written to reflect what the participant actually wrote and may contain punctuation and grammatical errors, but are presented here as written.

Questions:

Focus Group participants were asked to consider their individual and institutional communications needs both now and for the future in Questions #1 and #2.

Twenty-five (25) participants responded to question #1. Some of the respondents focused on the technology they used or needed, while others focused on delivery of a message.

1. **What are your communications needs now?**

> *"Internet (website); telephone; associations (group meetings, programs); networking; advertising."*
>
> *"Reach on regular basis (monthly) the families and organizations that need our services—internet, radio, tv news. Our biggest need is to focus our reach to target demographic groups."*
>
> *"I work for a radio station for blind and visually disabled people that serves Nebraska and southwest Iowa so we already communicate with our audience daily. We need additional way to tell people that our service is available."*
>
> *"Emergency response information; safety; environmental."*
>
> *"High speed data; access to local broadcast networks; integrated telephone with i.d.; directed local interest."*
>
> *"1) Volunteer "highlights" per project completed at Memorial Park Rose Garden (other volunteers might find this useful); 2) Help with a website titled "Friends of the Parks" i.e. Omaha by Design, etc.; 3) Access to protocol lists to invite the public to "events" namely with our group "Rose Day—A Pruning Date"— mulch date, etc.; 4) Weekly broadcast times for dead heading and weeding; 5) Help with the organization web page and links with other websites; 6) Video inclusion of "how to's" posed on such communication; 7) Information from other nonprofits working in our space, in this instance Memorial Park Rose Garden; 8) Other*

"best" "good and green" beautification efforts; 9) Collaboration "net" unifying around "friends" of the parks (i.e.. rose garden)."

"Communicate to our business member –over 1,000—Omaha and surrounding area companies and the community at large about our services and our community programs. We need an active P.R. campaign—we are a nonprofit 501 (c)(3), communicate events."

"I need to distribute public announcements and information to persons with disabilities in all methods and formats in which they receive information—i.e. internet, tv, text, print, Braille, etc."

"Email—website—facebook—phone—mail—fax—face to face— texting—brochures/educational materials—teleconferencing."

"Iowa Public TV on Cox Basic; Public Access channels sufficient both for our local governing bodies and citizen access."

"New: access to the community with our information; uninterrupted internet service—email, internet access, transfer of office voice mail messages to cell phone, media exposure at low cost."

"Neighborhood news—event related to housing, jobs, business opportunities, changes affecting all neighborhoods, health and human services."

"Internet—60%. Video—10%. Phone—30%."

"Internet access, email blast capability, comprehensive and integrated cable systems. "

"To be able to advise the broad public of the services we offer to them. We also provide free WiFi to the public in our building for job searching, housing searching, etc."

"Sending and receiving written info via email, exchanging reports and data, informing and educating members and the public."

"We currently communicate through a variety of networks. Email, telephone and television are our current means of communication."

"Communicate by telephone (both land and cell) and using email over Cox email website."

"We need to inform more people about our programs and services to increase vitalization and impact. Also, need to reach more potential donors."

"More religious programs."

"Our budget allows me to use a lot of media. Inform the public of all the things that the Playhouse does in addition to its well known productions, even though we need that. In example, our in-school workshops and program or our Theatre Tech Apprenticeship program with Metro Community College."

"Flexibility, ease of understanding rules, ability to resolve disparate technical skills—emails, twitter, facebook, texting, face-to-face, phone calls, etc."

"To reach homes in neighborhoods with info on association through email, websites, internet access, telephone, facebook."

"Web access, phone services, tv presence, advertising, traditional and digital community forums. Point to point network connectivity, mobile access to information. Currently we use social networking services like twitter, VOIP."

"Internet connectivity—high speed for email and commuting to back and servers. We are also using face to face video conferencing, one on one. Our needs are national and beyond the Omaha area."

Of the twenty-seven (27) participants, twenty-three (23) responded to question #2.

2. **What will they (communications needs) be five or ten years from now?**

"We (Mosaic) are going to require more bandwidth to meet speed needs—would like to see city-wide wireless—high speed."

"All of the above with expansion into web and digital like communications. Expansion to provide services via digital communications. Video streaming and digital meeting capabilities."

"Internet access, email, telephone, website, intranet."

"Better, but same needs."

"Probably be communicating more via computer (and yet to be determined other vehicles)."

"I imagine they'll be similar but our approach will need to become more and more individualized (using technology)."

"As long as computers and web technology remain available, I don't think I would use other means beside that and telephone. Regular mail should remain a viable option. If security improves I may use the internet for banking and other financial transactions."

"I suspect that email and internet connection Andover the telephone communication."

"The same. We have an ongoing process. Website. Video conferencing."

"Same, but to keep up with the technology to reach more people."

"Mostly the same but even more convergence of technology."

"Internet—75%. Cell—25%"

"Present web workshop. Seminars, therapy, training, self-help, home repair, info."
"Uninterrupted internet service—same. It's difficult to know where technology will be 6 mos. from now---not sure of future needs."

"Ability to select local actions with broader consequences."

"More electronic—world get information in sound bytes. Long distance learning—CD's, webinars thru cells—online interaction."

"Same need but include ever evolving methods of delivery and format preferences."

"Continue to educate about our services and the growth we've experienced over the last 5-10 years."

"Business purchases through menu of services as above. Plus integrate hd radio by receiver or pc, better calendar for entire community, programmable access or short-term 16 hours for MET Opera transmission. Online CD access and library, much more access to conferencing. Tv, web, bulletin board."

"Emergency information. Safety. Environmental."

"Will need additional ways to get audio information to our audience via various wireless and mobile devices."

"Continue to reach our client base on a regular basis with increased capacity for more people, organizations in our database. We will have enhanced need to segment our database to best focus on specific demographics/target audience."

"Internet—even stronger with more people involved. Continued meetings; programs offered by the City; our neighborhood center."

Question #3 was asked to determine how participants receive information about their community and to discover the potential role of PEG as a communications venue for the residents of Omaha. Twenty-seven (27) respondents answered this question.

Each participant was asked to check as many as applied. Numbers shown in the charts are percentages of participants who checked each of these choices, the following are the real numbers of responses:

3. How do you receive information about the community? (check all that apply)

Broadcast Television	24
Radio	23
Local Newspaper	21
PEG	6
Religious Institutions	10
Organizations	20
Internet	25
Neighbors	17
Other	7

Bar chart titled "How Information About the Community is Received" showing Broadcast Television 88%, Radio 85%, Local Newspaper 77%.
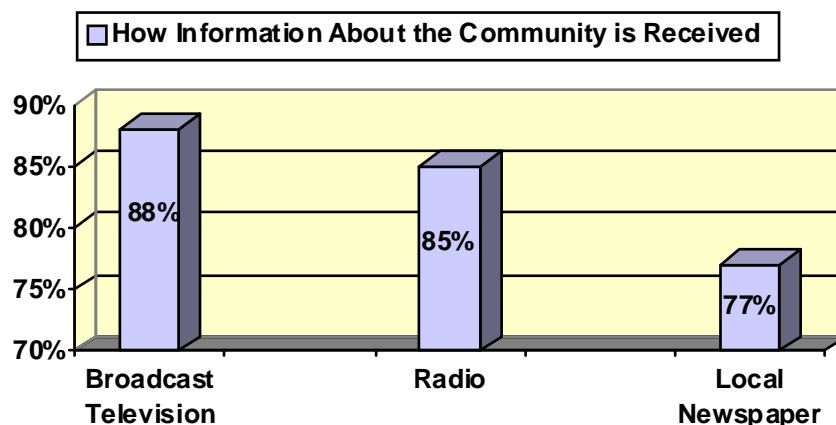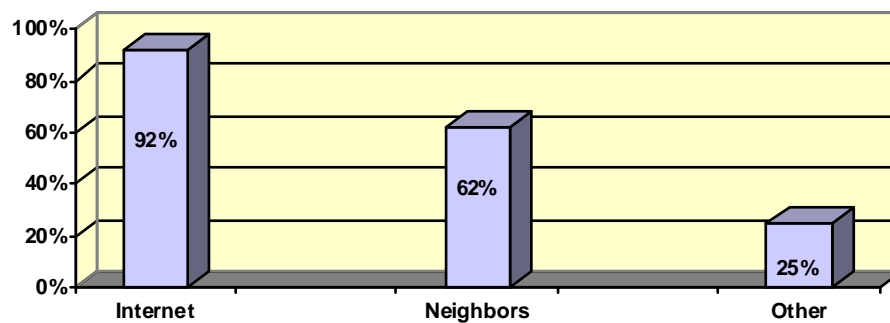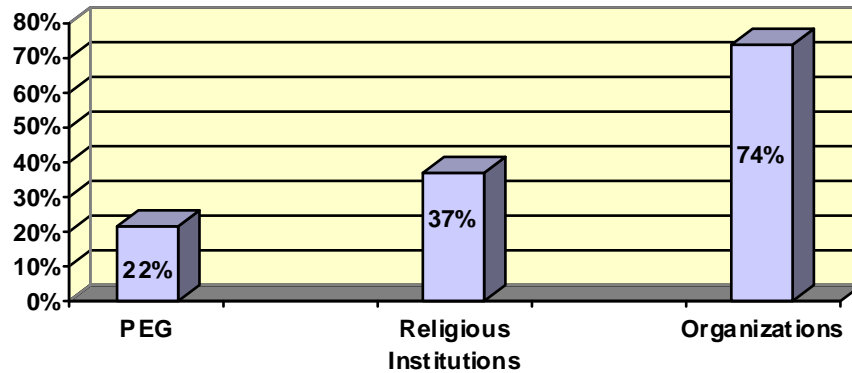
For this Focus Group, the Internet is the most favored medium for receiving information about the community The percentage of respondents choosing Internet as a source of information, is significantly higher in Omaha than we have seen in other studies, as much as seventeen percent (17%). Additionally Broadcast Television ranked five percent (5%) lower; Radio ranked fourteen percent (14%) higher; and Local Newspaper ranked nine percent (9%) lower in Omaha, than other communities we've studied.[27]

Receiving information through PEG stations also ranked lower in Omaha by as much as twenty-eight percent (28%). This could be due to the lack of a separate Government access channel and the Public access channel being on the digital tier.

Reliance on receiving information through religious institutions was a bit higher in this group than other groups by eight percent (8%).

Organizations in Omaha were twelve percent (12%) less likely to be sources of information in Omaha than in other communities we have studied. However, Neighbors as a source of information was twenty-two percent (22%) higher and "Other" was chosen seven percent (7%) less often than in other communities.

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[27] Community studies (2006-2009) of Rotterdam, New York; Worcester, Massachusetts; Mentor, Ohio; and Connersville, Indiana

Question #4 is designed to discover how well the participants are informed about news and events from the local community to world news and events. It is designed to determine the efficacy of the above mentioned communications methods. Twenty-four (24) participants participated in this question.

4. How well informed are you about: (scale of 1-5, 5 being high)

> ____ **A. What's Going On In The World**
> ____ **B. What's Going On In This Country**
> ____ **C. What's Going On In This State**
> ____ **D. What's Going On In This Community**
> ____ **E. What's Going On In Your Neighborhood**
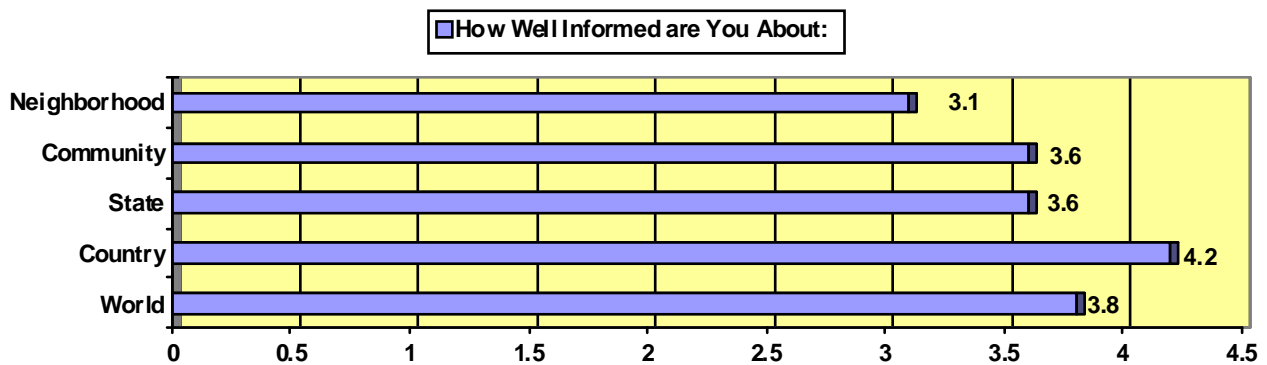
Participants in this Focus Group responded with a high rating of 3.6 on a scale of one to five (1-5) with five (5) being high, regarding how well informed they are about the community. And they respond with a high rating of 4.2 on a scale of one to five (1-5) regarding how well informed they are about the country.

In the previous question these participants earlier responded that they have a high reliance on the Internet as a source for information. It would seem that the Internet may be a good source for getting information about the country, but not as good of a source of getting information about the community.

We typically see Focus Groups give higher ratings to their level of being informed regarding what is going on in the country than what is going on in their own communities. Results from this Focus Group are no exception and trend the same as other communities we have studied. That is not unusual given the prevalence of network and cable newscasts and given that cable newscasts such as CNN, Fox News and MSNBC are accessible twenty-four hours a day, and focus much more on national and international news.

It is interesting that while these participants are either leaders or members of local community organizations, arts groups and nonprofits; they rank getting information from

"Organizations" much lower than other communities, which could account for their low ranking of how well informed they are about the community. And even though they ranked getting information from Neighbors much higher than other focus groups we have conducted, they rank how well informed they are about what is going on in the neighborhood as medium at 3.1. This was interesting in that there were several "neighborhood" groups or associations participating in this Focus Group.

Questions #5 and #6 were asked to find out what constituencies or "customers" the participants serve and how they communicated with those customers. These questions were designed to evaluate the various communications needs of the participants. Twenty-six (26) participants answered both Question #5 and Question #6.

6. Who are your customers?

"Community members, donors, clients, employees."

"General public, government organizations, other service organizations, religious community."

"Households in neighborhoods, business owners in neighborhoods."

"Neighbors and neighborhood associations."

"Theatre goers. Young people, educators. The community at large."

"Employees, grantors, gov. reps, etc. Adults, children and families experiencing a wide range of issues: poverty, homelessness, addiction, mental illness, abuse, neglect, adjudication, old age, etc. Also people with resources of time and money who are interested in helping with our important work."

"Generally my neighbors are my constituents. I have good associations with the neighbors immediately near me and most of the street I have one. However, the majority of residents I don't know well at all."

"Patrons, subscribers, donors."

"People living and working in S.E. Omaha."

"Everyone with housing issues—homeless tenants, those wanting to purchase, those facing foreclosure. Also tax-payers—as we do free preparation."

"Members."

"Students, parents, education professionals."

"OIC Institution. Public at-large—persons. Health-human services needs. Employer, court, schools.

"Small business owners or potential small business owners in the North Omaha community. Micro loan customers east of 72nd street to rive, north/south—Douglas and Sarpy counties target area."

"1) Neighbors; 2) Children in neighborhood; 3) Businesses in…"

"Donors, patients, Nebraskans."

"Children, young adults, adults with disabilities. And potentially motivated to participate in organized sports and recreation."

"Omaha community; including Douglas, Sarpy, Cass, Washington and Pottawattamie counties."

"1) The community of Dundee Memorial Park; 2) The city parks—Omaha city managers."

"Ticket buyers and donors. Volunteers. Govt. Officials. Business partners. Face to face."

"Neighborhood."

"Listeners to our radio station. Donors to our organization."

"Families who use our services, skilled health care providers and medicare providers. Business who may require health education for employees."

"Advertisers. Neighbors (Neighborhood Association). City, private donors, grants."

"The public (members).

"Home owners."

The participants' constituents or "customers" (as we defined it) are primarily local residents or organizations. There was a particularly emphasis in this group on "neighbors" or "neighborhoods." There was also an emphasis on reaching "donors" or "patrons" and on people who might be in need of the services the organization was providing.

6. How do you usually communicate with your customers?

"Phone."

"Tv, radio, print (mostly), webpage, mail/letters."

"In person, internet, website, phone, newsletter."

"Monthy email newsletter, mail, word of mouth, press release, webpage, telephone, personal meetings."

"Listeners via radio. Donors and friends via newsletters and personal contact and targeted mailings."

"Flyer placed on door. Internet. Neighborhood watch captains. School weekly news letter. Neighborhood/block meetings."

"Email/written (letter generic), website, some social media, radio, telephone."

"1) Direct presentations, coffee, press release, flyers. 2) I initiate the communications—not effectively."

"Constant Contact, mailings, press releases, ads, magazine ad newspaper. Monthly breakfast, radio, some tv."

"Website, email. Occasional newspaper coverage. Marketing materials."

"Fax, email, phone, direct mail, newsletters, brochures, press releases, website."

"Email, website, flyers, word of mouth."

"Email, telephone, letters, site visits, newsletters, one-on-one consultations (electronic/paper)."

"Internet, phone, workshops, newsletter, meetings, Omaha Star Examiner newspaper, churches, conferences."

"Website, email, at some point television."

"Phone, email, website, meetings."

"Brochures, website, media coverage of workshops/events, youtube, facebook, etc. Recently billboard ads. Just added electronic message center on building."

"Mail—printed and email."

"Telephone, email, marketing (newspaper, tv, publications)."

"Generally communicate by word of mouth or through the association's newsletter. Rarely does anyone access the association website and to our newsletter edits."

"Online, email, direct mail, billboards, tv ads, phone calls, events."

"Radio, tv, newspaper. Social networking, eblast web. Brochures, print material."

"Email, phone occasionally, nascent website."

"Annual association meeting, email, fliers, newsletters, signs in neighborhoods, events (ice cream social, 4th July in the park).

Mailings, billboards, website, social networking (twitter, etc.), community forums.)

"Written—email—phone—some newspapers—direct mail monthly— conference—Town Hall—web conferencing."

In this group, emphasis was placed on written materials as a vehicle for communication (direct mail, newsletters, brochures, flyers). Email was mentioned several times but there was no mention of social media tools such as Facebook or Twitter, which have become quite popular for nonprofit organizations. We suspect that print materials are heavily relied on because getting a story in the paper or having local television or radio cover events or programs, is difficult to do.

Questions #7 and #8 ask the participants to provide how much they spend each year on communications with their customers and whether they think their communications are effective. Twenty-five (25) participants provided the range of their communications expenditures as follows:

7. How much money do you spend each year to communicate with your customers?
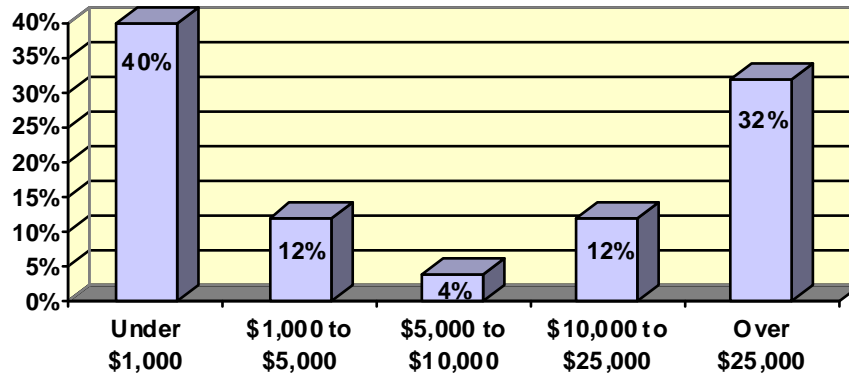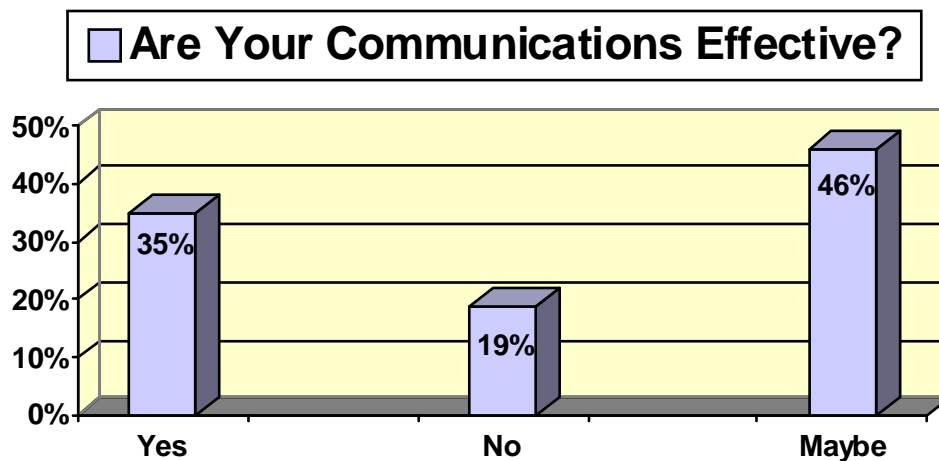

8. Do you think your communications are effective?

Twenty-six (26) Focus Group participants provided an answer to this question with a "Yes" "No" or "Maybe" response as follows:

Yes	9
No	5
Maybe	12

The chart below shows the answers by percentages of participants who responded.

Thirty-five percent (35%) of the respondents felt their communications were effective as opposed to sixty-five percent (65%) who were unsure or did not think their communications were effective. This stands in stark comparison to the earlier Producer Focus Group who felt their communications were effective seventy-six percent (76%) of the time versus twenty-four percent (24%) who were unsure or did not think their communications were effective.

This Focus Group also spent more money on their communications; with forty-eight percent (48%) answering that they spent five thousand dollars ($5,000) or more per year as opposed to the Producer Focus Group which had eleven percent (11%) answering that they spent five thousand dollars ($5,000) or more per year.

While the Community Organizations Focus Group spent more money on communications, they had less confidence in the efficacy of their communications than did the Producer Focus Group.

Additionally, this group listed low tech means of communicating (such as phone, direct mail, flyers, in-person meetings, etc.) far more often than did the Producer Focus Group.

Questions #9 and #10 are asked to determine what messages (if any) the Focus Group participants need to deliver to their customers and what problems they encounter when trying to communicate. Twenty-six (26) participants responded to this question.

9. What three central messages would you like to deliver to your customers?

> *"Be more concerned about the neighborhood. Be concerned about what the neighborhood is doing."*
>
> *"Our mission to assist small business owners (or prospective). Our business consulting services are at no cost. The micro loan funds available (office space, retail space, affordable).*
>
> *"Early detection/warning signs. Support this organization financially. Become an organ donor."*
>
> *"Networking opportunities. Events information. Policy issues."*
>
> *"Availability of programs for use. Availability of facility for use. Success of programs and facility in serving community."*
>
> *"Our service, our activities and programs and how constituents can get involved with the organization."*
>
> *"Membership drive (join). Calendar of events. Crisis information."*

"We provide quality programs bringing talented artists into the community. Providing educational opportunity to educate in the performing arts."

"Advocacy for common causes/concerns. Strength in numbers. Success begets success—confidence in getting results."

"Who we are. What we do. How services can be received or how you can help."

"Who we are and who we serve. What services we provide. Where we are providing services at."

"Who we are. What we do. Company messages."

"We are a nonprofit 501 (c)(3). We provide community safety. We are a leader in home, work, play safety education and programs."

"Opportunities for networking and volunteering. Available services."

"Information about our association. Our needs. Volunteers needed."

"The need for and importance of a clean health city. Practicing preventative maintenance on vehicles and equipment. The need to care and help our environment."

"Emergency needs. Safety issues and environmental issues."

"We can help you during crisis in housing. We can have event facilities to rent. We can do tax preparation."

"Events in the neighborhood. Projects being worked on. Budget—funds, grants received."

"Broadway quality shows at affordable prices. Omaha's community theatre. Theatre changes people's lives—there is more to theatre than just the play."

"Read local sources of information to stay informed locally and nationally. Participate in neighborhood meetings."

"Who we are. What we do. How to access resources."

"We have a good and green method for sustainable planting. Our planting methodology is about turf and has an appreciation to all plants. How to grow good roses!"

"Accessible and enjoyable. High value quality. Efficient stewardship."

"Information on programs we're running. Information to donors on what we're doing and what our needs are."

"Availability of city grants, what city plans for your neighborhood. Service is available for human service. Having business opportunities, flyers to add announcements."

10. What problems do you have when communicating with your customers?

This question was asked to determine what obstacles the stakeholders have when trying to communicate their messages to their constituents. Twenty-five (25) of the participants responded to this question.

"Reducing the feelings of apathy and attending meetings."

"Finding better ways to communicate. Are people hearing our message?"

"Matching message to segment. Too many words vs. secure in message. Ability to make sufficient number of coordinated hits."

"The importance of the rose garden and its effect on property values. The loss of a fifty year historic garden is probable. The creation of too much stress for volunteers is inevitable as the goals are not communicated."

"Students we serve may or may not have access to the internet or computer savy."

"Lack of interest since most residents don't want to take the time to become involved or informed."

"Too many ways to communicate with a limited budget."

"Budget reaching all households, knowing if households are reading."

"Getting the word out about our organization to a broader audience."

"Reaching everyone in a timely manner."

"Need a broader reach to more people. Need to be more effective in our message."

"Not able to reach the main person in charge. Not having people respond to our request. Not everyone having a computer."

"Getting message before their eyes. Getting through the background noise."

"Communication overload."

"Getting to all that need message."

"Cost. Managing multiple venues. Combating inaccurate information.

"We do so many different things to help individuals strengthen families and protect children. It's hard to boil it all down to the brief compelling data byte people want these days."

"Feedback on its value. Is it being believed? Does it motivate, enervate."

"Audience targeting."

"Our message is often drowned out by the sheer, overwhelming volume of data/news people receive."

"Assuring receipt of message delivery."

"Not interactive enough and keeping their contact information current."

"Not enough $."

"Budget—(returned) unanswered telephone/email messages—usually have to use more than one method of communication to receive a response."

"Not concerned. Don't want to be involved."

The participants identify important messages they wish to convey about their services and programs. A common theme in this group was that they had services to provide the community whether it was for tax preparation or families in crisis or for entertainment. Another common theme when it came to the obstacles,was feeling unsure whether their message was getting out to the community and whether those who needed their services were being reached. Money factored in prominently as an issue for their communications.

In Question #11, we asked the participants if they thought Public, Educational and Government Access (PEG) was important.[28]   Twenty-seven (27) participants provided a response.

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[28] This question followed a presentation in which we explained the term PEG Access television and the various components of it.

3. Do you think that PEG Access is important?
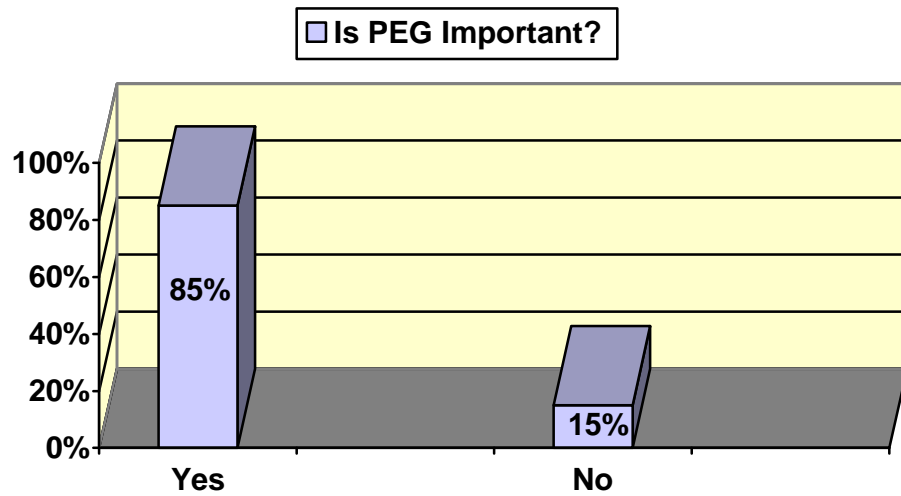
Is PEG Important?

	Yes	No
	85%	15%

The participants in this Focus Group were very interested in PEG access and felt it was important. Question #12 asked the participants to rate PEG's importance on a scale of one (1) to five (5) with five (5) being important.

4. On a scale of 1-5 (5 being best) rate PEG's importance:

PEG Importance: 1 = Not Important   5 = Very Important

5 | 4.2

0   0.5   1   1.5   2   2.5   3   3.5   4   4.5
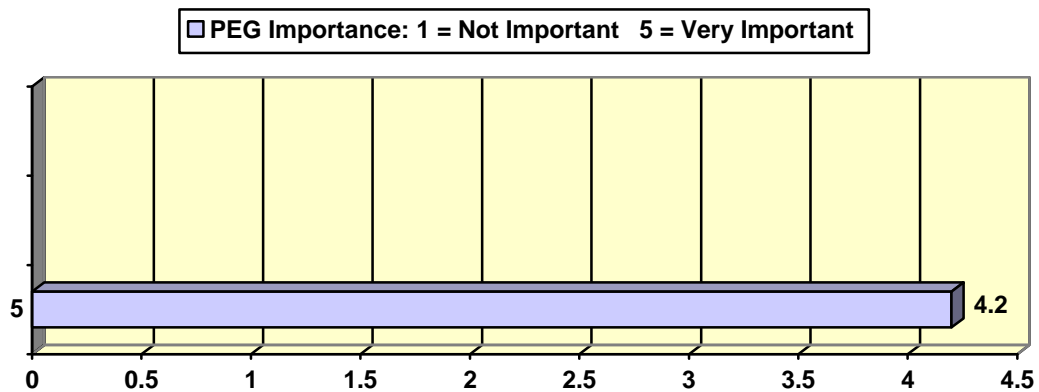
Participants ranked PEG as being high in importance at 4.2. Next, participants were asked if they had ever thought about producing an access show (Question #13). Twenty-seven (27) participants answered this question.

5. Have you ever thought about producing a show?

Have You Ever Thought About Producing an Access Show?

Response	Percent
Yes	41%
No	59%

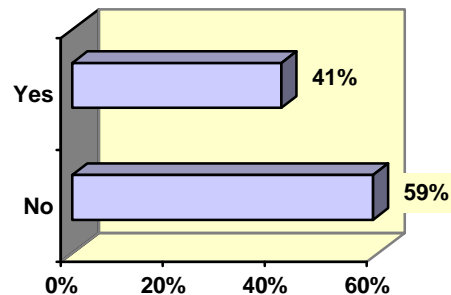Twenty-seven (27) participants answered this question with forty-one percent (41%) saying "Yes" and fifty-nine percent (59%) saying "No." This response demonstrates that there is interest in the nonprofit community in Omaha in producing television programming for Public Access. Participants were then asked what prevented them from producing an access show (Question #14). Twenty-five (25) participants responded.

14. What prevents you from producing an access show (check all that apply)

> **A. Time**
> **B. Money**
> **C. No Training**
> **D. Wouldn't Know What to Do It On**
> **E. Seems Too Difficult**

What Prevents You From Producing an Access Show?

Reason	Percent
Time	76%
Money	60%
No Training	64%
Wouldn't Know	20%
Too Difficult	32%
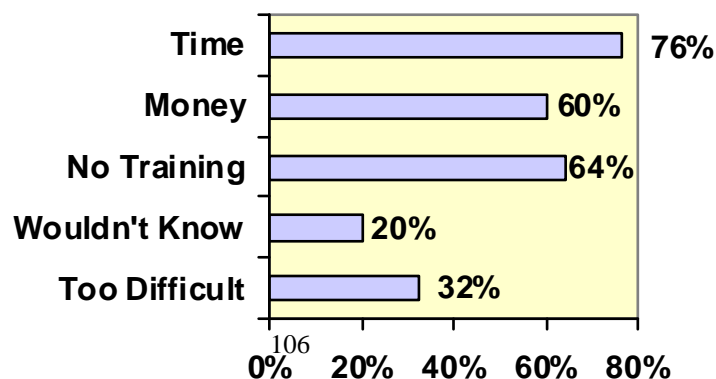
The last two answers are particularly significant. Only twenty percent (20%) stated they wouldn't know what to do an access show on and thirty-two percent (32%) stated it seemed too difficult. Most of the participants would know what subject to do a show on and most did not see it as being difficult to produce a show, however a majority perceived training, money and time as barriers to producing a program.

Question #15 asks if an access show has ever been produced about their agency, institution or issue. Twenty-six (26) participants answered this question.

15. Has an access show ever been done about your agency/institution/issue, etc.
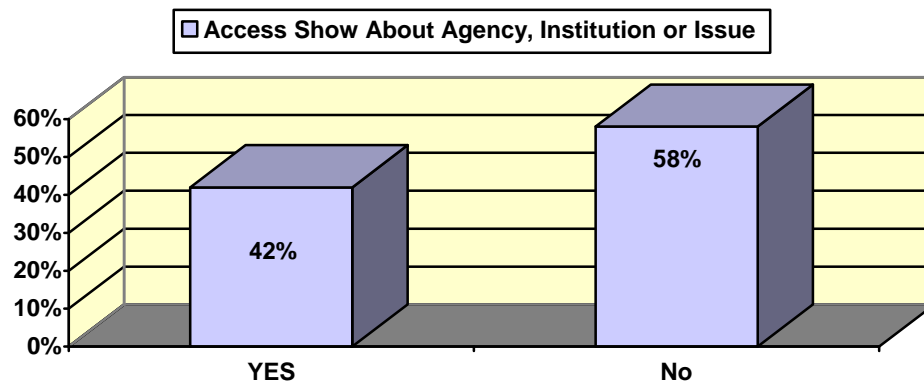
A majority of the respondents answered that an access show had not been done about their agency, institution or issue. Question #16 asks if it was an individual or access center that did a show about their agency, institution or issue.

16. Was it an individual or the access center that did a show about your agency/institution/ issue, etc.

Ten (10) of the eleven (11) participants that had answered "Yes" to question #15 responded to question #16. One wrote in "Not sure."
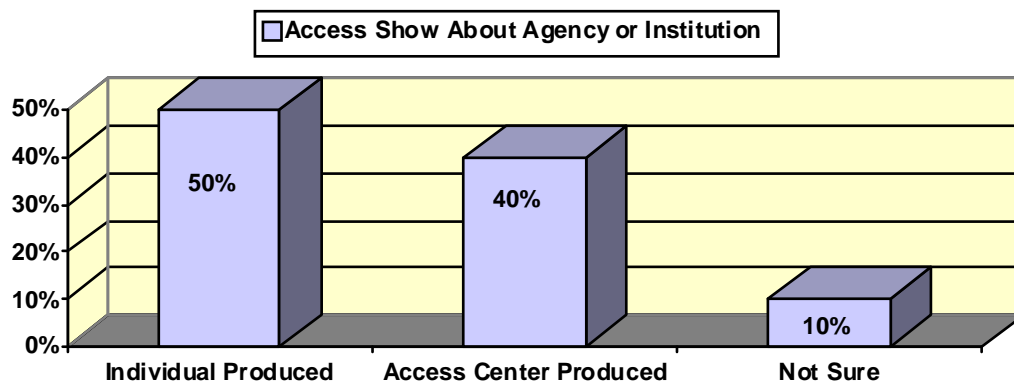
While fifty percent (50%) responded that an individual had done a show on their agency, institution or issue, forty percent (40%) responded that an access center had done so. Given that Cox Public Access does not produce programming, we can assume that any programming that has been done was produced either by The Knowledge Network member organizations or CTI 22. Question #17 asks if the participants had ever requested a certain program be shown on the access channel.

17. Have you ever requested a particular program be shown on the access channel (s) (one that was produced by an individual or organization at the state/national level)? *For instance, the Dept. of Health and Human Services produces programming on addiction.*

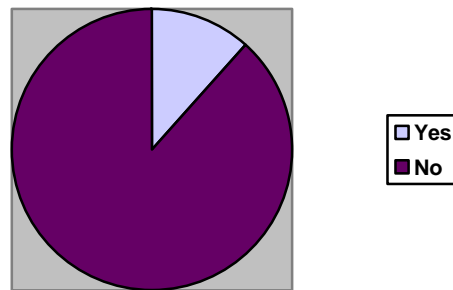Three (3) of the participants stated that they had requested particular programming while twenty-three (23) stated that they had not. Those who answered "Yes" to Question #17 provided the description and/or name of the program as follows:

- ?. Making bars smoke free and peace issues.
- Services of aging. Mental health issues.
- Iowa Public Television. Religion.

Question #18 asks the focus group participants if PEG access is serving their needs.

18. Do you think PEG access operations serve your needs?

Twenty-one (21) of the participants answered this question. Of those who answered the break down is as follows:

Yes	4
No	8
Sometimes	9

Does PEG Access Serve Your Needs?

	Yes	No	Sometimes
	19%	38%	43%
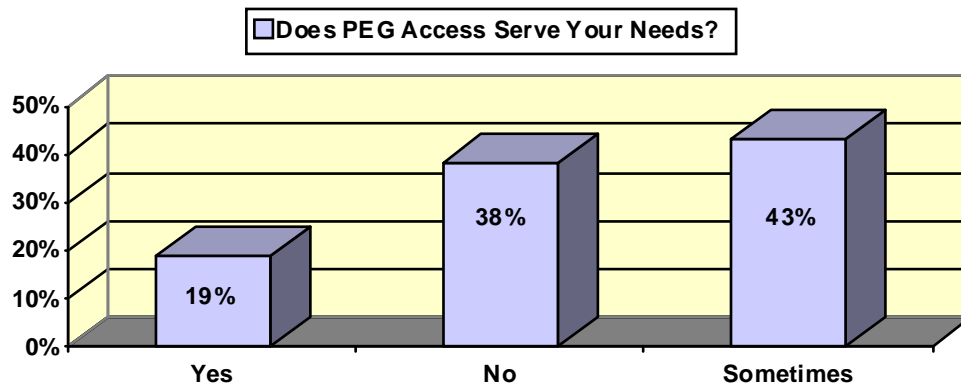
Nineteen percent (19%) of the respondents felt that PEG access served their needs, while eighty-one percent (81%) felt it served their needs "sometimes" or not at all. It is important to note that the respondents did feel a "need" for more service by the PEG channels.

Question #19 asked respondents to list the kinds of programming they have seen on PEG access. Seventeen (17) participants answered this question.

> *"Religion."*
>
> *"Religion mostly. Need more community, government, civic shows, especially on the Basic tier—1ˢᵗ 27 channels."*
>
> *"Not sure, but more community groups."*
>
> *"Local gardening, nature, ants."*
>
> *"Health care."*
>
> *"City council meetings; county board meetings; interview programs; Classic Arts Showcase; Democracy Now; religious services."*
>
> *"Ernie Chambers, Classic Arts Showcase."*
>
> *"Interviews, symphonies (public radio) and opera."*
>
> *"Red Cross programs."*
>
> *"City Council meetings."*
>
> *"City & County & school (OPS). Citizens."*
>
> *"Interviews."*

"Interviews, community info, music videos."

"Educational, City Council meetings, etc. Interviews, Classic Arts Showcase."

"Educational programming, Reverend Reynolds, Ernie Chambers."

"School board, City Council meeting, County Board, Classic Arts Showcase."

"Bulletin board of community events, interviews."

      Question #20 asked participants to provide their opinion on what PEG access could do to better serve their needs.

20. What would you do to improve PEG access operations so they could better serve your needs?

      Twenty-two (22) participants answered this question. The answers are as follows:

"Make channels more available by making it Basic cable, increase the number of PEG channels, put channels online."

"Make it more easily accessible. Provide training, assistance."

"Better service."

"Establish a government access channel to enhance public safety. Revise the public access channels so that they better reflect the community activities, neighborhood associations and entertainment available."

"Elevate individuals—to improve ability to do PEG access."

"More time for more programs. The Basic cable was originally free in Omaha and should be lower cost now for low income folks. Public access on higher channels isn't available to many people."

"Watch!"

"Bring channel back to regular tv. There are a lot of people that do not have digital tv."

"Cable tv advisory committee meetings would be televised. Also a channel devoted to the audio of Radio Talking Book Network."

"Communicate presence of organizations purpose, events, activities and opportunities."

"Pre-packaged program model. Tv-web merger."

"Training for nonprofits to produce a range of media and information."

"Make it affordable, offer free training."

"Get more information."

"Publish a broadcast schedule for a week. Producer offer of and provide training."

"Have it available city wide (Qwest and Cox) to reach all audiences."

"Need to strategize about how we could first use PEG to communicate our message—and then plan how to access these operations."

"The only one that comes to my mind is that we now have Channel 22 and it seems to serve the North Omaha community. We need all the community served."

"Make it available, viable, accessible, advertise its existence."

"More knowledge on how to produce show. More on nonprofit community organizations."

"Unknown since I have no exposure to them. Probably community education on addiction, domestic violence issues."

"Advertising our national presence."

Participants were then asked what "types" of programs they would like to see on PEG channels. Twenty-four participants answered this question.

21. Along with considering your communications needs, tell us what kinds of program you personally would like to see on PEG access television. Check all that apply.

The following gives the real numbers of responses for each type of programming.

16 City/County Council Meetings (Zoning Boards, etc)
13 Government Agency Programming (such as Police and Fire Departments)
15 Safety Programming
19 Health Programming
13 Parks and Recreation Programming
 8 City/County Sponsored Events
11 School Board Meetings
11 Focus on Schools Programming (curriculum reviews, district mapping, school schedules)
 8 School Sports Programming
 9 School Arts Programming
14 Academic Competitions
12 Higher Education Programming (spotlight on colleges, universities, entrance requirements)
17 Distance Learning (for and not for credit courses)
 8 Higher Education Sports Programming
12 Higher Education Arts Programming
 7 Higher Education Academic Competitions
18 Community Arts and Festivals Programming
19 Community Information Programming (spotlight on recreation, dining, entertainment,   shopping)
19 Neighborhood Shows
15 Seniors Programming
13 Shows by and about Children
11 Shows by and about Persons with Disabilities
12 Second Language Programming
13 Ethnic and Cultural Programming
 9 Women's Programming
 5 Gay and Lesbian Programming
12 Fitness and Lifestyle
11 Home and Garden Programming
12 Animal Shows
12 Political Programming (discussions, debates, candidates, "get out the vote," etc.)
 8 Military Programming
19 Local History and Culture Programming
16 General Non-Profit Programming
 8 Religious Programming

A high level of interest among the respondents would rate at sixteen (16) and above. Numbers eight (8) through fifteen (15) show an average interest and numbers seven (7) and below show a weaker interest. The listing of these types of shows comes from programming guides from access centers from across the United States. Depending on the community in which this question is asked, interest in particular types of programming will be stronger or weaker.

Participants were also asked if they had suggestions for show they would like to see. Eleven (11) participants gave the following responses:

> *"Global approach to integrate cultures, mental health/substance abuse, social, environmental, emotional resiliency, appreciative skills, training."*

> *"Environmental."*

> *"Run the audio of the Radio Talking Book Network—a statewide reading service for the blind and visually disable persons."*

> *"Transformational practices."*

> *"The volunteers in the city need to be more welcome to the activities that they may choose to do. The city needs to have more responsive areas for requests from volunteers for materials."*

> *"College World Series. Warren Buffett."*

> *"Information on local theatre productions, movies."*

> *"College access, student run music, news."*

> *"Descriptions of programming that let the potential viewers exercise discretion in accessing a program. Not everyone wants information from "fringe groups," but many have trouble deciding program content based only on titles and small lead ins."*

> *"Local labor market information, job opportunities."*

> *"Seems like the programming now is not of very high quality production-wise. I would like to see that improved."*

Next, participants were asked if they had programming would they be interested in web-streaming that programming. Twenty-five (25) Focus Group participants answered this question.

22. Would you be interested in web-streaming PEG programming?

Yes	10
No	3
Haven't Given it Much Thought	12

Would You be Interested in Web-streaming Programming?

Yes	40%
No	12%
Haven't Given it Much Thought	48%
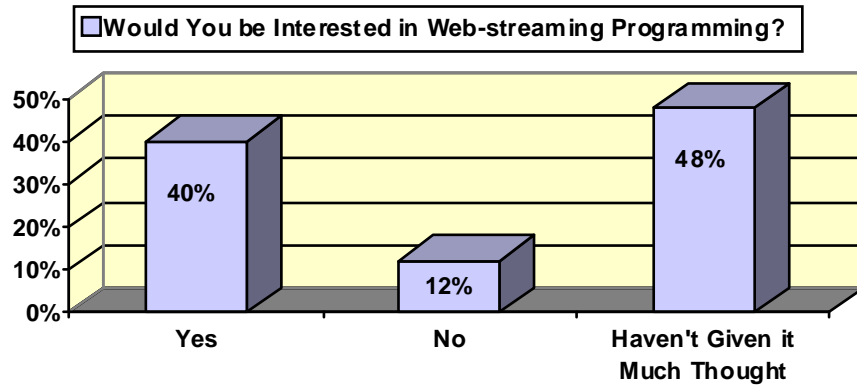
Forty percent (40%) of participants who answered this question found value in web-streaming their programming, while forty-eight percent (48%) hadn't given it much thought.

Questions #23 through #25 were asked to get a sense of the kinds of internet technology the participants were currently using and their level of skill in using various forms of technology.

23. At work do you have:

Cable Modem	15
DSL	8
Wi-Fi	10
Dial-Up	1
T-lines	7
Don't Know	1

Twenty-six (26) respondents answered this question with twelve giving multiple responses. Cable dominated the responses with fifteen (15) of the participants indicating they had cable modem.

24. At home do you have:

Cable Modem	14
DSL	7
Wi-Fi	8
Dial-Up	1

Twenty-six (26) of the participants of the group answered this question, with nine (9) giving multiple answers. We did not ask for numbers of T-lines at home because we assume that none of the respondents has a T-line going into their homes.

Question # 25 was asked to get a sense of where the participants stood in terms of using technology and their assessment of their ability to produce PEG programming. Twenty-seven (27) participants answered this question.

### 25. Check as Many Statements as Describe You:

1   I know nothing about technology
12   I know something about computers
16   I have a pretty good understanding of computers and other technological devices
11   I am up on all the latest technology and use it frequently
2   I could never produce a PEG program given what I know
21   I think I might be able to produce a PEG program if properly trained
5 I have a high level of skill at using multi-media technology including cameras, computers, the internet, etc., I don't need any training
1 I don't care about technology or learning about technology
21 I would like to learn more about technology
20 I think learning more about technology could improve my job skills
0 I know all there is to know

Eleven (11) of respondents answered that they use the latest technology frequently, while a high number of respondents (21 and 20 respectively) would like to learn more about technology and view a better understanding of technology as increasing their job skills. Twenty-one (21) of the respondents answered that they might be able to produce a PEG program if properly trained and only five (5) indicated a high level of skill at using the kinds of technology that would be required in the production of PEG.

Question #26 asked about what specific provisions should be included in the franchise agreement.

26. The franchise agreement should include provisions for cable operators to provide PEG access and all other available technologies to the community.

Twenty-six (26) participants responded to this question with twenty-one (21) saying "Yes" to the statement, zero (0) saying "No," and five (5) saying "Maybe." These responses indicate a strong sentiment among Focus Group participants that the franchise agreement should include provisions for PEG access and other available technologies.
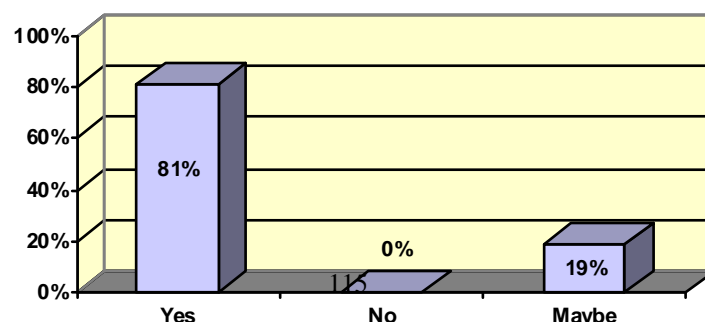
Questions #27 and #28 repeat what was asked of participants at the beginning of the focus group session. The purpose of repeating these questions is to determine if opinions have changed during the course of the focus group. The following responses were given at the end of the focus group session.

Eighteen (18) participants responded to Question #27.

27. What are your communications needs now?

> *"Still need to further our constituent base by using all means of communication."*

> *"Improved training to access and expand services for Neighborhood group."*

> *"Need to be able to stream our signal via different technologies to serve and reach more people. Need to be able to attract listeners and donors."*

> *"Douglas County/Sarpy County Master Gardeners. Omaha Rose Society. Omaha Garden Club (some 30 groups). In general, those of us working to support 'good and green' would like the public to see a monthly feature on different groups."*

> *"Internet, cell, tv, PEG."*

> *"I think an increase in PEG channels and programming could serve the community better than the current level does. This is especially true for public access and government access. Much in the way of resources is available to help manage safety and health aspects that is not reaching citizens."*

> *"Same."[29]*

> *"Still have same needs but public access tv might enable us to be more visible if it were available."*

> *"Internet access, email, website, bulletin board, access on tv, social networking sites."*

> *"Assurance that it is effective."*

> *"Same need but now that I know about public access, I believe it would provide us the venue to let the public know who we are and what we can do for them."*

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[29] Six participants gave this or similar response.

"Emergency response info. Saftey issues. Environmental issues. Health issues."

"To effectively get our message to people, broader access to the public, more diverse delivery system for the message."

Eighteen (18) participants responded to Question #28.

28. What will they be five or ten years from now?

"Increased effectiveness of message delivery."

"Emergency response info. Saftey issues. Environmental issues. Health issues."

"Keep up with the technology."

"Internet, email, website, intranet, public access program, bulletin board access on tv."

"Still think tv will give way to all sorts of computer type systems."

"In five years more information will be needed to help manage public safety and health. All of this must be kept affordable considering the very high levels of taxes and fees that this community and state will levy."

"Internet, cell, PEG."

"Same."[30]

"The leadership of the various groups would need to respond individually. In general, a volunteer needs staff (whether communications experts or volunteer teas or recognition of efforts). Without collaboration, volunteers and volunteering organizations both dwindle as well as go away."

"Multi-platform content (web, downloadable, pod, line), niche contact by exposure level, ability to host content (short term?) in website."

"There will still be the need to convey print information via the human voice. As the population ages, there will be even more people with low vision."

"Continental, global, multi-international, access opportunities for all the above with all ethnic, cultural groups and ages."

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[30] Seven participants provided this or a similar response.

Government Agencies Focus Group

On September 16, 2009, a Government Agencies Focus Group session was conducted at the Sorensen Community Center. Agency leaders from the City of Omaha, Douglas County and the State of Nebraska were invited to attend. Twenty-five (25) people participated in the Focus Group session. The following is a list of the persons who attended and the agencies they represented.

Jack Cheloha	City Council Staff
Paul Cohen	Omaha Douglas Public Building Commission
Patrick Esser	Omaha Library
Donna Friche	Douglas County Department of Corrections
Barb Frohlich	Douglas County Environmental Services Department
Ron Gerard	Mayor's Office
Gary Hall	City Planning Department
Tim Kelso	Douglas County Health Department
Rick Kubat	Douglas County
Dana Markel	Omaha Convention and Visitors Bureau
Scott McIntyre	Department of Public Works
Sandra Moses	Deputy City Clerk
Mary Newman	Omaha Police Department
Jon Ogden	Department of Roads
Marvin Olson	Douglas County Public Property
Steve Olson	Nebraska Department of Roads
Mary Olson	City Human Resources
Loretta Phillips	City of Omaha Law Department
Wanda Redwing	Omaha Human Rights and Relations
Steve Scarpello	Parks, Recreation and Public Property
John Sheehan	Douglas County Community Mental Health Center
Tracy Svevad	DOTCOMM
Pamela Tusa	Douglas County Commissioner
Tom Wheeler	Douglas County Sheriff's Office
	City of Omaha Treasurer's Office[31]

Over the course of five hours the Focus Group session was conducted using the Focus Group Worksheet.[32] Participants were given background information on: the current franchise agreement; Public, Educational and Government (PEG) television access operations; current and emerging technology; what is required or allowed by federal law; the definition of "Rights of Way"; Institutional Networks; and, the definition of a "needs assessment." Participants were walked through a series of questions regarding technology and their current and future communications and cable related needs. Questions were posed for both quantitative and narrative responses. Participants

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[31] This participant did not provide name, department or contact information. However, this participant wrote in the Focus Group worksheet various needs of the Treasurer's Office.
[32] See Attachment C. "Focus Group Worksheet."

were organized into large group discussion and at times, into small group discussion. The following pages provide the results of the Government Agencies Focus Group session.

Narrative responses are written to reflect what the participant actually wrote and may contain punctuation and grammatical errors, but are presented here as written.

Questions:

Focus Group participants were asked to consider their individual and institutional communications needs both now and for the future in Questions #1 and #2.

Twenty-three (23) participants responded to question #1. Some of the respondents focused on the technology they used or needed, while others focused on delivery of a message.

1. **What are your communications needs now?**

> *"We have (in addition to standard needs) communication needs in times of emergency (such as bio-terrorism or pandemic flu outbreaks) etc. This would require secure communication with other emergency responders/personnel/health care, as well as communication with the public."*

> *"Inform the public of Omaha tourism, entertainment happening. Promote local nonprofits (attractions) to increase 'gate.' Provide hospitality training to hotels, con. center, retail, restaurant, etc. Educate visitors (thru hotel) of tourism attractions in metro."*

> *"Public access/PSA's. Financial support. Informational. Online operator to answer public inquiries. Data kiosks at malls, public areas."*

> *"Internet, wireless, radio, television print media, community associations, non-profit, organizational, religious institutions, email, voice mail, advertisement."*

> *"Internet, email, phone (both wireless and messaging), video for council meetings, document viewing and showing."*

> *"Internal network (connectivity between various public works offices), phone, cell phone, tv, internet, automated vehicle location (AVL)."*

> *"Community information/input, phone, data, internet, television. Internal information dissemination, phone, data, internal television, over the air communication."*

"Video and data transfer from roadside devices to central point (two-way). Road closure, detour info to public/link to secure state network via UPN."

"Regular updates on activities/policies in the Mayor's office via video and text; gather public input on citizen needs/thoughts/opinions; emergency information dissemination; status updates on community activities (i.e. major attraction festivals, etc. directory of proper department contact for questions and resolutions)."

"Communicate what are the services we provide to citizens we serve—planning, zoning, building permits, landfill, weed control (noxious)."

"Data communications from ITS (Intelligent Transportation System). Devices to the "state network" and from the "state network" to the devices. This is to better operate the "state" hwy sys (reduce congestion/clear incidences)."

"Getting the word out about public meetings. Would like to get Planning Board hearing back on Cox. General information about planning activities for public education purposes…what is zoning process, subdivision 101, etc."

"Internet and email access. Emergency notification of incidents. Television for patient care areas. Videoconferencing. Land line telephone service. Cell phones. Emergency radios (800 MH hand held devices."

"To make sure that all groups have the correct information on a timely manner. Also to make video webcast more available."

"Mostly internal with tenants, minimal external with taxpayers, marginal with surrounding communities. We are facility providers to larger governmental entities—'the landlord.' Our basic needs are ability to communicate with those for whom we perform services, or provide means for tenants to enhance their communication."

"Getting information to the public, i.e. agendas, mtgs., City Council documents, votes, liquor and Keno licenses, public education."

"We need to be able to quickly communicate with the population in cases of natural or man made disasters. We need the ability to disseminate information or instructions to help us deal with the situation."

"Voice with public and between staff/branch libraries. Internet for public and staff. Network. Marketing-partnership. Email. Website."

"Job vacancy notifications and description. 'How to' info on applying, testing and hiring process, etc. Info on job fairs (open to public); emphasis on diversity and recruiting. Actual recruiting. General HR programming—tips on interviewing, how to advance your career."

"Telephones, internet, television, video, public defender's office, email." "To have a way to communicate law related information to our community. The law is an important right and service and many people need to be educated on how the city legal dept. can serve them."

"Providing information on what the treasurer's office does payment options, location."

"Exchange of information (data) via phone, data, wireless, video between government agencies."

Of the twenty-five (25) participants, twenty-two (22) responded to question #2.

2. What will they (communications needs) be five or ten years from now?

"Services available."

"We will have the same, but the need to do so wirelessly becomes more important—any infor. anywhere, anytime. Must be bandwidth capable."

"The need for legal education will be ever more necessary in the future as new legal areas and issues arise with change and growth in our city."

"Telephones, internet, video arraignment, video pre-trial release."

"More mobile communications, with public information push, video conferencing, if we keep growing (12 locations now). Higher speed/bandwidth? More Blackberries/devices. More services over the web."

"We will always have a need to quickly communicate with the public. Would like to see a basic production facility in the emergency operations center. I would like to provide a local version of the 'most wanted' in Douglas County."

"Public access to archival and current data without contact with the office. Government access channel."

"Not much different, unless responsibility (geographically and performance) is expanded."

"To have access anytime and any place and not have to deal with slow access to sign on or view."

"Same as above plus: electronic health records connectivity; tele-health (PT interview capability)."

"Substantially the same because information and processes evolve and continue. However, use technological processes as they change."
"To better provide "Traffic" data to the driving public (to smart phones, subscriber service, to tv and radio stations). This could include weather impact on the driving conditions."

"The same except there will be more communication via the internet than one to one with our staff. More issues with environmental concerns, green energy, recycling."

"The same but much easier to do with (hopefully) a government access channel."

"Much the same, however the bandwidth required will be significantly greater."

"Increase in internet, digital communications, information gathering and warehousing."

"Single phone no. rather than cell and land line. Wireless network anywhere in the city (in the field). Internet bandwidth will increase. AVL w/operating status."

"Meet legal requirements on Notice of Meetings. Phone, email, internet, video for council meetings, teleconferences by video. Individual council members tv shows. Public input. Document storage and viewing. A/B channel internal training. Emergency override."

*"Video Communications, internet, broadcast television, radio, organizations."*

"Same."

Question #3 was asked to determine how participants receive information about their community and to discover the potential role of PEG as a communications venue for the residents of Omaha. Twenty-five (25) respondents answered this question.

Each participant was asked to check as many as applied. Numbers shown in the charts are percentages of participants who checked each of these choices, the following are the real numbers of responses:

3. How do you receive information about the community? (check all that apply)

Broadcast Television	22
Radio	21
Local Newspaper	21
PEG	9
Religious Institutions	4
Organizations	10
Internet	19
Neighbors	11
Other	4

How Information About the Community is Received
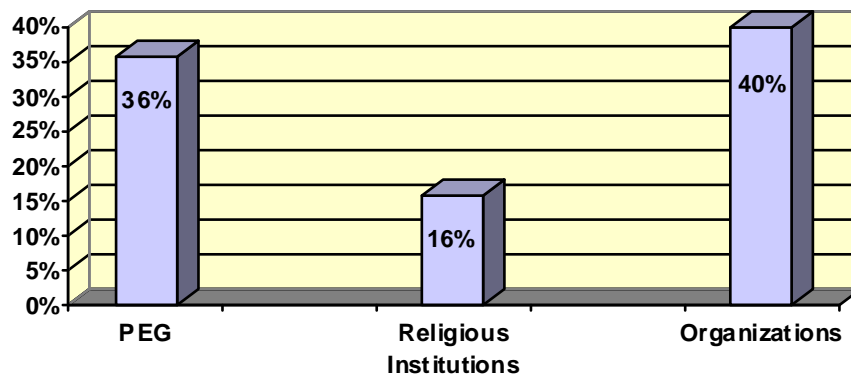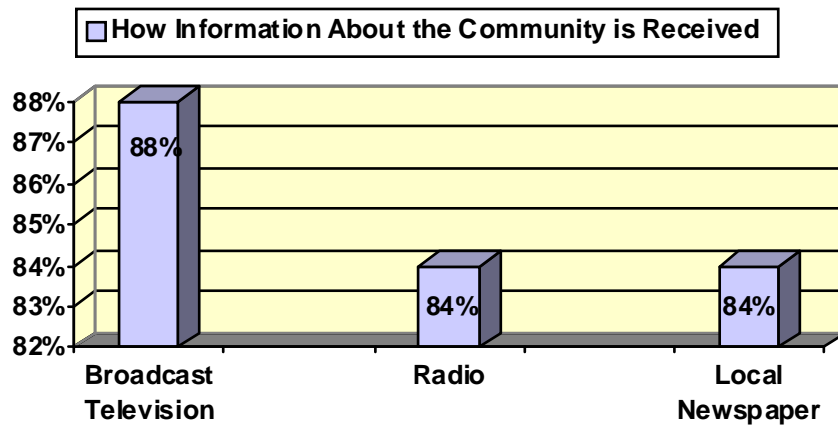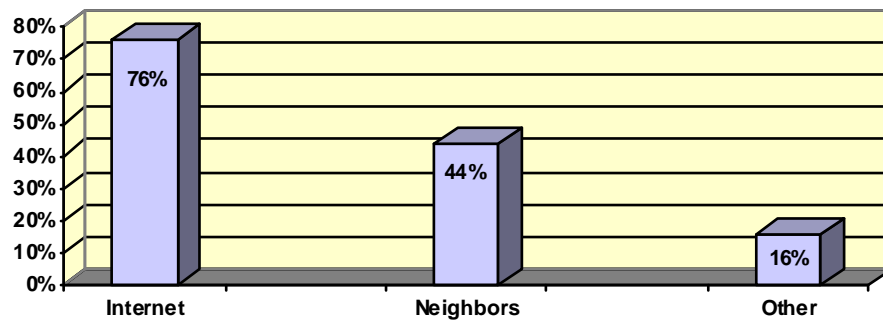
For this Focus Group, Broadcast Television, Radio and the Local Newspaper ranked high as sources for receiving information about the local community. Broadcast Television ranked five percent (5%) lower; Radio ranked thirteen percent (13%) higher; and Local Newspaper ranked equal at eighty-four percent (84%) to other communities we've studied. [33]

Receiving information through PEG stations also ranked lower in Omaha by fourteen percent (14%).

Reliance on receiving information through religious institutions was lower in this group than other groups by thirteen percent (13%).

Organizations in Omaha were forty percent (40%) less likely to be sources of information for this group than in other communities we have studied. However, the Internet and Neighbors as sources of information were on-par with other communities at seventy-six percent (76%) and forty-four percent (44%%) respectively. "Other" was chosen half as often at sixteen percent (16%) often than in other communities.

Question #4 is designed to discover how well the participants are informed about news and events from the local community to world news and events. It is designed to determine the efficacy of the above mentioned communications methods. Twenty-five (25) participants responded to this question.

4. How well informed are you about: (scale of 1-5, 5 being high)

     ____ **A. What's Going On In The World**
     ____ **B. What's Going On In This Country**
     ____ **C. What's Going On In This State**
     ____ **D. What's Going On In This Community**
     ____ **E. What's Going On In Your Neighborhood**

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[33]Community studies (2006-2009) of Rotterdam, New York; Worcester, Massachusetts; Mentor, Ohio; and Connersville, Indiana

How Well Informed are You About:

Category	Rating
Neighborhood	3.2
Community	4.3
State	3.6
Country	4.2
World	3
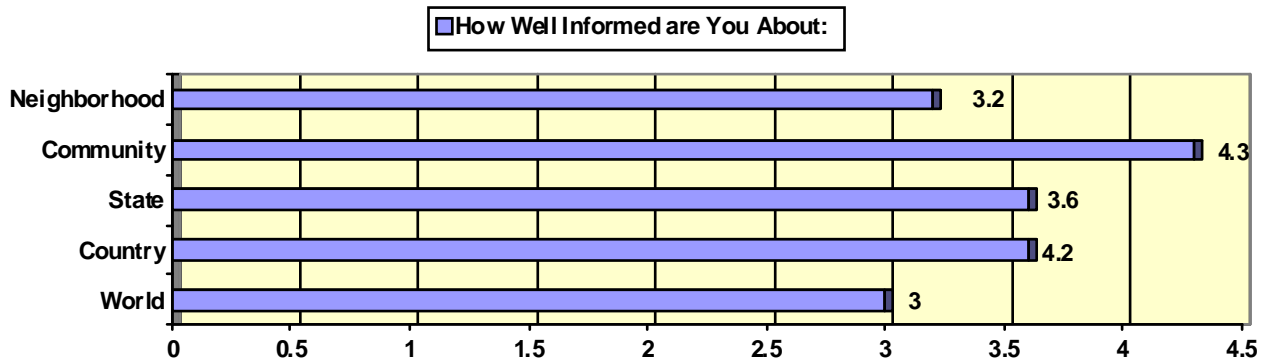
Participants in this Focus Group responded with a high rating of 4.3 on a scale of one to five (1-5) with five (5) being high, regarding how well informed they are about the community. This is the highest response we have recorded for how well informed Focus Group participants are about what is going on in their community. This can be attributed to the composition of the Focus Group in that the participants are government agency employees and leaders. It can be said that it is their "job" to know what is going on in the community and they are likely on the frontline for receiving information from community members.

Questions #5 and #6 were asked to find out what constituencies or "customers" the participants serve and how they communicated with those customers. These questions were designed to evaluate the various communications needs of the participants. Twenty-five (25) participants answered both Question #5 and Question #6.

5. Who are your customers?

> *"Citizens of Omaha that use or are interested in parks, golf courses, rec. centers, pools."*
>
> *"City employees, all citizens in metro area."*
>
> *"City and county departments primarily."*
>
> *"County residents."*
>
> *"Citizens and businesses of Douglas County."*
>
> *"All city departments and the Omaha community by legally representing the departments who run the city."*
>
> *"The public or inmates."*
>
> *"Library patrons—readers/listeners and internet/pc users (especially those who don't have it at home. Children, story times, kid events. Job seekers."*

"Mostly citizens outside of Omaha but within Douglas County. Law violators. Victims of crime. Prospective employees. Other L.E. agencies."

"City, state and local organizations. General public, attys, developers, liquor dealers, elected officials."

"Our tenants--city and county government; judges; visitors to our facilities."

"Douglas County—specifically in my district #2 for county."

"Adult poor and uninsured of Douglas County requiring mental health services."

"The general public within Omaha's jurisdictional (city limits and 3 miles); development community; all public and semi-public agencies; regional planning committee members—government leaders."

"Traveling public. Traveler service providers. Hwy/emergency workers/first responders."

"Citizens residing in Douglas County's zoning jurisdiction and those noxious weed serves and those who use the landfill."

"Citizens of Omaha. Citizens of the region."

"Traveling public. Emergency service providers. Employees. Commercial carriers. Contractors."

"Douglas County residents, county departments."

"Users of streets and services."

"Citizens of Omaha by council district, 7 of them. All citizens of city for council staff."

"Citizens, other city/county employees, other law enforcement agencies (state, federal, local), schools, neighborhood groups, private business entities."

"Public, staff, boards, residents, other depts., elected officials, other health care providers."

"Hotel operators, restaurants, attractions (nonprofit), convention center, transportation, visitors."

"Citizens. Landlords, business owners, employers, employees. EEOC, HUD, etc., government officials."

The participants' constituents or "customers" (as we defined it), are both the general public (citizens, residents) and other government agencies. These participants provide services to individuals, businesses and government agencies.

6. How do you usually communicate with your customers?

"Correspondence; vendor tables; verbal, email."

"Television, print, direct mail, e-newsletters, public speaking, email, video, sales calls, tradeshows, web-based info. Kiosk."

"Email, phone, verbally, mail."

"Broadcast television, print media, radio, internet, person-to-person, telephone."

"In person, meetings, neighborhood groups, phone, email, tv coverage of council meeting, U.S. mail."

"Phone, email, some face-to-face."

"Phone, email, interview, snail mail/memo."

"Internet/tv/radio/newspapers/signs/bumper stickers/tickets."

"Letter, email, phone, broadcast, newspapers, public speeches."

"Telephone, email, one on one."

"511 telecommunication. Internet, web page. Two way radio. Fax. Email. Print media. Phone (automated). Electronic signs."

"Planned meetings, advertising, telephone, email, snail mail, place info on website."

"Telephone—appointments and reminder calls. In person. Written handouts."

"Via phone or email."

"Written communications, meetings, signage, internet (web pages and email), phone."

"Phone, email, fax, internet."

"Face to face on the telephone mostly. We also communicate through local media outlets, mailings and our website."

"In person. Email for notices (overdues) and for marketing sometimes. Phone—automated notices dial out; checkout renewal dial-in. Website, signs, posters, bookmarks, a couple of video billboards (powerpoint), phone questions, press releases."

"Emails, memos, telephone calls, meetings."

"Verbal and in writing, phone, email, inter-office communications."

"Voice, email, print, internet."

"HR website. City employee newsletter. Newspaper ads. As an exhibitor at job or career fairs. Careerlink.com. Email, phone."
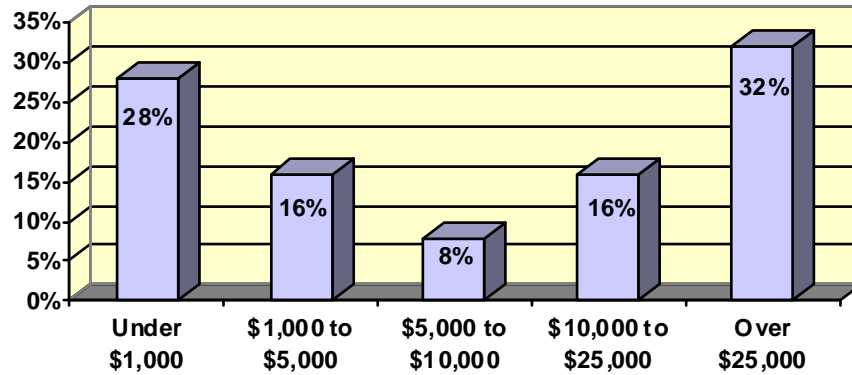
"Broadcast media, print media, phone calls, email."

"Email, forums, phone, letter."

In this group, emphasis was placed on phone calls and in person meetings. Additionally there was emphasis on direct mail via the postal service and email. Even though members of this group favored Broadcast Television as a primary means for getting information about their community, Broadcast Television as a medium for communications to their constituents was only mentioned three (3) times. Television coverage of the city council meetings is shown on the Knowledge Network (Educational Access) not Broadcast Television.

Questions #7 and #8 ask the participants to provide how much they spend each year on communications with their customers and whether they think their communications are effective. Twenty-five (25) participants provided the range of their communications expenditures as follows:

7. How much money do you spend each year to communicate with your customers?

```
35%
30%                                                              32%
25%   28%
20%
15%          16%              16%
10%
 5%                  8%
 0%
    Under    $1,000 to  $5,000 to  $10,000 to   Over
    $1,000    $5,000    $10,000    $25,000    $25,000
```

8. Do you think your communications are effective?

Twenty-five (25) Focus Group participants provided an answer to this question with a "Yes" "No" or "Maybe" response as follows:

Yes	13
No	2
Maybe	10

The chart below shows the answers by percentages of participants who responded.

Are Your Communications Effective?

```
60%
50%   52%
40%                                    40%
30%
20%
10%
 0%          8%
    Yes        No        Maybe
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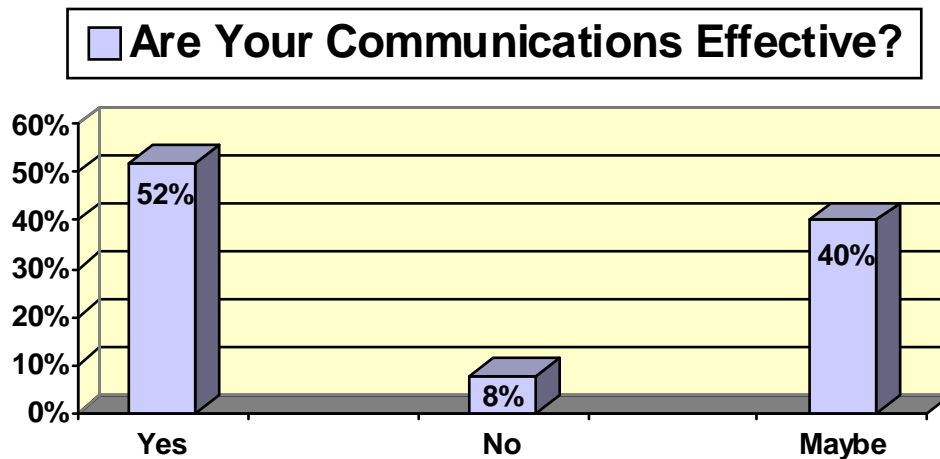
This Focus Group showed a high level of confidence that their communications were effective, at fifty-two percent (52%). However, this group also showed lower confidence than the Producer Focus Group, who felt their communications were effective at seventy-six percent (76%). Forty-eight percent (48%) of the participants in this group were unsure or did not think their communications were effective.

Fifty-six percent (56%) of this Focus Group indicated they spend five thousand dollars ($5,000) or more per year as opposed to eleven percent (11%) of the Producer Focus Group and forty-eight percent (48%) of the Community Organizations Focus Group. However, it wouldn't be uncommon for government agencies to have to spend more money communicating with their constituents in that there is a greater reliance on mailing printed materials and often there are regulations that require it.

Questions #9 and #10 are asked to determine what messages (if any) the Focus Group participants need to deliver to their customers and what problems they encounter when trying to communicate. Twenty-three (23) participants responded to Question #9 and nineteen (19) participants responded to Question #10.

9. What three central messages would you like to deliver to your customers?

> *"City website for HR is a 'one stop shop'." Don't assume anything, call us and find out."*

> *"Information about service-outages. Information about our services. Technology education."*

> *"How the legal system works. What our department does for Omaha. What legal activities/forums are available for citizens."*

> *"Payment options. Services available. Responsibilities."*

> *"Delays of any kind. Problems in the facilities. Problems with the equipment."*

> *"What materials, services we offer for free! Events."*

> *"We want to keep you safe. We impartially uphold the law. We are sensitive to the needs of our community."*

> *"Who we are and what we do. As public employees, we are here to work for you."*

> *"Responsibilities to tenant needs. Efficiency and effectiveness of operation. Safety and security."*

"To inform of what is going on in the neighborhood. To inform of what is going on in the county/city. To inform of what is going on with legislature."

"We are here to help you and here's how. Our staff cares about you. If we can't help, we will find someone who can."

"Procedural. Public meetings information. Current events."

"Where to avoid driving because of congestion/incident/construction. Help inform drivers to alt. routes. Future events that will impact traffic. Notify hwy/emergency workers of incidents and events."

"Building permit regulations, noxious weed regulations, zoning regulations, land fill usage-material accepted, dates and time of operation."

"Appreciate their input and involvement. Their ideas are important. The Mayor does react to their ideas."

"Detours/safety messages/warnings."

"The quicker we become aware, the faster response, the happier you are. It's easier to plan ahead than come from behind. We hope to become as efficient as possible."

"Clarify (define) the services that we provide. Define priority and timeline of requested service. We want to help."

"Responsiveness. We 'hear' you. Did we solve your problem?"

"Customer service related issues/policies. Highlight positive stories of police and community activity. Employment opportunities."

"Services we provide and how and where to get them. Specific incident information (like H1N1)."

"Omaha is a friendly and fun. Purpose of CVB (organization). Omaha is a worthwhile destination experience."

"What we do. What we don't do. How to reach us for further discussion."

10. What problems do you have when communicating with your customers?

> *"Non-response. Follow through on their part. Timeliness for jurisdictional criteria."*

> *"No perception of Omaha as a tourism destination. Little awareness of CVB and benefits it provides, measuring returns."*

> *"Insuring broad spectrum is reached."*

> *"Does not reach intended target group. Effective means to communicate our messages."*

> *"Times frames, constituents knowledge or lack thereof, loudness of fringe on left and right."*

> *"Time lag."*

> *"Disinterest."*

> *"Third parties (i.e. media) not delivering accurate message."*

> *"Telephone listings for City of Omaha and Douglas County building permits not clear. City permits do not always answer their phone so frustrated people call county permits. Landfill information could be accessible, not just internet and telephone. Noxious weed information could be more accessible, not just internet and telephone."*

> *"Budget. Technology available for use. State rules/regulations/policies."*

> *"Disagreement and disbelief about regulations, etc. (people are often angry). Terminology. Determining other knowledge in order to gauge how to provide information."*

> *"Many don't have phones. Some have language issues—non-English speaking. Appointment no-shows."*

> *"Not enough access to hold public forums. Cost is too much to mail or post info and to get location to hold forums."*

> *"Timeliness; reach."*

> *"Their lack of understanding (why things have to be done the way they are) due to available funding and resources."*

"The message is not received or not received properly."

"We have no means to reach out to the community to relate legal information and education."

"Getting the message to all. We use contacts to assist w/distribution. Need to be able to more effectively comm. To all users."

"Negative perceptions that the average person has about city gov't. and city jobs and city administration."

Frequently when we ask this question the responses will more often reflect insufficient communications budgets or apathy; that is not necessarily the case with this group. This Focus Group more often cites the communications vehicle as the problem and how the communications are ultimately perceived. While these participants have important information they wish to convey regarding services or regulations or safety, there is a sense of frustration in this group that their messages are not getting out. There was an emphasis on telephone conversations and in-person meetings as a mode of communicating, as well as email and direct mail, obviously these methods are not as effective as they should be for this group.

In Question #11, we asked the participants if they thought Public, Educational and Government Access (PEG) was important.[34] Twenty-four (24) participants provided a response.

11. Do you think that PEG Access is important?

Chart: **Is PEG Important?** — Yes: 96%, No: 4%

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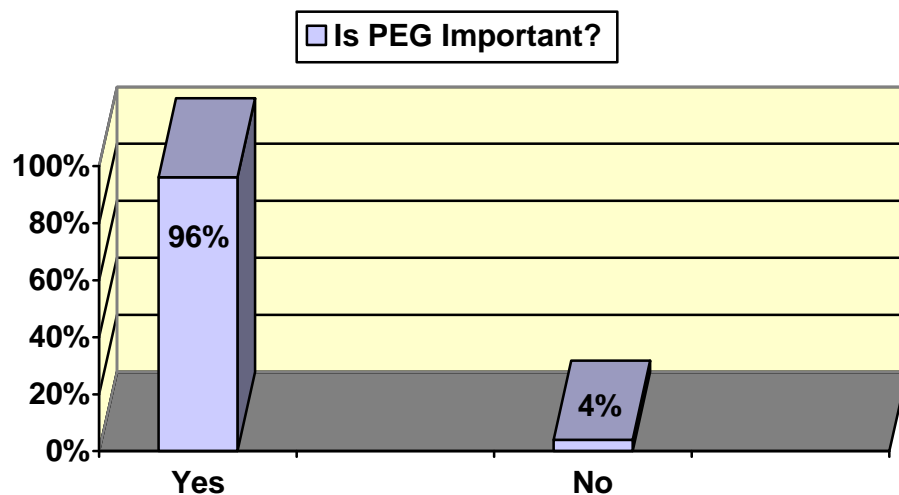
[34] This question followed a presentation in which we explained the term PEG Access television and the various components of it. Additionally we streamed programming from government access entities in other cities.

The participants in this Focus Group were very interested in PEG access and felt it was important. Question #12 asked the participants to rate PEG's importance on a scale of one (1) to five (5) with five (5) being important.

12. On a scale of 1-5 (5 being best) rate PEG's importance:
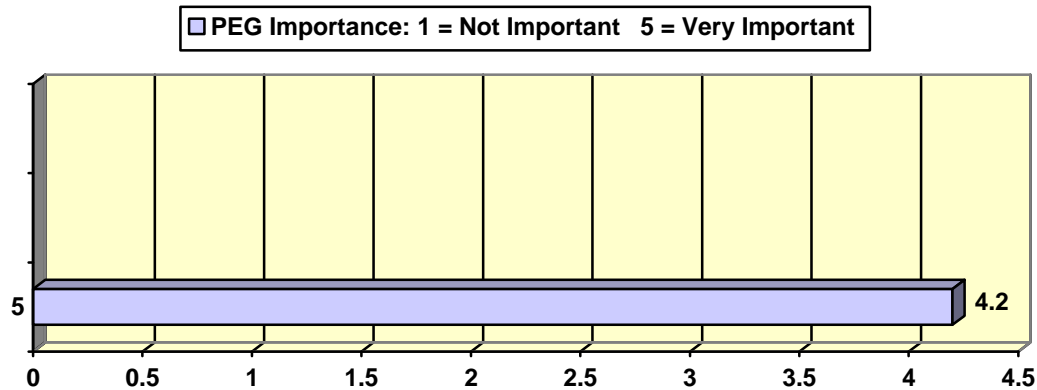
Participants ranked PEG as being high in importance at 4.2 on a scale of one (1) to five (5). This was the same ranking that the Community Organizations Focus Group gave to the importance of PEG Access. Neither of these groups produce programming for PEG Access, but both of these groups ranked access as high in importance. We did not ask this question of the Producer's Focus Group in that since they were producing for Access, we felt the question would be moot.

Next, participants were asked if they had ever thought about producing an access show (Question #13). Twenty-five (25) participants answered this question.

13. Have you ever thought about producing a show?
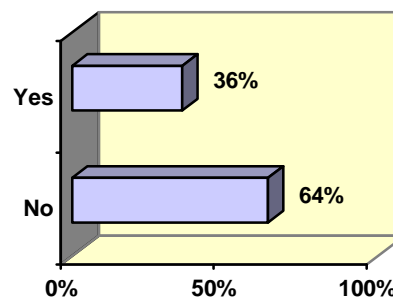
Thirty-six percent (36%) of the participants answered that had thought about producing an access show, while sixty-four percent (64%) answered that they had not thought about it. Given that there is no Government Access channel in Omaha, having over one-third of the participants answer that they had thought about producing programming is quite remarkable.

Next, participants were asked what prevented them from producing a show. Twenty-one (21) participants answered this question.

14. What prevents you from producing an access show (check all that apply)

> **A. Time**
> **B. Money**
> **C. No Training**
> **D. Wouldn't Know What to Do It On**
> **E. Seems Too Difficult**

What Prevents You From Producing an Access Show?

Category	Percentage
Time	61%
Money	86%
No Training	76%
Wouldn't Know	28%
Too Difficult	13%
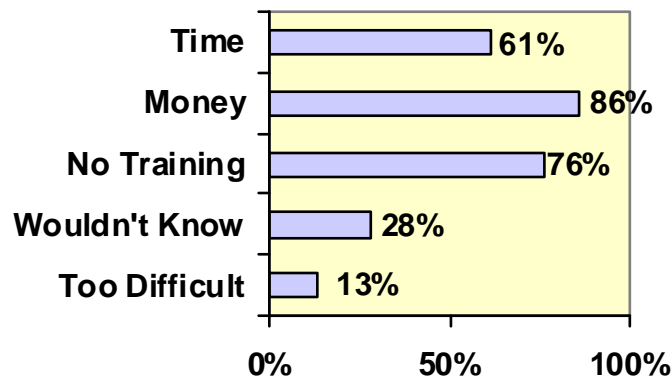
These participants felt that money was the biggest obstacle to producing a show at eighty-six percent (86%). That answer was followed by "No Training" and "Time" at seventy-six percent (76%) and sixty-one percent (61%) respectively. The answer "Wouldn't know what to do it on," was chosen by twenty-eight percent (28%) of the participants, and we can assume that seventy-two percent (72%) of the participants would

be able to find a topic for a show. This group did not view difficulty as an obstacle, choosing it only thirteen percent (13%) of the time.

Question #15 asks if an access show has ever been produced about their agency, institution or issue. Twenty-two (22) participants answered this question.

15. Has an access show ever been done about your agency/institution/issue, etc.
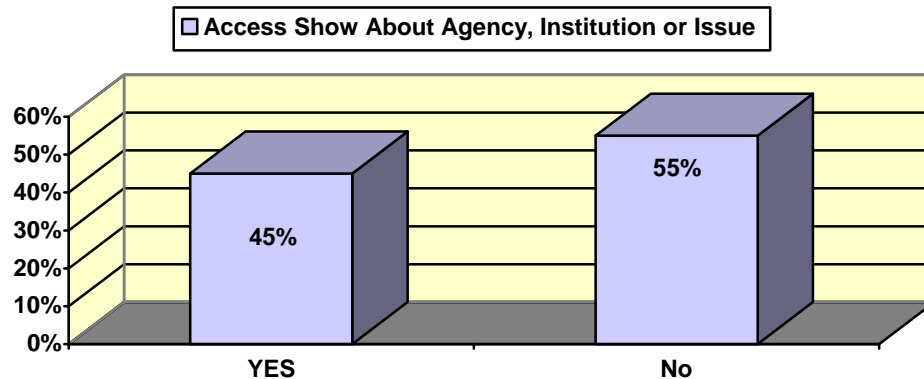
The answers in the chart above reflect the answers given by the Community Organizations Focus Group. Question #16 asks if it was an individual or access center that did a show about their agency, institution or issue.

16. Was it an individual or the access center that did a show about your agency/institution/ issue, etc.

All of the participants that had answered "Yes" to question #15 responded to question #16.
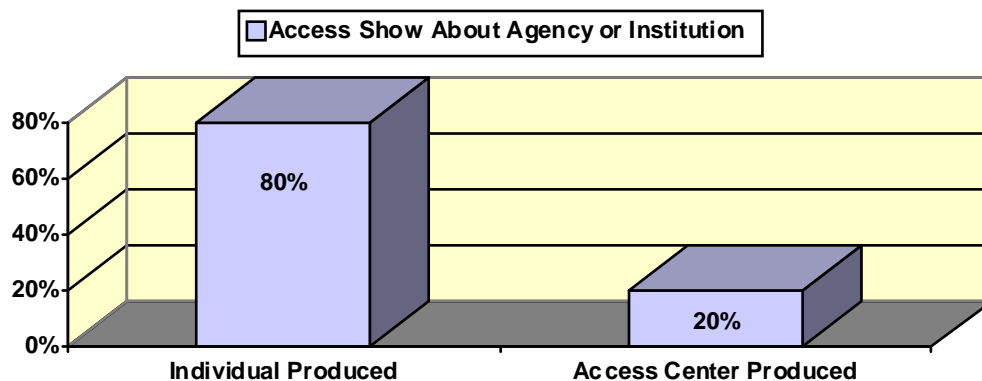
Eighty percent (80%) responded that an individual had done a show on their agency, institution or issue, only twenty percent (20%) responded that an access center

had done so.   Question #17 asks if the participants had ever requested a certain program be shown on the access channel.

17. Have you ever requested a particular program be shown on the access channel (s) (one that was produced by an individual or organization at the state/national level)? *For instance, the Dept. of Health and Human Services produces programming on addiction.*

Ten (10) participants answered this question with none of them answering that they had requested particular programming to be shown on an access channel.

Question #18 asks the focus group participants if PEG access is serving their needs.

18. Do you think PEG access operations serve your needs?

Seven (7) of the participants answered this question with all of them answering either "No" or "Sometimes." None of the responders provided "Yes" as an answer.
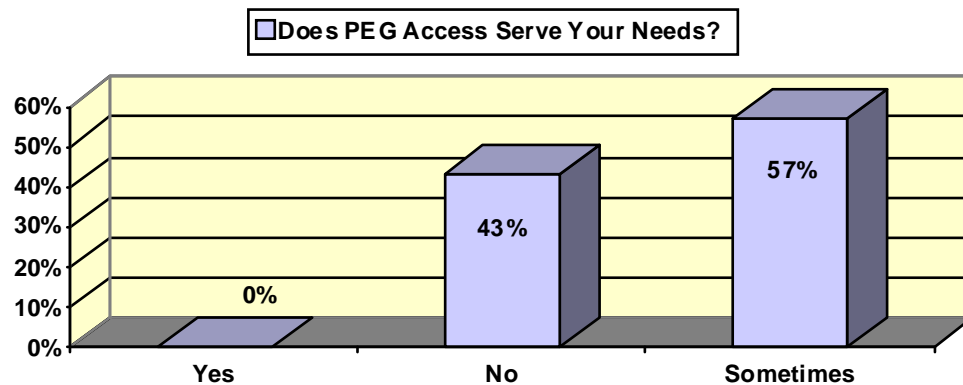
One hundred percent (100%) of these responders answered that the PEG access operations served their needs "sometimes" or not at all. It is important to note that ninety-six percent (96%) of this group responded that they thought PEG Access was important by rating it at 4.2 on a scale of one (1) to five (5).

While forty-five percent (45%) of these government agency participants responded that there had been a show done about their agency, institution or issue, they also responded that it had been an individual who had produced the show, not an access center or organization. These participants did not feel that an access center or organization served their needs. This is an important point to make in that there is no government access channel or operation in Omaha, therefore programming about government agencies and programs are spotty at best and produced on an ad-hoc basis by individuals willing to do so.

Question #19 asked respondents to list the kinds of programming they have seen on PEG access. Seven (7) participants answered this question.

> *"City Council hearings."*
>
> *"Council meetings, MCCD (Mayor's Commissions on Citizens with Disabilities). Public access: call in shows, interviews, Native American Community Issues."*
>
> *"Employment opportunities, policies and procedures of our organization, neighborhood events."*
>
> *"Elected officials call-in shows, schools K-12, community college interviews."*
>
> *"City Council meetings, children used to watch High School Programming."*
>
> *"County Board meeting. City Council Meeting. Kaleidoscope."*
>
> *"Politically slanted either far left or right."*

Question #20 asked participants to provide their opinion on what PEG access could do to better serve their needs.

20. What would you do to improve PEG access operations so they could better serve your needs?

Nine participants (9) participants answered this question as follows:

> *"Better access."*
>
> *"Make PEG programming available on City/County website."*
>
> *"Have Gov't Channel!!!"*
>
> *"More diversity in programming>'*
>
> *"Volume, speaker, audio quality inconsistencies."*
>
> *"Expand to include all city services."*
>
> *"Government channel with equipment and production costs covered by Cox."*
>
> *"Road construction update. Fun things to do. Feature on parks and rec., safety issues."*

"Get a government channel then publicize same."

Participants were then asked what "types" of programs they would like to see on PEG channels. Twenty-three (23) participants answered this question.

21. Along with considering your communications needs, tell us what kinds of program you personally would like to see on PEG access television. Check all that apply.

The following gives the real numbers of responses for each type of programming.

17 City/County Council Meetings (Zoning Boards, etc)
17 Government Agency Programming (such as Police and Fire Departments)
15 Safety Programming
17 Health Programming
16 Parks and Recreation Programming
17 City/County Sponsored Events
 9 School Board Meetings
 6 Focus on Schools Programming (curriculum reviews, district mapping, school schedules)
 8 School Sports Programming
 9 School Arts Programming
 6 Academic Competitions
10 Higher Education Programming (spotlight on colleges, universities, entrance requirements)
14 Distance Learning (for and not for credit courses)
 9 Higher Education Sports Programming
 6 Higher Education Arts Programming
 2 Higher Education Academic Competitions
14 Community Arts and Festivals Programming
18 Community Information Programming (spotlight on recreation, dining, entertainment, shopping)
 4 Neighborhood Shows
 6 Seniors Programming
 9 Shows by and about Children
 5 Shows by and about Persons with Disabilities
 6 Second Language Programming
11 Ethnic and Cultural Programming
 7 Women's Programming
 5 Gay and Lesbian Programming
17 Fitness and Lifestyle
10 Home and Garden Programming
 6 Animal Shows
15 Political Programming (discussions, debates, candidates, "get out the vote," etc.)
 3 Military Programming

17 Local History and Culture Programming
10 General Non-Profit Programming
 3 Religious Programming

A high level of interest among the respondents would rate at sixteen (16) and above. Numbers eight (8) through fifteen (15) show an average interest and numbers seven (7) and below show a weaker interest. The listing of these types of shows comes from programming guides from access centers from across the United States. Depending on the community in which this question is asked, interest in particular types of programming will be stronger or weaker.

Participants were also asked if they had suggestions for show they would like to see. Two (2) participants gave the following responses:

> *"PEG: legal information programming. INet needs: INet video arraignments and depositories, data sharing, video conferencing."*
>
> *"Multiple cable lines at all county facilities."*

Next, participants were asked if they had programming would they be interested in web-streaming that programming. Twenty-one (21) Focus Group participants answered this question.

22. Would you be interested in web-streaming PEG programming?

Yes	13
No	0
Haven't Given it Much Thought	8
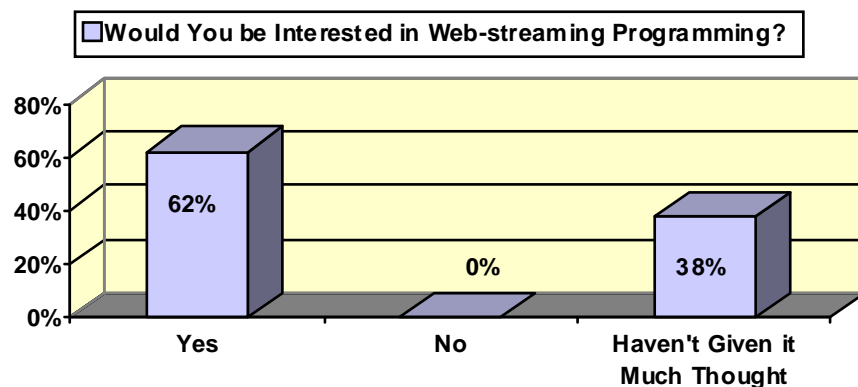
Sixty-two percent (62%) of participants who answered this question found value in web-streaming their programming, while thirty-eight percent (38%) hadn't given it much thought. There were no participants that answered "No" to Question #22.

Questions #23 through #25 were asked to get a sense of the kinds of internet technology the participants were currently using and their level of skill in using various forms of technology.

23. At work do you have:

Cable Modem	3
DSL	3
Wi-Fi	2
Dial-Up	0
T-lines	19
Don't Know	2

Twenty-three (23) respondents answered this question with six giving multiple responses. T-lines dominated the responses with nineteen (19) of the participants indicating they had T-lines.

24. At home do you have:

Cable Modem	17
DSL	4
Wi-Fi	5
Dial-Up	0

Twenty-three (23) of the participants of the group answered this question, with three (3) giving multiple answers. We did not ask for numbers of T-lines at home because we assume that none of the respondents has a T-line going into their homes.

Question # 25 was asked to get a sense of where the participants stood in terms of using technology and their assessment of their ability to produce PEG programming. Twenty-four (24) participants answered this question.

25. Check as Many Statements as Describe You:

|	
0	I know nothing about technology
13	I know something about computers
14	I have a pretty good understanding of computers and other technological devices
3	I am up on all the latest technology and use it frequently
6	I could never produce a PEG program given what I know
18	I think I might be able to produce a PEG program if properly trained
0	I have a high level of skill at using multi-media technology including cameras, computers, the internet, etc., I don't need any training
0	I don't care about technology or learning about technology
12	I would like to learn more about technology

15 I think learning more about technology could improve my job skills

0 I know all there is to know

As a group, these participants weigh in as "medium" when it comes to technology and none of them answered that they had a high level of skill at using multi-media technology. However, there was strong confidence in this group that they could produce a PEG program if properly trained.

Question #26 asked about what specific provisions should be included in the franchise agreement.

26. The franchise agreement should include provisions for cable operators to provide PEG access, INet and all other available technologies to the community.

Twenty-four (24) participants responded to this question with twenty-two (22) saying "Yes" to the statement, zero (0) saying "No," and two (2) saying "Maybe." These responses indicate a strong sentiment among Focus Group participants that the franchise agreement should include provisions for PEG access, INet and other available technologies.
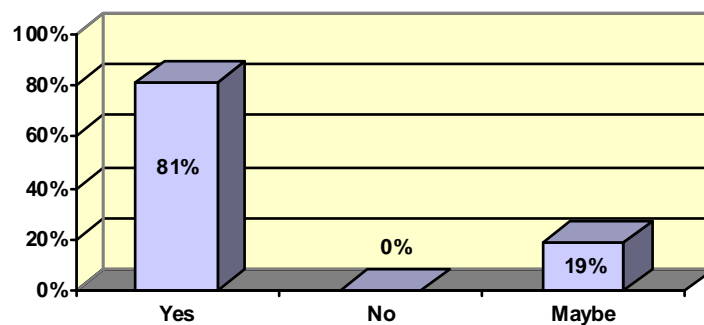
Questions #27 and #28 repeat what was asked of participants at the beginning of the focus group session. The purpose of repeating these questions is to determine if opinions have changed during the course of the focus group. The following responses were given at the end of the focus group session.

Twenty-three (23) participants responded to Question #27.

27. What are your communications needs now?

"INet. TKN. Internet programming. Cable access production center."

"Communicate happenings to public. Educate the public on destination benefits. INet efficiencies. Social Networking."

"The 'needs' haven't changed. The 'wants' have: Gov't access channel and INet."

"Government access channel, broadcast television, INet, wireless, radio, email, print media, WiFi."

"Telephone, email, internet, U.S.P.S., cable tv, letters, wireless, phone data."

"Provide information to the public and review info. Internal, efficient means to receive and respond to requests."

"INet."

"Consistent updates from the Mayor's office regarding status of policies, etc.; gather interactively input from constituents; emergency information dissemination."

"Same as 1."[35]

"INet and government access channels and the administration for production."

"To offer more access for public to view more info not only for governmental agencies but also other agencies."

"We are still internally focused. However, INet capability would be extremely valuable if we acquire off-site structures."

"Provide information—who we are, what we do, how we can help."

"Government access channel to produce programming for the Sheriff's department."

"Next year the library will launch a new website and branding. Need to communicate new logo and tag line 'look'. Would like to do more vid and pod casting on website. More Web 2.0 instruction w/customers."

"Telephone, internet, email, video public defenders office, video arraignment, public access channel, INet."

"Providing customers information on services, payment options, locations and responsibilities."

"A government network to facilitate getting information out to the public and to our customers (city departments) on legal information and services."

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[35] Two participants gave this or a similar response.

"Communication media (voice, data, internet) to connect other governmental agencies."

"Provide public information, re: all City functions and operations. Where and how to find specific information, re: city services. Public information for quality of life, i.e., street closings, snow emergency, disaster handling on regular timely basis."

"A forum that would help us let our constituents know what we do."

"County Commissioners' meetings. Emergency situations."
Twenty-one (21) participants responded to Question #28.

28. What will they be five or ten years from now?

"Don't know."

"I think similar to what we need now, but hopefully in 5 years we could use more technology."

"Above needs, plus flexibility for anytime, anywhere high bandwidth and wireless."

"Same as above except expanded to reflect current trends and needs of the future."

"Same as above."[36]

"Maybe more wireless networking."

"Online reporting (submitting reports and receiving reports)."

"To reach the community through gov't access and advanced technologies."

"INet for offsite communication. Vastly improved webpage. Interaction for work orders, parking payment, security, etc."

"To be able to expand our access to include INet. To include city/county/and outside areas to have same access and same info."

"Whatever increasing technological processes provide for—faster, simpler, better, etc."

"INet."

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[36] Six respondents gave this or a similar response.

"We need to produce police information videos for web distribution. Get telecommunications from Cox as part of franchise agreement."

"Institutional network, dark fiber cable at city buildings, PEG, government channels, other things available."

"Government channel, internet, broadcast television, INet, wireless, video conferencing, radio."

"Web based stream over cable, video conferencing, social networking."

"Whatever new technology exists."

Cable Television Advisory Committee (CTAC)
Cable Related Community Needs Public Hearing
Omaha, Nebraska
October 19, 2009

On October 19, 2009, a public hearing was held in Omaha, Nebraska to solicit input on the future cable related needs of the community in relation to the upcoming cable franchise renewals with Cox Communications of Omaha and Qwest. The following is a transcript of the testimony by Riedel Communications. This transcript is not verbatim but is provided as an accurate account of the testimony of various community members, nonprofit organizations and Cox Communications employees.[1]

5:00 p.m. Public Hearing

Public Hearing to determine the future cable related needs of the community called to order by John Fullerton, Chair of CTAC.

Roll call of the committee and staff.

Present: John Fullerton; Dr. Everett Reynolds; Charles Cogar; Charles Bruno; Toba Cohen; Robert Mancuso

Absent: Dennis Lee (excused)

Staff present: Rod Austin, Council Staff Assistant
                 Tom Mumgaard, Law Department
                 Tammy Biodrowski, Secretary

Fullerton explained the purpose of the hearing and the mission of CTAC and then introduced the representative from Cox Communications.

David Blau, Senior Vice President and General Manager of Cox Omaha, took the podium and thanked the committee and the City for being such great partners with Cox. Blau mentioned that technology had changed in the thirty (30) years Cox has held the franchise with the City. Blau explained that Cox has invested over one billion dollars in the backbone of the cable plant which now allows customers to get video, voice and internet from Cox. He stated that in 1980 Cox had forty (40) channels and in 2009, Cox now has three hundred (300) channels. He further explained that Cox provides sixty (60) High Definition channels and provides over six hundred hours of High Definition programming per month. In addition, Cox provides "on-demand" services. Blau repeated his appreciation for the partnership Cox has enjoyed with the City of Omaha. Blau stated that Cox has invested "tens of millions" of dollars in charitable and community giving in the city, to include Cox Classic, which raises money for charity. Additionally, Cox has paid the city over thirty-five million dollars in franchise fees in the last ten years and has over one thousand employees in the City of Omaha. Cox has won thirteen (13) J.D. Power and Associates Awards as well as being named "Operator of the Year" by

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[1] Qwest representatives declined to comment during the Public Hearing.

Multichannel News, said Blau. Blau stated that Cox solicits feedback from customers for the community needs assessment and future cable related needs and that they are responsive to what the customers have asked for. He said there will be complaints about channel migration and more Public Access programming. Blau said that in 1980, Cox had no competitors, but today Cox has many competitors such as satellite and Qwest, and some people do not have televisions but watch programming on the internet, and Cox does not have a "virtual monopoly." Franchise renewal is the most important issue facing Cox, said Blau. Blau said that Cox's goal was to have a franchise that levels the playing field with their competitors so Cox can continue to grow and serve customers. Blau said that they didn't want to have a franchise that would be a burden for their customers through unnecessary costs and additional requirements. Cox has had a great partnership with the city and the CATC and they expect that to be the case going forward, said Blau. Blau thanked the committee.

Fullerton asked if Joe Porter, representative of Qwest, would like to make a statement, Mr. Porter declined. Fullerton asked for a show of everyone who wished to make a public comment. Dr. Frances Mendenhall asked if the proceeding was being videotaped, Fullerton said that it was being audio recorded. Fullerton told the audience that they did not have to go in any particular order but queue up and keep the comments to three (3) minutes and he asked that they provide their name and addresses.

Laura Schabloske, Chief Development Officer of the Boys and Girls Clubs of the Midlands, took the podium and said she was there to speak on behalf of Cox. Cox has been a partner of the Boys and Girls Clubs of the Midlands and is engaged on the board level and they count on the expertise Cox provides, said Schabloske. Cox employees have donated over five hundred (500) hours in the last year, serving over eighty-five hundred (8,500) children; spending time at each of the six clubs helping children do homework, learn how to read, play sports, and giving hugs. Recently, Cox awarded a $25,000 technology grant to one of the clubs. Cox helps children reach their full potential and Cox is investing in the future of Omaha, said Schabloske.

Kathleen Hughes, representing Independent Television Omaha, took the podium and expressed concerned that Democracy Now! was on Channel 4 but is now on Channel 109. She has Cox cable video, internet, and telephone and she only has twenty-eight channels and can't afford one hundred and fifty dollars ($150) a month, she said. She said that she has lost Iowa Public Television (IPTV) and has written the city council and she would appreciate if Cox would put back Channel 13 or explain why they don't have it. "If you only have Channel one to twenty-eight you don't have a lot other than PBS," said Hughes. For Cox to say that customers want HDTV, sports and faster speed, she doesn't understand. She has slowest speed, doesn't like sports, has a thirteen (13) inch television and she just wants television. Her ninety-one (91) year old grandmother wanted to come; older adults on limited income don't have expanded cable, she said. She would appreciate if Cox would bring back Democracy Now! and Channel 13, IPTV.

Nancy Thompson, with Big Brothers/Big Sisters (BBBS), took the podium. BBBS is a donor/volunteer supported organization that needs donor and volunteers in the Omaha area for the twelve hundred (1,200) children they serve and Cox has helped BBBS through board participation, donations and sponsorship of "Bowl for Kids' Sake," said Thompson. Thompson said bowling wasn't doing well and Cox showed them how to market the event and helped them

get volunteers. Cox is a partner for BBBS: giving expertise; teaching them better customer service for mentoring children; helping them design and build customer service with their volunteers, said Thompson. Thompson said that Cox was named Agency Partner of the Year a couple of years ago. Cox ran an ad promoting BBBS as the Agency of the Year to the community, which helped raise their profile in the community and they appreciate Cox as a partner to help improve their agency and provide the money they need to serve kids, said Thompson.

Steve Seline, President of Walnut Private Equity Partners (representing himself as an affiliate of volunteerism in the community; as an executive committee member of the Chamber of Commerce; Vice Chairman of the Salvation Army board of advisors; and a volunteer with the Boy Scouts) took the podium. Seline said Cox helps out with a number of organizations, particularly with the Salvation Army; the general manager of Cox chaired the "bell ringing" committee last year. For the Chamber of Commerce, Cox provided inventory to help support the membership campaign and the general manager served as membership chairman and on the board of directors, said Seline. They provided serious financial support to a number of organizations, such as United Way, said Seline. Seline said he served with the general manager of Cox on the United Way cabinet and Cox contributed over seventy thousand dollars ($70,000) from their employees last year. Finally, Seline said he knew the most about Cox Communications and employees in relation to the Boy Scouts and the tragedy that took place at Little Sioux Scout Ranch sixteen months ago. Seline got a call from Percy Kirk, general manager at Cox, who was the first volunteer at the Boy Scout headquarters and was told to come to headquarters. Seline said Kirk had no sleep and he did lion's share of work helping communicate what was going on to the families, the community and the nation at large. "They're not just a good public citizen, they're an outstanding public citizen," said Seline.

Dr. Frances Mendenhall took the podium to submit a "point of order." Mendenhall stated that the meeting was in violation of the Nebraska open meetings laws because she didn't see notice of it, nor did any of her friends.

Fullerton replied that he would refer the matter to staff, but that a press release was sent out to all four (4) television stations that do news; all the radio stations that do news; and the World Herald as well as other outlets. Fullerton said it was an extensive list and they can't control what they publish; he was disappointed that he didn't hear about it over the weekend, but a good effort was made and he was sorry that the notice wasn't disseminated.

Mendenhall responded that she has called the Attorney General but doesn't have an answer.

An unidentified man (off camera) said that the mailing list was extensive and that it was mailed two times and that Tom Mumgaard, Deputy City Attorney, had received a call from the World Herald that afternoon.

Mendenhall replied that attempting doesn't count, the word is notification and notifications didn't happen.

Fullerton asked if Mendenhall was going to comment in the public comment section of the hearing. Mendenhall said she was saving her time and would comment later.

Thomas Warren, President and Chief Executive Officer of the Urban League of Nebraska, took the podium. Warren said he was there in his official capacity in support of the franchise extension of the license for Cox Communications. Warren said he was a customer and Cox provides good customer service and technical assistance, even for things such as the remote control. Urban League's focus is educational; youth empowerment; economic development; health; housing; civil rights and racial justice, said Warren. Cox is a huge supporter the Urban League, providing leadership on its board of directors and at the executive level, providing guidance to the organization, said Warren. Warren stated that a representative from the Cox management team served in a leadership capacity and they are actively involved in the administration and management of the organization. Cox has provided financial support, both in-kind and cash support, valued at four hundred thousand dollars ($400,000) said Warren. The Urban League was chosen by Cox as the Charitable Organization of Year, which includes a year long media campaign in which they produce public service announcements promoting their events, such as: the leadership campaign; business expo; and equal opportunity day luncheon said Warren. By virtue of this exposure, Urban League has gotten huge benefits in terms of membership and recognition and Cox also provides programmatic support such as education and youth development, stated Warren. Cox provides financial support to assist students in enrolling in colleges, community colleges, etc. through a program run by the Urban League, stated Warren. Cox was a media sponsor of the business expo: they participated; they hosted a booth; and they demonstrate their willingness to embrace diversity if you look at the composition of their workforce, said Warren. In their programming as well as their advertisements, Cox is a leader when it comes to diversity, showing sensitivity in the programs that they broadcast, said Warren.

Jerry Pont, Board President of the Omaha Community Service Foundation, took the podium. Pont said Cox has been the largest sponsor and supporter over the last ten years of the Cox Classic (which it hosts) and without Cox support they would not have been able to give $1.7 million dollars to local charities. Pont listed the charities that the Foundation has given to, such as: Boy Scouts; Girl Scouts; Hogan's Junior Golf Heroes; Omaha Hearing School; Ronald McDonald House; Nebraska Organ Donor and Tissue Donor Coalition; The Nebraska Children's Home; Shriners; and Youth Emergency Services. Pont said the economic impact of the Cox Classic is $9 million dollars annually; bringing national exposure to the city through its broadcast on the Golf channel and it is the only nationally televised sporting event in the state and over one hundred thousand (100,000) people come to the event. Community involvement is important to Cox, said Pont, they continually discuss ways to give back to the community via the Foundation's twelve (12) local charities. Pont said Cox serving the community needs is not an afterthought but ingrained in their culture and their values, without Cox support, the Cox Classic could not call itself the best event on the nationwide tour and the benefit to the local charities would not have been as impactful over the last ten years. Pont stated that he was a small business owner and customer of the internet service, the service is dependable and comforting to small businesses. Pont said he was also involved in the cable television business for seventeen years, he served companies like Cox throughout the United States and they have the best reputation in the United States.

Stephen Zach took the podium. Zach said it was commendable what previous speakers had said. Zach said the committee could remember what he said at the last meeting; that he had walked out when the President of Channel 22 talked about the work they were doing with Planned Parenthood. The Knights of Columbus helped girls going into Planned Parenthood, Zach said, and he had coffee with the head of Planned Parenthood to talk about girls going in. Zach said he felt that a member of the CTAC board should not be voting when it came to Public Access because Planned Parenthood was on Channel 22. Zach said he was a minority within a minority and told how his father worked for an Indian mission. Zach said he was for diversity but didn't like what Channel 22 was doing, citing production charges, and that he had been doing shows for fifteen (15) years. He also said that people can't afford the high tier because they can't afford a box. Zach said he remembered when Cox cable came in 1980, he had to get rid of Channels 14 and 15 because of nudity, and he does not have channels 14 or 15. Zach said in 1980 they were promised fourteen (14) channels and Cox moved out west and people can't get on a bus to get there.

Fullerton asked if there were anyone else who wanted to make a comment.

Art Pfeifer advanced to the podium. Steve Zach said that after two and a half minutes, Greg would push a button and show a video.

Fullerton said that there were two meetings set up to accommodate people's schedule, one at 5:00 p.m. and one at 6:30 p.m. and that a video could be shown at that time.

Pfeifer said as a musician he played at nursing homes for years and when Cox switched to digital the seniors asked why they couldn't see him on television anymore. If the program could be on the regular channel the seniors would be able to see it, if they could be on both channels, said Pfeifer.

Fullerton announced that the video would be played.

The video was a newscast regarding the movement of Public Access Channel 23 to the digital tier, Channel 109, which featured people in nursing homes saying they were unable to afford digital and Public Access producers.

Fullerton asked if there were anyone else who would want to make a comment.

Jerry Harrison took to the podium. Harrison urged people to look up Cox Cable in Tucson, saying they didn't disenfranchise certain areas but served the entire community. Harrison said that for years he has trained children, youth and adults in broadcasting for free, he has done Cox Cable's job for many years training producers and providing equipment for free, just like Tucson. He said that he has equipment people could use for free.

Thomas Paul took to the podium. As an independent producer he wanted to remind people that when Cox wanted to renew their contract, Cox said that they would take Channel 23 and digitize it; it wouldn't be any good to anybody for anything. They have not done anything with that

channel except hand it over to someone else, he said. Paul said he wants Channel 109 returned to the lower tier so everyone in Omaha could see it.

Fullerton asked if anyone else wanted to comment and no one responded. Fullerton said that the Public Hearing would continue on at 6:30 p.m. and the committee would go into a regular meeting at that time.

6:30 p.m. Public Hearing

Public Hearing to determine the future cable related needs of the community called to order by John Fullerton, Chair of CTAC.

Roll call of the committee and staff.

Present: John Fullerton; Dr. Everett Reynolds; Charles Cogar; Charles Bruno; Toba Cohen; Robert Mancuso

Absent: Dennis Lee (excused)

Staff present: Rod Austin, Council Staff Assistant
                 Tom Mumgaard, Law Department
                 Tammy Biodrowski, Secretary

Fullerton explained that Omaha was in the process of renewing the cable television franchises with Cox Communications and Qwest. Fullerton explained that those who spoke at 5:00 p.m. would not be allowed to speak at this hearing, with the exception of Frances Mendenhall, who earlier had not spoken but raised a point of order.

Colleen O'Doherty took the podium. O'Doherty noted that she was not speaking on behalf of any organization, but on her own behalf and the behalf of Linda Ryan who could not attend the hearing. O'Doherty said that corporations should not have their way but should have boundaries upon them. O'Doherty read from Linda Ryan's letter that said Ryan had only received notice regarding the hearing via email from a friend and did not see any notices in the newspaper or on television about the hearing. Ryan said she was disgruntled that the hearing was not publicized in advance and she was including three (3) letters she had previously written to Cox Communications, the city council and CTAC.[1] Ryan said the letters reflected the lack of action by the city council and the CTAC board to hold Cox accountable for promises made when Cox received the original franchise as a virtual monopoly. Ryan said that she had received only one response from the council to her letters from Councilman Jim Suttle who said that her disapproval of support for Cox was unfounded because he had been misquoted. Ryan received an additional letter from CTAC Chair, John Fullerton, who called her at home to say he was working on the problem regarding the loss of Iowa Public Television (IPTV) on Cox's Basic tier. Ryan pointed out that this response was three (3) months previous and that IPTV was only available by paying extra for digital. Ryan also received email notices that her letters had not been opened by a councilman or a CTAC member. Ryan said that the letters recorded her

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[1] See Attachment G. "Letters from Linda Ryan."

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numerous conversations with Cox regarding IPTV and Democracy Now! Ryan said that she had been frustrated with Cox's automated answering system and had difficulty reaching a live person, and when she did, she was given a scripted response regarding IPTV or told they had not received many complaints. Ryan said she hoped the CTAC would read her letters and make recommendation to the city council to do "right" by the people of Omaha and not cater to the demands of Cox Cable.

Lou Myers took the podium. Myers expressed concern about public safety and the ability to receive local broadcasting signals. Myers stated that since the changeover in HD television, large portions of the city cannot receive a television signal due to interference from broadcast and radio towers in parts of town and wireless signal interference. Myers said the citizens in Northeast and Northwest Omaha are in community development block grant areas (low income areas) and cannot receive any signal even with antennas and digital boxes because the HD signals are not strong enough. Myers stated that her primary concern was public safety. Five to ten years ago, Myers said, local radio stations employed experienced news reporters that would inform the community during severe weather or tornado events. Many of these stations have been acquired by cable television companies and play recorded music and do not have news staff in the evening and now the only way to get emergency information is by television and the areas mentioned cannot get television, said Myers. Cox has a monopoly on cable television in Omaha and by default all broadcast television, said Myers. Myers stated that people on limited income in the broadcast dead zones only had the recourse of subscribing to cable television. The areas affected are lowest income as well as highest density of elderly/disabled people, said Myers. Cable television is an "extra" for those living on retirement, disability or public assistance and for people like Myers, twenty ($20) to forty ($40) dollars per month represents a weeks worth of groceries or a prescription, said Myers. The price of Cox Cable has increased at a faster rate than retirement income or public assistance and many cannot afford even Basic cable service, said Myers. Myers strongly recommended that in the review of the cable franchise, Basic cable be made available for a nominal fee in the broadcast dead zone or some other consideration be made, given that this is a public safety issue. Myers said that if there is a disaster there is no way for them to receive emergency information. Myers said that in her neighborhood, in Benson, that if they get a storm siren it is optional, the summer of a big tornado they had nothing. Government needs to remember that the monopoly is granted to benefit the citizens as well as stock prices for company owners; the city has the ability to make this condition of the franchise or open up for bid to other companies if Cox is not willing to work with them, said Myers. This will benefit Cox as they pick up subscribers and they may get new subscribers for their other tiers, said Myers. Myers stated that Cox has been in the city for more than twenty years and could string line to the houses in the dead zone at a minimal cost. It is the least Cox could do and would provide more benefit to the community than sponsorship of a golf game, said Myers. Myers noted that she had spoken before about the elimination of Iowa Public Television (IPTV) from the Basic tier. Now that local television stations were not being received over the air it was more important that local news and information be available to the public, said Myers. IPTV and Cox told Myers that they can't reveal the details of the transition to the higher tier and Myers understands that the agreement was partly made at the national level and then locally, said Myers. Myers said she is corresponding with the Public Service Commission and the Federal Communications Commission as well as submitting a Freedom of Information Act (FOIA) request to discover the details of the Cox/IPTV agreement. Myers then explained the

requirements of a FOIA request and its relation to the Cox/IPTV agreement and said that citizens should have open discussion as to why the decision to move IPTV was made. Franchises are granted as monopolies to make them economically viable and to make them provide a public service, said Myers. Quoting Marie Antoinette's "Let them eat cake," Myers asked that Omaha's response those without television not be "Let them buy cable."

Elaine Wells took to the podium. Wells said that citizens should have access to information in a way that is not filtered through a company whose main motivation is to make profit. Commercial media in the United States filters out a lot of information that is available in other parts of the world, said Wells. Wells gave examples of how Americans do not receive information from other parts of the world and how news is filtered out and that a local producer was ashamed of the kinds of stories he has to cover (because of commercial reasons). Wells said that we needed more sources of information not less. Wells then went on to read a letter from Debbie Hunsberger who could not attend the meeting. Hunsberger complained that Cox had raised the Expanded Basic rate to sixty-one dollars and sixty-four cents ($61.64) while it had been fifty-eight dollars and fifty-eight cents ($58.58) and a few months before that it had been fifty-five dollars ($55.00) and the quality had gone down. Hunsberger said she was looking for a better alternative and said she saw no proof that Cox was her "friend in the digital age." Hunsberger said she pays for seventy (70) channels: eight (8) of which have no content; three (3) are ads; and one (1) is the TV Guide. Hunsberger said Cox should let the subscribers know what will be on the now blank channels and that she was upset by the channel movement, to include the local weather and news and Iowa Public Television (IPTV). Hunsberger points out that in Council Bluffs, subscribers receive both IPTV and Nebraska Educational Television. Hunsberger says that if they cannot get good service the city council should look for another franchise.

Doug Patterson took to the podium. Patterson said that Independent Television Omaha (ITO) wants more noncommercial television that is locally produced. Patterson stated that Cox Cable has been providing programming that is becoming more commercial or commercial laden. Twelve (12) minutes out of thirty (30) is the standard commercial time in programming with the threat of increasing it up to thirteen (13) said Patterson. Commercial television opens up the brain of the U.S. citizen and pours in an endless amount of demand for product, said Patterson. Cox says that people want commercials so all commercial programming is filling up channels, said Patterson. ITO wants local production, yet a number of the essential locally based programs have been exiled to a tier where people cannot get that information and programmers have been marginalized, said Patterson. Cox does not want locally produced television, certainly not by community based people said Patterson, and he was sorry he missed the earlier presentation in which Cox spoke "at-length" about what they have done for the community. Patterson said that Cox has filled "our ears and eyes with Cox commercials" and said that "we demand our two thousand (2,000) hours" of anti-Cox commercials if "we wanted to be fair." Patterson said he hoped that they were aware of how much Cox Cable advertising has been on the air in the last six months. Patterson called Cox a power center like the banks back east and their desire is for profit to vacuum money out of people's pockets, a profit "combine going through the grains of the United States." Patterson said that Cox needed to be regulated and have conditions put on them; put on requirements of what it takes to be a real community partner, require them to

provide locally produced non-commercial cable television. Patterson concluded that if "we don't get that, some people have really failed."

Dr. Frances Mendenhall took to the podium, Executive Director of Independent Television Omaha, and said it has been tough to get people to understand the current franchise. For that reason, Dr. Mendenhall introduced a song. She was joined in singing it by Jerry Ebner. The song focused on open internet, Public Access, and the movement of Public Access to the Digital tier and was sung to the tune of "Waltzing Matilda."

Mark Zimmerman took to the podium. Zimmerman described himself as a former Public Access producer. Zimmerman raised four (4) points in regard to the franchise renewal: 1) they want to have Public Access on the Basic tier and if there is room for a twenty-four (24) hour channel that sells cheap jewelry on the Basic tier, Iowa Public Television (IPTV) should be on the Basic tier; 2) there should be a live feed capability on the Public Access channel so that Democracy Now! can be fed live rather than a week late and there could be live call-in and with live mobile access there could be community events aired live when they occur, this would make the channel more popular; 3) there needs to be better means of franchise enforcement because producers have little recourse against a large company like Cox; 4) the franchise process needs to be open and public, there was little notice of the Public Hearing and the proposed franchise agreement should be made public so that the community can have input on the franchise provisions.

Cath Haftings took to the podium. Haftings said she didn't hear about the meeting until last week and that was because she was on an email list. Haftings mentioned that her friend, Carmen Trandell, also did not know about the meeting and Trandell's father had been talking to Cox, very upset about Iowa Public Television (IPTV). Haftings said Public Access could have had the information about the meeting and Public Access, as a community service, would help provide that kind of information to people. Haftings said she doesn't watch television because of the commercials but if Public Access were priced reasonably, that would be something Haftings would watch.

Fullerton mentioned that at the five p.m. meeting he had said that the press release about the meeting had been sent to all the television and radio stations and he was surprised that none of them had picked it up.

Linda Duckworth, President of the League of Women Voters of Omaha, took to the podium. Duckworth said that the League is now paying attention to this issue and they want Iowa Public Television (IPTV) made available on the Basic tier and more Public Access television would be a good thing. Duckworth said a lot of good points had been made and she hoped that the committee had been paying attention.

Curtis Bryant took to the podium. Bryant said he wanted Cox's contract to be cancelled and another company provide cable service, perhaps through a public/private partnership. Bryant said that if that couldn't happen, he hoped the city council would allow Qwest to expand its service area so there could be more consumer choice in the providers. If that's not possible, said Bryant, at the least he wanted Iowa Public Television (IPTV) to be added back to the Basic tier. Bryant understood that in the past the committee had asked the city council to enforce the

contract with Cox, he felt it very important to public confidence to feel that the contract is being enforced in a meaningful way.

Karen Saunders, producer of "Discover the Power Within You" took to the podium. Saunders said her program was on Public Access Channel 109 and had been produced for twenty-four (24) years on Public Access, starting with her mother, Reverend Helen Saunders. Saunders hoped that the committee through the franchise agreement would move Iowa Public Television (IPTV) and the Public Access channel down to the Basic tier. Saunders said that she has been on the program for thirteen (13) years and that she would have people out in the community recognize her. Co-workers and teachers at her son's school saw her program and now that Public Access has been moved, people tell her that they can't see her program anymore, said Saunders. Saunders has explained to them that the channel was moved to a channel position that even she cannot get. Saunders said that the franchise needs to have provisions so we could have noncommercial locally produced programming on the Basic tier so that people who cannot afford the Digital tier can see the programming.

Ken Yagodinski, a thirty (30) year employee of Cox Communications, took the podium. Yagodinski said he was proud to work for Cox and he considered it a great and hard working team. Cox has been here for thirty (30) years and it's been a privilege, he said. The employees are members of the team that deal with the public, business and residents and consider it a privilege to do so, said Yagodinski. Yagodinski said, that one could tell by the quality of service that Cox has brought to the city over the years and the improvement in the system, that they take pride in their work and pride in the innovation they have brought to the city. Cox is one thousand (1,000) employees strong and it has provided $6.3 million in cash and improvements to the city, as well as six thousand (6,000) volunteer hours of their own time; it has been a blessing that they receive and give to the city, said Yagodinski. The volunteer efforts include Boy Scouts (Cox is Company of the Year); Urban League; Girls Scouts; and donations of blood to the Red Cross; said Yagodinski. "We are an army, an army of good," and he said that he hopes they have seen that throughout the years and that Cox was proud to be service providers to the city and hoped to continue to do so. Yagodinski asked that they look at everything that Cox has done and hope they consider the whole package, because Cox loves being the part of the city and serving the fellows citizens of Omaha.

Jack Dunn took the podium saying he did not represent any organization at this time. Dunn said he sees the need for Public Access and the utility of Public Access. Dunn related a story he had heard on the radio, in which Finland has passed legislation that the right for broadband access is a constitutional right for every citizen, with speeds starting at one megabite (1 MB) to one hundred megabites (100 MB). Dunn said that he had worked in different cities in Public Access as a volunteer, both in Madison, Wisconsin and Milwaukee, Wisconsin. He saw the value of Public Access programming to people, said Dunn. Dunn said that Cox's determination that no one watched Public Access should encourage Cox to put it on the Basic cable to drive people to buy more expensive versions.

Fullerton asked if there were any more speakers, there were none. He thanked the attendees and adjourned the Public Hearing.

Analysis and Conclusion of the Public Hearing

There was a general sentiment on behalf of Cox Communications employees and various nonprofit groups that Cox Communications has done a lot for the community and various nonprofits. Certainly their donation of time, sponsorship, money and expertise has been beneficial to those who spoke on their behalf. Cox Communications and its employees are to be commended for having become involved in so many nonprofit organizations and there is no doubt they have been a valuable partner to these organizations.

However, Cox's philanthropy is not at issue in terms of the cable franchise renewal process. The provision in federal law is for the commencement of a proceeding that elicits public input for identifying future cable related community needs and interests and reviews the performance of the operator under the current franchise term. There is no provision in federal law for reviewing whether Cox is a good corporate citizen, but rather, what does the public want going forward and how has Cox performed under the terms of the current franchise?

SEC. 626. [47 U.S.C. 546] RENEWAL.

(a)(1) A franchising authority may, on its own initiative during the 6-month period which begins with the 36th month before the franchise expiration, commence a proceeding which affords the public in the franchise area appropriate notice and participation for the purpose of (A) identifying the future cable-related community needs and interests, and (B) reviewing the performance of the cable operator under the franchise during the then current franchise term.

The most important and most key issues are: what does the "public" want and how have they performed? It was for that reason that we conducted three (3) Focus Group sessions with various sectors of the public, such as: community and public access producers; nonprofit, community and arts organizations; and government agencies. And it was for that reason that we reviewed PEG access operations and facilities. Along with these, we use the Public Hearing to inform our needs ascertainment study.

This Public Hearing was long on praise for Cox by those entities that Cox has given time or money to and long on criticism of Cox by individuals and organizations that have experienced disappointment with Cox, namely Public Access producers and customers.

In addressing the first group, Public Access producers, a chief complaint was that Cox had moved the Public Access channel from Channel 23 to Channel 109. Producers felt that they have been marginalized and that Cox was not supportive of Public Access. Those "feelings" have been substantiated in other parts of this report, namely the Public Access Review and the Producers Focus Group. The movement of Channel 23 from the Basic tier to the Digital tier has hurt viewership, cutting it in half.[3] There was a general sentiment in the hearing that there needed to be channels that provide noncommercial local programming. And that Public Access, in order to be effective, must be on the Basic tier of service because low income and seniors can't afford the Digital tier.

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[3] See Group W Communications "City of Omaha Television Survey."

Lou Myers brought up an excellent point in that there are areas in Omaha's poorer neighborhoods that can't receive local television and as such are vulnerable to safety and emergency incidents. Linda Duckworth, League of Women Voters, said that more, not less, Public Access would be a good thing. Kath Haftings saw that Public Access could have been used to publicize the meeting. Having Public Access on the Digital tier is detrimental to getting information out to the public in that not every cable subscriber has the Digital tier but all cable subscribers have the Basic tier.

Additionally, the issue of live or live call-in capability came up during this hearing. This has been an issue brought before the CTAC on numerous occasions. Mark Zimmerman made the point that live and live call-in programming would increase the popularity of the channel and he is right. And, community events could be aired as they were happening which would boost the recognition and attendance at those events.

Besides the Public Access issue, the Iowa Public Television (IPTV) issue came up time and again. People spoke and also read letters in which citizens complained that IPTV had been moved to the Digital tier and they could only get it if they paid an additional fee. The difficulty with the IPTV situation is that federal law only requires Cox to carry one PBS station on the Basic tier, in this case Nebraska Educational Television (NET). And the issue of placing IPTV back into the Basic tier is not in the hands of the CTAC committee, as it is not a franchise issue. However, we would think it would be a good business practice for Cox to carry IPTV on the Basic tier since it seems popular in Omaha.

Value of the product was also an issue for those in attendance, with several complaining about the commercialization (in programming and on shopping channels) and the lack of channels (dark channels). Price was mentioned as a factor several times, but the overall sentiment was not just about the price but a sense of the customer not getting a good value for the price that they pay and the difficulty of price on disadvantaged and senior households.

Typically in these instances we will hear more about outages and slow response to repair, those things were not mentioned in this hearing. The survey that was done for the city did not turn up any severe dissatisfaction with the technical operations or customer service, so we can assume that Cox is doing well in those areas.[4]

There was also a question of enforcement of the current franchise agreement. Speakers look to the CTAC board as the first line of contract enforcement. However, if the CTAC board is not really empowered to enforce provisions (levy fines, determine breach of contract) then the point is moot. There needs to be a mechanism in which the CTAC board has the authority to enforce the franchise provisions.

Public Hearing Recommendations

➢ Require Cox to move Public Access back to the Basic tier.

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[4] See Group W Communications "City of Omaha Television Survey."

- ➢ Require Cox to provide a return feed so that there can be live and live call-in programming on Public Access (see Public Access Review).
- ➢ Require Cox to substantially improve its Public Access operations so that more local programming can be created for Public Access. (see Public Access Review)
- ➢ Cox should examine the public's sentiment regarding IPTV and determine whether bringing back IPTV to the Basic tier would be a value-added product that they could market and perhaps keep or increase subscribership.
- ➢ Require Cox to provide a senior discount to those seniors living at or below one hundred and fifty percent (150%) of the poverty level as defined by the State of Nebraska.
- ➢ Provide a mechanism that empowers the CTAC board to enforce the franchise provisions, without enforcement, Cox has no incentive to take corrective measures to comply with the franchise agreement.

Additional Observations

In addition to the PEG reviews, Focus Groups, Public Hearing and Equipment and Facilities assessment, it is important to report on certain conditions existing in the PEG management and franchise provisions.

PEG Management Structure

Except in the instance of The Knowledge Network (TKN), where there are five (5) educational institutions sharing two (2) channels, we find the "consortia" model to be confusing and the rights and responsibilities conferred on the consortiums to be blurry at best.

There are many instances across the country where smaller cities or towns will group together through contractual arrangements or memorandum of understanding, to manage PEG channels and operations. Additionally, there are many instances in which educational institutions group together and are empowered by the City to manage channels and operations.

However, we find classifying CTI 22, the Health and Wellness Consortium and Independent Television Omaha as a "consortium" for programming purposes to be unnecessary and cumbersome. CTI 22 is not just a programmer; it is the entity managing a channel. Health and Wellness does not manage a channel, it is a programmer. Independent Television Omaha is a group of producers who provide content for Public Access, but who do not manage a channel.

Even though Independent Television Omaha was established as a consortium in the May 15, 2007, there has not been a formal recognition of it by Cox through a programming agreement. Even if there were a programming agreement, Cox cannot dictate what kinds of programming this group must produce for the Public Access channel.

We are unaware of another instance in which groups contract with the cable operator to provide programming.[1] In these agreements, Cox is empowered with punitive capabilities such as the suspension of the channel. It is a highly unusual structure and it is fraught with problems for both the groups contracting with Cox and for Cox itself.

The City of Omaha is the holder of the channels through its franchise agreements with Cox and Qwest. The channels are part of the payment to the City for the cable operator's use of public rights of way. It is the City that should contract with interested parties for operation of the channels, because the channels actually "belong" to the City.

In these contractual arrangements, the City now holds the operators of the channel responsible for meeting certain benchmarks and for reporting their activities to the City as required by the contract. Additionally, in most instances funding from PEG grants comes through the City, and PEG entities typically must account to the city for how they are using that funding.

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[1] See Attachment D. "Community Programming Agreement."

The current arrangement in Omaha places the programmers and channel managers at risk because the cable operator is the sole arbiter of whether these programmers and channel managers are meeting certain benchmarks in production performance. Additionally, in our opinion it places Cox Communications at risk because Cox is determining types and hours of programming. And while Cox asserts that it is not responsible for the programming (especially obscene or unprotected offensive programming), by having contracts with these entities in which Cox dictates what type of programming should be produced and how much programming should be produced, Cox is in effect acting as an "editor." Cox even tells the city that it "has periodically spot checked programming appearing on all Community Access channels."[2]

Across the country there are approximately 1,500 PEG access operations running approximately 5,000 PEG access channels. There are certain models that have proven quite successful in ensuring that the channels are used to their full capacity and that the channels benefit the community. They are as follows:

Separate Management of Each of the Three Types of Channels

In this scenario, each of the three types of channels are managed by three separate entities: Public access is managed by a nonprofit organization (stand alone or incorporated into another existing nonprofit such as a library); Educational access is managed by an educational institution such as a school district, community college or university; Government access is managed by a government agency such as a Public Information Office (PIO), a Communications Department,, a Police or Fire Department. The channels are distinct and the management systems are individual. Each entity is responsible for the success of the channel and each has a distinct mission for serving the public.

Combined Management of the Channels

Many PEG access entities operate all three types of channels, Public, Educational and Government. This can be a single entity, whether educational institution, nonprofit organization or government agency, managing PEG. In this scenario, it is important for the managing organization to clearly understand the distinct nature of these channels and clearly delineate their usage and mission in the community.

There is also the potential for a "semi-combined" model in which two agencies manage one or more channels or the channels have "mixed usage" such as a PE, or an EG, or a PG.

Definition of the Three Types of Channels

Very often the definition of the three types of channels will affect how the channels are managed and which model is chosen for the management. The definitions are as follows:

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[2] See Attachment D. "Letter from Howard T. Swain, Jr. to Thomas O. Mumgaard."

Government Access

The Government access channel is seen as an agency of the local government. Local government retains all editorial authority or control over what is shown on that channel and as the editor becomes responsible and liable for all content shown on the channel. For this reason, we recommend that Government access channels only show government-created programming such as: city council meetings; city board meetings; programming by the fire and police department; state created programming; federal government created programming, etc.

Educational Access

Educational access has the ability to run: noncommercial educational programs, independently produced programming, government produced programming, etc. However, the educational institution running the channel retains responsibility and liability for the editorial content of the programming, and as such must screen all programming before it is shown on the channel to ensure there are no issues that might arise, such as lack of permissions, copyright infringements, slanderous language, etc.

Public Access

Public access channels run by nonprofit organizations, educational institutions or government agencies, are open free-speech forums in which the producer becomes the editor of the content and assumes all responsibility and liability for that content. Public access programming cannot be generally screened for content, but can be screened for technical suitability, such as audio and video compatibility with the channel.

In this scenario, producers must be educated as to their responsibilities and liabilities and submit each program with a description of the program (including whether it contains any adult content) and sign an agreement that they take full responsibility for the program and its contents. Public access management may "time channel" any program with adult content into the safe harbor hours of 10 p.m. to 6 a.m. (and most will time channel any objectionable material into the early morning hours between 2 a.m. and 4 a.m.). And while producers have a first amendment right to have their program shown, they certainly do not have a right to have it shown more than one time on the channel.

> *For example: Jane has a program about gardening in which there is nothing controversial or objectionable in the content. Jack has a show about drinking beer which may contain some adult language. Jane's show runs four times a week on the access channel at 3 p.m. in the afternoon. Jack's show runs once a month at 3 a.m. Jack does not have the right to claim he is being discriminated against because Jane gets the afternoon slot four times a week and his show is only shown once a month at 3 a.m. Jack has been afforded his free speech rights on the channel.*

Producers are liable for copyright infringement, defamation of character, obscenity, using a telecommunications device to threaten harm to persons or property. Producers can be sued in

civil court and can face criminal charges at the local, state and federal level. Producers have had judgments against them and a few have served jail time.

Public access centers will develop a set of "rules" for use of the channel that contain clear guidelines and penalties for not following those guidelines, such as requiring the producer to obtain all permissions or requiring the producer to declare adult content. Not adhering to the "rules" can result in a producer losing their privileges or even being banned for life.

That said, there are over one million hours of PEG access programming produced each year and approximately ten hours ever create the type of controversy in which producers are sued or criminally prosecuted. Additionally the community of producers who use the access facilities and equipment can be limited to just the City of Omaha residents. And residents have first priority for how their programming is scheduled.

Combining Government or Educational Access with Public Access

When a channel is designated as both a Government and Public access channel or both an Educational and Public access channel, the government or educational entity should follow the guideline of having producers declare the contents of their programming. While the government or educational institution does not have editorial control of the Public access portions of the programming on the combined channel, they also do not have the liability for the Public access programming, even if it is running on a channel being used or managed by the government or educational entity. In this scenario it is important to delineate when government or educational programming will be shown and when public programming will be shown through clear scheduling. It is also important to clearly identify the channel as both the Government or Educational access channel AND the Public access channel.

Clearly Laying Out Expectations for the Entity Managing the Channel

The franchise agreement between the City of Omaha and Cox or Qwest is the contract that "gives" the channels to the City of Omaha. Omaha ultimately holds the rights to the channels and would contract with any entity that it decides should manage the channel(s). Those entities, whether educational institution or nonprofit, should be contracted with a clear set of expectations for management of the channels. Is there certain outreach that should be conducted to the community? What are the reporting requirements? How will the entities receive PEG support and how often? What are the steps to provide notice or to nullify the contract should expectations not be met? How many hours of video programming vs. character generated programming (bulletin boards) are expected to be produced?

The contract must clearly state that all equipment, furnishings, etc. that the City has provided money to acquire ultimately belongs to the City and should the entity managing the channel not meet expectations, that equipment, furnishings, etc. reverts back to the control of the City.

PEG Management Structure Recommendations

- In the course of the franchise renewal, Omaha should reconsider how the management of PEG channels will be structured going forward. Remove Cox from any responsibility or association with the management of The Knowledge Network and CTI 22 channels.
- Create contracts between the City and the entities for the management of the channels.
- Make the channel managers, including Cox Public Access management, responsible for reporting directly to the City via the Cable Television Advisory Committee.
- Cease the requirement that the entities must report monthly to Cox and require quarterly reporting directly to the Cable Television Advisory Committee, preferably in person.

Possible Nonperformance

In the course of the study and in consultation with Barry Orton, Professor of Telecommunications, University of Wisconsin at Madison, we found possible areas of franchise nonperformance as follows:

Access Studios

The original 1980 franchise agreement through the application/proforma documents included a provision for four (4) access studios. The addendum dated August 23, 1983, extended the completion dates for a south studio and a west studio and mentions the relocation of the downtown studio to 50th and Capitol. Further, the December 19, 2000 Amendment discusses the movement of the studio at Center Mall (42nd and Center) to 11505 W. Dodge Rd. It also mentions that the Center Mall studio was the result of a consolidation of two (2) studios in 1996.

We can find no evidence that four (4) studios were ever built and evidence suggests that at most there were three (3) studios provided, which then were eventually consolidated into one (1) studio which now resides at 11505 W. Dodge Rd. The issue of access studio consolidation was discussed with City staff and City staff concluded that the City had acquiesced in Cox maintaining a single access studio at its current location at 11505 W. Dodge Rd."

Mobile Production Van

In the original application two (2) "fully equipped" mobile production vans are provided. In the August 23, 1983 Addendum, there is a provision that Cox did not need to supply a second mobile van unit until the City deemed it was necessary, however Cox was to maintain and upgrade a first mobile van unit. Cox reported to us during the Public Access review that there is no mobile van unit. We can find no evidence Cox was relieved of its obligation to provide one mobile van unit.

Training

In the original application it was required that "To assure a complete education process within Omaha, Cox Cable will maintain a full time Outreach Coordinator whose responsibilities include working with local organizations and interested individuals to increase community awareness, demonstrating correct usage of equipment, and conducting workshops/seminars regarding development and production of the most effective local programming possible." And in the August 23, 1983 Addendum, Cox was to maintain its current workshops and training efforts to include aggressive promotion through newsletters, billboards, cross channeling and contacting previously and subsequently trained individuals.

In our Public Access review report, we point out that only five (5) producers are trained each year with two (2) becoming "active" producers. We can find no evidence that Cox is aggressively promoting workshops and training as per the original agreement and subsequent Addendum.

Institutional Network

In the original agreement there was a detailed provision for an Institutional Network ("I-Net"), to include installation locations, number of drops per facility, etc. We can find no evidence that an I-Net was ever built in the City of Omaha. Nor do we find any evidence that Cox was relieved of this obligation.

Cable Television Advisory Committee (CTAC)

The Cable Television Advisory Committee (CTAC) holds monthly meetings to address performance areas of the franchise agreement and to receive reports from Cox Communications and Qwest. However, the CTAC has no enforcement authority to ensure franchise compliance.

Because there has not been an enforcement body to this point, we found many areas lacking in the fulfillment of the franchise obligations, either through direct abandonment or omission.

- We recommend that the CTAC be delegated with cable regulation in the upcoming franchise and be given the authority to enforce franchise provisions to include the capability of determining if the franchise provisions are not being met, setting deadlines for compliance and levying pre-prescribed fees for noncompliance.

Summary of Recommendations

Public, Educational and Government Access Summary of Recommendations

Facility Recommendations

The Knowledge Network
UNO TV

- Provide PEG capital support for sound proofing the UNO TV studio and an appropriate television studio ceiling.

Omaha Public Schools Career Center

- Research what options there are for remodeling the editing room and determine what it will cost to do the remodel.
- Provide PEG support funds for remodeling the editing room.

CTI 22

- A new facility for CTI 22, one that could house, at a minimum: separate reception area; separate and sufficient storage for equipment and sets; small training room; separate editing room; adequate administrative office space; a separate studio space; a sound booth; green room and makeup space; kitchen; and bathrooms.
- Exploring if there is surplus property owned by the City of Omaha that can be leased to CTI 22 at a nominal rate of a few dollars per year. Ideally this property should be on public transportation, centrally located and handicap accessible.
- Ensuring that CTI 22 facilities have adequate sound proofing; to include sound proofing the HVAC so it doesn't interfere with productions.
- Consider increasing security so that expensive equipment is not subject to theft.
- Maintaining Saturday hours to accommodate those that cannot produce or get training in the evenings during the week.

Cox Public Access[1]

- Find a more central location for the Public Access facilities.
- Ensure that reaching the facilities on public transportation is easy and that persons with disabilities easily can reach the facilities.
- Allocate money for sets and props. Most access facilities have a variety of sets and props. This leads to the production looking better and creates more interest for

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[1] Also see Equipment and Facilities Needs Assessment Report (Hawksworth) for recommendations on Public Access start up as a new entity.

viewers. It also gives producers options in staging their productions. Provide storage space for sets and props.

- Sound proof the studios, especially the wall space between the two studios, so that more than one production can occur at a time.
- Build larger editing booths so that two or three people can work on a project at the same time.
- Expand hours when the facility is open to the public. Provide at least four hours on Saturday for use by the public.
- Provide a return line to the headend so that there can be live call-in shows. This can be run through the building at very little cost to the operator.

Government Access[2]

- Acquire a space that is approximately 3,000 square feet to house Government Access operations (studios, editing, playback, etc.).

Staff Recommendations

The Knowledge Network

UNO TV

- Create a staff position as a "liaison" to work with the five (5) educational entities. This position will specifically deal with management of content and program scheduling. The TKN Board should consider addressing how this can be achieved.

CTI 22

- Resources need to be made available to pay CTI 22 staff and provide standard marketplace benefits.
- Resources need to be made available to hire additional staff.
- Once more staff is hired, extend operating hours of the access center to better accommodate working adults.
- Acquire facility space to accommodate additional staff (see Facility report).
- Create personnel policies.

Cox Public Access[3]

- Cox Public Access cannot adequately serve a community the size of Omaha given current staffing levels. Staffing levels must be increased in order to do the necessary community outreach and producer training needed in Omaha. In the Equipment and

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[2] See Equipment and Facilities Needs Assessment Report, Hawksworth.
[3] Also see Equipment and Facilities Needs Assessment Report (Hawksworth) for recommendations on Public Access start up as a new entity and staff recommendations.

Facilities Needs Assessment Report, David Hawksworth recommends a staff size of ten (10) to serve a city the size of Omaha.

Government Access

- The Equipment and Facilities Report by David Hawksworth assumes a staff size of four for Government Access operations.

Equipment Recommendations

The Knowledge Network

UNO TV

- An immediate and major investment should be made in UNO TV equipment.
- UNO TV estimates that over the next ten years it will need $1.3 million in new equipment in order to stay technologically current.
- A portion of the total PEG support fee should be specifically earmarked for UNO TV.
- We recommend PEG support be provided for UNO TV and/or The Knowledge Network to purchase a mobile van unit. The latter would allow the five (5) educational entities to share the mobile van unit.

Metropolitan Community College

- Given that there are so many students enrolled in the video programs, PEG support should be provided so that additional cameras can be purchased to ensure that every student has as much access to time on a camera as possible.
- As in the UNO TV recommendations, we believe that three (3) editing suites are not sufficient for the number of students in the program. Again, Final Cut Pro is beyond the affordability of most students, and since it is an industry standard, future employers are going to expect these students be as proficient in its use as possible. PEG support should be provided to increase the number of editing suites available for use by the students.

Omaha Public Schools Career Center

- The investment in equipment requested by the Omaha Public Schools is a modest request. Funds should be made available through PEG support in the new franchise to meet these equipment needs.

CTI 22

- In order to meet the needs of CTI 22 in the operation of its channels, equipment must be reliable and updated from time to time. Because much of CTI 22's equipment is aging, the budget of over thirteen-thousand ($13,000) per year is not sufficient. CTI

22 will need a PEG equipment grant in order to stay current with technology and fully transition to digital. Staff estimates that amount to be $65,152.06.

- The estimate for the grant amount does not contemplate a mobile van unit. We recommend that additional funds be secured to purchase a mobile van unit.

Cox Public Access[4]

- Given that eighty percent (80%) of the equipment at the Cox Public Access Studios is five years old or older; Cox needs to make a substantial investment in equipment in order to stay current with technology.
- Two digital cameras for check out are not enough to meet the need of an access operation in a city the size of Omaha. Cox needs to make an investment in portable remote equipment so that users and potential users won't be discouraged from creating programming.
- Cox Public Access limits its interaction with nonprofit and community groups by not providing a bulletin board system. It has abdicated its role as a community information service by turning over the bulletin board to CTI 22. Cox should purchase separate bulletin board software and begin running a bulletin board system again.
- Cox committed to having a mobile van unit available to access users on a priority basis. Cox should honor that commitment.
- Cox should have a dedicated satellite receiver so it can pull down programming that has been requested by Public Access users for airing on the same day. This is particularly important if the programming is time sensitive (such as a news program).
- Cox should provide a return line to the access channel so that there can be live and live call-in capability.

Government Access

- Since there is no Government Access operation in Omaha, David Hawksworth in the Equipment and Facilities Needs Assessment Report has provided a list of needed equipment to start a Government Access operation. He estimates that the cost of the equipment (including mobile van unit) will be approximately $707,546.93.[5]

Training Recommendations

CTI 22

Because CTI 22 is not organized as a "Public Access" entity, but rather a "Community Access" entity, the decision to provide training is a decision only they can make. There are some advantages and disadvantages to providing training. At current time, because of the facilities and staff, CTI 22 is not positioned to offer much in the way of training. However, should CTI 22

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[4] Also see Equipment and Facilities Needs Assessment Report (Hawksworth) for recommendations on Public Access start up as a new entity and equipment recommendations.
[5] See Equipment and Facilities Needs Assessment Report.

acquire larger facilities and have the budget for increasing the staff, we would recommend the following:

- Charge a nominal fee for training and materials. Provide a volunteer option in lieu of fee if the potential producer cannot pay the fee. This will do two things: provide an additional revenue source and provide volunteer assistance.
- Investigate how other access centers provide training to include the types of training and what resources/staff would be necessary to provide training.
- Consider "youth camps" that will not only train youth, but also provide an additional revenue source, community publicity and community engagement. Youth camps are very popular at access centers around the country.
- Given that CTI 22 is the "diversity channel," consider expanding training to more second language groups in the community. This outreach will be valuable in expanding CTI's reach and popularity in the community.

Cox Public Access

- Hold regularly scheduled formal training classes.
- Provide more hours of training to the producers.
- Increase the quality of training.
- Provide an alternative to charging producers for classes if they cannot afford the charge, such as trading volunteer hours for class charges.
- Provide specialized training to youth, seniors and the disabled, to increase participation among these groups in program production.
- Remove, or greatly reduce, the deposit for checking out portable remote equipment. Require producers to sign an agreement that they will pay for broken, lost or stolen equipment.

Channels

Cox Public Access

- Move the channel back to the Basic tier. There are a couple positions the channel could be in, for example Channel 20, which is not being used at this time. Additionally, there is an Home Box Office (HBO) Premium Movie Channel (Channel 15) on the Basic tier, which we suppose subscribers could order, but we have never seen HBO placed distinctively on the Basic tier, typically it is in the Expanded Basic tier.
- Market the Public Access channel through available thirty second spots across the cable system.

Government Access

- The findings of the Government Agency Focus Group Report clearly demonstrate the need for a Government Access channel in Omaha. Cox should provide a channel exclusively for Government Access programming.

Programming

The Knowledge Network

- A mobile van unit which could be shared among the entities of The Knowledge Network would be invaluable in helping students create in-field programming and provide them with valuable real world training. We recommend that PEG support be provided to allow TKN to purchase a mobile van unit.

CTI 22

- It is recommended that CTI 22 not rely as heavily on in-studio talk format programming and seek to go out into the community for production. However, given their limited resources, budget and staff, CTI 22 will need funding to increase their remote capabilities.

Cox Public Access

- Analyze the types of programming on the channel to determine what types of community organizations could use the channel but are not currently doing so.
- Conduct outreach to community organizations and individuals to increase the number of users for the channel.
- Explore ways to make submitting programming easier for nonprofit groups and individual producers.
- Provide more hands-on assistance in the productions.

Technical

The Knowledge Network

- Research why the channel transmission quality is problematic. If this is a result of UNO TV's equipment provide PEG support funds to update and replace the equipment. If this is a result of the Cox Cable plant or equipment, require Cox to identify and repair the problem.

CTI 22

- Creation of remote drop locations at points of interest in Omaha. These drops could not only be used by CTI 22, but by the other access operations in Omaha.

Additional Recommendations

PEG Management Structure Recommendations

- In the course of the franchise renewal, Omaha should reconsider how the management of PEG channels will be structured going forward. Remove Cox from any responsibility or association with the management of The Knowledge Network and CTI 22 channels.
- Create contracts between the City and the entities for the management of the channels.
- Make the channel managers, including Cox Public Access management, responsible for reporting directly to the City via the Cable Television Advisory Committee.
- Cease the requirement that the entities must report monthly to Cox and require quarterly reporting directly to the Cable Television Advisory Committee, preferably in person.

CTAC Recommendation

- We recommend that the CTAC be delegated with cable regulation in the upcoming franchise and be given the authority to enforce franchise provisions to include the capability of determining if the franchise provisions are not being met, setting deadlines for compliance and levying pre-prescribed fees for noncompliance.

Equipment and Facilities Needs Assessment
for the City of Omaha, Nebraska
Public, Educational and Government Access Television
Respectfully submitted
by
David Hawksworth
Equipment and Facilities Subcontractor
for
Riedel Communications, Inc.

Introduction

The City of Omaha, Nebraska, will be undertaking negotiations for a new cable franchise agreement with Cox Communications. Among the issues to be discussed is how to administer the public, education, and government (PEG) access channels on the cable system. The City could assume administration of one or more channels, appoint a separate entity to assume administration, or could (as is currently the case) appoint Cox to administer the channels. Should the City decide on one of the first two options, investments in television production equipment and facilities will be necessary to provide citizens with access to the means of production of programming. This writer was engaged by Riedel Communications to assist with facilities and equipment planning for potential PEG access centers in Omaha. Recommendations follow below.

Facilities

Public Access Center
In 2008, the United States Census Bureau estimated the population of Omaha was 438,646. Given this level of population, a public access television facility in Omaha needs to be large enough to handle the demand for use by its citizens. This could mean serving as many as roughly 300 regular users per month. Adequate space must also be available to accommodate the staff needed to run the facility. For purposes of this report, a staff size of 10 employees is assumed.

Ideally, a public access television facility in Omaha should be centrally located in the city and be located close to a point of access for public transportation. It should be located on the ground floor of the building housing it, and should encompass 8,000 - 9,000 square feet.

The center should have an attractive entrance and front lobby area, with adequate waiting area seating. It should also contain a large reception desk for providing general assistance to both users and members of the general public. Many centers place televisions tuned to the access channels in their front lobby areas.

Since video production is rapidly becoming completely computer-based, it is important to ensure that all areas and rooms of the facility are hard-wired with Ethernet cable to connect to the facility's computer networks, and the facility be constructed to ensure adequate wireless connectivity to the network throughout.

The public access center should have two studios. Studio A should be approximately 1,000 – 1,200 square feet (25x40 or 30x40 would be suitable dimensions). This will be large enough to accommodate a small studio audience. The studio should be designed to be relatively acoustically dead. Ceiling height should be 18 feet, and needs to be strong enough to support a pipe grid from which 15-20 studio lighting instruments (totaling several hundred pounds) will be hung. Adjacent to this studio should be a prop storage area. This should be in a part of the building easily accessible by car or truck, and should have a wide external lift door so large set pieces can be unloaded into the facility.

Studio B should be smaller in size, perhaps 500 – 600 square feet. The primary use for this studio would be for programs with minimal set needs (such as talk shows), shows with small crew requirements, and overflow from Studio A if necessary. Again, ceiling height should be 18 feet and be able to accommodate the hanging of lighting instruments.

The walls in the studios should be painted in 18% grey. This provides the best neutral color for television production purposes. One area of each studio should be painted in chroma-key green. This color provides the best background to enable electronic insertion of video material (for example, a weather map behind the weatherman).

Power considerations are quite important in the studio areas. Some individual lighting instruments use as much as 2,000 watts, so care must be taken to ensure the power system can handle the full lighting grid's needs. It is recommended that a separate breaker box be installed for each studio, so as not to affect the power in the other parts of the facility in case of an overload or other problem. HVAC needs special consideration as well. The system must be powerful enough to offset the heat generated by the lighting and keep the areas cool enough for on-camera talent not to sweat (about 68 degrees). It also must be quiet enough so that it its turning on and off will not be picked up by the microphones in the studios. The floors must be extremely level to prevent cameras rolling or tilted images. Care should be taken to properly insulate the studios from outside noise.

Control rooms for the studios should be adjacent to each studio. These rooms will house the production equipment necessary for producing studio-based programming (production switchers, graphics computers, audio mixing boards, etc.). These should be about 200 square feet in size, and should be designed so that the equipment cabling is easily accessible for repairs and maintenance. It is helpful to install a window to the studio to help ease communications between the rooms.

In addition to the studios, video editing will be the other major component of program production by citizen users. It is proposed that an Omaha access center have at least six video editing suites. These need not be large, as modern editing systems are computer-based and require minimal accessories. However, they should be large enough to

comfortably seat at least three people. The editing suites should all be placed in one area of the facility, preferably adjacent to each other, to best accommodate staff assistance to users. A staff workstation should be positioned nearby to ensure ready accessibility to staff by users if assistance is needed.

Other rooms which should be included in the facility include:
- A meeting room to allow users to have a comfortable space to talk with program guests, crew members, and others to help plan their programs. This space could also be used for seminars and user/volunteer meetings facilitated by staff as necessary.
- A "green room" which will provide a space for program guests to wait in prior to program production.
- A small kitchen and break area to allow users to store, prepare and eat food away from the equipment during their time at the facility.
- A training room in which production classes will be held.
- An equipment storage/checkout room. This room will be used to store equipment that is to be used outside of the facility, such as portable cameras. This will also serve as the central check-in/check-out point for this equipment to users.

 The staff work area should be in a separate area of the facility, primarily to minimize unnecessary interruptions by users. The executive director should have a separate office; otherwise, it is suggested that each walled office be shared by two staffmembers. The staff area should also contain a conference room for staff meetings and board of directors meetings.

A more secure area of the facility should house the equipment repair room, the IT room, and master control. "Master control" refers to the equipment needed to route and play back programming over the access channels. These rooms will be off-limits to all but the access center staff.

Government Access Facility
Since government access programming will be staff-driven and not citizen-driven, and generally the volume of program production for a government access channel is much less than for a public access channel, the government access facility can be much smaller than the public access facility. If the city wishes to have a separate government access facility, it is suggested that it be located either in the Civic Center or in very close proximity to it. This will make it easy to get to by elected officials and city staff, who will most likely be the great majority of people appearing on programming. It will also ease interconnection of a feed from the City Council Chambers so it can be fed to the government access channel through master control. A space of about 3,000 square feet should be adequate for a government access facility. For purposes of this report, a staff size of four employees is assumed.

The studio need not be overly large, perhaps 750 square feet, which can accommodate a small studio audience if necessary.   As with the public access facility, special considerations need to be made for ceiling height, power, HVAC, level floor, and sound

insulation. The studio control room should be adjacent to the studio, with a window looking into the studio.

Modern video editing can be performed on computers with very little additional accessorizing. Thus, staff can edit in their offices, eliminating the need for separate editing suites.

A meeting room should be available for staff meetings, meetings with program guests and the public, and previewing of programming. A room should be set aside for equipment storage and repair. Master control can be combined with IT in one room.

Combined Public/Government Access Facility
If the city desires, the public access and government access channels can be combined in one facility. This has the obvious effect of saving a significant amount of money by not having duplicate services in separate facilities.

A combined facility would be a modified version of the public access facility presented above. The facility size would be increased to approximately 10,000 square feet, mainly to accommodate office space for the government access staff, and a larger master control room, which would be feeding both the public and government access channels.

Equipment

Introduction
Each access facility will need to be fully-equipped with modern production equipment to ensure the highest-quality production opportunities for users. The up-front cost to fully equip a public access facility is forecast to total $844,065.35, and the cost to fully equip a government access facility is forecast to total $707,546.93, for a grand total of $1,551,612.28. This is the cost of the equipment only; this does not include the cost of constructing or remodeling physical facilities. See Attachments I and J for lists of specific equipment for the public and government access facilities.

It is recommended that the facilities be equipped entirely with high-definition equipment. Although the access channels in Omaha are not currently high-definition channels, and the cost of high-definition equipment is generally higher than standard-definition equipment, there are several reasons for purchasing high-definition equipment as the initial package. High-definition equipment is backwards-compatible, meaning that the pictures are capable of being recorded in, or downconverted to, standard-definition. The overall transition to high-definition channels is well underway, and it is very likely that most, if not all, television channels will be high-definition within the next decade. With high-definition equipment in place from the inception of the facilities, and given that most major pieces of production equipment will have a lifespan of 10-12 years, the (quite significant) cost of replacing standard-definition equipment with high-definition

equipment at the point when the access channels become high-definition will be eliminated.

Public Access Equipment
Studio A: Studio A in the public access facility will be equipped with three cameras, which can be completely controlled from the rear of each camera by the camera operator. This includes control of zoom and focus, and each camera will be equipped with headphones to allow two-way communication (via a dedicated intercom system) with studio control room personnel. The cameras will be connected via a multicore cable to remote units in the studio control room which will control the technical settings of each camera.

Lighting will consist of Fresnel lights, which can act as either spotlights or floodlights; scoop lights, which provide fill light; cyclorama lights, which can be shone on the back wall of the studio to create background patterns; and nook lights, which can provide back light. All lighting can be moved around the pipe grid mounted just below the studio ceiling. Lights will be connected to a dimmer system, which will provide control over the brightness of each light, allowing for maximum flexibility and creativity in lighting effects.

The studio should have two large black curtains mounted on tracks so they can be easily moved. The curtains provide a quick way to create a neutral background for programs. One camera should be equipped with a teleprompter to enable reading of scripts without papers on set. An audio snake box will enable easy connection of microphones to the audio board in the studio control room. A television monitor will enable those on set to preview camera shots and see the program as it is being taped.

The studio control room is the "nerve center" of the studio production process. The waveform monitor/vectorscope is a technical piece of equipment that allows the color and brightness levels of the cameras to be adjusted accurately. A series of monitors will allow control room personnel to preview all cameras as well as output from the playback tape deck (for pre-recorded material). Converters and audio embedders convert the signal to a form that can be recorded by the main record tape deck. Two larger monitors enable preview of the next shot as well as monitoring of the shot being recorded. The sync generator is a very important piece of equipment – it provides a signal that all the other equipment can "lock" on to, ensuring that shot transitions are smooth. A frame synchronizer will enable the playback tape deck to lock onto the sync signal. Audio and video distribution amplifiers allow one output to be distributed to multiple locations with no loss in strength of signal. A 12-input production switcher will provide the ability to switch camera shots, insert pre-recorded material, and include other inputs as needed. A 16-channel audio mixer will allow for control over the microphones in the studio, audio from the playback tape deck, music inputs, and insertion of audio from telephone calls. Program audio will be monitored on a pair of speakers, powered by an amplifier. A computer graphics machine will provide the ability to superimpose text and graphics onto the program. An intercom system will enable communication between all production personnel during a studio production. A phone hybrid coupler will convert audio from a

phone call into a form that can be inserted into the audio mixer and vice-versa. A dedicated output will send this audio to the studio, enabling live programs to take phone calls without those on set having to operate a phone. All equipment will be mounted in a series of five racks, and will be plugged into power conditioners that help to minimize fluctuations in voltage. A work table should be constructed and be placed in front of the racks; this will hold the production switcher, keyboard/mouse for the computer graphics, and other materials necessary for production.

It is recommended that cabling be custom made to best fit the structure of the facility; therefore, spools of bulk audio and video cable and connectors should be purchased for all parts of the facility.

Studio B: Studio B will be similar in nature to Studio A, with some notable exceptions. The cameras in Studio B will be robotic; no camera operators will be needed. The cameras' operations, including panning, tilting, zooming and focusing will be controlled by one person with equipment in the studio control room. As Studio B will be approximately half the size of Studio A, lighting requirements will be considerably less. The Studio B control room will be very similar to Studio A's. This is important so that users who receive training in one studio can readily use the other with minimal additional training.

Portable Equipment: It is important to have adequate portable equipment available for users. This will enable users to create programming outside the access facility, possibly at times when the facility is not open. It is envisioned that ten portable camera kits will be available for checkout to citizens. Cameras will be switchable between standard-definition and high-definition. Each camera will come with accessories, including batteries, tripod, microphones, and a portable digital recorder, which acts much like a computer hard drive and streamlines the editing process by recording audio and video straight to a computer file. Two lighting kits will be available to users as well. These kits will contain fluorescent lights, which use less electricity and burn cooler than standard lighting instruments. A Newtek Tricaster will be available for checkout. This is a computerized portable production unit – when audio and video sources are connected, it acts much like a studio control room, enabling live switching between sources, superimposition of graphics, and even includes a simple editing program. This makes it a good choice for producing multi-camera coverage of events like small concerts or town hall meetings. Having a number of laptop video editing computers will enable users to edit their programs outside of the facility at times most convenient to them, without the restriction of limited facility hours of operation. Finally, portable hard drives can be checked out to users. These drives will contain the audio and video files necessary to edit programming, and their portability enables users to edit at any workstation in the facility, or with a laptop computer outside the facility.

Editing Suites: Each of the six editing suites in the facility will be equipped with Apple iMac computers. These computers should be upgraded to ensure enough memory and processing speed is available to process high-definition video. Adobe's Creative Suite 4 Production Premium package will provide all the necessary software to edit video,

manipulate graphic elements, and burn DVDs. It is recommended that an external Blu-ray disc burner be included in each editing suite, so users can burn high-definition copies of their programs if they wish (this burner can also burn regular DVDs). An HDTV will allow users to preview their programs as they will look on-air prior to committing the final edit. A media converter will allow the use of analog materials (such as old videotape) in programming. A set of external speakers will allow accurate monitoring of audio, which will be especially necessary when mixing audio from multiple sources.

Training Room: It is recommended that a small amount of equipment be dedicated for training users. To that end, four editing computers (with the necessary software) should be placed in the training room. Also, three portable cameras should be housed in this room. At times when training classes are not scheduled, this equipment could be used for program production by users as needed (if all other equipment is reserved).

Master Control and IT: "Master control" refers to the equipment needed to play back and route programming to the access channel(s) for distribution on the cable system. All programming will be converted to the high-quality MPEG-2 video format for playback. The Leightronix UltraNexus is an MPEG-2 video server which will provide program playback capabilities. This product provides many useful features. In addition to playing back MPEG-2 video files (which will be stored on a series of 1TB USB hard drives), the UltraNexus has additional inputs which will enable a small number of DVD players to be hooked up. This will provide the capability of playing back programming on DVD if necessary. It will also provide for the live transmission of programming from the facility. Multiple outputs are provided, enabling playback of programming on two channels if available. An optional monitor can be hooked up to one of the outputs to preview program files. Each output is discrete, meaning different programs can be played on each output simultaneously. The UltraNexus also contains a video bulletin board system. This will enable announcements about community information and events to be shown at times when programming is not scheduled. The bulletin board interface is web-centric, and can be accessed via the Internet from anywhere in the world. Up to 32 authenticated users can access the system. This makes it very useful for posting of emergency announcements such as school closings and road closures, which could possibly happen at times when the access facility is not staffed. Additionally, The UltraNexus can automatically transcode all programs to a format capable of being streamed on the Internet. With a subscription to Leightronix's PEGCentral product ($250 per month), a website will be available containing links to all available programming, with capsule descriptions of each program. The site will be completely searchable by keyword. This makes it extremely easy for anyone to find and watch programming on-demand. A downconverter will automatically convert high-definition video to standard-definition video. This will be especially useful for the transmission of live programming. A small routing switcher and a series of DVD recorders will allow copying of programs to DVD for users as well as members of the public who wish to have copies. A dedicated server will enable the public access channel to be streamed live. A series of three fixed-position satellite dishes will be mounted on the roof of the facility to enable reception of programming from satellite sources.

Mobile Unit: An electronic field production (EFP) truck is recommended to be included in the equipment package. This is a fully-equipped portable studio, and is ideal for coverage of sporting events, graduations, large concerts, and parades. A specially modified 16-foot box truck is recommended to house the equipment. This truck should have a suitable electrical system built in, as well as equipment racks, desks, an exterior input/output panel, and storage spaces. Since these trucks are often custom-made for each client, it is difficult to quote a precise price, but expect to spend around $150,000 for the truck itself – this does not include the price of the required production equipment. The equipment recommended is very similar to the equipment in studio A, again to minimize the amount of additional training users will need. Notable differences include: an adapter for one of the cameras to enable shoulder-mounted operation; longer multicore cables to enable cameras to operate up to 300 feet from the truck; and large reels to store the multicore cables. A typical access center will have an EFP truck in use 50-75 times per year.

A small amount ($15,000) is built in to the overall equipment cost as a contingency fund.

Government Access Equipment
Generally, the equipment for the government access facility is quite similar to that for the public access facility, so details about the equipment can be referenced in the sections above. The government access studio is identical to Studio B in the public access facility, with robotic cameras in the studio. This enables programming to be produced with a minimal amount of personnel. Since less people will be involved in production of programming, less portable equipment is needed. Editing suites are not needed since government access staff will be able to edit in their office areas. In addition to desktop editing computers (which can double as their regular office computers), each staffmember will have a laptop computer to enable them to edit off-premises. Through the Leightronix UltraNexus and the PEGCentral product, there will be a searchable online archive of City Council and other government meetings which citizens can easily access and watch on-demand. An EFP truck will be available for coverage of city events that take place outside of the Civic Center or the government access facility.

City Council Chambers: It is recommended that the equipment used to cover meetings in the City Council Chambers be completely upgraded. Four cameras mounted in the ceiling will provide adequate coverage of the meetings. A fully-equipped control room should be located near the meeting room. Cable will need to be run from the control room back to master control in the government access facility to enable the meetings to be carried live on the government access channel.

Again, a small contingency fund of $15,000 is included in the overall cost of the government access equipment.

Education Access Equipment Upgrades
Omaha Public Schools: Omaha Public Schools (OPS) submitted for review a list of potential upgrades to its television production equipment. At this stage, a path to high-definition capabilities should be strongly considered. Many new pieces of equipment are

now hybrids, allowing the use of standard-definition as well as high-definition. The following are suggested modifications to the list:

- **Camcorders:** it is suggested that the Canon XH A1 be considered for purchase. This camera has all the features of the Sony PD-170 or Panasonic AG-DVX100, and is also switchable between standard-definition and high-definition. The list price for the XH A1 is $3,995, in line with what is anticipated to be the cost per camera.
- **Studio switcher:** the Panasonic AV-HS400A is an 8-input HD/SD switcher, and is quite affordable at a base list price of $11,890. Additionally, one or more optional input and output boards might need to be installed in the switcher to make it compatible with the present cameras and other equipment. These boards average about $2,000 each. At the point where the changeover to HD would take place, it will not be necessary to replace the entire switcher; only new input/output boards would need to be installed, thereby drastically reducing the price of upgrading to high-definition.
- **Waveform Monitors:** having a waveform monitor for each camera is not necessary. Monitoring of cameras can be accomplished by providing a signal from each camera (either from a looping input from the camera control unit or from a video distribution amplifier) to a 3x1 passive switcher, the output of which would go to the waveform monitor. A passive switcher such as the Ocean Matrix OMX-9040 runs $320.
- **Control room monitors:** The Marshall Electronics V-R151DP-AFHD can accept high-definition signals as well as standard-definition signals. Although these monitors cost about $2,000 each (about $750 more than anticipated), they would not need to be upgraded in a high-definition production environment.

A complete list of suggested equipment and associated prices is included in Attachment K.

UNO-TV: University of Nebraska at Omaha Television (UNO-TV) also submitted for review a list of potential upgrades to its production facility. UNO-TV is a high-end production facility, designed to give students a real-world experience in television production as well as to provide a venue for producing quality programming. As with other production facilities discussed in this report, a path to high-definition capabilities is strongly recommended. UNO-TV staff expressed a preference toward keeping an equipment upgrade list generic at this point due to uncertainties in the timing of funding to complete the upgrades. Therefore, Attachment L contains a generic list of upgrades identified by UNO-TV staff along with good-faith estimates of their costs.

CTI22 Equipment Purchases and Upgrades
CTI22 is a cable channel which mainly cablecasts minority-focused programming in Omaha. CTI22's current facilities include a studio, some editing capabilities, and program playback capabilities to cablecast programming on the channel.

CTI22's current equipment is quite adequate. The studio cameras are high-end broadcast-quality cameras that will produce exceptional picture quality. Studio productions are executed via a Tricaster, a computer-based all-in-one production studio which facilitates camera switching, insertion of graphics, and recording of the program to a hard drive. Editing is handled via Apple computers, which is the industry standard. Program playback is done with DVD players and a small media server.

CTI22's proposed future equipment purchases, rather than replacing current equipment, will enhance the facility's production capabilities. A software upgrade to Final Cut Express will provide a more robust editing platform. A CD/DVD duplicator will enable a shorter turnaround time for copies and eliminate the need for multiple DVD recorders. A teleprompter will eliminate the need for talent to read scripts from papers. A pedestal for the third studio camera will make it more mobile and make camera movements more smooth. A move to a media server designed for PEG access purposes will give the ability to play all programming from hard drives, significantly lessen the time spent programming the channel, provides an integrated programming database, and can be configured to include bulletin board software, all of which can be accessed from any computer with an Internet connection.

As more major pieces of equipment reach the end of their useful lives, CTI22 should strongly consider an upgrade path to high-definition capabilities. Small steps are being taken in the proposed equipment list provided to this consultant; a consumer-grade high-definition camcorder and Blu-ray disc player are included in the list. While this is a start, planning should be done now to assess what kinds of high-definition equipment will be needed, what the associated costs will be, and how the purchases will be funded.

Additionally, CTI22 should strongly consider making programming available for on-demand viewing on the Internet. It is recommended that a Leightronix server system be purchased. Leightronix's servers are solid performers in program playback. In addition, Leightronix's PEGCentral product is a very user-friendly way of placing content online. Programming is automatically transcoded and the website is automatically updated. The channel's website is completely searchable by keyword. It will be quite easy for viewers to find and watch the programs they are looking for. Also, it is recommended that a separate server be purchased to stream live programming.

Attachment M contains a list of proposed production equipment purchases submitted by CTI22, with two alterations which incorporate the recommendations of purchasing Leightronix server products as well as a separate live streaming server.

Conclusion

Generally, as television production equipment develops and improves, companies introduce new equipment, as well as upgraded equipment with revised model numbers. Since there may be a significant period of time between the submission of this report and any decision to proceed with purchase of equipment, it is highly recommended that, at the point when equipment purchase is authorized, these lists should be thoroughly reviewed

and updated by qualified personnel to ensure the most modern equipment is purchased, with optimal compatibility between components. This will provide the best access facilities for all citizens of Omaha.

Recommendations for the City Administration of the Franchise - Cable Television Regulation, Monitoring and Administration

Background

Based upon our review and discussions with City staff, it appears that at the present time there are no specific guidelines prescribed by the City to address regulation, monitoring and administration of the two cable franchises. Currently, the City handles franchise administration by utilizing the talents of a number of individuals including Council staff, the City attorney's office, advisory committees and others. While this model has existed for more than a decade, there have been deficiencies in franchise administration at the City, primarily because no one employee has responsibility for franchise administration. Given the size of the City and sophistication of the franchise documents we recommend that the City consider creating a designated employee to handle franchise administration.

Mission Statement - franchise oversight

The mission of the City regarding franchises administration and local PEG programming should be to:
1) Administer and enforce the cable franchise documents;
2) Manage the City governmental access channel;
3) Oversee local community PEG programming on behalf of the City and the other PEG producers in the City; and
4) Serve as a liaison between the City and
    a. The Cable television Advisory Committee
    b. The Knowledge Network
    c. The Public Access Community
    d. Community Telecast Inc.
    e. Cox Communications
    f. Qwest Communications

Cable Communications and Franchise Services Manager

To accomplish this mission, we recommend the City consider creating a position titled: <u>Cable Communications and Franchise Services Manager</u>. This individual would be responsible for monitoring, administering and enforcing the City's two cable franchises as well as overseeing the entities charged with producing local PEG programming. The position could also potentially handle other communications licenses or right-of-way issues including matters involving telecom providers, cellular tower leases and related matters. The position could be developed within the City's IT department or other existing City department as determined by the City.

Job Description

We have set forth below a general overview of the possible job responsibilities for this position which the City can revise based on its desired organizational structure.

1. Organize, coordinate and direct activities including the programming of the PEG channels, the City's government access channel; any Master Control Center which transports and distributes programming for the PEG cable access channels onto the two cable systems.
2. Handle consumer complaints about the cable operators or other providers in the City.
3. Video conferencing; satellite down links; and negotiating and regulating cable franchises and telecommunications licenses and agreements.
4. Manage and direct the planning, design, construction, operation and maintenance of any institutional network or other City-owned fiber which is used for video transport.
5. Negotiate and administer contracts and inter-local agreements with neighboring jurisdictions regarding voice video and data communications.
6. Lead, coach and mentor volunteers producing programming on the City's PEG channels.
7. Attend various meetings, conferences and workshops; assure implementation of follow-up activities as necessary under the cable franchises.
8. Communicate with various City personnel, departments, divisions, outside organizations and governmental agencies and others to coordinate operations and activities and to provide, and receive, technical information and assistance as required.
9. Prepare and coordinate the operating and capital budget for the City's government access channel and oversee the operations and budget of the other PEG program producers in the City.
10. Oversee the preparation and maintenance of detailed records and statistical reports related to technology-related activities.
11. Negotiate and regulate cable and telecommunications franchises, agreements and licenses.
12. Lobby elected officials at the State and Federal level, as well as FCC Commissioners, regarding cable and telecommunications issues and proposed bills that could impact Omaha.
13. Provide technical information, as a subject matter expert, to the City Council and City Manager regarding cable and telecommunications franchising and rights-of-way management.
14. Manage projects and programs that achieve goals and objectives of the City, such as web streaming, video conferencing, regional partnerships, and satellite downlinks, among others.
15. Analyze and resolve problems related to hardware, software, television production, and contractual obligations.
16. Verify the accuracy of franchise fee payment and PEG support provide by cable operators and otherwise enforce franchise obligations on the cable operators.

Attachment A

Public Access Assessment

Organization

First Year of Operation_____

Total Budget_____

Budget Breakdown:

Franchise Fee_____   PEG support_____   Membership Fees_____

Equipment Rental _____Staff production of outside projects_____

Grants _____   Program Underwriting_____   Other fundraising activities _____

Amount for:

Staff_____   Operations_____   Equipment_____

This past year, has your funding:

Stayed the same_____   Been reduced_____ Gone up_____

For Public Access:

Is your organization a nonprofit corporation? ___Yes   ___No

If yes, what is the size of your board of directors? _____

How are directors chosen? ____They are recruited and asked to join the board
____They are chosen by local government   ____They are elected by the membership

If your board is chosen by a combination of any of the above, please provide the number of seats chosen by each process: ___Recruited and asked to join the board
____Chosen by local government   ____Elected by the membership

Is your organizational structure determined by contract or city ordinance? ___Yes   ___No

Who does the organization report to?

____The City Council   ____A Cable Commission   ____PIO Other_____

Staff

Please give the position, salary and indicate full or part time of all staff at the access center (including yourself). If part-time, please include the number of hours per week.

Position   Salary   Hours

_____   _____ FT   PT _____

_____   _____ FT   PT _____

_____   _____ FT   PT _____

_____   _____ FT   PT _____

_____   _____ FT   PT _____

_____   _____ FT   PT _____

Please check the benefits you receive:

____Paid Leave   _____Health Insurance   _____Dental Insurance

____Optometry Insurance   ____Life Insurance   _____401-k or other retirement plan

Please check the benefits your staff receives (full time staff only)

____Paid Leave   _____Health Insurance   _____Dental Insurance

____Optometry Insurance   ____Life Insurance   _____401-k or other retirement plan

List any other employer paid benefits:

_____

List any benefits for part-time staff:

_____

How many sick days do you accumulate each year? _____

How many vacation days do you accumulate each year? _____

How many personal days do you accumulate each year? _____

(If sick, vacation or personal days accumulate based on length of service, please provide a schedule of accumulation rates.)

(If sick, vacation or personal days is different for staff, please provide that schedule)

Are you or staff entitled to family leave? ___Yes ___No

Are you satisfied with your current staffing levels? ___Yes ___No

If you could add staff, how many would you add and in what positions:

Number you would add: _____

Positions:

_____

_____

_____

_____

5. What prevents you from adding staff? (check all that apply)

___Don't need more staff
___Not enough money
___No room in the facility

Channels

How many channels do you operate? _____

Please give the channel numbers for each of the following:
P_____   E _____   G _____   Combination Channels? _____

During what days and hours do these channels operate?

Channel # _____

Channel # _____

Channel # _____

Channel # _____

Do you have a channel dedicated to a bulletin board? ___Yes   ___No

Which of the channels has "live" capability? _____

Have any of your channels been moved by the cable operator in the last five years and if so what was their original position before the move?

_____

Were you compensated for this move? (Money provided to change logos, letterhead, etc.)

____ Yes   ____ No

If so, how much did you receive? $_____

Programming

How many hours of original programming are produced each week? _____

How many hours of this programming are produced by staff? _____

How many hours of this programming are produced by volunteers? _____

For P, hours produced in studio_____ hours produced remote location_____

How many hours of this programming is produced independently not using access center facilities and equipment? _____

How many hours of programming are imported from outside the community? _____

How much staff time is involved either producing programming or assisting access producers in their productions? _____

What percentage of the programming is produced by individuals? _____

What percentage of the programming is produced by groups such as nonprofits? _____
Check ALL that apply:

We have the following types of programming on our channels:

___ City/County Council Meetings (Zoning Boards, etc)
___ Government Agency Programming (such as Police and Fire Departments)
___ Safety Programming
___ Health Programming

___ Parks and Recreation Programming
___ City/County Sponsored Events
___ School Board Meetings
___ Focus on Schools Programming (curriculum reviews, district mapping, school schedules)
___ School Sports Programming
___ School Arts Programming
___ Academic Competitions
___ Higher Education Programming (spotlight on colleges, universities, entrance requirements)
___ Distance Learning (for and not for credit courses)
___ Higher Education Sports Programming
___ Higher Education Arts Programming
___ Higher Education Academic Competitions
___ Community Arts and Festivals Programming
___ Community Information Programming (spotlight on recreation, dining, entertainment, shopping)
___ Neighborhood Shows
___ Seniors Programming
___ Shows by and about Children
___ Shows by and about Persons with Disabilities
___ Second Language Programming
___ Ethnic and Cultural Programming
___ Women's Programming
___ Gay and Lesbian Programming
___ Fitness and Lifestyle
___ Home and Garden Programming
___ Animal Shows
___ Political Programming (discussions, debates, candidates, "get out the vote," etc.)
___ Military Programming
___ Local History and Culture Programming
___ General Non-Profit Programming
___ Religious Programming

Other:
_____
_____
_____

** PLEASE PROVIDE US WITH A TYPICAL PROGRAMMING SCHEDULE

Number of community and nonprofit groups you serve_____

Number of government agencies you serve_____

Number of educational institutions/programs you serve_____

** PLEASE PROVIDE US WITH A LIST OF GROUPS/ORGANIZATIONS THAT USE YOUR CHANNEL

What do you estimate is the dollar value of this programming if these organizations and individuals had to pay local market rates for its production and they had to buy the time on the channel? _____

Training

For Public Access:

** PLEASE PROVIDE US WITH A SCHEDULE OF THE NUMBER AND TYPE OF TRAINING PROGRAMS CONDUCTED EACH MONTH

How many hours a week do you spend training community producers?_____

How long does it take for a new producer to be trained to produce a complete program?_____

How many producers do you train per year? _____

How many of these trained producers become active producers or crew members? _____

Do you have "special training" for youth, seniors, second language, the disabled? ___yes ___no
If so, please describe it:

_____

_____

_____

Do you have a "membership" program, if so, what does it cost?_____

How much do you charge for the use of:

Classes_____

Studio_____

Cameras_____

Editing Suites_____

Staff assistance in creating programming_____

Is there an alternative for someone without money to take classes, use equipment, etc._____

_____

_____

_____

_____

Facility + Operations

Does the access center _____own _____lease _____rent the building it is housed in?

If you lease or rent, what company owns the building?_____

How much per month do you pay in leasing or rent_____

If you own the building, is it paid for? ____yes ____no

If "no" how much is owed? _____

If you own the building what is the yearly cost of its maintenance? (include paint, roof repairs, plumbing, electrical, insurance etc.)_____

Have you ever not done or put off necessary repairs because of budget constraints?___yes ___no

What is the square footage of the facility? _____

How many studios do you have? _____

      Please provide size and type:

      _____

      _____

      _____

How many editing rooms? _____

Do you have separate classroom facilities? _____Yes _____No
 _____We don't need a classroom

Do you have enough space in the building to comfortably accommodate both your staff and access users? _____yes _____no

How much space would you need to comfortably accommodate your staff and access users?

_____

Is the building centrally located off public transportation? ____yes ____no

Do you have adequate parking for staff and access users? ____yes ____no

Is the building accessible for person with disabilities? ____yes ____no

If you could make changes to your building, what would they be?

_____

_____

_____

Hours open to the public_____

Total hours of operation_____

Equipment

What is your yearly equipment budget? _____

For Public Access

How much of that budget is spent on equipment the general public will use? _____

Number of cameras in studio_____

Number of digital cameras_____

Number of cameras total_____

Number of editing suites_____

Type of editing_____

Bulletin board software   _____yes   _____no

Automatic playback   _____yes   _____no

Mobile Van Unit   _____yes   _____no

Remote camera capability   _____yes   _____no

Satellite capability   _____yes   _____no

How many satellite receivers do you have and what kind are they?

_____

Teleprompter   _____yes   _____no

Live capability   _____yes   _____no

Live call-in capability   _____yes   _____no

Express Studio   _____yes   _____no

Virtual set system   _____yes   _____no

Web streaming   _____yes   _____no

Web archive   _____yes   _____no

Emergency Override   _____yes   _____no

Dedicated Server   _____yes   _____no

Do you have full digital capability? ____Yes   ____No

What percentage of the equipment you use is 5 years old or older? _____

Are you lacking equipment that you really need? ____Yes ____No

In the next three years, how much will you need to spend on equipment to stay technologically current?_____

** PLEASE PROVIDE US WITH A LIST OF EQUIPMENT YOU NEED, WHY YOU NEED IT AND WHAT IT WILL COST TO ACQUIRE THIS NEEDED EQUIPMENT

Technical

Are you satisfied with the technical capabilities of the cable plant? ___Yes   ___No

Is there an INet? ___yes   ___no

What are the current INet origination points?

_____
_____
_____

Do you have remote capability from any of these points? ___Yes ___No

Where are the remote origination points?

_____
_____
_____

Does the company maintain the INet in good working condition? ___Yes ___No

Do you ever have problems with transmission of your channel? ___Yes   ___No

When you do have problems, are they fixed quickly? ___Yes ___No

Are you satisfied with the quality of your channel's transmission? ___Yes ___No

      If "No" please tell us what would improve the quality of that transmission:

      _____
      _____
      _____
      _____

Has your channel ever gone dark unexpectedly? ____Yes   ____No

      What was the reason?

      _____
      _____
      _____
      _____

Do you feel the cable operator is responsive to your technical needs? ___Yes ___No

       If "No" please explain

_____
_____
_____
_____

Attachment B

Producer Focus Group Worksheet
Omaha, Nebraska

COMMUNICATIONS

Name_____

Organization (if applicable)_____

Address_____
_____
City   **Zip**

Phone_____**Email**_____

1. What are your communications needs now?
_____
_____
_____
_____
_____

2. What will they be five or ten years from now?
_____
_____
_____
_____
_____

We will ask questions 1 and 2 again at the end of the session.

3. How do you receive information about the community? (check all that apply)

_____ A. Broadcast Television
_____ B. Radio
_____ C. Local Newspaper
_____ D. PEG
_____ E. Religious Institutions
_____ F. Organizations
_____ G. Internet
_____ H. Neighbors
_____ I. Other

4. How well informed are you about: (scale of 1-5, 5 being high)

____ A. What's Going On In The World
____ B. What's Going On In This Country
____ C. What's Going On In This State
____ D. What's Going On In This Community
____ E. What's Going On In Your Neighborhood

5. Who are your customers?
_____
_____
_____
_____

6. How do you usually communicate with your customers?
_____
_____
_____
_____

7. How much money do you spend each year to communicate with your customers?

__under $1,000   __$1,000 to $5,000   __$5,000 to $10,000

__$10,000 to $25,000   __over $25,000

8. Do you think your communications are effective? ___Yes   ___No   ___Maybe

9. What are three central messages you would like to deliver to your customers?
_____
_____
_____
_____

10. What problems do you have when communicating with your customers?
_____
_____
_____
_____

ACCESS

11. What do you think of when you hear the words "Public or Community Access"?

_____

_____

_____

12. How did you get involved or find out about Public or Community Access?

A friend ☐   Newspaper article ☐   TV promotion or ad ☐   Other advertising ☐

Website ☐   Community group or religious institution ☐

I watched the channels ☐   Don't know/not sure ☐

Other (please explain)_____

PEG PROGRAMMING

13. Do you produce or "sponsor" a show? Yes ☐   No ☐

("Sponsor means you don't actually videotape or edit a show, the show may be imported from another source, but you take responsibility for its content and for getting it on the channel)

14. Which statement applies to your show?

I direct, videotape or edit the show ☐

I sponsor the show but do not direct, videotape or edit it ☐

15. For which channel do you produce or sponsor a show? Public Access ☐ CTI 22 ☐

16. What is the name of the show?
_____

17. What is the running time length of the show?
_____

18. How often do you produce or sponsor a show?

Once a week ☐ Once a month ☐ Sporadically ☐ Other_____

19. Would you like to produce or sponsor your show more often? Yes ☐ No ☐

20. What, if anything, prevents you from producing or sponsoring more often?

Time ☐   Money ☐   Need volunteers ☐   Need more training ☐   Subject matter ☐
Other:_____
_____
_____

21. How long have you produced or sponsored this show?
_____

22. What is the general content of the show that you produce or sponsor?

_____
_____
_____

23. What is the format of the show you produce or sponsor? (check ALL that apply)

Talk Show ☐ **Documentary** ☐ **Arts & Entertainment** ☐ **Magazine** ☐

Children's ☐ **Religious** ☐ **News** ☐ **Sports** ☐ **Fictional Drama** ☐

Performance ☐

24. What is your role in the production of the show? (check ALL that apply)

Direct ☐ **Camera** ☐ **Edit** ☐ **Sets** ☐ **Lighting** ☐

Secure performers, interviews, locations ☐ **General volunteer** ☐

Other_____ **None of the above** ☐

TRAINING

25. If you do direct, videotape or edit a show, where did you get training?

Cox Public Access Facility ☐ **CTI 22** ☐

Educational Institution ☐
*Please provide the name of Educational Institution*_____

Other (please explain)_____
I've trained myself ☐

26. If you did receive training what types of classes have you taken?

Studio camera ☐ **Field camera** ☐ **Editing** ☐ **Lighting** ☐ **Sets** ☐

Master Control ☐ **Remote switching** ☐ **Floor Directing** ☐

Scripts/Storyboard ☐ **Copyright** ☐ **Liability** ☐

On-camera hosting/reporting ☐

27. For Cox producers and sponsors only: If you produce or sponsor for Cox Public Access, are you <u>certified</u> by Cox? Yes ☐ No ☐

28. For Cox producers and sponsors only: Have you been trained on the policies and procedures for Cox Public Access? Yes ☐ No ☐ Not sure/don't know ☐

29. On a scale of 1-5 (5 being best) how would you rate the training you have received?

    1 ☐   **2** ☐   **3** ☐   **4** ☐   **5** ☐

30. What, if anything, would you do to improve the training you have received?
_____
_____
_____
_____
_____
_____

PEG FACILITIES AND OPERATIONS

COX

31. How often do you use the production facilities at Cox Public access?

Once a week ☐ **Once a month** ☐ **A few times a year** ☐ **Never** ☐

32. I don't need to use the facilities, I have my own production equipment/studio ☐

33. I don't need to use the facilities, I sponsor imported programming ☐

34. On a scale of 1-5 (5 being best) how would you rate the facilities at Cox?

    1 ☐   **2** ☐   **3** ☐   **4** ☐   **5** ☐

35. What, if anything, would you do to improve the facilities at Cox?
_____
_____
_____
_____

_____
_____

36. If the facilities at Cox were improved, would you use them?

Yes ☐ No ☐ Maybe ☐ I don't need to use them ☐

37. How would you rate the staff at Cox in terms of helpfulness?

Very helpful ☐ Somewhat helpful ☐ Not helpful ☐ I have no opinion ☐

38. What, if anything, would you have the staff do to be more helpful to you?
_____
_____
_____
_____
_____
_____

39. Answer the following, submitting programs to Cox is:

Easy ☐ Somewhat easy ☐ Somewhat difficult ☐ Difficult ☐ No opinion ☐

40. If you answered that submitting programs to Cox is Somewhat difficult or Difficult, what, if anything, would you suggest to make submitting programs easier?
_____
_____
_____
_____

41. When you turn in shows, how do you get scheduled?

I have a regular time-slot ☐ I am scheduled when there is time ☐

42. How do you find out when your show will air?

Staff informs me ☐ I check the TV guide ☐ I go online to see the schedule ☐

CTI 22

43. How often do you use the production facilities at CTI 22?

Once a week ☐ Once a month ☐ A few times a year ☐ Never ☐

44. I don't need to use the facilities, I have my own production equipment/studio ☐

45. I don't need to use the facilities, I sponsor imported programming ☐

46. On a scale of 1-5 (5 being best) how would you rate the facilities at CTI 22?

     1 ☐   **2** ☐   **3** ☐   **4** ☐   **5** ☐

47. What, if anything, would you do to improve the facilities at CTI 22?

_____
_____
_____
_____
_____
_____
_____

48. If the facilities at CTI 22 were improved, would you use them?

Yes ☐ **No** ☐ **Maybe** ☐ **I don't need to use them** ☐

49. How would you rate the staff at CTI 22 in terms of helpfulness?

Very helpful ☐ **Somewhat helpful** ☐ **Not helpful** ☐ **I have no opinion** ☐

50. What, if anything, would you have the staff do to be more helpful to you?

_____
_____
_____
_____
_____
_____

51. Answer the following, submitting programs to CTI 22 is:

Easy ☐ **Somewhat easy** ☐ **Somewhat difficult** ☐ **Difficult** ☐ **No opinion** ☐

52. If you answered that submitting programs to CTI 22 is Somewhat difficult or Difficult, what, if anything, would you suggest to make submitting programs easier?

_____
_____
_____
_____

53. When you turn in shows, how do you get scheduled?

I have a regular time-slot ☐ **I am scheduled when there is time** ☐

54. How do you find out when your show will air?

**Staff informs me ☐ I check the TV guide ☐ I go online to see the schedule ☐
Other**_____

55. Along with considering your communications needs, tell us what kinds of programs you personally would like to see on PEG access television? Check ALL that apply.

___ A. City/County Council Meetings (Zoning Boards, etc)
___ B. Government Agency Programming (such as Police and Fire Departments)
___ C. Safety Programming
___ D. Health Programming
___ E. Parks and Recreation Programming
___ F. City/County Sponsored Events
___ G. School Board Meetings
___ H. Focus on Schools Programming (curriculum reviews, district mapping, school
           schedules)
___ I. School Sports Programming
___ J. School Arts Programming
___ K. Academic Competitions
___ L. Higher Education Programming (spotlight on colleges, universities, entrance
           requirements)
___ M. Distance Learning (for and not for credit courses)
___ N. Higher Education Sports Programming
___ O. Higher Education Arts Programming
___ P. Higher Education Academic Competitions
___ Q. Community Arts and Festivals Programming
___ R. Community Information Programming (spotlight on recreation, dining,
           entertainment, shopping)
___ S. Neighborhood Shows
___ T. Seniors Programming
___ U. Shows by and about Children
___ V. Shows by and about Persons with Disabilities
___ W. Second Language Programming
___ X. Ethnic and Cultural Programming
___ Y. Women's Programming
___ Z. Gay and Lesbian Programming
___ AA. Fitness and Lifestyle
___ BB. Home and Garden Programming
___ CC. Animal Shows
___ DD. Political Programming (discussions, debates, candidates, "get out the vote,"
            etc.)
___ EE. Military Programming
___ FF. Local History and Culture Programming
___ GG.General Non-Profit Programming
___ HH. Religious Programming

Add your suggestions here:

56. What are your communications needs now?

_____
_____
_____
_____
_____

57. What will they be five or ten years from now?

_____
_____
_____
_____
_____

Our final exercise will be to compare your answers to 1 & 2 to see if anything has changed.

Attachment C

Focus Group Worksheet
Riedel Communications

1. What are your communications needs now?

_____

_____

_____

_____

2. What will they be five or ten years from now?

_____

_____

_____

_____

We will ask questions 1 and 2 again at the end of the session.

3. How do you receive information about the community? (check all that apply)

_____ A. Broadcast Television
_____ B. Radio
_____ C. Local Newspaper
_____ D. PEG (Public, Educational or Government Access Television)
_____ E. Religious Institutions
_____ F. Organizations
_____ G. Internet
_____ H. Neighbors
_____ I. Other

4. How well informed are you about: (scale of 1-5, 5 being high)

_____ A. What's Going On In The World
_____ B. What's Going On In This Country
_____ C. What's Going On In This State
_____ D. What's Going On In This Community
_____ E. What's Going On In Your Neighborhood

5. Who are your constituents or customers?

_____

_____

_____

6. How do you usually communicate with your constituents or customers?

_____

_____

_____

7. How much money do you spend each year to communicate with your customers?

__under $1,000   __$1,000 to $5,000   __$5,000 to $10,000

__$10,000 to $25,000   __over $25,000

8. Do you think your communications are effective? ___Yes   ___No   ___Maybe

9. What are three central messages you would like to deliver to your constituents or customers?

_____

_____

_____

10. What problems do you have when communicating with your constituents or customers?

_____

_____

_____

11. Do you think that PEG access is important? ___Yes ___No

12. On a scale of 1-5 (5 being best) rate PEG's importance:

1   2   3   4   5

13. Have you ever thought about producing an access show? ___ Yes ___ No

14. What prevents you from producing an access show? (check all that apply)
___ A. Time
___ B. Money
___ C. No Training
___ D. Wouldn't know what to do it on
___ E. Seems too difficult

15. Has an access show ever been done about your agency/institution/issue, etc.
___Yes ___No

16. Was it an individual or the access center that did a show about your agency/institution/issue, etc.
___Individual ___Access Center

17. Have you ever requested a particular program be shown on the access channel (s) (one that was produced by an individual or organization at the local/state/national level? *For instance, the Dept. of Health and Human Services produces programming on addiction.*
___Yes ___No

    a. What was the name of the program you requested be shown?
    _____

    b. What was it about?_____

18. Do you think the PEG access operations serve your needs?
___Yes ___No __Sometimes

19. List the kinds of programming you have seen on PEG access:

_____
_____
_____

20. What would you do to improve PEG access operations so they could better serve your needs?

_____

_____

_____

21. Along with considering your communications needs, tell us what kinds of programs you personally would like to see on PEG access television? Check all that apply.

___ A. City/County Council Meetings (Zoning Boards, etc)
___ B. Government Agency Programming (such as Police and Fire Departments)
___ C. Safety Programming
___ D. Health Programming
___ E. Parks and Recreation Programming
___ F. City/County Sponsored Events
___ G. School Board Meetings
___ H. Focus on Schools Programming (curriculum reviews, district mapping, school schedules)
___ I. School Sports Programming
___ J. School Arts Programming
___ K. Academic Competitions
___ L. Higher Education Programming (spotlight on colleges, universities, entrance requirements)
___ M. Distance Learning (for and not for credit courses)
___ N. Higher Education Sports Programming
___ O. Higher Education Arts Programming
___ P. Higher Education Academic Competitions
___ Q. Community Arts and Festivals Programming
___ R. Community Information Programming (spotlight on recreation, dining, entertainment, shopping)
___ S. Neighborhood Shows
___ T. Seniors Programming
___ U. Shows by and about Children
___ V. Shows by and about Persons with Disabilities
___ W. Second Language Programming
___ X. Ethnic and Cultural Programming
___ Y. Women's Programming
___ Z. Gay and Lesbian Programming
___ AA. Fitness and Lifestyle
___ BB. Home and Garden Programming
___ CC. Animal Shows
___ DD. Political Programming (discussions, debates, candidates, "get out the vote," etc.)
___ EE. Military Programming

___ FF. Local History and Culture Programming
___ GG.General Non-Profit Programming
___ HH. Religious Programming

Add your suggestions here:

22. Would you be interested in web-streaming PEG programming?
___Yes ___No ___Haven't given it much thought

23. At work do you have: ___Cable Modem ___DSL ___Wi-Fi __Dial-Up
___T-lines __Don't Know

24. At home do you have: ___Cable Modem ___DSL ___Wi-Fi ___Dial-Up

25. Check as many statements as describe you:
___ A. I know nothing about technology
___ B. I know something about computers
___ C. I have a pretty good understanding of computers and other technological devices
___ D. I am up on all the latest technology and use it frequently
___ E. I could never produce a PEG program given what I know
___ F. I think I might be able to produce a PEG program if properly trained
___G. I have a high level of skill at using multi-media technology including cameras,
computers, the internet, etc., I don't need any training
___H. I don't care about technology or learning about technology
___ I. I would like to learn more about technology
___ J. I think learning more about technology could improve my job skills
___ K. I know all there is to know

26. The franchise agreement should include provisions for cable operators to provide PEG access, an I-Net and all other available technologies to the community.
___Yes ___No ___Maybe

27. What are your communications needs now?

_____

_____

_____

_____

28. What will they be five or ten years from now?

_____

_____

_____

_____

Our final exercise will be to compare your answers to 1 & 2 to see if anything has changed.

Attachment D

November 10, 2000

Mr. Thomas O. Mumgaard
Assistant City Attorney
Omaha/Douglas Civic Center
1819 Farnam Street, Suite 804
Omaha, NE 68183-0804

RECEIVED NOV 14 2000 LAW DEPT.

Re: Public and Community Access

Dear Tom:

I will address your concerns about Cox's Community Access programming numerically as you presented them in your correspondence of November 3, 2000

1. Enclosed, please find signed copies of the most current three Community Programming Agreements. These agreements are in force thru December 31, 2002 and have provisions for "rollover" agreement extensions. Cox is not aware of any other consortiums that are providing programming for any of the Community Access channels and are not a party to any of the three existing Community Programming Agreements.

2. During the past 12 months Cox has periodically spot checked programming appearing on all Community Access channels. As programs are checked, a watchful eye is kept on the inclusion of any commercials. The prohibition of commercial sales and the consequences are clearly outlined in sections XIII and XVI respectively.

3. The existing Community Access Agreements make each of the three individual Community Access programming consortia totally responsible for the prohibiting the transmission of obscene or unprotected offensive programming. This is outlined in section X of the Community Programming Agreement. Cox, periodically spot checks programming that appears on all Community Access channels. During the last 12 months, Cox has had no occasion to exercise its right to suspend operation of any Community Access channel as stated in section XVI of the current Community Programming Agreement. Cox does not have any advanced access to programming that appears on any of the Community Access channels, thus, we have never rejected any proposed program(s) in advance of airing.

Feel free to contact me should you have any further questions.

Sincerely,

Howard T. Swain, Jr.

Howard T. Swain, Jr., Community Access
Cox Communications, Inc.

Cc: Kohler

COMMUNITY PROGRAMMING AGREEMENT

This Community Programming Agreement herein after referred to as (the Agreement) is entered into between CoxCom, Inc., d/b/a Cox Communications Omaha herein after referred to as (Cox) and the following three entities for the purpose of providing community-based programming on Cox's Omaha cable network covered by the City of Omaha franchise herein after referred to as (the System).

1. The Knowledge Network of Greater Omaha, herein after referred to as (TKN)
2. The Omaha Health and Wellness Consortium, herein after referred to as (H & W)
3. Community TeleCast, Inc., herein after referred to as (CTI)

Statement of Relationships:

Cox is entering into these Agreements with TKN, H & W and CTI for the purpose of providing locally-produced, non-commercial, community -based, viable and meaningful programming throughout the City of Omaha franchise area that addresses:

TKN - Educational needs of the City of Omaha (the Community) and fulfills Cox's obligation to provide educational access programming under its cable franchise agreement with the Community. To meet these objectives, TKN will associate with Community agencies, institutions and organizations for the purpose of generating programming for the channel(s). TKN programming will be current, informational or cultural in nature as it pertains to educational topics and shall be non-commercial.

TKN programming will be available on two channels 17 and 18 for Cox customers who reside within the Community. All other municipalities served by Cox in Nebraska or Iowa may receive programming on the channel(s) as determined by Cox. TKN's channel assignment, if changed, would be done so upon 90 days written notification. Any channel change would be limited: a) to channels in the first tier if required by FCC regulations; or b) a level of service that has more than 50% penetration.

H&W - Educational needs of the City of Omaha (the Community) and fulfills Cox's obligation to provide health-oriented access programming under its cable franchise agreement with the Community. To meet these objectives, H&W will associate with Community agencies, institutions and organizations for the purpose of generating programming for the channel. H&W programming will be current, informational and educational as it pertains to addressing the health needs of the Community.

H&W programming will be available on channel 4 for Cox customers who reside within the Community. All other municipalities served by Cox in Nebraska or Iowa may receive programming on a channel as determined by Cox. H&W's channel assignment, if changed, would be done so upon 90 days written notification. Any channel change would be limited: a) to a channel in the first tier if required by FCC regulations; or b) a level of service that has more than 50% penetration.

CTI - Educational needs of the City of Omaha (the Community) and fulfills Cox's obligation to provide "All Peoples of Color" oriented access programming under its cable franchise agreement with the Community. To meet these objectives, CTI will associate with Community agencies, institutions and organizations for the purpose of generating programming for the channel. CTI programming will be current, informational, educational and cultural in nature as it pertains to all of Omaha's various "Peoples of Color" communities.

CTI programming will be available on channel 22 for Cox customers who reside within the Community. All other municipalities served by Cox in Nebraska or Iowa may receive programming on a channel as determined by Cox. CTI's channel assignment, if changed, would be done so upon 90 days written notification. Any channel change would be limited: a) to a channel in the first tier if required by FCC regulations; or b) a level of service that has more than 50% penetration.

Provisions:

I   In order for TKN, H&W and CTI to continue cablecasting on their respective channels on the System, they independently must provide the following materials to Cox for its review and approval. This material shall be submitted for review and approval along with the signed copy of this agreement. Cox will sign and forward completed copy of said agreement following review of all submitted materials.

1.   TKN, H&W and CTI will each provide documentation to demonstrate their non-profit, Section 501(c)3 tax-exempt status and a completed copy of the filing of their articles of incorporation.

2.   TKN, H&W and CTI will each **a)** establish a Board of Directors that represents non-profit institutions, governmental institutions and/or other interested community-based organizations that embrace the primary purpose of each specific community access programming group. **b)** a minimum of 75% of each Board of Directors shall be comprised of full and active members of the organization. **c)** no member organization shall have representation that creates a majority of the members of the Board of Directors. **d)** Printed policies that provide for Board Membership qualifications, selection, election, rotation, removal and replacement. **e)** Establish one annual meeting that is open to the public for their comments, said meeting shall be publicized on the channel(s) daily for at least two weeks prior and will be scheduled at a location that is conducive to an open meeting.

3.   TKN, H&W and CTI's respective Boards of Directors will develop or update an official mission statement that is consistent with the expectation of Cox and the Franchise requirements for programming that is supplied to the System.

4.   TKN, H&W and CTI's respective active programming membership will exclusively consist of community agencies, institutions or organizations who share a common interest in providing programming that addresses each groups specific mission statement. All active programming members of each group are required to provide evidence of their non-profit or governmental agency status. This written status verification should be submitted to Cox along with signed copy of this agreement. Each individual group is responsible for providing Cox with updated written member status verification whenever new members join either group and likewise notification shall also be made to Cox whenever any existing active programming member ceases membership.

5.   All TKN, H&W and CTI programming will be current (produced within 12 months of airing) and at minimum 60% locally produced (within the Community) with the following specific exceptions:

    TKN   a) Programming that directly supports curriculum offered by a member for its students.
             b) Programming that supports staff development of members
             c) Any programming that has been reviewed by Cox and received Cox consent for its airing. (This provision includes programming from any and all sources.)

    H&W   a) Programming that is received from or produced by the national affiliate organization of an active programming member that supports the local chapter/affiliate.
             b) Programming acquired from nationally recognized health related agencies, institutions and organizations which provides quality coverage of topics that meet the Community's specific health information needs.
             c) Any programming that has been reviewed by Cox and received Cox consent for its airing. (This provision includes programming for any and all sources.)

        d) Should a national health/medical programming network be added to the Cox channel line-up, Cox reserves to right to re-negotiate any or all provisions of

        this agreement.

CTI   a) Programming that is received from or produced by the national affiliate organization of an active programming member that supports the local chapter/affiliate.

        b) Any programming that has been reviewed by Cox and received Cox consent for its airing. (This provision includes programming for any and all sources.)

6.   TKN, H&W and CTI Boards of Directors will independently develop and regularly review and update a set of by-laws for governance of their programming operation that is in accordance with the laws of the State of Nebraska. The by-laws will govern at minimum the following areas:

    a) General operating procedures for the programming, traffic, financial accounting and monthly reporting operation.
    b) Authority of officers and any employees.
    c) Policies that provide for Board Membership qualifications, selection, election, removal rotation and replacement.
    d) Dues or fee structure, if any, for membership.
    e) Development of specific programming guidelines (Guidelines) that are consistent with each groups mission statement, the Franchise requirements and with Cox's policy.
    f) Procedures to hear and solve grievances from members.

7.   Cox recognizes the Boards of Directors of TKN, H&W and CTI as the governing and decision-making body for the channel(s); therefore, the Boards of Directors are ultimately responsible and accountable for all programming each channel(s) provides to the Cox system.

II   TKN, H&W and CTI will provide annually to Cox a year-end financial audit (including balance sheet and income statement) that reports the overall financial stability of the group. This report may be produced by a qualified external auditor or by an internal member of the group who is qualified to perform the task. The final audit shall be signed off on by the officers of the group. Cox will provide yearly, its Corporate-produced annual report for each of the three Community Access Programming groups.

III   TKN, H&W and CTI will ensure that the technical operation of their respective channel(s) meets the video and audio requirements as defined by the Federal Communications Commission and Cox engineering standards.

IV   TKN, H&W and CTI will have access to the channel(s) for the purpose of providing video programming during the following hour (Airtime) respectively:

    *TKN - Channel 17 Monday through Friday - 12AM to 10PM
                    Saturday   - 12AM to 6PM
                    Sunday   - 12AM to 8AM
              Channel 18 Monday through Friday   - 7AM to 10PM (except holidays)
    *Univision and any hours of Classic Arts Showcase are aired with the permission of Cox who may, at any time rescind permission for the use of these or any other fill or wrap around services.
    H&W - Channel 4 Monday through Friday 6PM to 10PM (except holidays)

    **CTI - Channel 22 Monday through Saturday - 6PM to 12AM
                  Sunday   - 8AM to 12AM
    **Limited dual carriage of Univision is aired with the permission of Cox who may, at any time rescind permission for the use of this or any other fill or wrap around services.

TKN, H&W and CTI have no obligation to program the Airtime in its entirety if they do not desire or have sufficient programming to fill the airtime according to the provisions of this agreement. No more than 5% of the total programming hours per day or 30 total minutes per day, depending upon whichever is greater, may be used to display computer generated graphics/bulletin board information on each channel. (*TKN's on-screen ordering menu for its interactive video services shall be the only exception to this provision.*)

V   Cox reserves the right to provide satellite or other programming on any of the four Channel(s) during Airtime not programmed by or made available to Cox by TKN, H&W and CTI. Cox agrees to consult with representative(s) of either or all channels before making any final decision regarding additional programming on the Channel(s). The decision as to any additional programming that shall be placed on the Channel(s) shall be solely at the discretion of Cox.

VI   Cox shall have the right at all times to pre-empt TKN, H&W and CTI's programming for cause, such as, strikes, acts of God, war, national or local emergency, or TKN, H&W or CTI's material noncompliance with this Agreement. Cox shall incur no liability for preemption or for the content of any TKN, H&W or CTI programming. Material noncompliance shall include any items in this agreement that Cox determines are necessary to reasonably maintain its compliance with franchise obligations.

VII   TKN, H&W and CTI will provide Cox with monthly written Programming Reports for the purpose of Cox fulfilling its monthly franchise reporting obligations. This report must be submitted within two (2) working days of the then of each month and will include the: a) total number of programming hours categorized by original (1st run). b) rerun hours and c) any additional programming hours supplied by Cox for the purpose of "wrapping" TKN, H&W or CTI programming. This monthly Programming Report shall always take two (2) forms: a) fax or e-mail necessary programming hours as outlined in the Monthly Community Access Report (attachment #1) to Community Access Manager Howard T. Swain, Jr. 932-4176 fax or hswain@home.com and b) fax or e-mail necessary programming hours as outlined in the Monthly Community Access Report (attachment #1) to Cox Community Relations Department Zasha Rodriguez 933-0010 fax or zasha.rodriguez@cox.com and If requested, TKN, H&W and CTI must be able to provide the title, source and the airing dates and times for each individual program and shall retain such records for at least two (2) years from the effective date of this agreement.

VIII   TKN, H&W and CTI shall be responsible individually for all expenses involved in providing or distributing their respective programming over their respective channel(s) including (without limitation), the cost of program production, related equipment, promotion and any appropriate interconnection with the System's headend; and for securing all necessary copyright and performance clearances (including music performance clearances) and other required licenses. TKN, H&W and CTI will be individually responsible for the origination of its own programming at a site designated by the organization. Cox has previously installed an initial fiber optic like to the three (3) origination sites: however, TKN, H&W and CTI shall pay the cost of any location changes that require the relocation of Cox's fiber optic link. Cox, further required that programming originated locally by TKN, H&W or CTI shall by monitored at the site of origination by a playback operator who is capable of taking corrective measures in the event of technical problems or by an acceptable automated system that affords a high degree of technical reliability. Cox shall be responsible for routine maintenance of the fiber optic link and agrees to repair any damage to any portion of the link except for damage caused by TKN, H&W or CTI or any of their respective member organizations through negligence or misuse.

IX   TKN, H&W and CTI will retain a copies of all programming cablecast over the channel(s) for at least 12 months from the date of cablecast. Cox shall have the right to inspect such material during regular business hours.

X   TKN, H&W and CTI will individually accept all responsibility and liability for the transmission of programming. TKN, H&W and CTI shall at all times indemnify and hold harmless Cox, its parents, subsidiaries, affiliates, their officers and employees, and agents from and against all claims, suits, complaints and liability by any third party, including damages, costs and attorney's fees incurred by Cox in connection with: a) the cablecast of TKN, H&W and CTI programming over their respective channel(s) b) any other use of the channel(s) by TKN, H&W and CTI c) any of the operations of TKN, H&W and CTI d) any breach by TKN, H&W or CTI of any warranty or agreement made by TKN, H&W or CTI herein; and/or e) violation of any law, rule or regulation by TKN, H&W or CTI. This indemnity shall include, but not be limited to, liabilities or claims with respect to property damage, personal injury or infringement of any copyright, trademark, trade name, service mark, or patent, or of any other right of any person, and failure to comply with any applicable law, ordinance, rule or regulation.

Cox will accept all responsibility and liability for the transmission of all other programming on the Cox network except TKN, H&W and CTI programming and other programmers which Cox has entered into similar agreements. Cox shall at all times indemnify and hold harmless TKN, H&W and CTI their respective parents, subsidiaries, affiliates, their officers and employees, and agents from and against all claims, suits, complaints and liability by any third party, including damages, costs and attorney's fees incurred by TKN, H&W and CTI in connection with: a) the cablecasting of Cox programming over their respective channel(s) b) any other use of the channel(s) by Cox c) any of the operations of Cox d) any breach by Cox of any warranty or agreement made by Cox herein; and/or e) violation of any law, rule or regulation by Cox. This indemnity shall include, but not be limited to, liabilities or claims with respect to property damage, personal injury, invasion of the rights of privacy or publicity, defamation of any person, the infringement of any copyright, trademark, trade name, service mark, or patent, or of any other right of any person, and failure to comply with any applicable law, ordinance, rule or regulation.

TKN, H&W and CTI will further accept total responsibility for all individual program content. This shall include the actions of all program hosts, guests, phone callers, audience members or anyone else associated with any program.

XI   To avoid duplication of resources with the opportunities afforded to individual Cox customers or groups by Cox's METRO 23 Public Access programming operation, TKN, H&W and CTI are prohibited from allowing individual citizens or non-paid TKN, H&W and CTI members access to airtime on their respective channel(s) unless they meet one of the following criteria.

      a)   The individual is a duly-elected governmental representative and is addressing his/her constituents.

      b)   During the period prior to an election, qualified and registered candidates are allowed airtime opportunities to address community issues. TKN, H&W and CTI are all required to followed all Federal Communication Commission regulations and Cox's access policies regarding equal time for all candidates.

      c)   The individual or group is a guest on a program produced by a TKN, H&W or CTI member organization.

XII   Cox has adopted and shall enforce the following policy regarding programming content on TKN, H&W and CTI channel(s):

      Federal law provides that any person who transmits obscene programming or programming unprotected by the United States Constitution over a cable system may be fined and/or imprisoned. Moreover, program producers

and hosts may be subject to federal, state and local laws regarding libel, slander, obscenity, incitement, invasions of privacy, or other similar laws. Community Access channels will not be used to present material which violates federal, state or local laws or statutes.

Notwithstanding any potential legal liability that Community Access programming organizations and producers may face resulting from violating this provision. Community Access organizations will also be subject to penalties as determined by Cox. Cox shall have no liability for failure of an programming producer to adhere to this policy and TKN, H&W and CTI shall indemnify Cox for any liability in connection with the content of TKN, H&W and CTI programming as set forth in Section X. TKN, H&W and CTI shall each be responsible for notifying all programming producers of this policy and for enforcing the policy.

XIII   TKN, H&W and CTI will not engage in or permit the sale of a) commercials in any of their respective programming or b) the use of any portion of any program or any use of the channel(s) airtime to promote or acknowledge any non-profit or for profit production or programming entity. TKN, H&W and CTI do have the ability to generate operating revenue through the following avenues:

1.   Membership dues.

2.   Program production service fees. These fees shall be detailed in a published production rate schedule that is available to all members. Fees will reflect the organizations actual production costs.

3.   Program patron/sponsor acknowledgment at the beginning and ending of programs. Following the method utilized by PBS stations, acknowledgments may briefly recognize the supporting business. This may include the use of pre-produced video pieces. However, sponsor/patron acknowledgment may not include a customer "call to action" or highlight any special deals the business may wish to promote nor should the total time allotted to a patron/sponsor exceed forty-five seconds per program of any length.

4.   Grants that are designated for support of TKN, H&W or CTI or any specific programs on either of these channels.

5.   Nothing in the Agreement prohibits TKN, H&W or CTI from running public service announcements for non-profit organizations as long as TKN, H&W or CTI receives no form of compensation or special consideration for the airing or creation of the announcement or the airing of such PSA does not breach any articles of this agreement.

6.   Future fund-raising methods that Cox has reviewed and provided permission for its usage.

XIV   TKN, H&W and CTI are prohibited from trading or making available all or any portion of its channel(s) airtime in compensation for services rendered by a third party entity or organization who is not a member of TKN, H&W or CTI. Any airtime that is traded to an TKN, H&W or CTI member in compensation for services rendered must still meet all guidelines for TKN, H&W and CTI programming as stated in this agreement.

XV   Cox will not provide any compensation to TKN, H&W or CTI for any programming provided to the System. Furthermore, Cox will not pay any copyright or program fees assessed by a third party vendor for programming provided for use by TKN, H&W or CTI.

XVI   Should TKN, H&W or CTI programming fail to adhere to the guidelines or the terms of this agreement, Cox shall have the right, in addition to any other rights in the Agreement or at law or in equity to do any of the following:

1.   Should TKN, H&W or CTI fail to place on file and annually update with Cox the materials that are detailed in Section I of this Agreement, Cox reserves the

right to suspend operation of the Channel until TKN, H&W or CTI complies with this provision.

2. If Cox determines that either TKN, H&W or CTI is in non-compliance with any provision, except Section XII, of this agreement, Cox will provide written notification of the non-compliance and request that the situation be either rectified within seven (7) consecutive days or TKN, H&W or CTI provide written justification for the non-compliance. If the non-compliance is not rectified or TKN, H&W or CTI do not provide justification to Cox's reasonable satisfaction, Cox will provide written notification the non-compliance and shall exercise the right to suspend TKN, H&W or CTI from the channel(s) for a period of fourteen (14) days. Non-compliance shall include any items in this agreement that Cox determines are necessary to reasonably maintain its compliance with franchise obligations.

3. If Cox determines the TKN, H&W or CTI are in non-compliance with Section XII of this Agreement, Cox will provide written notification of the non-compliance and request that the situation be either rectified or TKN, H&W or CTI provide written justifications for the non-compliance. If the non-compliance is not rectified or TKN, H&W or CTI do not provide justification to Cox's reasonable satisfaction, Cox will provide written notification of the non-compliance and shall exercise the right to suspend TKN, H&W or CTI from the channel(s) for a period of sixty (60) days.

4. If Cox determines the TKN, H&W or CTI is in non-compliance with any portions of this Agreement for more than twenty (20) consecutive days or a total of thirty (30) days annually, Cox will provide written notification to TKN, H&W or CTI that it will seek damages for such non-compliance and may terminate this Agreement. Non-compliance shall include any items in this agreement that Cox determines are necessary to reasonable maintain its compliance with franchise obligations.

5. Cox will not be liable for lost revenue or other consequential damages resulting from suspension or termination due to non-compliance with this Agreement.

XVII   TKN, H&W & CTI shall provide superior customer service to all viewers of each individual channel(s). This will be accomplished in part by: publishing and making available throughout the community, complete and accurate program schedules on a monthly basis, providing a contact name and telephone number on all programming schedules and other printed material for viewer inquiries and any other means reasonable.

XVIII   The term of this Agreement is for a period of two plus (2+) years beginning August 1, 2000 and expiring December 31, 2002. Cox will conduct an annual review of this Agreement with TKN, H&W and CTI to evaluate the relationship. Cox reserves the right to provide and Agreement "rollover" for a series of 1-year agreement extensions based on its desire to continue the relationship. Cox has full authority to extend or terminate its relationship with TKN, H&W or CTI on October 1, 2002, or subsequent dates if prior extensions have been granted. Cox will provide TKN, H&W and CTI a 90-day written advance notification prior to the expiration date of this Agreement or any renewal thereof, if Cox does not intend to renew the contract. In turn, TKN, H&W and CTI may terminate this Agreement upon any expiration date of this agreement or any renewal thereof by providing Cox with 90-day written notice in advance of such termination.

XIX   Nothing in this agreement shall prohibit TKN, H&W or CTI from making a request to Cox for the purpose of negotiating a modification(s) to any individual provision(s) of this Agreement throughout the term of this Agreement. No modification to this Agreement shall be effective unless it is written and signed by both of the parties hereto.

XX   TKN, H&W and CTI represents and warrants individually that they have the right to enter into this Agreement and that they have obtained and will maintain all authorizations, licenses and other applicable or appropriate clearances necessary for their performance

MONTHLY COMMUNITY ACCESS REPORT
(To be submitted two working days after the end of each month.)

ACCESS ORGANIZATIONAL NAME: _____

MONTH & YEAR: _____

NEW PROGRAMMING HOURS:
Locally Produced _____
Satellite Produced _____
Other _____

RERUN HOURS: _____

TOTAL MONTHLY PROGRAMMING HOURS: _____

TRENDS/NEW DEVELOPMENTS ETC. DURING CURRENT MONTH:

_____

_____

_____

_____

_____

Submitted By: _____ Date: _____

Submit to: Howard T. Swain, Jr., Community Access Manager
Zasha Rodriguez, Community Relations Department

Attachment #1

Attachment E

Community Telecast, Inc. * P.O Box 11558 * Omaha, Nebraska * 68111
402-934-1100 * cti22.org * webroadcastdiversity@communitytelecast.com

cti22

"We Broadcast Diversity"

BUDGET 2009

Income:

Churches Fee's	$ 20,000.00
Annual Telethon	4,000.00
Membership Fee's	20,000.00
Donations & Gifts	21,200.00
TOTAL	$ 65,200.00

Expenses:

Rent ($1,400.00 PM)	$ 16,800.00
Staff	7,500.00
Support Staff (3)	9,000.00
Administration	5,000.00
Phone	3,500.00
Material/Supplies	3,400.00
New Equipment	7,000.00
Equipment Upkeep	6,500.00
Taxes	3,800.00
Insurance	500.00
Accountant	400.00
Attorney	500.00
Travel & Training	1,300.00
TOTAL	$ 65,200.00

MONDAY

Time		Program
12:30	AM	Community Calendar
4:30	PM	Jook Joint
5:00	PM	Indigenous Voices with John Pappan
5:30	PM	Native American Pow Wow
6:00	PM	Omaha Housing Authority
7:00	PM	People Talking
8:00	PM	Real Talk
9:00	PM	SPECIAL PROGRAM
9:30	PM	Omaha Branch NAACP
10:00	PM	Omaha Study Group
11:00	PM	Healthy Choice/HIV 101

FRIDAY

Time		Program	
12:00	AM	Community Calendar	
4:30	PM	Jook Joint	
5:00	PM	Healthy Choice / HIV 101	
6:00	PM	Positive Havoc	
6:30	PM	Omaha Business Showcase	
7:00	PM	Malcolm X Hour	
8:00	PM	Eastern Nebraska Community Action Partners	
8:30	PM	SPECIAL PROGRAM	4th WK-26th IMA Speaks
9:00	PM	Planned Parenthood 1,3 & 5Wk)	
9:00	PM	Special Program (2 & 4Wk)	
9:30	PM	Charles Drew Health Center	
10:00	PM	Protecting The Village	
11:00	PM	The Jesus Factor with Pastor O	

TUESDAY

Time		Program
12:30	AM	Community Calendar
4:30	PM	Jook Joint
5:00	PM	La Voz Latina de Omaha
6:00	PM	La Voz Latina de Omaha
7:00	PM	La Voz Latina de Omaha
8:00	PM	Councilman Frank Brown/The Frank Brown Hour
9:00	PM	Senator Ernie Chambers
10:30	PM	Real Solutions
11:30	PM	SPECIAL PROGRAM

SATURDAY

Time		Program
12:30	AM	Community Calendar
8:30	PM	Video Kool Skool
9:00	PM	Community Calendar
4:30	PM	Jook Joint
5:00	PM	Nebraska Health and Human Services (1at & 3rd & 5th)
5:00	PM	God In My Corner (2nd & 4th)
5:30	PM	Native American Pow WOw
6:00	PM	Omaha Housing Authority
7:00	PM	Brotherhood of Cross and star
8:00	PM	Coalition Against Injustice
9:00	PM	Southern Sudan Community Association
10:00	PM	Ernie Chambers, Senator Emeritus/Learning Community Rep. Dis 2
11:30	PM	Special Program

WEDNESDAY

Time		Program
12:0 0	AM	Midnight Message * Dr. Constance Adams
12:30	AM	Community Calendar
2:00	PM	Afternoon Message-Dr. Constance Adams
2:30	PM	Community Calendar
4:00	PM	Video Kool Skool
4:30	PM	Jook Joint
5:30	PM	Nebraska Health and Human Services (1sr & 3es)
5:30	PM	Native American Pow Wow (2nd & 4th Wk)
6:00	PM	Senator Brenda council (10TH & 17TH)
6:00	PM	Special Program* 2nd & 4th
7:00	PM	Planned Parenthood (1st & 3rd & 5th Wk)
7:00	PM	Native American Pow Wow (2nd & 4th Wk)
7:30	PM	Ben Salazar * Latino Perspective
8:30	PM	Omaha Business Showcase
9:00	PM	Protecting The Village
10:00	PM	It's Tax Deductible

SUNDAY

Time		Program
12:00	AM	Community Calendar
8:00	AM	Second Baptist Church
10:00	AM	St. Mark Bible Holiness – Chicago
11:00	PM	Holiness Apostolic Temple
11:30	PM	House On The Rock
12:30	PM	Gethsemane Baptist Church
2:00	PM	Clair Memorial United Methodist Church
3:00	PM	St. John A.M.E. Church
4:00	PM	Omaha Study Group
5:00	PM	Cleaves Temple C.M.E. Church
6:00	PM	St. Mark Baptist Church – Omaha
7:00	PM	Prince of Peace Baptist Church
8:00	PM	Tabernacle Baptist Church
9:00	PM	Pleasant Green Baptist
10:00	PM	Greater New Hope Baptist Church
11:00	PM	People's Mission MB Church

11:00	PM	Intertrible Pow Wow

THURSDAY #1

Time		Program
12:00	AM	Midnight Message * Rev. L. Bill Woods
12:30	AM	Community Calendar
9:00	AM	Omaha Awakening
10:00	AM	Community Calendar
2:30	PM	Afternoon Message – Rev. L. Bill Woods
3:00	PM	Community Calendar
4:30	PM	Jook Joint
5:00	PM	La Voz Latina de Omaha
6:00	PM	La Voz Latina de Omaha
7:00	PM	La Voz Latina de Omaha
8:00	PM	New Community Development Cooperation

THURSDAY #2

Time		Program
8:30	PM	Bethesda-Ministries International
9:00	PM	Jook Joint
10:00	PM	Southern Sudan Community Association
11:00	PM	Moccasin Grapevine

cti22

"We Broadcast Diversity"

Memberships and Participating Organizations and Groups 2008 & 09 :

Afternoon Message	**Church Tower of Holiness**
Asian Speaks	**Church of God In Christ**
Bethesda Ministries International	**Church of God In Christ, Nebraska Jurisdiction**
Black Men United	**House On The Rock**
Brotherhood of the Midwest Guardians	**Gethsemane Baptist Church**
Brotherhood of The Cross & Star	**Greater New Hope Baptist Church**
Charles Drew Health Center	**People's Mission MB Church**
Coalition Against Injustice	**Pleasant Green Baptist Church**
Commission on Indiana Affairs	**Prince of Peace Baptist Church**
Council Ben Gray	**Salem Baptist Church**
Dr. Jessie 's Place	**St. John A.M.E. Church**
Eastern Nebraska Comm. Action Partners	**St. Mark Baptist Church**
Frank Brown Hour	**St. Mark Bible Holiness * Chicago**
God In My Corner	**Second Baptist Church**
Gospel Music Video	**Tabernacle Baptist Church**
Healthy Choice/HIV 101	*COMMUNITY CALENDAR*
ICMOP Real Solutions	With from 250 to 275 pages plus
Indigenous Voices * Native American	quicktime movies
Interdenominational Ministerial Alliance	*SPECIAL PROGRAMS (Examples)*
It's Tax Deductible	Afghanistan At A Crossroad
Jook Joint	Affirmation Action * Ward Connely
Kick-In With Kenyon	Annual Election Plus all local candidates
Latino Perspective * Ben Salazar	Asian World Center
La Voz Latina de Omaha	Battle of White Clay
Luk's Ministries Outreach	Black History Quiz
Malcolm X Foundation	Cinco de Mayo Celebration
Midnight Message	City Against The Native American
Native American Pow Wow	Club Max Restaurant
Nebraska Health & Human Services	Congressman Lee Terry
New Community Development Corporation	Domestic Violence
North Omaha South Omaha Voter Coalition	Golden Gloves 91 Rounds, Omaha Beef
Omaha Awakening	Independent Auditors Forum
Omaha Branch NAACP	Juan Studio
Omaha Business Showcase	Juneteenth Celebration
Omaha Housing Authority	Mexican Freedom Day
One-hundred Is Kept	Native Omaha Day Celebration
Open Door Mission	Political Candidates Forum
People Talking	Rebecca'a Indian Trading Post
Positive Havoc	Resurrection of Apache Geronimo
Planned Parenthood	Revolt of SPIM Sudanese
Protecting The Village	St. Andrews Episcopal Church, Drum & Pipes
Pyramid of Islam	Scutt Catholic High School Student Presentation
Real Solutions	Senator Ben Nelson
Senator Emeritus, Ernie Chambers, LCCC	Sexually Transmitted Diseases
Senator Brenda Council	Sitting Bear Native American
Southern Sudan Community Asssociation	T.D. Sanders and More
University of Nebraska Medical Center	United Methodist UMCOR
Urban League of Nebraska	UNO College of Info Science & Technoloty
Apostolic Temple Holiness	
Clair Memorial United Methodist Church	**((Bold = Churches))**
Cleaves Temple C.M.E. Church	

Community Telecast, Inc. * P.O. Box 11558 * Omaha, Nebraska & 68111
402-934-1100 * cti22.org * webroadcastdiversity@communitytelecast.com

cti22

"We Broadcast Diversity"

August 13, 2009

Ms. Bunnie Riedel
Riedel Communications
8775 Centre Park Drive #255
Columbia, Maryland 21045

Dear Ms. Riedel:

I do trust you got my E Mail. I wanted to give you these petition and letters after the Focus Group meeting, however illness caught up with me before could do it and I had to leave.

Once the group received the letter of invitation from the president of the city council, we thought it might be helpful to gather a different kind of support. That conversation concluded with the Board suggestion that we develop a petition and get letters of support. We recognized that we had only two week to complete the process, however it could be meaningful if we could get enough names on a petition. With only two Sundays or about ten days, we began the effort.

Within that period of time we gathered thirty-four pages of signatures, totaling seven hundred and forty names and seven letters of support, for a complete total of seven hundred and forty seven support names. We are certain that if we were to have given our folk more time we could have had many more names, but this I believe clearly demonstrates a very strong level of support for Community Telecast, Inc. on Channel 22.

Sincerely,

Dr. Everett Reynolds
President/CEO

Hattie Toles   Hattie Toles

<< INSERT PROGRAM PRODUCER'S LOGO / LETTERHEAD >>

PETITION
IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of _5_

Greater New Hope Baptist Church

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Betty Warren	Betty Warren
2. Willie Winslom	Willie Winslom
3. Larry Gordon	
4. Marilyn Holcomb	
5. Liddie Quichie	
6. Lenha Neely	Lenha Neely
7. William Keys	
8. Deidra Loyd	Deidra Loyd
9. Floyd Galley	Floyd Gulley
10. Catherine Atkins	Catherine R Atkins
11. Esther R Meeks	Esther Meeks
12. Annie Meeks	Anna Meeks
13. Joyce Burse	Joyce Benham
14. Audrey Edwards	
15. Elgin Miller	Eloni Glover
16. Kathy Burse	Kathy Burse
17. Irene Snowden	Judim Sm
18. Betty Snowden	Betty Snow
19. Sarah Nicolis	Olvan Chase
20. Margis Thomas	Matin Uft
21. Everett Thomas, Thelesa	Thelesa Thomas
22. Robert Dancy	Robert Dancy
23. Allene Watkins	Allene Watkins
24. Mary E. Rogers	Mary E. Rogers
25. Oscar D. Scott	Oscar Scott
26. Debra Burse	Debra Burse
27. Isaiah Burse Jr.	Isaiah Burse Jr.
28. Rebecca Young	Rebecca Young
29. Brandon T. Bird	Brandon T. Bird
30. Cynthia Bird	Cynthia R. Bird
31. Joyce Allen	
32. Bettie Collins	Lenny Atkins
33. Hazel Ivy	Hazel Ivy
34. Tom Ivy	Thomas Ivy
35. Sandra Williams	Sandra Watkins

PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111   (36)

To download a Microsoft Word version of this petition, go to: cti22.org/petition.htm

Print Last Name & First	Signature
Haskin, Doris	Doris Haskin
Atkins, Lena	Lena Atkins
Scott, Annie Pearl	Annie Pearl Scott
Yuette Turner-Jennen	Yuette Turner
Hosea Smith	Hose Smith
Gwendolynn Hall/windom	Gwendolyna Hall/Windom
Bertha Davis	Bertha Davis
Evelyn Grixby	Evelyn Grixby
Larry D. Gordon Sr.	Larry D. Gordon Sr.
Eli McCreary	Eli McE
Mary Prince	Mary Prince
Eddie McCreary	Eddie McCreary
Ray Brown	Ray Brown
Linda Banks	Linda Banks
Mark Lincoln	Mark Lincoln
Leather Dunlap	Leyette Dunlap
Rev John Hooper	Rev Albert Williams
Rev Albert Williams	Susie Woodruff
Susie Woodruff	Mary Plater
Mary Plater	Lula McPherson
Lula McPherson	Alie O. Hudson
Alie Hudson	

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PETITION

IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Greater New Hope Baptist Church.

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. SAM MC DADE	*Sam Mc Dade*
2. LINDA WHITFIELD	*Linda Whitfield*
3. Bertha Williams	*Bertha Williams*
4. John Henry Stovall	*John Henry Stovall*
5. JAMES Lemon	*James Lemon*
6. JeAN Kendrick	*Jean Kendrick*
7. O.C.Kendrick	*Pastor O.C. Kendrick*
8. ERNEST L BANKS	*Rev Ernest L Banks*
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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION
IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of 5

Greater New Hope Baptist Church

	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	Zelda William	*Zelda Weller*
2.	Laura Roland	*Laura Roland*
3.	DONNA HEFERTY	*Donna Hufford*
4.	Marille Patterson	*Marille Patterson*
5.	Shecka Williams	*Shecka Williams*
6.	Mary Webb	*Mary Webb*
7.	Kaili Eisenauer	*Kaili*
8.	OCTAVIA CARR	*Octavia Carr*
9.	CARlos CARR SR	*Carlos Carr Sr.*
10.	Patricia Brown	*Patricia Brown*
11.	Bridget Brown	*Bridget Brown*
12.	BETTY N. CAREY	*Betty M. Carey*
13.	SHANNON M KROHN	*Shannon m Kuhn*
14.	Katie Taylor	*Katie Taylor*
15.	TINA DAVIS	*Tina Davis*
16.	Sarah Clark	*Sarah Clark*
17.	Tammy Seely	*Tamara Seely*
18.	Keith L Davis	*Keith L Davis*
19.	Janita Wallace	*Janita Wallace*
20.	Virginia Walter	*Virginia Walter*
21.	Elizabeth Anguiano	*Elizabeth Anguiano*
22.	Tanya Doss	*Tanya Doss*
23.	ROSIE M COOPER	*Rosie M Cooper*
24.	Dorothy Blankenship	*Dorothy Blankenship*
25.	Brejohnna Wright	*Brejohnna Wright*
26.	Tamara Sebastian	*Tamara Sebastian*
27.	Terri Falkner	*Terri Falkner*
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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION
IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 5 of 5

Greater New Hope Baptist Church

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Paul S. Byars	
2. Garland J. Scales	Garland S. Scales
3. Anthony Jones	Anthony Jones
4.	
5. Charlene Anderson	Charlene Anderson
6. Bryant K. Chamberlain	Bryant K. Chamberlain
7. James Hudson	James Hudson
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PETITION
IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of 3

Clair Memorial United Methodist

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Victoria Cobbin	Victoria Corbin
2. JOSEPHINE BENJAMIN	Josephine Benjamin
3. Charlotte McDowell-Richards	Charlotte Richards
4. Cora Dennes Cora Dennes	Cora Dennes
5. Nellie Kelley	Nellie Kelley
6. Eula Bradford	Eula Bradford
7. Dorothy K McPhaol	Dorothy K McPhaul
8. Bashawn Murry	Bashawn Murry
9. Vallene L Stewart	Vallene L Stewart
10. Marvin L. Hunter, Jr	Marvin L Hunter Jr
11. Delon D. Pierce	Delon D Pierce
12. Khalil Grant	Khalil Grant
13. Josephine B. Cobbs	Josephine B. Cobbs
14. Alex Riley	Alex Riley
15. James Riley	James Riley
16. William Davis	William Davis
17. Connie Whitemon	Connie White
18. MARISSA BRady	Mary Brady
19. Brenda McGruder	Brenda McGruder
20. Zeria Williams	Zeria Williams
21. Marita Franklin	Marita Franklin
22. Jalissa Grant	(Jalissa) Grant
23. Elaine Nunn	Elaine Nunn
24. Katherine M Smith	Katherine M. Smith
25. Donald White	Donald White
26. Willie J White	Nellie Jean White
27. Floyd Smith	Floyd Smith
28. Michelle R Wright	Michelle R Wright
29. Yvonne Nettles Walker	Yvonne Nettles Walker
30. Leslie A. Smith	Leslie a smith
31. Marita F Foxall	
32. Hazel M. Ladd Hazel LADD	Hazel M. Ladd
33. MAVIS HOGAN	Mavis Hogan
34. April Forte'	April Forte'
35. Martha J. Melton	Martha Jr. Melton
Martha J Melton	PAy

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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION
IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of 3

Clair Memorial United Methodist

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. CARLOTTA R. WILLIAMS	Carlotta R. Williams
2. Regina D. Riley	Regina D. Riley
3. LORRaine S. GARDNer	Lorraine S. Gardner
4. Claudia M Johnson	Claudia M Johnson
5. Dorola Smiley	
6. Paulette M. Franklin	
7. PAULette Franklin	Paulette Smith
8. George Moran Jr.	George Moran Jr.
9. Melissa Barbee	Melissa Barbee
10. SHARON MORAN	Sharon Moran
11. Dorothy Taylor	Dorothy Taylor
12. Agnes Black	Agnes Black
13. FRED R. CLOUGH	Fred R. Clough
14. CELESTINE B. CLOUGH	Celestine B. Clough
15. RUDOlPH LYONS	Rudolph Lyons
16. FLOYD SMITH	Floyd Smith
17. harette leeper	Harette Leeper
18. Leta Simons	Leta M. Simons
19. MARRION WilliAMs	Marrion Williams
20. Myrtle Marshall	
21. Julia Anderson	Julia Anderson
22. Sandra Benjamin	Sandra Benjamin
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PETITION

IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 3 of **3**

Clair Menonin / United Methodist

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Southall Dorsey	
2. Genevive Grant	*Genevive Grant*
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PETITION

IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of 8

Real Solutions

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Dr Sarah SAIDI LIWARU	
2. ISSA Oumarou	
3. Hwoory Diop	
4. Abdul Hikma	
5. Abdraman Addi	
6. RIZWAN MIRZA	
7. Mahemuel Mirza	
8. Khalid Khalafalla	
9. Abdullah Yosuf	
10. Yanhupa Holley	
11. Kneal Johnsa	
12. DREW MESSERSMITH	
13. Omar Redding	
14. IBRAHIM OYEOSSI	
15. ESSOWASNA KAOLIF	
16. CHERIF	
17. Iman Oyeossi	
18. Ali Ahmad	
19. ZIAUL HUR	
20. Adnan Syed	
21. Mohammad Shafiullah	
22. SOHEL THRUE	
23. ARIFUL ISLAM	
24. Sanaullah Narrulla	
25. KAZIUL ISLAM	
26. Jawed Akhtor	
27. Iftikhar Awe	
28. Matthew Irons	
29. MAISHA Liwaru	
30. Fannie Claxton	
31. DARYL WILLIAMS	
32. DAVID PATTON	
33. Terry Muhammad	
34. James Winston	
35. Tony Haynes	

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IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

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Real Solutions

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Johnny Spanks	Johnny Spanks
2. CLIFFORD Hill	Clifford Hill
3. DAVID STEINMAN	David Stei...
4. ISAAC LIVINGSTON	Isaac Livingsto...
5. Chris Nanto	...
6. JACQUELYN Murphy	Jacquelin Murphy
7. Adrian mackins	Adrian Mackins
8. Charles Poindelter	Charles Poindexter
9. John Johnson	Johnny Johnson
10. James L Wells	James L Wells
11. Crystal Archer	Crystal Archer
12. GERALD HARRIS	Gerald Harris
13. Morgan Shumaker	M... Lynn
14. KNIGHT CLOUD	Flint Knot...
15. Verlinda Lucas	Verlinda Lucas
16. Shirdene-Davis-Reese	Shirdene Davis Reese
17. Tom Smith Jr	Tom R. Smith
18. John L. Ellebb	John Ellebb
19. Whitney Weidner	Wh...
20. Shirley Scaife	Shirley Scaife
21. Tammy Harris	Tammy Harris
22. Emil Lewis	Emil Lewis
23. Frald H. Kennedy	...
24. Teresa Myers	...
25. India A. Rahman	...
26. Dawan A. Rahman	Dawan Rahman
27. Naseer S. Liwaru	Naseer P. Liwaru
28. Halimah A. Liwaru	Halimah A. Liwaru
29. DeJuan Cribbs	...
30. Pamela Patrick	Pamela Patrick
31. Alan Reid	Alan Reid
32. Milton Currington JR.	Milton Currington Jr.
33. Kerry Toney	K...
34. MICHAEL McCoy	Michael McCoy
35. Johnny Tiller	Johnny Tiller
Enrique Guzman	E. Guzman

(36)

PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION

IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 3 of 8

Real Solutions

	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	Duane Wright	Duane Wright
2.	Theopholis Muhammad	Theopholis Muhammad
3.	Mamadou Faye	Mamadou Faye
4.	SHARIF LIWARU	
5.	Cheo Liwaru	Cheo L. Liwaru
6.	WILLIAM H Johnson	William H Johnson
7.	Faiz Rab	
8.	Thurayya Liwaru-Rab	Liwaru Rab
9.	Sumayyah Rab	Sumayyah Rab
10.	Lizabet Arellano	Lizabet E. Arellano
11.	Pamela Vaughan	Pam C. Vaugh
12.	Janet DOUGLAS	Janet Douglas
13.	Melody Hill	Melody Hill
14.	Lora Patton	Lora Patton
15.	JACKIE FLEMING	Jackie Fleming
16.	Annette Wells	Annette Wells
17.	Marcus Fleming	Marcus Fleming
18.	Lorraine Young	Lorraine Young
19.	Dena Cudjo	Dena Cudjo
20.	NORMA ONEAL	Norma O'Neal
21.	Essie Porter	Essie Porter
22.	Aheesha Muldrew	Aheesha Muldrew
23.	RODNEY WALKER	Rodney Walker
24.	Toccara Washington	Toccara Washington
25.	Theola STRICKLAND	Theola Strickland
26.	Toni Williams	
27.	Sierra Williams	Sierra Williams
28.	Monica Cribbs	Monica Cribbs
29.	Gelila McKennan	
30.	Ronetta Snoddy	Ronetta Snoddy
31.	Brittney Rubek	Brittney Rubek
32.	Danielle Patterson	Danielle N. Patterson
33.	Nikki N. Alexander	Nikki N. Alexander
34.	Mohamed Abdi	Mohamed Abdi
35.	NIZAM QASSEM	Nizam Qassem

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PETITION

IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 4 of 8

Real Solutions

#	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	FADLELKARIM DOD	
2.	Farhan Siddiqui	Siddiqui
3.	Ehsan Siddiqui	Siddiqui
4.	Sameer Siddiqui	Sameer
5.	Areeb Siddiqui	Areeb
6.	Tahir Naseer	
7.	Ramita Khanwar	
8.	Inteeshah Raz	Inteeshah Raz
9.	Arjumand Ghani	
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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION

IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 5 of 7

Real Solution:

	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	KOMRON RUSTAMOV	
2.	Adam Faraj	
3.	Abdullah Borain	
4.	Abdul Sayeed Khan	
5.	Amir Khan	
6.	Farooq Zahid	
7.	Rafat Husain	
8.	Ahmed Shehata	Ahmed Shehata
9.	muhammad Saeed	
10.	Serkan Onur	
11.	Hossam El-Refaie	
12.	Khalid Anwar	
13.	Mohammed Elatta	
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PETITION
IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of 6

Real Solutions

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. AWAD. BERKUIN, MD	
2. BASSEL SALEM, MD	Bassel Salem
3. Dr. ASHFAQUE HOSSAIN	
4. DR. SHARIQUE ANSARI, M.D	
5. Wail Hassan	Wail Hassan
6. Mohamed ABUDAMIR	
7. AHMED V NORAIN	
8. ADNAN	
9. Naveed Shinwari	
10. Bash Shinwari	
11. _____ Islami	
12. _____ Imee	
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PETITION
IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

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Peat Solution

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Mahmoud	
2. Yazan Rabau	
3. Holbano Tarmizi	
4. SANTI BUDIASIH	SB
5. Basel Fawad	
6. AZIZ	
7. BRAHIM Coulibaly	
8. Khamrohon Rozikov	
9. Sani Ali	
10. Beyanuddin Edris	
11. Yumazi KUAN	
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PETITION

IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

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NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Naveed Shinwari	_[signature]_
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PETITION
IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

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DEACON WILLIS   Second Baptist Church

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Kristin Bell	Kristin Bell
2. Kimberly Nelson	Kimberly Nelson
3. Garon Foster	Garon Foster
4. Samuel Brown	Samuel Brown
5. Murry Jemison	Murry Jemison
6. Rashawn Bell	Rashawn Bell
7. Castella Dixon Ward	Cartelle Ward
8. Leon Ward	Leon Ward
9. Riley Pam	Riley Pam
10. Wilson Thomas	Wilson Thomas
11. Edna R. Mason	Edna R. Mason
12. Myrtis Key	Myrtis Key
13. Mary Cercheval	Mary Cercheval
14. Carolyn Brown	Carolyn Brown
15. Mary Jo Bryant	Mary Jo Bryant
16. Augusta Rush	Augusta Rush
17. Robin Tolbert	Robin Tolbert
18. Shanika Tolbert	Shanika Tolbert
19. Coriean Crawford	Coriean Crawford
20. Emma Freeman	Emma Freeman
21. Ruthie Perry	Ruthie Perry
22. Carolyn Brown	Carolyn Brown
23. Blanch Rush	Blanch Rush
24. Billing Horton	Billing Horton
25. Doyle Bryant	Doyle Bryant
26.	
27. Clnoyn Pettis	
28.	Dorothy Whiteley
29. Dorothy	Priscilla Plunket
30. Priscilla Plunket	
31. Carrie Walker	Carrie Walker
32. Robert Penn	Robert Penn
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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION

IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of **3**

DEACON WILLIS   Second Baptist Church

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Kristin Bell	Kristin Bell
2. Kimberly Nelson	Roberly Nelson
3. Karen Foote Garion Foster	Karen Foster
4. Samuel Brown	Samuel Brown
5. Murry Jemison	Murry Jemison
6. Darrell Bell	Darrell Bell
7. Cartella Owen Ward	Cartella Ward
8. Leon Ward	Leon Ward
9. Riley Pain	Riley Pain
10. Wilson Thomas	Wilson Thomas
11. Edna R. Mason	Edna R. Mason
12. Myrtis Key	Myrtis Key
13. Mary Cercheval	Mary Cercheval
14. Carolyn Brown	Carolyn Brown
15. Mary Jo Bryant	Mary Jo Bryant
16. Augusta Rush	Augusta Rush
17. Robin Tolbert	Robin Tolbert
18. Shanika Tolbert	Shanika Tolbert
19. Gorieah Crawford	Gorieah Crawford
20. Emma Freeman	Emma Freeman
21. Ruthie Perry	Ruthie Perry
22. Carolyn Brown	Carolyn Brown
23. Blanch Rush	Blanch Rush
24. Dillard Horton	Dillard Horton
25. Doyle Bryant	Doyle Bryant
26.	
27. CLINTON PETTIS	
28.	Dorothy Pettis
29. DOROTHY	Priscilla Plunkett
30. PRISCILLA Plunkett	
31. Carrie Walker	Carrie Walker
32. Robert Penn	Robert Penn
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(29)

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PETITION
IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 3 of 3

Second Baptist Church

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Rev David C Triplett	Rev David C Triplett
2. Rev. John Hogan	Rev John Hogan
3. Rev Davis DeArthur	Rev DeArthur M Davis
4. ELLA MAE YOUNG	Ella mae Young
5. Crystal L. Slaughter	Crystal L Slaughter
6. Laura A. Slaughter	Laura A. Slaughter
7. ANN MANN	Ann Mann
8. Alison Varilek	Alison Varilek
9. CARL SIRIS	CARL SIRIS
10. Leola B. Jones	Leola B. Jones
11. Eloise Torrence	Eloise Torrence
12. Loretta Williams	Loretta Williams
13. Chester A Fisher	Chester A Fisher
14. LINDA WALLER	Linda Waller
15. JANET DAVIS	Janet Davis
16. Margaret A Davis Kerchrval	Margaret Davis Kerchrval
17. REGINA Adams	Regina Adams
18. CHRIS Adams	Chris Adams
19. Deborah Tolbert	Deborah Tolbert
20. Charles Tolbert	Charles Tolbert
21. Wilson Thomas	Wilson Thomas
22. Robert MASON	Robert M Mason
23. RAMON Rutledge	Ramon Rutledge
24. Leon B Triplett	Leon B Triplett
25. Walisa Sabb	Walisa Sabb
26. WARD TRIPLETT JR.	Ward W Triplett J
27. Steven L Beasley	Steve Beasley
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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION

IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

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Malcolm X Foundation

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Reginald Jackson	Reginald Jackson
2. Leslie Dayd	Leslie Dayd
3. Charlie H Evans III	Charlie H Evans III
4. Shelly Carter	Shelly Carter
5. Nick Johnson	Nick Johnson
6. Jacqueline A. Walker	Jacqueline A. Walker
7. Charlean Ferguson	Charlean Ferguson
8. Lena Parks	Lena Parks
9. Lena Smith	Lena Smith
10. Shanda McNeatley	Shanda McNeatley
11. Daisha Sanders	Daisha Sanders
12. Veronica fields-David	Veronica fields-David
13. RONALD JOHNSON	RONALD JOHNSON
14. Chimere Robinson	Chimere Robinson
15. Leo Louis II	Leo Louis
16. Nicole Lewis	
17. Pierce Nathan	Pierce Nathan
18. Paulette D. Dillon-Gomez	Paulette D. Dillon-Gomez
19. Breanna Wave	Wave
20. Domini Summers	Domini S
21. HARRY D. WASHington	
22. John Heaston	
23. LaRon HENDERSON	
24. Carlos Carr, Sr	Carlos Carr Sr
25. LaResha Swiney	LaResha Swiney
26. Bernard Perryman	Bernard Perryman
27. Wanda A.E. Early	WANDA E EARLY
28.	
29. Celia D. Alexander	Celia D. Alexander
30. CARLISA BRANCH	Carlisa Branch
31. MELANIE TUNSTALL	Melanie C. Tunstall
32. DeAnna Morris	DeAnna Morris
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IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 2 of 2

Malcolm X Foundation

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. MARSHALL TAYLOR	Marshall Taylor
2. Trista Jones	Trista Jones
3. ANNETTE CARTER	Annette Carter
4. Joseph Turner	Joseph Turner
5. Jeff Wilson	Jeff Wilson
6. C Mitchell	
7. JoAnna LeFlore	JoAnna LeFlore
8. Raymond Scott	Raymond Scott
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IN SUPPORT OF PUBLIC ACCESS
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LA VOZ LATINA COX 22

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. JOSHUA CANCHE	Joshua Canche
2. Sydelia Longoria	Sydelia Longoria
3. Judy Hiciano	
4. Rafael Hiciano	
5. Gloria Valencia	G. Valencia
6. Elia Reyes	Elia
7. Luz Divina Hernandez	
8. Adela Reyes	Adela Reyes
9. Leonor Reyes	Leonor Reyes
10. Rosa M Patos	Rosa M. Patos
11. Clif Bradley	Clif Bradley
12. Andrea Bernal	Andrea Bernal
13. Nejandra Martinez	Alejandra
14. Cristina Villar	Cristi
15. Faviola Hernandez	
16. Maribel Guevara	
17. Salvador Hernandez	Salvador Hernández
18. Alicia Aguilar	Alicia aguilar
19. Joaquin Moncada	Joaquic
20. Hugo Conejo	Hugo Conejo
21. Mariana Osuna	Mariana Osuna
22. Gaspana Hernandez	Gaspana Hernández
23. José Alvaro De Leon	
24. JOSE BOCANEGRO	JOSE BOCANEGRA
25. Raul Hayian	Rul Portan
26. Vanessa Coronel	Vanessa Oriel
27. Gloria Ventura	Gloria Ventura
28. Noemi Longoria	Noemi Longoria
29. Jose Marcos Soto Barrier	
30. Miluin Sierra	Milene Sierra
31. Cuauhtemoc Salazar	Cesar Salazar
32. Luz adriana Meneses	Luz adriana Meneses
33. Eduardo Ordaz	Eduardo Ordaz
34. Martha Rosales	Martha Rosales
35. Elena Ady	Elena Ady

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IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 2 of 2

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Isis Ortiz	Isis Ortiz
2. Brian Ortiz	Brian Ortiz
3. Salvador Ortiz	Ortiz
4. Clara Ortiz	Clara Ortiz
5. RJ Bell	X RJ Bell
6. Gabriela Ortiz	Gabriela Ortiz
7. Beatriz Ortiz	Beatriz Ortiz
8. Pedro Torres	Pedro Torres
9. Mario Hernande	Mario Hernande
10. Claudia Lemus	Cla
11. Claudia Lemus	Claudia Lemus
12. Fernando Lopez	Fernando Lopez
13. Louis Ortiz	
14. Fernando Gonzalez	Fernando Gonzalez
15. Alfonso Portillo	Alfonso Portillo
16. Elisa Perez	Elisa Perez
17. Ramon Lopez	Ramon Lopez
18. Carolina Padilla A	C. Par
19. Antonio Romero	Antonio Romero
20. Roberto Arredondo	Roberto Arredondo
21. Antonio Romero Jr.	A.R.Jr.
22. Pedro Ocampo	Pedro Ocampo
23. Carlos Perez	Carlos Perez
24. Catia Romero	Latia Romero
25. Adolfo Perez	Adolfo Perez
26. Rodolfo Ibarra	Rodolfo Ibarra
27. Alberto Cruz	Alberto Cruz
28. Carla Gonzales	C. Gale
29. Cristina Campos	C.C.
30. Rodolfo Perez	Rodolfo Perez
31. Daniel Ortiz	
32. Octavio Gonzalez	Octavio Gonzalez
33. Pedro Lopez	Pedro Lopez
34. Catalina Castro	Catalina Castro
35. Aaron Gonzalez	Aaron Gonzalez

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PETITION

IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of 4

	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	~~Joann Lewis~~	Joann Lewis
2.	Arlean Pierce	Arlean Pierce
3.	Kattie Stanfield	Kattie Stanfield
4.	Shairlyn Culliver	Shairlyn Culliver
5.	James E Haynes	James J Haynes
6.	Mattie Sullivan	Mattie Sullivan
7.	Johnniem Holmon	Johnnie M Holmon
8.	Charlette Hudson	Charlotte Hudson
9.	Edith Wright	Edith Wright
10.	Charles W Hudson	Charles W Hudson
11.	Mr Nathaniel Conner	Allen J
12.	John Barnes	Allen J Gudley
13.	Allen J. Guidry	John Barnes
14.	L. Steen	L Steen
15.	Victor Marion	Victor Marion
16.	~~Michael Brewer~~ MB	
17.	Sandra Hervey	Sandra Hervey
18.	Angel Martin	Angel Martin
19.	Mance Martin	Mance Martin
20.	Betty Stanfield	Betty Stanfield
21.	Deloris Brown	Deloris Brown
22.	Ray Hervey Jr	
23.	Georgia Culliver	Georgia Cull
24.	Tracey Culliver	Tracy Cull
25.	Tamara Smith	
26.	Lisa Quaites	Lisa A Quaites
27.	Vickie Carr	Vickie Carr
28.	Elayne Boose	Elayne Boose
29.	Anita Conner	Anita Conner
30.	Ellen M. Osby	Ellen M. Osby
31.	Freddie Haywood	Freddie Haywood
32.	Georgia Evans	Georgia Evans
33.	~~John E Anderson~~	
34.	~~Rev.~~ Rev. Johnnie Moore	Rev. Johnnie Moore
35.	James Holmon	James Holmon

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COMMUNITY TELECAST, INC. on CHANNEL 22

Page 2 of 4

#	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	Glean D. Walker	Glean W. Walker
2.	Vernita Faison	Vernita Faison
3.	Charles Hudson	Charles Hudson
4.	Charmelia Hervey	Charmelia Hervey
5.	Danyion Hervey	Shannon Hervey
6.	Helen M Chism	Helen Chism
7.	Dan Weinbrecht	Dan Weinbrecht
8.	Allen A. Faison	Allen A. Faison
9.	Emma B Perry	Emma B Perry
10.	Vicki Qualts-Ferris	Vicki Qualts Ferris
11.	Hazel Conner	Hazel Conner
12.	Nathaniel Conner	Nathaniel Conner
13.	Sharon M. Prince	Sharon M. Prince
14.	Andrea Brady	Andrea K Brady
15.	Alan Barnes	Alan Barnes
16.	Regina Haywood	Regina Haywood
17.	Elsie Hill	Elsie Hill
18.	Ray Heney Jr.	
19.	Michele Bauer	Michele Bauer
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PETITION
IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 3 of _4_

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Dorothy Burton	Dorothy Burton
2. Louise Edington	Louise Edington
3. BR N???	
4. Albert Davi?	
5. Timothy Brown	Timothy Brown
6. Denise Brown	Denise L. Brown
7. Timothy Brown	Tim L Brown
8. Agnie M. Davis	Agne M. Dav??
9. Brianna Burton	Brianne Burton
10. Brandyn Burton	
11. Johnnie M. Taylor III	J. M. Taylor III
12. Brooke Burton	
13. ROOSEVELT DALE SR	Roosevelt Dale Sr
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PETITION
IN SUPPORT OF PUBLIC ACCESS
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	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	Frances Adams	
2.	Arlean Pierce	
3.	Theresia Scott	
4.	Bennie Adams	
5.	Melinda Rush	
6.	Sandra Collins	
7.	Fred Stovall	
8.	Vickie Stewart	
9.	Regina Dale	
10.	JoAnn Lewis	
11.	Joyce Johnson	
12.	Joe Stovall	
13.	Sarah Jamieson	
14.	Alison Stovall	
15.	Mary E Stovall	
16.	Ruth Marion	
17.	Dorris McCary	
18.	Judi Bonner	
19.	Jo Thomas	
20.	Christine Harrison	
21.	Howard Harrison	
22.	Nellie Thomas	
23.	Ida Mae Hollis	
24.	Roosevelt Dale Sr.	
25.	Vanness Dale	
26.	Ruby J Mays	
27.	Johnnie P. Tony	
28.	Ray Henley	
29.	James W. Chism	
30.	Deber Hall	
31.	Kena Moore	
32.	Wanda Devine	
33.	Eunice T. Hayward	
34.	Greg Mercer	
35.	Tawanda Mercer	

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IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 1 of _7_

Planned Parenthood

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Alonzo Patterson	Alon Pat
2. Mildred Calimese	3330 W. 4th St Omaha, Ne 68111
3. Sammy Beaugard	Sammy Beaugard
4. Wilonda Beaugard	W. Beaugard
5. DeSean Anthony Young	DeSean Young
6. JoAnn Hawthorne	JoAnn Hawthorne
7. James Hawthorne	James Hawthorne
8. Christina Smith	Christina J S
9. Barbara McLemore	Barbara McLemore
10. Gerard McLemore	Gerard McLemore
11. Beverly Johnson	Beverly Johnson
12. Darwin Johnson	Darwin John
13. Larry Davis	Larry Davis
14. Ronnett Davis	
15. Betty Sanders	Betty Sanders
16. Mildred Torrence	Mildred Torrence
17. Jason DuBoise	Jas DuB
18. Jerry Dumas	Jerry Dumas
19. Jasmine Williams	Jasmine Williams
20. Patricia Williams	Patricia Williams
21. Katricia White	Katricia White
22. Gail Gregory	Gail Gregory
23. Alanda Morris	Alanda Morris
24. Joe L. Calomese	Joe Calomese
25. Bernadette Gregory	Bernadette Gregory
26. Edward Rollerson	Edward Rollerson
27. Carmen Cooks	Carmen Cooks
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PETITION
IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

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Planned Parenthood

	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	Wanda Jackson	Wanda Jackson
2.	Dorothy Grant (DOROTHY F ANT)	Dorothy Grant
3.	Jasmine Carter	Jasmine Carter
4.	BRENDA J. RICHARD	Brenda Richard
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PETITION

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COMMUNITY TELECAST, INC. on CHANNEL 22

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NAME (FIRST AND LAST) PRINTED.	SIGNATURE
1. Dan Goodwin Sr	Dan Goodwin Sr.
2. LaShunda Black	LaShunda Black
3. Dan Goodwin Jr	Daniel M. Goodwin Jr
4. Kevin Kelly	
5. Michael Longs	Michael Longs
6. Darrel Hinds	David Hines
7. Osuman Issaka	
8. Victor Miles	V. Miles
9. Curtis Coss	
10. MAURICE GOODWIN	Maurice Goodwin
11. HOWARD WHITE	
12. Rashawn Simmons	Rashawn Simmons
13. Adrian McClarty	Adrian McClarty
14. Chuck Brizendine	Chuck Brizendine
15. Marvin O. McClarty Jr	Marvin O. McClarty Jr
16. Anthony Tyrone Yates	Anthony Tyrone Yates
17. Michael Carter	Michael Carter
18. MELVIN C. HILL	Melvin C. Hill
19. VICKI WHITE	Vicki White
20. John Fletcher Sr	John Fletcher Sr.
21. John Fletcher II	John Fletcher 2nd
22. Brenda Orduna	Brenda Orduna
23. Brendon Foster	Brendon Foster
24. James L Williams	James L. Williams
25. Gloria M Price	Gloria M. Price
26. Shaun Davis	Shaun Davis
27. Julien Fitzgerald	Julien Fitzgerald
28. Albert Peurfoy	
29. Athaliah Parker	Athaliah Parker
30. Willie Vinson	
31. Robert Amos	Robert Amos
32. Brian Kent	Brian Kent
33.	Rosezell Bender
34. ROSEZELL BENDER	
35. RICHARD W. WAIR	Richard W. Wair

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PETITION

IN SUPPORT OF PUBLIC ACCESS
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Community

	NAME (FIRST AND LAST) PRINTED	SIGNATURE
1.	CARLA WESLEY	Carla Wesley
2.	MAUREEN MCGINLEY	Maureen McGinley
3.	Debra J Benitez	Debra J Benitez
4.	Patricia Riley	Patricia Riley
5.	DANIEL WHALEN	Daniel Whalen
6.	CARMEN HARMON	Carmen Harmon
7.	Laurel Teague	Laurel Teague
8.	BRANDON CLARK	Brandon Clark
9.	Concepcion Mayorga	Concepcion Mayorga
10.	Shirley Seeger	Shirley Seeger
11.	JAMES VANDENBERG	James Vandenberg
12.	Laura Conway	Laura Conway
13.	Pat Boyle	
14.	Sharon Cerny	Sharon Cerny
15.	NIKKI KAUFMAN	Nikki Kaufman
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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

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PETITION

IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

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Community

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Dorothy Cooper	Dorothy Cooper
2. Linda Chavez	Linda Chavez Linda Chavez
3. Jessica Hurley	Jessica Hurley
4. Diane Battrato	Diane Battrato
5. Cathy Loughlin	Cathy Loughlin
6. Dwayne Cooper	Dwayne Cooper
7. John Cooper	John Cooper
8. Michele Cooper	Michele Cooper
9. Xavier Cooper	Xavier Cooper
10. Olajide Cooper	Olajide Cooper
11. Teresa Lydenberg	Teresa Lydenberg
12. SHEILA GARLAND	Sheila y Garland
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IN SUPPORT OF PUBLIC ACCESS
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COMMUNITY TELECAST, INC. on CHANNEL 22

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PETITION
IN SUPPORT OF PUBLIC ACCESS
AND THE CONTINUED BROADCAST OPERATION OF
COMMUNITY TELECAST, INC. on CHANNEL 22

Page 5 of 5

Community

NAME (FIRST AND LAST) PRINTED	SIGNATURE
1. Virginia Callahan	Virginia Callahan
2. Catherine Wilber	Catherine Wilber
3. Karen Gardner	Karen Gardner
4. Julie Beers	Judi Beers
5. Lisa Struz	Lisa Struz
6. Vladimir Ramirez	Ramirez
7. Diane Fidone	Diane Fidone
8. April Santiago	April Santiago
9. Ellen Tornblom	Ellen Tornblom
10. Erin Grant	Erin M. Grant
11. Patti Loges	Patti Loges
12. Linda Palko	Linda Palko
13. Jennifer Peak	Jennifer Peak
14. Patrick Brennan	Patrick Brennan
15. Tashila Clay	Tashila Clay
16. Donna Caudle	Donna Caudle
17.	
18. Bernard Cameli	Bernard Cameli
19. Tamara Erickson	Tamara Erickson
20. Susan Strait	Susan Strait
21. Jenny Bachman	Jennifer Bachman
22. Victoria Lankas	Victoria R. Lankas
23. Ernestine Larsen	Ernestine Larsen
24. Becky Abersfeller	Becky Abersfeller
25. Denise Crain	Denise Crain
26. Chelsea Zagurski	
27. Marlene Eshert	Marlene Eshert
28. Carmen Galvan	Carmen Galvan
29. Calyn Wilcoxson	Calyn Wilcoxson
30. Sally Atkins	Sally Atkins
31. Morgan Franks	Morgan Franks
32. Mario Ramirez	Mario R.
33. Keira Richards	Keira Richards
34. Teresa Murphy	Teresa Murphy
35. Tina M. Stuart	C. Stuart

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PLEASE SEND THE COMPLETED PETITION BY TUESDAY, JULY 28, 2009 TO: CTI22, P.O. BOX 11558, OMAHA, NE 68111

To download a Microsoft Word version of this petition, go to: cti22.org/petition.htm

34

EL MUSEO LATINO
THE LATINO MUSEUM

4701 SOUTH 25TH STREET • OMAHA, NE 68107

July 28, 2009

Luis Ortiz,
Operational Manager of NLTV Inc.
Omaha, Nebraska

Dear Luis:

I want to thank NLTV for the support that you have provided over the years to El Museo Latino. I had the opportunity to visit the station to share information with your viewing public. Also, many times when I was not able to personally visit the station, you and Sydelia Longoria were always very willing to make the announcements to the public.

Thank you for providing this much needed outreach to our community.

Sincerely,

Magdalena A. Garcia
Executive Director

cc: Sydelia Longoria

-1-

Mrs. Vallery Stewart
5011 N 113th Cir.
Omaha, NE 68164

017H15536217

$0.440

HASLER

08/03/2009

Mailed From 68106

US POSTAGE

Community Telecast
P. O. Box 11558
Omaha, NE 68111

8/2/09

Dear Community Telecast:

My family and I have
injoy watching ourchurch
and several others on the
aftunoon telecast. Sunday are
a day for rejoicing and we
look forward to hearing and
seeing other churches on Sunday.

-2- God Bless - V Stewart

-2-

YAHOO! MAIL Classic

Fw: Re: NLTV- LETTER SUPPORT OF CTI & La Voz Latina Show- by Museo Latino

Wednesday, July 29, 2009 7:39 PM

From: "Luis Ortiz" <nebraskalatinotelevision@yahoo.com>

To: CTIOmaha@aol.com, "Trip Reynolds" <comments@communitytelecast.com>, "Trip Reynolds" <cti22@mac.com>

Cc: "Luis Ortiz" <nebraskalatinotelevision@yahoo.com>

Vos-Latina-station.doc (144KB)

--- On **Wed, 7/29/09, swells@elmuseolatino.org** *<swells@elmuseolatino.org>* wrote:

From: swells@elmuseolatino.org <swells@elmuseolatino.org>
Subject: Re: NLTV- La Voz Latina TV Show- CARTA DE APOYO
To: "Luis Ortiz" <nebraskalatinotelevision@yahoo.com>
Cc: "Magdalena Garcia" <mgarcia@elmuseolatino.org>
Date: Wednesday, July 29, 2009, 1:48 PM

Luis,
Attached is a letter from Magdalena Garcia, Executive Director of El Museo Latino. Thank you.

Luis Ortiz wrote:

07/28/2009
To: El Museo Latino
Attn: Magdalena Garcia, Director
.
Buenos tardes Magdalena, Chacha me comento que Usted quizas podria llegar a mandar una carta de apoyo al programa de television "La Voz Latina".
Resulta que el dia de manana sera el ultimo dia para recibir las **Cartas de Apoyo** y poderlas presentar en la reunion proxima del Concejo de la ciudad de Omaha y Cox Communications.
Si Usted desea apoyar al CTI y al show de "La Voz Latina", por favor enviar lo mas pronto que le sea posible, su carta de apoyo por correo regular a:
Sydelia Longoria
845 S. 22th. Street,
Omaha, NE 68108.
Otra opcion podria ser enviar un correo electronico a: nebraskalatinotelevision@yahoo.com
.
Para mayor informacion se puede comunicar conmigo al telefono (515) 964-4856

De ante mano le damos las gracias,
Luis Ortiz, Operational Manager of NLTV Inc.
.

- 3 -

July 21, 2009

Rev. Dr. Everett S. Reynolds
Community Telecast, Inc.
P.O. Box 11558
Omaha, NE 68111

Dear Dr. Rev. Reynolds,

The College of Public Health's Center for Reducing Health Disparities at UNMC has learned that Cox Communications may be cancelling programming on Cox 22, the Community Telecast, Inc. (CTI 22). This letter is to show our support for the unique programming and community engagement opportunity that exists with CTI 22.

The Center for Reducing Health Disparities has been a recipient of the services provided by CTI 22. We have run programming on the station to educate the community about various important health issues for a number of years. We have two staff, Antonia Correa and Ira Combs, who have regular programs on the station. These programs include Tobacco Talk on *La Voz Latina*, Prevention Man, and 100 is Kept.

We believe that the community needs to have access to media outlets that are from and meet the needs of the community. There is no other broadcast companies that provide this unique service highlighting diverse racial/ethnic perspectives of African-Americans, Latinos, Native-Americans, and other groups. Providing this type of support is essential to informing and educating our citizenry. We urge Cox Communications to continue programming on CTI 22.

Thank you for your good work. Please feel free to contact me at (402)559-5345 if you have any questions. We look forward to continuing our work with CTI 22 to improve the health and well-being of our community.

Sincerely,

Shireen Rajaram, Ph.D.
Interim Director

- 4 -

Subj: **CTI22**
Date: 7/21/2009 1:37:28 P.M. Central Standard Time
From: acorrea@unmc.edu
To: ctiomaha@aol.com

Rev. Reynolds:

As a community leader committed to improve the well being of the Latino community in Omaha, I'm writing today to support your efforts on facilitating access to all minority groups through cti22 - COX 22, to educational programing on disparity issues that affect their lives negatively. Amongst these issues are: health, education and job access inequealities, gang prevention, political, immigration, other legal issues and more. Through UNMC-Center for Reducing Health Disparities and Tobacco Free Nebraska, I have been doing the television show since 2004 to educate Latinos on the dangers of smoking and the exposure to second hand smoke. The key component of this initiative is that all the information has been transmitted in Spanish, not only by people who speaks the language, but who also understand the culture. The fact that you understand the value of culturally tailored programing, accentuates the importance of the continuation of cti22.

Receive my personal appreciation for everything that you and your staff do every day for our communities.

With my respects,

Antonia M. Correa
Community Outreach/Tobacco Prevention
Center for Reducing Health Disparities
College of Public Health
University of Nebraska Medical Center
984040 Nebraska Medical Center
Omaha, NE 68198-4040
Phone: 402.559.3670
Fax: 402.559.6493
acorrea@unmc.edu

~5~

"Determination gives you the resolve to keep going in spite of the roadblocks that

July 13, 2009

Community Telecast, Inc.
2724 North 24th Street
Omaha, NE. 68110

Dear Sir or Madam,

I am the education director here at the Nebraska Humane Society and Marina Rosado-Ramirez is also on the education staff here as community outreach specialist. Marina has done many broadcasts for our shelter as host of "La Voz Latina" on Community Telecast Inc. Channel 22.
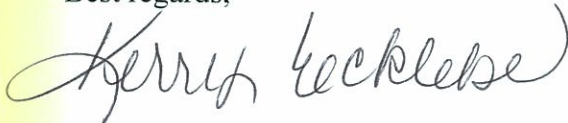
Her educational programs have served as a vital connection between our services here at the Nebraska Humane Society and the Latino community. Without the opportunity to reach this population, we would be unable to target Spanish speaking people to help them comply with laws, ordinances, proper pet care and bite prevention.

The response following Marina's programs on this station is always positive and productive. We feel that having the opportunity to broadcast our message via your medium is such a valuable tool for community outreach and has benefited countless people and pets.

Please allow this open space to continue to be reserved for educational purposes such as ours and many others. We are and continue to be grateful for this avenue to reach Latinos and urge you to keep Channel 22 in its current format.

Thank you so very much for your time and attention to this important matter.

Best regards,

Kerry Ecklebe

Kerry Ecklebe
Education Director
Nebraska Humane Society

-6-

Dave Heineman
Governor

DEPARTMENT OF MOTOR VEHICLES
Beverly Neth
Director

July 17, 2009

Dr. Reynolds
President CTI   Email transmission only

Dear Dr. Reynolds:

I am writing to voice my support for CTI and the public access channels that currently exist in Omaha metropolitan area.

In my role as Director of the Department of Motor Vehicles, I had the pleasure of being a guest on the Cox 22 La Voz Latino program hosted by ChaCha Longoria. Ms. Longoria asked relevant and timely questions and then translated my answers. In this manner, I was able to address the Latino community in a way that otherwise would have been impossible for me. La Voz Latina and similar programming can provide a valuable service to a segment of a community that can be difficult to reach.

I wish you the best of luck in your upcoming meetings regarding this matter.

Sincerely,

Beverly Neth
Director

C: ChaCha Longoria

Dave Heineman
Governor

STATE OF NEBRASKA

DEPARTMENT OF MOTOR VEHICLES
Beverly Neth
Director

July 17, 2009

Dr. Reynolds
President CTI   Email transmission only

Dear Dr. Reynolds:

I am writing to voice my support for CTI and the public access channels that currently exist in Omaha metropolitan area.

In my role as Director of the Department of Motor Vehicles, I had the pleasure of being a guest on the Cox 22 La Voz Latino program hosted by ChaCha Longoria. Ms. Longoria asked relevant and timely questions and then translated my answers. In this manner, I was able to address the Latino community in a way that otherwise would have been impossible for me. La Voz Latino and similar programming can provide a valuable service to a segment of a community that can be difficult to reach.

I wish you the best of luck in your upcoming meetings regarding this matter.

Sincerely,

Beverly Neth
Director

C: ChaCha Longoria

301 Centennial Mall South • P.O. Box 94789 • Lincoln, Nebraska 68509-4789 • Phone (402) 471-2281 • TDD (402) 471-4154 (Hearing Impaired)
http://www.dmv.state.ne.us

Nebraska
DMV
Department of Motor Vehicles

An Equal Opportunity/Affirmative Action Employer
Printed with soy ink on recycled paper

BUCKLE UP —
SAVES LIVES!

Attachment F

University of Nebraska at Omaha (UNO TV) Studio and Equipment

Audio Board

Linear Editing Station

Studio Camera with Teleprompter

Studio Cameras

Studio Switchboard with Preview and Program Monitors
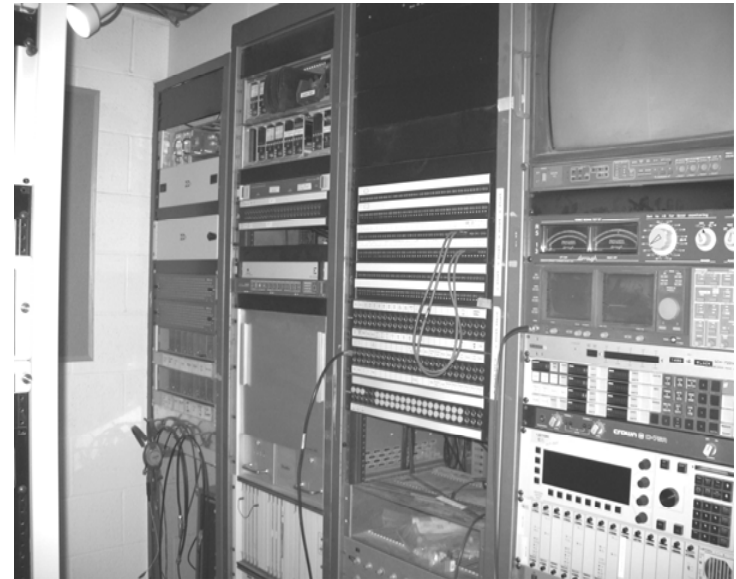
Master Control with Manual Audio/Video Patch Panel
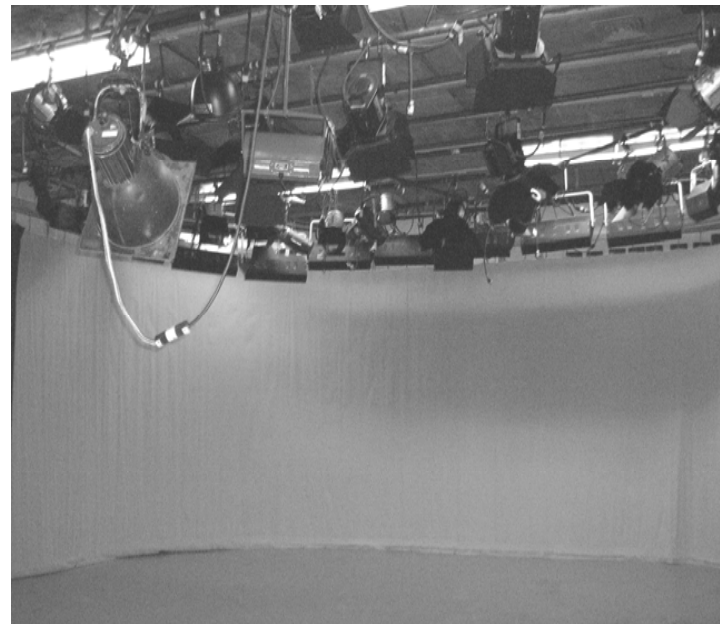
Lighting Grid with Cyclorama

Studio Video Area

Studio Video Switcher

Metropolitan Community College

Studio Set with Lighting Grid

Studio Set

Studio Camera with Firestone Harddrive

Control Room with Robotic Camera Control and CG Machine

Non-linearing Editing Stations

Omaha Public Schools

Set 1
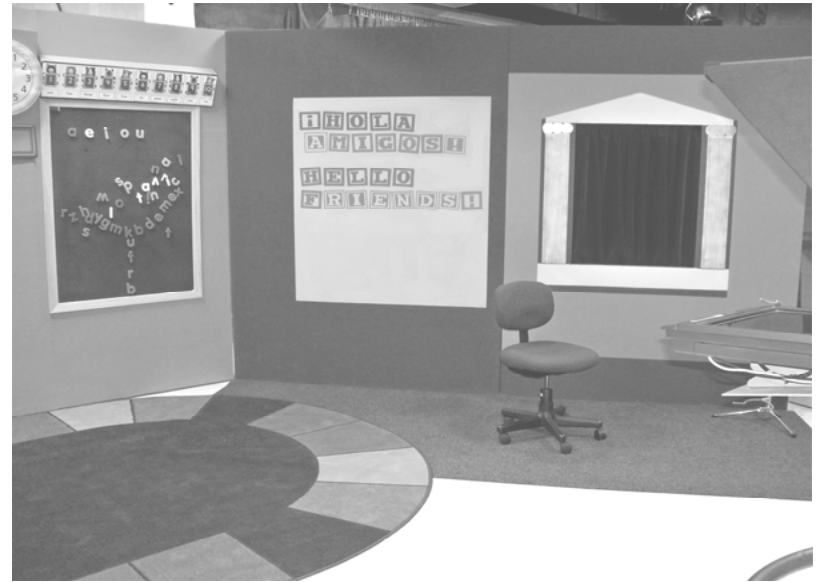
Set 2
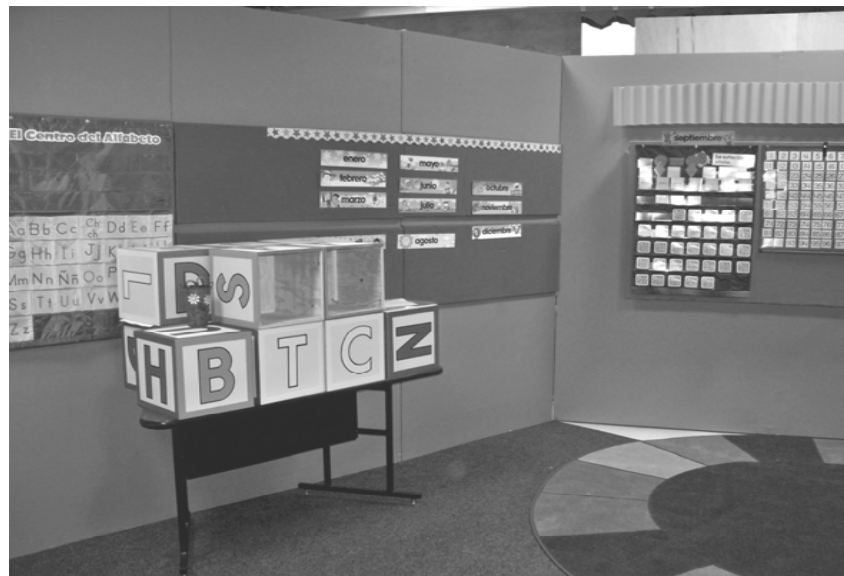
Set 2

Nonlinear Editing Stations

Camera
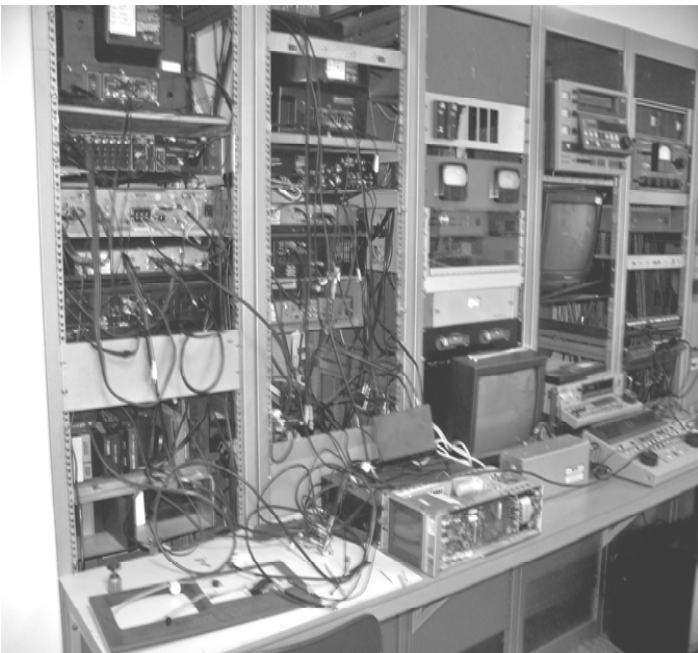
Master Control

Lighting Grid

CTI 22 Studio and Equipment

PC and Mac Non-linear Editing

Cameras 2 and 3, Studio

Camera 1

Mac Non-linear Editing Stations

Studio Control Room with Tricaster

Set 1

Set 2

Storage

Studio Wide-shot with Storage

Cox Public Access
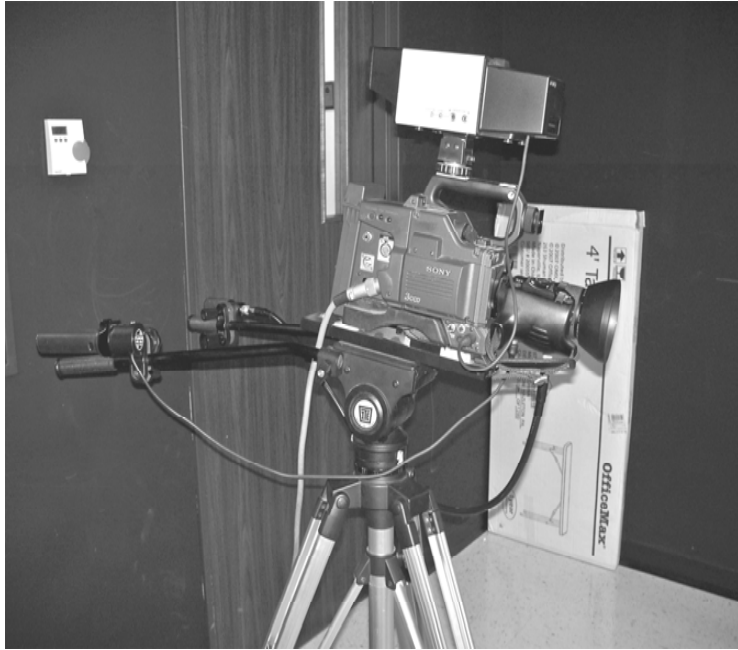
Camera Studio 1
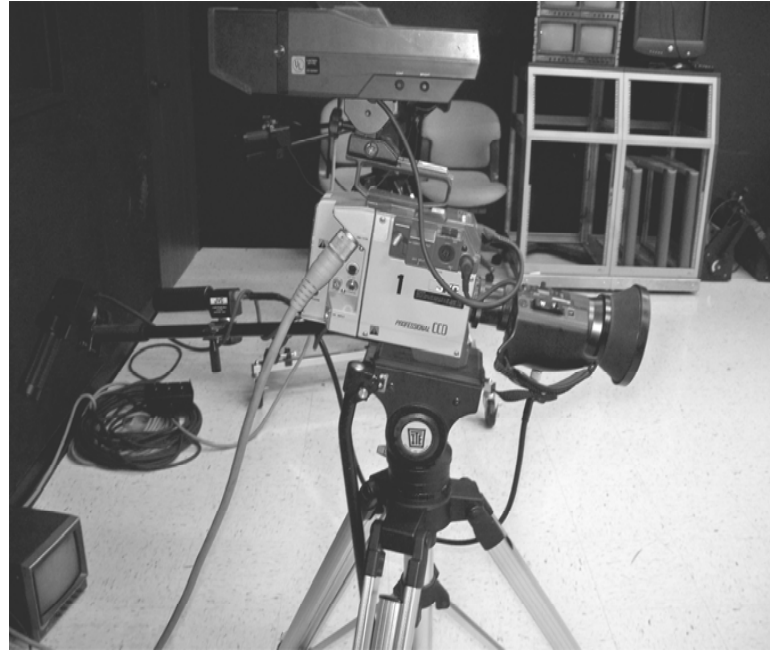
Camera Studio 2

Studio Control Room
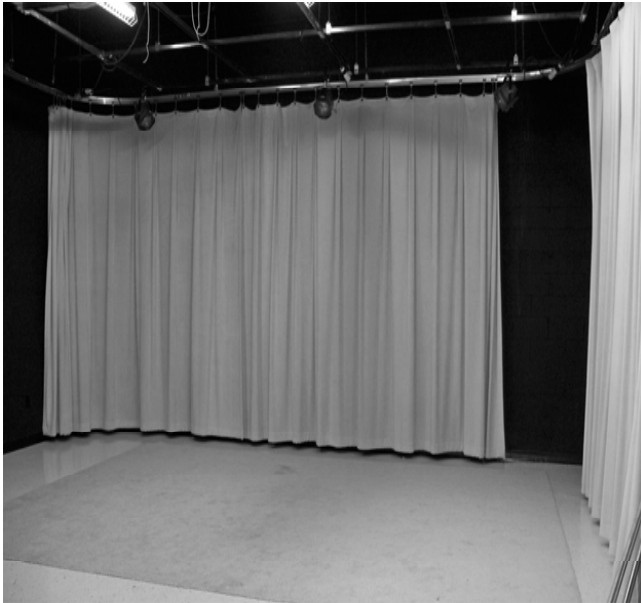
Studio 2

Non-linear Editing Station

Non-linear Editing Station

Audio Board

Control Room Tower with Camera Control Unit and Playback Devices
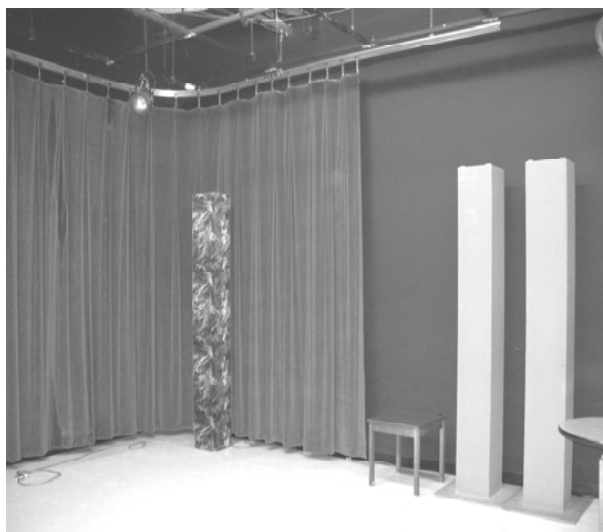
Studio 1 Sets

Studio 2 Cameras and Props

Studio 1 Light Grid

Attachment G

11130 Jackson St.
Omaha, NE 68154
October 19, 2009

TO WHOM IT MAY CONCERN
Re: Public Hearing on Cox Cable TV/Community Needs Assessment

I am unable to attend in person the public hearing regarding Cox Cable TV as it pertains to a community needs assessment scheduled for Monday, Oct. 19, 2009. You should know that had I not received an email from a friend late Sunday night mentioning the hearing, I wouldn't have known about it at all. As a daily reader of the local newspaper and daily viewer of the local news channels, not once did I read or hear about this hearing, and I am both dismayed and disgruntled that a better effort was not made to publicize it well in advance. What kind of valid assessment of community needs can be made if the general public has no knowledge that their input is wanted?

That said, in my absence I am presenting to you copies of three previous letters I have written to members of the Omaha City Council and/or members of the Cable Television Advisory Committee over the past several years. They should give you a clear idea of my dissatisfaction with the way Cox conducts itself in this community, and--to date--the lack of action by the City Council and CTAC to hold Cox accountable for conduct I believe goes against the promises made when Cox first came to town and was granted a virtual monopoly to conduct business. These three letters generated only <u>one</u> response from a City Council member, that being from then City Councilman Jim Suttle who basically said my disapproval of his support for Cox was unfounded because he had been "misquoted." The <u>only other response</u> the letters generated was from CTAC Chairman John Fullerton, replying to my last letter dated July 10, 2009. He called me at home to say that CTAC "was working on" the problem regarding the loss of the Iowa PBS channel on Cox's basic lineup. That was three months ago, I've heard nothing since, and obviously the Iowa PBS channel is still available only by paying extra for digital hookup! I also received two email notices that told me one of my letters hadn't even been opened and read by a City Councilman, and another never opened by a CTAC member.

What you are not receiving are records of my numerous conversations with Cox Cable to voice my concerns about their policies regarding public access and the loss of channels on basic lineup such as the Iowa PBS station and programs such as Democracy Now. I have made many of them and have endured the frustration of getting caught up in endless prompts without ever reaching a "live" person, and if I did, the person with whom I spoke would generally recite a meaningless response (I'm sure from a script). One had the gall to say he hadn't received many complaints (about Iowa PBS), implying that my concerns were of little consequence!

I hope you will take the time to read my letters and make some recommendations that will finally wake up Omaha's City Council and CTAC <u>to do right</u> by the people of Omaha, and not cater to the demands of Cox Cable.

Sincerely,
Linda Ryan

July 10, 2009

To the members of the Omaha City Council:

It has been about one month since Cox Cable TV moved Iowa Public Television (IPTV) programming from its basic tier lineups to its digital channel. I watch IPTV programs much more than Nebraska PBS, so when I realized the change I immediately called Cox and IPTV to protest. I also called the City Council office, because I believe that by moving IPTV's KBIN-Council Bluffs channel to a digital channel, Cox violates its franchise agreement with the city of Omaha. As council members, you are charged with overseeing and enforcing that agreement. I ask that you seriously consider the following points.

First, I remember that when Cox Cable TV came to town, potential customers were assured contractually that any local program channels they already viewed for free on their TV sets would continue to be provided in Cox's standard packages. These channels included two PBS stations—Nebraska's and Iowa's. Indeed, on the Cox website today it still boasts, **"Local channels at no additional cost. While other providers like satellite may charge you extra for your local stations, they're included in every one of our packages.**" (Click on this link: http://ww2.cox.com/residential/omaha/tv/cable.cox)

So, I ask you as council members: How is it that IPTV is no longer considered by Cox to be a local channel? Yet, Nebraska's PBS station is still considered local. Cox even violates its website sales pitch in moving IPTV to a digital channel. Do you not see the absurdity (and the arrogance) of Cox to charge cable customers extra fees to view on a digital channel a public broadcasting station—one which has always been freely accessible to viewers on both sides of the Missouri River in the greater metro area? Remember, even Iowans who fall under Cox's service provider area are unable to view the Iowa PBS station on the basic tiers. I expect you as council members to hold Cox accountable for agreeing to provide local programming, and then breaking that agreement whenever it suits its purpose. It's a tactic very similar to one Cox used a few years back when Cox decided to move a public access channel to digital (which violated the franchise agreement). I was dumbfounded when the City Council let Cox get away with it back then. Am I to expect that our newly formed City Council will react in the same manner on this IPTV issue?

Second, I understand that before Cox can make any change in service—and moving IPTV from the basic lineup is a change in service—the current franchise agreement requires that Cox must propose the change to the City Council and justify it. Furthermore, this generally entails that the City Council conduct a study into the matter. **(See 3 attached pages from the agreement, Article III, Section 2.)**

To my knowledge, this never happened. Why? This is an obvious violation of the agreement. Again, you as City Council members must hold Cox accountable. At this point, I think the City Council must instruct Cox to restore IPTV programming to the basic tiers immediately. Cox must then come before the Council to request a change in service, per the franchise agreement. In the study the council would initiate, I would expect an opportunity for public input on the issue, too.

When I was much younger, I used to think that PBS channels were for reruns of Lawrence Welk or silly English sitcoms. I have since found that PBS—and IPTV's channel in particular—opens up a vast world of discovery and information that is so sadly lacking in the news and programming on "conventional" networks today. There is no reason for Cox to move IPTV to a digital channel other than corporate greed.   (No, I don't buy Cox's excuse that IPTV agreed to the change. Think about it: Would IPTV knowingly upset the bulk of its viewers, many of whom already donate to PBS, by moving its programs to a digital channel that will cost the public more money to watch, and in fact, at an extra cost that many people cannot afford?)

I look forward to hearing from you—certainly from my own City Councilman Franklin Thompson—about when and what action the council will take on this issue. I also welcome comments from any of the members of the Cable Television Advisory Committee, to whom I've copied this email. If this committee is a watchdog group looking out for cable customers, why has there been no news of members questioning the IPTV move? Ironically, in the last Cox bill I received, instead of my monthly charges being lowered for now having one less channel to view, I received notice that my monthly bill is increasing! It's time for the City Council to stand up for the rights and needs of Cox customers, not the business interests of Cox.

Linda Ryan
11130 Jackson St.
Omaha, NE 68154
334-7245

11130 Jackson St.
Omaha, NE 68154

April 25, 2007

Councilman Dan Welch
Omaha City Council, District 5
1819 Farnam St. Suite LC-1
Omaha, NE 68183

Dear Councilman Welch,

It has come to my attention that you intend to introduce an ordinance which will relieve Cox Cable Television from its 1980 contractual obligation to provide 14 public access channels, lowering the number from the current six access channels provided to <u>a mere three.</u>

I am dismayed and more than a little angry that as a city councilman you choose to turn your back on the people you're supposed to represent and ensure they receive the best city services possible, and instead act at the pleasure of a private enterprise—Cox Cable. Much is said by you and your fellow council members that Omaha needs to do more to tout what a progressive and forward-thinking city we are if we are to flourish as a community. Yet, here you are espousing something indicative of an all too familiar "cow-town" mentality. While other cities make sure their cable providers offer residents a wide and diverse choice of public access programming, you seem to have bought into Cox Cable's sob story that nobody watches public access channels, so why keep them? I feel quite certain that if the City Council were to require that an independent community needs assessment be conducted, you would see just how much interest and need there is for even <u>more</u> access channels in Omaha, not fewer. In fact, I insist that such an assessment be done <u>immediately</u>.

This is the second letter I've written to you and other Council members on this matter. My opposition to further cutbacks on access channels—as you will propose—is stronger than ever. Without question the City Council would not be acting in the best interests of all Omahans if it continues to kowtow to Cox's latest bid to consolidate existing access channels into three. I still expect Cox to be held to its contract and start building upward to the original 14 access channels we were promised. I demand that Cox provide training and/or assistance and use of broadcast equipment to those in our community who have something to say on access TV but may lack the experience and tools to put their program together (this is done in other cities!). I want to see more and expanded broadcasts of board meetings and forums held by our elected officials, such as town hall meetings, public utilities meetings, NRD meetings, etc. Furthermore, I insist that Cox quit making excuses for why "Democracy Now!" cannot be aired the same day it originally broadcasts, instead making viewers wait until Friday to watch a week's worth of reruns. Hundreds of other cities offer this program on public access channels the day it airs, and that's how it should be. Indeed, FCC rules say that the purpose of public access is to serve the "needs and interests" of the community, not just local content.

Cox Cable's efforts to severely limit (if not totally annihilate) public access programming in Omaha along with your apparent support, Councilman Welch, is not far from the type of thought control and media censorship practiced in Communist China and like countries. It's time that Cox Cable be held accountable and made to abide by its contractual agreement regarding public access channels—or be sent packing. And it's time for you to step up to the plate and make sure that happens.

Since I have copied this letter to the other Council members, I will take this opportunity to directly address two of them: Councilman Brown, should Councilman Welch fail to see the foolhardiness of his intended ordinance, I hope you realize your district may be hit hardest with fewer access channels available and that you will work to stop it. Councilman Thompson, you are my district representative. Your being an educator, I would expect you to value the importance of exposure to a broad spectrum of ideas and information. That cannot happen when the channels of learning and sharing are restricted. Do <u>not</u> let Cox Cable off the hook!

Sincerely,
Linda Ryan

11130 Jackson St.
Omaha, NE 68154
March 7, 2007

Councilman Franklin Thompson
Omaha City Council, District 6
1819 Farnam St. Suite LC-1
Omaha, NE 68183

Dear Councilman Thompson,

I urge you to vote <u>no</u> when the Cox Communications proposal, to consolidate six remaining public access channels into three, comes before the City Council.

It is crucial that we maintain what little public access programming we still have in what I see has become a medium dominated by corporate sponsorship. This has resulted in television programming which is heavy on entertainment and fluff, because that's what generates the big advertising dollars. I don't dispute that a show such as "American Idol" will draw a much larger viewing audience than any of the programs on Cox's current six public access channels. However, to consolidate six into three access channels is a gross underestimation of the type of vital programming needed to ensure that people of <u>all</u> means and backgrounds truly have a voice in what is happening in their community and the world around them.

Without the access channels we now have, I may never have exposure to some of the different ideas and perspectives the various programs offer. Programs such as Ernie Chambers' show or videotaped replays of "Democracy Now" address topics and information which are routinely ignored and even blocked by the mainstream networks and news organizations. I find that to be frightening in our so-called free society.

If anything, the public access channels should be <u>expanded</u>, not reduced, and the City Council itself should demand that Cox Communications do a better job to promote and help our community utilize the access channels. There is great potential to do more. For example, I'd like to see the Mayor's town hall meetings and the Nebraska Legislature committee meetings broadcast, or even OPPD, MUD and Papio-Missouri River NRD meetings offered. Having attended some of these meetings myself, I know much of what is discussed and decided is never reported by the various news media. We also need to do better to help more of our community's minorities to have a voice on these channels.

Out of curiosity, I called Cox recently to find out how one goes about setting up a program on an access channel. Does Cox provide a studio, training, or technicians to help the interested public? I encountered the same evasive, questionable service I receive when I have trouble with my Cox cable or Internet service, starting with the requirement that I provide the last four digits of my Social Security number before I'm even offered a prompt to speak with a "live" person. (If you're not a Cox customer, apparently you're out of luck.) I finally reached someone in sales, but for some reason she refused to tell me which specific Cox department or name of the manager who oversees public access programming. She finally gave me the names and phone numbers of three people she said oversee the six channels. Forty-five minutes later after hassling with Cox and dialing phone numbers, imagine my surprise when one of the persons she named finally answered the phone, and she wasn't a Cox manager at all. She was associated with UNO and helped produce programs on knowledge access Channels 17 and 18! We chatted and she told me something I found very disturbing: She said the university had been asked to join a consortium in support of Cox's proposal and essentially malign the need for three of the other channels. (She said that request was denied, that the university remains neutral.)

There is no doubt in my mind that Cox wants to get rid of three more access channels so it can make even more money, at the public's expense. Need I remind you that Cox operated and grew as a virtual monopoly—with city leadership backing—and now charges some of the highest rates for cable TV in the country? Cox has taken more than it should be allowed from our community, and it's time that it started being a better corporate citizen by giving <u>back</u>.

And while we are on the subject, I would ask that you press Councilman Jim Suttle for an apology to the people of Omaha. I listened to a WOWT news account of the Cox proposal, in which he was interviewed and credited for helping to craft the plan. In his comments supporting the plan, he said that there is not enough viewership to warrant having six access channels, and implied that three fewer channels would be no big loss. Besides, he said, if people want public access (and I paraphrase here) "they can get it on the Internet." Spoken like another elitist who comes to mind who said, "Let them eat cake." And Councilman Suttle wants to be mayor? Shame on him!

I hope you will take my views and suggestions under very careful consideration. Do not let Cox pull the wool over your eyes. This is <u>important</u>! Vote no on the access channel consolidation proposal.

Sincerely, Linda Ryan

Attachment H

2009 Public Access 109 Program Schedule

M-Time	Time	Saturday 27-Jun	Sunday 28-Jun	Monday 29-Jun	Tuesday 30-Jun	Wednesday 1-Jul	Thursday 2-Jul	Friday 3-Jul
0:30	12:30 AM	News	TBA	TBA	News	News	News	News
1:00	1:00 AM	TBA			TBA	TBA	TBA	TBA
1:30	1:30 AM							
2:00	2:00 AM							
2:30	2:30 AM							
3:00	3:00 AM							
3:30	3:30 AM							
4:00	4:00 AM							
4:30	4:30 AM							
5:00	5:00 AM							
5:30	5:30 AM							
6:00	6:00 AM							
6:30	6:30 AM							
7:00	7:00 AM		1st Baptist Church					
7:30	7:30 AM							
8:00	8:00 AM		Greater St. Paul					
8:30	8:30 AM		TBA					
9:00	9:00 AM	Hour Of Worship	Hidden Truth					
9:30	9:30 AM		King Of Glory					
10:00	10:00 AM	CBTV 17	The Joy Of Gospel					
10:30	10:30 AM		Mt. Moriah M.B. Church					
11:00	11:00 AM		SPUMC					
11:30	11:30 AM		Bible Time					
12:00	12:00 PM		By The Word Of Their Testimony					MWA Mayhem
12:30	12:30 PM		Emet					TBA
13:00	1:00 PM		Ye Shall Know Them By Their Fruits			Midwest Church Of God		TBA
13:30	1:30 PM		Blessing Of Souls					
14:00	2:00 PM	TBA	Training Tapes	News	News	News	News	News
14:30	2:30 PM	This Is Lincoln	Picking Up The Pieces					
15:00	3:00 PM	Keeping The Faith '09	New Covenant	News	News	News	News	News
15:30	3:30 PM		TBA					
16:00	4:00 PM	NU Tube	For Us By Us	TBA	TBA	TBA	TBA	TBA
16:30	4:30 PM	Lime Lite TV	One Way Ministry	Health and Wellness	Health and Wellness	Health and Wellness	Health and Wellness	Health and Wellness
17:00	5:00 PM	New Life Baptist						
17:30	5:30 PM	Ghost Recon	Living The Life					
18:00	6:00 PM	Giving God The Praise	The Answer Is Love	Talk With Teresa	All Nations Church	Empty Tomb Ministries	Subiendo Al Monte Jehova	TBA
18:30	6:30 PM	Omaha This Is For You	Christian Assurance	Lift Him Up	Grace & Truth Ministries	Progress Report	Speaking The Truth In Love	TBA
19:00	7:00 PM	Comments Of Steve Zach	Comfort	Eddie Weldon	Blackout Omaha	Promoting Life	Ron Halvorson Productions Present...	TBA
19:30	7:30 PM	Art Pfeifer Accordion	Break N Bread			Calvary Christian		Women Of The Word
20:00	8:00 PM	Self Talk	Unity Worship Celebration	For Others	Mission Nebraska	Something Different	TBA	That Which Is
20:30	8:30 PM	Apostolic Way Television Broadcast	Discover The Power Within	Uplifting Words		TBA	Truth Seekers/ Info Warriors	Catch A Rising Star
21:00	9:00 PM	Bible Life	Jesus Save Me	Reggan Wilsion's Straight Talk	Pure Heart Clear Mind	Real Spit With Sam Hunter		Back In The Day
21:30	9:30 PM	E! Productionstudios		A New Way In Life With Christ Jesus		MWA Pro Wrestling	Alternative Currents	
22:00	10:00 PM	TBA	Bethesda Temple Hour	News (DVD labeled ITO)	News (DVD labeled ITO)	News (DVD labeled ITO)	News (DVD labeled ITO)	News (DVD labeled ITO)
22:30	10:30 PM	Grilldog		Democracy Now!	Democracy Now!	Democracy Now!	Democracy Now!	Democracy Now!
23:00	11:00 PM	Video Diversity	Video Diversity Gospel					
23:30	11:30 PM	Video Diversity Mix	TBA	Gay USA	News	News	News	News
0:00	12:00 AM	Rocknation TV	TBA					

2009 Public Access 109 Program Schedule

M-Time	Time	Saturday 12-Sep	Sunday 13-Sep	Monday 14-Sep	Tuesday 15-Sep	Wednesday 16-Sep	Thursday 17-Sep	Friday 18-Sep
0:30	12:30 AM	News	TBA	TBA	News	News	News	News
1:00	1:00 AM	TBA			TBA	TBA	TBA	TBA
1:30	1:30 AM							
2:00	2:00 AM							
2:30	2:30 AM							
3:00	3:00 AM							
3:30	3:30 AM							
4:00	4:00 AM							
4:30	4:30 AM							
5:00	5:00 AM							
5:30	5:30 AM							
6:00	6:00 AM							
6:30	6:30 AM							
7:00	7:00 AM		1st Baptist Church				Douglas County Board Meeting followed by Omaha City Council Meeting	
7:30	7:30 AM							
8:00	8:00 AM		Greater St. Paul					
8:30	8:30 AM		TBA					
9:00	9:00 AM	Hour Of Worship	Hidden Truth					
9:30	9:30 AM		King Of Glory					
10:00	10:00 AM	CBTV 17	The Joy Of Gospel					
10:30	10:30 AM		Mt. Moriah M.B. Church					
11:00	11:00 AM		SPUMC					
11:30	11:30 AM		Bible Time					
12:00	12:00 PM		By The Word Of Their Testimony					MWA Mayhem
12:30	12:30 PM		Emet					TBA
13:00	1:00 PM		Ye Shall Know Them By Their Fruits	Vocal Iowa		Midwest Church Of God		TBA
13:30	1:30 PM		Blessing Of Souls					
14:00	2:00 PM	TBA	Training Tapes	News	News	News	News	News
14:30	2:30 PM	This Is Lincoln	Picking Up The Pieces					
15:00	3:00 PM	Keeping The Faith '09	New Covenant	News	News	News	News	News
15:30	3:30 PM		Call To Duty					
16:00	4:00 PM	NU Tube	For Us By Us	TBA	TBA	TBA	TBA	TBA
16:30	4:30 PM	Lime Lite TV	One Way Ministry	Health and Wellness	Health and Wellness	Health and Wellness	Health and Wellness	Health and Wellness
17:00	5:00 PM	New Life Baptist						
17:30	5:30 PM	Ghost Recon	Living The Life					
18:00	6:00 PM	Giving God The Praise	The Answer Is Love	Talk With Teresa	All Nations Church	Empty Tomb Ministries	Subiendo Al Monte Jehova	TBA
18:30	6:30 PM	Omaha This Is For You	Christian Assurance	Lift Him Up	Grace & Truth Ministries	TBA	Speaking The Truth In Love	TBA
19:00	7:00 PM	Comments Of Steve Zach	Comfort	Eddie Weldon	Blackout Omaha	Promoting Life	Ron Halvorson Productions Present...	TBA
19:30	7:30 PM	Art Pfeifer Accordion	Break N Bread			Calvary Christian		Women Of The Word
20:00	8:00 PM	Self Talk	Unity Worship Celebration	For Others	Mission Nebraska	Something Different	EYO Class Plus Video	That Which Is
20:30	8:30 PM	Apostolic Way Television Broadcast	Discover The Power Within	Uplifting Words		TBA	Truth Seekers/ Info Warriors	Catch A Rising Star
21:00	9:00 PM	Bible Life	Jesus Save Me	Reggan Wilson's Straight Talk	Pure Heart Clear Mind	Your City Tonight		Back In The Day
21:30	9:30 PM	E! Productionstudios		A New Way In Life With Christ Jesus		MWA Pro Wrestling	Alternative Currents	
22:00	10:00 PM	TBA	Bethesda Temple Hour	News (DVD labeled ITO)	News (DVD labeled ITO)	News (DVD labeled ITO)	News (DVD labeled ITO)	News (DVD labeled ITO)
22:30	10:30 PM	Grilldog		Democracy Now!	Democracy Now!	Democracy Now!	Democracy Now!	Democracy Now!
23:00	11:00 PM	Video Diversity	Video Diversity Gospel					
23:30	11:30 PM	Video Diversity Mix	TBA	Gay USA	News	News	News	News
0:00	12:00 AM	Rocknation TV	TBA					

Attachment I

City of Omaha, Nebraska
Equipment List for Public Access Center
Studio A

	Make	Model	Quantity	Price Per Unit	Extension	Description
Studio Cameras	JVC	GYHD250ST16S	3	$23,245.00	$69,735.00	studio camera package
		each package includes:				
		GY-HD250U camera				
		KA-HD250 Studio Adapter				
		VF-HP840U Studio Viewfinder				
		Fujinon Th16x5.5BRMU Lens				
		HZ-FM500 Focus Control				
		HZ-ZS13U Rear Zoom Control				
		RM-HP250U Camera Control Unit				
	Markertek	VCP-26MF-100	3	$911.75	$2,735.25	100-foot 26-pin multicore cables
	Libec	TH-2000	3	$600.00	$1,800.00	tripods for cameras
	Libec	DL-55	3	$325.00	$975.00	dollies for tripods
	Telex	RH-1R5	3	$235.00	$705.00	intercom headsets
					$75,950.25	**Studio Cameras subtotal**
Studio Lighting	Mole-Richardson	407	6	$715.00	$4,290.00	1000-watt fresnel spot/floodlights
	Mole-Richardson	40755A	6	$105.00	$630.00	4-leaf barndoors for Fresnel lights
	Mole-Richardson	500848	6	$55.00	$330.00	c-clamp for hanging Fresnels
	General Brand	EGT	6	$30.00	$180.00	lamps for Fresnel lights
	Mole-Richardson	8142	5	$525.00	$2,625.00	1000-watt scoop lights w/diffuser holder
	Mole-Richardson	81852	5	$60.00	$300.00	c-clamp for hanging scoops
	General Brand	EGC	5	$43.50	$217.50	lamps for scoop lights
	Mole-Richardson	3341-4C	2	$725.00	$1,450.00	4-light cyclorama strip
	Mole-Richardson	33426	2	$295.00	$590.00	c-clamp w/hanger for cyc strips
	General Brand	FCZ	8	$15.00	$120.00	lamps for cyclorama lights
	Mole-Richardson	2911	5	$235.00	$1,175.00	650-watt nooklites
	Mole-Richardson	29120	5	$50.00	$250.00	yokes for nooklites
	Mole-Richardson	1201	5	$35.00	$175.00	c-clamps for hanging nooklites
	Mole-Richardson	29134	5	$65.00	$325.00	4-leaf light shield for nooklites
	General Brand	FAD	5	$15.00	$75.00	lamps for nooklites
	Strand Lighting	CD80	1	$6,030.00	$6,030.00	24-channel dimmer pack for lights
	Strand Lighting	200	1	$1,209.50	$1,209.50	lighting control console
	NSI/Leviton	DMX5P-100	1	$58.00	$58.00	100-foot 5-pin DMX cable
	Altman	52-5269C	24	$17.32	$415.68	15-amp female Edison connector
	Altman	52-138GM	24	$10.50	$252.00	20-amp male stage pin connectors
	Ramcorp	AWG 12/3 SOOW	1200 ft.	$0.94	$1,128.00	electrical cable
					$21,825.68	**Studio Lighting Subtotal**
Studio Misc.	Mainstage	Curtains	2	$500.00	$1,000.00	9 ft. x 40 ft. black curtains

City of Omaha, Nebraska
Equipment List for Public Access Center
Studio A

	Mainstage	H&H101W	80 ft.	$14.25	$1,140.00	bent walk-along curtain tracks
	Mirror Image	LC-160	1	$3,995.00	$3,995.00	teleprompter
	Markertek	FBS-16F-50	1	$255.49	$255.49	audio snake box (12 in, 4 out)
	Vizio	VL260M	1	$368.00	$368.00	26-inch HDTV for studio monitor
					$6,758.49	**Studio Misc. Subtotal**
Studio Control	Videotek	TVM-4DG	1	$5,695.00	$5,695.00	HD-SDI waveform monitor/vectorscope
	Marshall Electronics	V-R653P-HDSDI	2	$3,999.00	$7,998.00	preview monitors
	Aja	FS1	1	$3,499.00	$3,499.00	frame synchronizer
	Sony	HVR-M25AU	1	$4,300.00	$4,300.00	HDV playback deck
	Convergent Design	HD-CONNECT-MI	1	$595.00	$595.00	HDMI to HD-SDI converter
	JVC	BR-HD50U	1	$3,399.00	$3,399.00	record deck
	Aja	AJA-HD10AM	1	$1,111.00	$1,111.00	audio embedder
	Aja	HI5	1	$470.00	$470.00	HD-SDI to HDMI converter
	Grass Valley	ADVC-HD50	1	$810.00	$810.00	HDMI to HDV converter
	Marshall Electronics	V-R171MD-AFHD	2	$2,499.00	$4,998.00	main preview/program monitors
	Leader	LT-4400	1	$5,440.00	$5,440.00	sync generator
	Aja	HD5DA	2	$295.00	$590.00	video distribution amplifier
	Kramer	VM-1110XL	1	$495.00	$495.00	audio distribution amplifier
	JVC	KM-H3000U	1	$17,950.00	$17,950.00	12-input video switcher
	Alesis	RA150	1	$199.00	$199.00	audio power amplifier
	Alesis	Monitor One	1	$299.00	$299.00	pair of audio monitor speakers
	Mackie	1642-VLZ3	1	$600.00	$600.00	16-channel audio mixer
	Compix Media	ConverG1 HD	1	$15,995.00	$15,995.00	computer graphics generator
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	Clearcom	MS-702	1	$1,110.00	$1,110.00	intercom system
	Broadcast Tools	TT-1	1	$139.00	$139.00	phone hybrid coupler
	Middle Atlantic	MRK-4042	5	$1,091.00	$5,455.00	equipment racks
	Furman	PL-8II	5	$159.00	$795.00	power conditioners
	Audio Technica	AT831B	10	$265.00	$2,650.00	lavaliere microphones
	Telex	RH-1R5	1	$235.00	$235.00	intercom headsets
					$85,037.00	**Studio Control Subtotal**
Cabling/Connectors	Belden	BL-1505A	1	$279.00	$279.00	1000 ft. video cable
	Markertek	112649	200	$2.00	$400.00	BNC connectors
	Canare	L-2T2S	1	$225.00	$225.00	650 feet audio cable
	Connectronics	B-75TM	10	$3.00	$30.00	75-ohm terminators
	Neutrik	NC3FX	25	$2.00	$50.00	XLR female connectors
	Neutrik	NC3MX	25	$2.00	$50.00	XLR male connectors
	Neutrik	NC5MX	5	$4.00	$20.00	XLR male 5-pin connectors

City of Omaha, Nebraska
Equipment List for Public Access Center
Studio A

TecNec	SP	25	$2.00	$50.00	1/4-inch audio connectors
TecNec	P-SOLDER	25	$1.00	$25.00	RCA male connectors
Markertek	HDMI-HDMI-50	1	$95.00	$95.00	50-foot HDMI cable
Markertek	HDMI-HDMI-6	5	$22.00	$110.00	6-foot HDMI cables

$1,334.00 Cabling/Connectors Subtotal

$ 190,905.42 Grand Total

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Public Access Center
Studio B

	Make	Model	Quantity	Price Per Unit	Extension	Description
Studio Cameras	Sony	BRC-Z700	3	$8,000.00	$24,000.00	remote-controlled cameras
	Sony	BRBK-HSD1	3	$1,680.00	$5,040.00	HD-SDI adapter card
	Sony	RM-BR300	1	$1,575.00	$1,575.00	remote control for cameras
	Libec	TH-2000	3	$600.00	$1,800.00	tripods for cameras
	Libec	DL-55	3	$325.00	$975.00	dollies for tripods
					$33,390.00	**Studio Cameras subtotal**
Studio Lighting	Mole-Richardson	407	3	$715.00	$2,145.00	1000-watt fresnel spot/floodlights
	Mole-Richardson	40755A	3	$105.00	$315.00	4-leaf barndoors for Fresnel lights
	Mole-Richardson	500848	3	$55.00	$165.00	c-clamp for hanging Fresnels
	General Brand	EGT	3	$30.00	$90.00	lamps for Fresnel lights
	Mole-Richardson	8142	3	$525.00	$1,575.00	1000-watt scoop lights w/diffuser holder
	Mole-Richardson	81852	3	$60.00	$180.00	c-clamp for hanging scoops
	General Brand	EGC	3	$43.50	$130.50	lamps for scoop lights
	Mole-Richardson	3341-4C	1	$725.00	$725.00	4-light cyclorama strip
	Mole-Richardson	33426	1	$295.00	$295.00	c-clamp w/hanger for cyc strips
	General Brand	FCZ	4	$15.00	$60.00	lamps for cyclorama lights
	Mole-Richardson	2911	2	$235.00	$470.00	650-watt nooklites
	Mole-Richardson	29120	2	$50.00	$100.00	yokes for nooklites
	Mole-Richardson	1201	2	$35.00	$70.00	c-clamps for hanging nooklites
	Mole-Richardson	29134	2	$65.00	$130.00	4-leaf light shield for nooklites
	General Brand	FAD	2	$15.00	$30.00	lamps for nooklites
	Strand Lighting	CD80	1	$3,567.00	$3,567.00	12-channel dimmer pack for lights
	Strand Lighting	200	1	$1,209.50	$1,209.50	lighting control console
	NSI/Leviton	DMX5P-100	1	$58.00	$58.00	100-foot 5-pin DMX cable
	Altman	52-5269C	12	$17.32	$207.84	15-amp female Edison connector
	Altman	52-138GM	12	$10.50	$126.00	20-amp male stage pin connectors
	Ramcorp	AWG 12/3 SOOW	600	$0.94	$1,128.00	electrical cable
					$12,776.84	**Studio Lighting Subtotal**
Studio Misc.	Mainstage	Curtains	1	$500.00	$500.00	9 ft. x 40 ft. black curtains
	Mainstage	H&H101W	40	$14.25	$570.00	bent walk-along curtain tracks
	Markertek	FBS-9F-50	1	$175.09	$175.09	audio snake box (12 in, 4 out)
	Vizio	VL260M	1	$368.00	$368.00	26-inch HDTV for studio monitor
					$1,613.09	**Studio Misc. Subtotal**
Studio Control	Videotek	TVM-4DG	1	$5,695.00	$5,695.00	HD-SDI waveform monitor/vectorscope
	Marshall Electronics	V-R653P-HDSDI	2	$3,999.00	$7,998.00	preview monitors
	Aja	FS1	1	$3,499.00	$3,499.00	frame synchronizer

City of Omaha, Nebraska
Equipment List for Public Access Center
Studio B

Sony	HVR-M25AU		1	$4,300.00	$4,300.00	HDV playback deck
Convergent Design	HD-CONNECT-MI		1	$595.00	$595.00	HDMI to HD-SDI converter
JVC	BR-HD50U		1	$3,399.00	$3,399.00	record deck
Aja	AJA-HD10AM		1	$1,111.00	$1,111.00	audio embedder
Aja	HI5		1	$470.00	$470.00	HD-SDI to HDMI converter
Grass Valley	ADVC-HD50		1	$810.00	$810.00	HDMI to HDV converter
Marshall Electronics	V-R171MD-AFHD		2	$2,499.00	$4,998.00	main preview/program monitors
Leader	LT-4400		1	$5,440.00	$5,440.00	sync generator
Aja	HD5DA		2	$295.00	$590.00	video distribution amplifier
Kramer	VM-1110XL		1	$495.00	$495.00	audio distribution amplifier
JVC	KM-H2500U		1	$12,995.00	$12,995.00	6-input video switcher
Alesis	RA150		1	$199.00	$199.00	audio power amplifier
Alesis	Monitor One		1	$299.00	$299.00	pair of audio monitor speakers
Mackie	1202-VLZ3		1	$300.00	$300.00	12-channel audio mixer
Compix Media	ConverG1 HD		1	$15,995.00	$15,995.00	computer graphics generator
HP	L1506		1	$210.00	$210.00	15-inch LCD computer monitor
Clearcom	MS-702		1	$1,110.00	$1,110.00	intercom system
Broadcast Tools	TT-1		1	$139.00	$139.00	phone hybrid coupler
Middle Atlantic	MRK-4042		5	$1,091.00	$5,455.00	equipment racks
Furman	PL-8II		5	$159.00	$795.00	power conditioners
Audio Technica	AT831B		5	$265.00	$1,325.00	lavaliere microphones
Telex	RH-1R5		1	$235.00	$235.00	intercom headsets
					$78,457.00	**Studio Control Subtotal**
Cabling/Connectors	Belden	BL-1505A	1	$279.00	$279.00	1000 ft. video cable
	Markertek	112649	200	$2.00	$400.00	BNC connectors
	Canare	L-2T2S	1	$225.00	$225.00	650 feet audio cable
	Connectronics	B-75TM	10	$3.00	$30.00	75-ohm terminators
	Neutrik	NC3FX	25	$2.00	$50.00	XLR female connectors
	Neutrik	NC3MX	25	$2.00	$50.00	XLR male connectors
	Neutrik	NC5MX	5	$4.00	$20.00	XLR male 5-pin connectors
	TecNec	SP	25	$2.00	$50.00	1/4-inch audio connectors
	TecNec	P-SOLDER	25	$1.00	$25.00	RCA male connectors
	Markertek	HDMI-HDMI-50	1	$95.00	$95.00	50-foot HDMI cable
	Markertek	HDMI-HDMI-6	5	$22.00	$110.00	6-foot HDMI cables
					$1,334.00	**Cabling/Connectors Subtotal**
					$127,570.93	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Public Access Center
Portable Equipment

	Make	Model	Quantity	Price Per Unit	Extension	Description
Portable Camera Kits	Canon	XH-A1S	10	$3,995.00	$39,950.00	HD/SD camera
	Canon	BP-970G	30	$145.00	$4,350.00	camera batteries
	Azden	SGM-PDII	10	$200.00	$2,000.00	shotgun microphone
	Petrol	PCCB-1N	10	$100.00	$1,000.00	camera case
	Bescor	TH-770	10	$170.00	$1,700.00	tripod
	Libec	ZC-3DV	10	$135.00	$1,350.00	mountable zoom control
	Canon	FS-CV	10	$2,195.00	$21,950.00	portable digital recorder
	Markertek	FIRE6/4-6	10	$15.00	$150.00	6-foot firewire cable
	Azden	105ULH	10	$400.00	$4,000.00	wireless mic set
	Markertek	DS5	10	$12.00	$120.00	table mic stand
	Markertek	MS-10CE	2	$25.00	$50.00	floor mic stand
	Radio Shack	KTX-PRO1	10	$20.00	$200.00	headphones
	General Brand	PCC13825	10	$20.00	$200.00	25-foot extension cord
					$77,020.00	**Portable Camera Kits Subtotal**
Lighting Kits	Kino Flo	KIT-D2-120/2	2	$1,806.00	$3,612.00	fluorescent lighting kits
	Impact	CT40M	4	$99.00	$396.00	lighting stands
	Kino Flo	55C-K55	8	$21.50	$172.00	lamps for outdoor use
	Kino Flo	55C-K29	8	$21.50	$172.00	lamps for indoor use
					$4,352.00	**Lighting Kits Subtotal**
Tricaster Kit	Newtek	Tricaster	1	$4,995.00	$4,995.00	all-in-one production studio
	Newtek	Tricaster VM	1	$995.00	$995.00	manual switcher for Tricaster
	Sony	LMD-1410	1	$675.00	$675.00	14-inch LCD monitor
					$6,665.00	**Tricaster Kit Subtotal**
Portable Editing Kits	Apple	MacBook Pro	3	$1,699.00	$5,097.00	editing computers
	Adobe	Creative Suite 4 Production Premium	3	$1,699.00	$5,097.00	editing/disc creation software
					$10,194.00	**Portable Editing Kits Subtotal**
Portable Hard Drives	LaCie	d2 Quadra	30	$240.00	$7,200.00	1.5TB hard drives for editing
					$7,200.00	**Portable Hard Drives Subtotal**
					$105,431.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Public Access Center
Editing Suites

	Make	Model	Quantity	Price Per Unit	Extension	Description
Editing Suites	Apple	iMac	6	$1,799.00	$10,794.00	editing computer
	Adobe	Creative Suite 4 Production Premium	6	$1,699.00	$10,194.00	editing/disc creation software
	Delkin Devices	DDBD-R/DRIVE 4X	6	$400.00	$2,400.00	DVD/Blu-ray disc burner
	Vizio	VL260M	6	$368.00	$2,208.00	26-inch HDTV monitor
	Grass Valley	ADVC-300	6	$460.00	$2,760.00	media converter
	M-Audio	Studiophile AV40	6	$150.00	$900.00	speakers
	Markertek	FIREWIRE-6	18	$17.00	$306.00	6-foot firewire cable
	Markertek	ADA-DVIM-2-HDMIF	6	$29.00	$174.00	DVI to HDMI adapter
	Markertek	HDMI-HDMI-6	6	$22.00	$132.00	6-foot HDMI cables
	Panasonic	DMP-BD60K	6	$200.00	$1,200.00	Blu-ray disc player

$31,068.00 Editing Suites Subtotal

$31,068.00 Grand Total

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Public Access Center
Training Room

	Make	Model	Quantity	Price Per Unit	Extension	Description
Editing Workstations	Apple	iMac	4	$1,799.00	$7,196.00	editing computer
	Adobe	Creative Suite 4 Production Premium	4	$1,699.00	$6,796.00	editing/disc creation software
					$13,992.00	**Editing Suites Subtotal**
Cameras	Canon	XH-A1S	3	$3,995.00	$11,985.00	HD/SD camera
	Petrol	PCCB-1N	3	$100.00	$300.00	camera case
	Bescor	TH-770	3	$170.00	$510.00	tripod
	Canon	FS-CV	1	$2,195.00	$2,195.00	portable digital recorder
	Markertek	FIRE6/4-6	1	$15.00	$15.00	6-foot firewire cable
	Azden	105ULH	1	$400.00	$400.00	wireless mic set
					$15,405.00	**Cameras Subtotal**
					$29,397.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Public Access Center
Master Control and IT

	Make	Model	Quantity	Price Per Unit	Extension	Description
Program Playback	Leightronix	UltraNexus	1	$9,995.00	$9,995.00	MPEG-2 video server
	Leightronix	LGX-1TBR-U	2	$1,199.00	$2,398.00	1TB USB hard drives
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	HP/Compaq	KF885AT	1	$30.00	$30.00	keyboard/mouse
	Tascam	DV-D01U	2	$570.00	$1,140.00	DVD players with RS-232 control
	Leightronix	Dvply	2	$50.00	$100.00	RS-232 control cables
	Cobalt Digital	8024	1	$4,995.00	$4,995.00	HD to SD downconverter
	Middle Atlantic	MRK-4042	2	$1,091.00	$2,182.00	equipment racks
	Leightronix	LGX-SW-1616	1	$2,995.00	$2,995.00	routing switcher
	Leightronix	EC-KNX	1	$100.00	$100.00	switcher control cable
	Panasonic	DMR-EA18K	4	$180.00	$720.00	DVD recorders for duplication
					$24,865.00	**Program Playback Subtotal**
Website/Streaming	HP	ProLiant DL 320	1	$2,637.00	$2,637.00	web/streaming video server
	Videum	1000 Plus	1	$239.00	$239.00	video/audio capture card
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	HP/Compaq	KF885AT	1	$30.00	$30.00	keyboard/mouse
					$3,116.00	**Website/Streaming Subtotal**
Satellite Reception	TBD	(model to be determined)	3	$750.00	$2,250.00	fixed-position satellite dishes
	TBD	(model to be determined)	3	$350.00	$1,050.00	satellite receivers
					$3,300.00	**Satellite Reception Total**
					$31,281.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

	Make	Model	Quantity	Price Per Unit	Extension	Description
Studio Cameras	JVC	GYHD250ST16S	3	$23,245.00	$69,735.00	studio camera package
		each package includes:				
		GY-HD250U camera				
		KA-HD250 Studio Adapter				
		VF-HP840U Studio Viewfinder				
		Fujinon Th16x5.5BRMU Lens				
		HZ-FM500 Focus Control				
		HZ-ZS13U Rear Zoom Control				
		RM-HP250U Camera Control Unit				
	JVC	KA-HD300U-PKG	1	$3,495.00	$3,495.00	mobile adapter kit
	Markertek	VCP-26MF-328	3	$1,928.00	$5,784.00	100-meter 26-pin multicore cables
	Whirlwind	WD4	3	$365.00	$1,095.00	super-large capacity cable reel for camera cables
	Libec	TH-2000	3	$600.00	$1,800.00	tripods for cameras
	Libec	DL-55	3	$325.00	$975.00	dollies for tripods
	Telex	RH-1R5	3	$235.00	$705.00	intercom headsets
					$83,589.00	**Studio Cameras subtotal**
Studio Control	Videotek	TVM-4DG	1	$5,695.00	$5,695.00	HD-SDI waveform monitor/vectorscope
	Marshall Electronics	V-R653P-HDSDI	2	$3,999.00	$7,998.00	preview monitors
	Aja	FS1	1	$3,499.00	$3,499.00	frame synchronizer
	Sony	HVR-M25AU	1	$4,300.00	$4,300.00	HDV playback deck
	Convergent Design	HD-CONNECT-MI	1	$595.00	$595.00	HDMI to HD-SDI converter
	JVC	BR-HD50U	1	$3,399.00	$3,399.00	record deck
	Aja	AJA-HD10AM	1	$1,111.00	$1,111.00	audio embedder
	Aja	HI5	1	$470.00	$470.00	HD-SDI to HDMI converter
	Grass Valley	ADVC-HD50	1	$810.00	$810.00	HDMI to HDV converter
	Marshall Electronics	V-R171MD-AFHD	2	$2,499.00	$4,998.00	main preview/program monitors
	Leader	LT-4400	1	$5,440.00	$5,440.00	sync generator
	Aja	HD5DA	2	$295.00	$590.00	video distribution amplifier
	Kramer	VM-1110XL	1	$495.00	$495.00	audio distribution amplifier
	JVC	KM-H3000U	1	$17,950.00	$17,950.00	12-input video switcher
	Alesis	RA150	1	$199.00	$199.00	audio power amplifier
	Alesis	Monitor One	1	$299.00	$299.00	pair of audio monitor speakers
	Mackie	1642-VLZ3	1	$600.00	$600.00	16-channel audio mixer
	Compix Media	ConverG1 HD	1	$15,995.00	$15,995.00	computer graphics generator
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	Clearcom	MS-702	1	$1,110.00	$1,110.00	intercom system
	Furman	PL-8II	5	$159.00	$795.00	power conditioners
	Audio Technica	AT831B	5	$265.00	$1,325.00	lavaliere microphones
	Shure	SM-57	3	$99.00	$297.00	handheld microphones
	Markertek	DS5	2	$12.00	$24.00	table mic stand

City of Omaha, Nebraska
Equipment List for Public Access Center
Mobile Unit

	Markertek	MS-10CE	2	$25.00	$50.00	floor mic stand
	Telex	RH-1R5	1	$235.00	$235.00	intercom headsets
					$78,489.00	**Studio Control Subtotal**
Cabling/Connectors	Belden	BL-1505A	1	$279.00	$279.00	1000 ft. video cable
	Markertek	112649	200	$2.00	$400.00	BNC connectors
	Canare	L-2T2S	1	$225.00	$225.00	650 feet audio cable
	Connectronics	B-75TM	10	$3.00	$30.00	75-ohm terminators
	Neutrik	NC3FX	25	$2.00	$50.00	XLR female connectors
	Neutrik	NC3MX	25	$2.00	$50.00	XLR male connectors
	Neutrik	NC5MX	5	$4.00	$20.00	XLR male 5-pin connectors
	TecNec	SP	25	$2.00	$50.00	1/4-inch audio connectors
	TecNec	P-SOLDER	25	$1.00	$25.00	RCA male connectors
	Markertek	HDMI-HDMI-50	1	$95.00	$95.00	50-foot HDMI cable
	Markertek	HDMI-HDMI-6	5	$22.00	$110.00	6-foot HDMI cables
					$1,334.00	**Cabling/Connectors Subtotal**
Truck	(to be determined)	(model to be determined)	1	$150,000.00	$150,000.00	16-foot box truck with electrical system
					$150,000.00	**Truck Subtotal**
					$313,412.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Public Access Center
Grand Total

Location	Equipment Total
Studio A	$190,905.42
Studio B	$127,570.93
Portable Equipment	$105,431.00
Editing Suites	$31,068.00
Training Room	$29,397.00
Master Control & IT	$31,281.00
Mobile Unit	$313,412.00
Contingency	$15,000.00
Grand Total of All Equipment	**$844,065.35**

Attachment J

City of Omaha, Nebraska
Equipment List for Government Access Facility
Studio

	Make	*Model*	*Quantity*	*Price Per Unit*	*Extension*	*Description*
Studio Cameras	Sony	BRC-Z700	3	$8,000.00	$24,000.00	remote-controlled cameras
	Sony	BRBK-HSD1	3	$1,680.00	$5,040.00	HD-SDI adapter card
	Sony	RM-BR300	1	$1,575.00	$1,575.00	remote control for cameras
	Libec	TH-2000	3	$600.00	$1,800.00	tripods for cameras
	Libec	DL-55	3	$325.00	$975.00	dollies for tripods
					$33,390.00	**Studio Cameras subtotal**
Studio Lighting	Mole-Richardson	407	3	$715.00	$2,145.00	1000-watt fresnel spot/floodlights
	Mole-Richardson	40755A	3	$105.00	$315.00	4-leaf barndoors for Fresnel lights
	Mole-Richardson	500848	3	$55.00	$165.00	c-clamp for hanging Fresnels
	General Brand	EGT	3	$30.00	$90.00	lamps for Fresnel lights
	Mole-Richardson	8142	3	$525.00	$1,575.00	1000-watt scoop lights w/diffuser holder
	Mole-Richardson	81852	3	$60.00	$180.00	c-clamp for hanging scoops
	General Brand	EGC	3	$43.50	$130.50	lamps for scoop lights
	Mole-Richardson	3341-4C	1	$725.00	$725.00	4-light cyclorama strip
	Mole-Richardson	33426	1	$295.00	$295.00	c-clamp w/hanger for cyc strips
	General Brand	FCZ	4	$15.00	$60.00	lamps for cyclorama lights
	Mole-Richardson	2911	2	$235.00	$470.00	650-watt nooklites
	Mole-Richardson	29120	2	$50.00	$100.00	yokes for nooklites
	Mole-Richardson	1201	2	$35.00	$70.00	c-clamps for hanging nooklites
	Mole-Richardson	29134	2	$65.00	$130.00	4-leaf light shield for nooklites
	General Brand	FAD	2	$15.00	$30.00	lamps for nooklites
	Strand Lighting	CD80	1	$3,567.00	$3,567.00	12-channel dimmer pack for lights
	Strand Lighting	200	1	$1,209.50	$1,209.50	lighting control console
	NSI/Leviton	DMX5P-100	1	$58.00	$58.00	100-foot 5-pin DMX cable
	Altman	52-5269C	12	$17.32	$207.84	15-amp female Edison connector
	Altman	52-138GM	12	$10.50	$126.00	20-amp male stage pin connectors
	Ramcorp	AWG 12/3 SOOW	600	$0.94	$1,128.00	electrical cable
					$12,776.84	**Studio Lighting Subtotal**
Studio Misc.	Mainstage	Curtains	1	$500.00	$500.00	9 ft. x 40 ft. black curtains
	Mainstage	H&H101W	40	$14.25	$570.00	bent walk-along curtain tracks
	Markertek	FBS-9F-50	1	$175.09	$175.09	audio snake box (12 in, 4 out)
	Vizio	VL260M	1	$368.00	$368.00	26-inch HDTV for studio monitor

City of Omaha, Nebraska
Equipment List for Government Access Facility
Studio

$1,613.09 Studio Misc. Subtotal

Studio Control	Videotek	TVM-4DG	1	$5,695.00	$5,695.00	HD-SDI waveform monitor/vectorscope
	Marshall Electronics	V-R653P-HDSDI	2	$3,999.00	$7,998.00	preview monitors
	Aja	FS1	1	$3,499.00	$3,499.00	frame synchronizer
	Sony	HVR-M25AU	1	$4,300.00	$4,300.00	HDV playback deck
	Convergent Design	HD-CONNECT-MI	1	$595.00	$595.00	HDMI to HD-SDI converter
	JVC	BR-HD50U	1	$3,399.00	$3,399.00	record deck
	Aja	AJA-HD10AM	1	$1,111.00	$1,111.00	audio embedder
	Aja	HI5	1	$470.00	$470.00	HD-SDI to HDMI converter
	Grass Valley	ADVC-HD50	1	$810.00	$810.00	HDMI to HDV converter
	Marshall Electronics	V-R171MD-AFHD	2	$2,499.00	$4,998.00	main preview/program monitors
	Leader	LT-4400	1	$5,440.00	$5,440.00	sync generator
	Aja	HD5DA	2	$295.00	$590.00	video distribution amplifier
	Kramer	VM-1110XL	1	$495.00	$495.00	audio distribution amplifier
	JVC	KM-H2500U	1	$12,995.00	$12,995.00	6-input video switcher
	Alesis	RA150	1	$199.00	$199.00	audio power amplifier
	Alesis	Monitor One	1	$299.00	$299.00	pair of audio monitor speakers
	Mackie	1202-VLZ3	1	$300.00	$300.00	12-channel audio mixer
	Compix Media	ConverG1 HD	1	$15,995.00	$15,995.00	computer graphics generator
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	Clearcom	MS-702	1	$1,110.00	$1,110.00	intercom system
	Broadcast Tools	TT-1	1	$139.00	$139.00	phone hybrid coupler
	Middle Atlantic	MRK-4042	5	$1,091.00	$5,455.00	equipment racks
	Furman	PL-8II	5	$159.00	$795.00	power conditioners
	Audio Technica	AT831B	5	$265.00	$1,325.00	lavaliere microphones
	Telex	RH-1R5	1	$235.00	$235.00	intercom headsets

$78,457.00 Studio Control Subtotal

Cabling/Connectors	Belden	BL-1505A	1	$279.00	$279.00	1000 ft. video cable
	Markertek	112649	200	$2.00	$400.00	BNC connectors
	Canare	L-2T2S	1	$225.00	$225.00	650 feet audio cable
	Connectronics	B-75TM	10	$3.00	$30.00	75-ohm terminators
	Neutrik	NC3FX	25	$2.00	$50.00	XLR female connectors
	Neutrik	NC3MX	25	$2.00	$50.00	XLR male connectors

City of Omaha, Nebraska
Equipment List for Government Access Facility
Studio

Neutrik	NC5MX	5	$4.00	$20.00	XLR male 5-pin connectors
TecNec	SP	25	$2.00	$50.00	1/4-inch audio connectors
TecNec	P-SOLDER	25	$1.00	$25.00	RCA male connectors
Markertek	HDMI-HDMI-50	1	$95.00	$95.00	50-foot HDMI cable
Markertek	HDMI-HDMI-6	5	$22.00	$110.00	6-foot HDMI cables

$1,334.00 Cabling/Connectors Subtotal

$127,570.93 Grand Total

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Government Access Facility
Portable Equipment

	Make	Model	Quantity	Price Per Unit	Extension	Description
Portable Camera Kits	Canon	XH-A1S	4	$3,995.00	$15,980.00	HD/SD camera
	Canon	BP-970G	12	$145.00	$1,740.00	camera batteries
	Azden	SGM-PDII	4	$200.00	$800.00	shotgun microphone
	Petrol	PCCB-1N	4	$100.00	$400.00	camera case
	Bescor	TH-770	4	$170.00	$680.00	tripod
	Libec	ZC-3DV	4	$135.00	$540.00	mountable zoom control
	Canon	FS-CV	4	$2,195.00	$8,780.00	portable digital recorder
	Markertek	FIRE6/4-6	4	$15.00	$60.00	6-foot firewire cable
	Azden	105ULH	4	$400.00	$1,600.00	wireless mic set
	Markertek	DS5	4	$12.00	$48.00	table mic stand
	Markertek	MS-10CE	2	$25.00	$50.00	floor mic stand
	Radio Shack	KTX-PRO1	4	$20.00	$80.00	headphones
	General Brand	PCC13825	4	$20.00	$80.00	25-foot extension cord
					$30,838.00	**Portable Camera Kits Subtotal**
Lighting Kits	Kino Flo	KIT-D2-120/2	2	$1,806.00	$3,612.00	fluorescent lighting kits
	Impact	CT40M	4	$99.00	$396.00	lighting stands
	Kino Flo	55C-K55	8	$21.50	$172.00	lamps for outdoor use
	Kino Flo	55C-K29	8	$21.50	$172.00	lamps for indoor use
					$4,352.00	**Lighting Kits Subtotal**
Tricaster Kit	Newtek	Tricaster	1	$4,995.00	$4,995.00	all-in-one production studio
	Newtek	Tricaster VM	1	$995.00	$995.00	manual switcher for Tricaster
	Sony	LMD-1410	1	$675.00	$675.00	14-inch LCD monitor
					$6,665.00	**Tricaster Kit Subtotal**
Portable Editing Kits	Apple	MacBook Pro	4	$1,699.00	$6,796.00	editing computers
	Adobe	Creative Suite 4 Production Premium	4	$1,699.00	$6,796.00	editing/disc creation software
					$13,592.00	**Portable Editing Kits Subtotal**
Portable Hard Drives	LaCie	d2 Quadra	4	$240.00	$960.00	1.5TB hard drives for editing
					$960.00	**Portable Hard Drives Subtotal**
					$56,407.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Government Access Facility
Editing

	Make	Model	Quantity	Price Per Unit	Extension	Description
Editing Suites	Apple	iMac	4	$1,799.00	$7,196.00	editing computer
	Adobe	Creative Suite 4 Production Premium	4	$1,699.00	$6,796.00	editing/disc creation software
	Delkin Devices	DDBD-R/DRIVE 4X	4	$400.00	$1,600.00	DVD/Blu-ray disc burner
	Vizio	VL260M	4	$368.00	$1,472.00	26-inch HDTV monitor
	Grass Valley	ADVC-300	4	$460.00	$1,840.00	media converter
	M-Audio	Studiophile AV40	4	$150.00	$600.00	speakers
	Markertek	FIREWIRE-6	12	$17.00	$204.00	6-foot firewire cable
	Markertek	ADA-DVIM-2-HDMIF	4	$29.00	$116.00	DVI to HDMI adapter
	Markertek	HDMI-HDMI-6	4	$22.00	$88.00	6-foot HDMI cables
	Panasonic	DMP-BD60K	4	$200.00	$800.00	Blu-ray disc player

$20,712.00 Editing Suites Subtotal

$20,712.00 Grand Total

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Government Access Facility
Master Control and IT

	Make	*Model*	*Quantity*	*Price Per Unit*	*Extension*	*Description*
Program Playback	Leightronix	UltraNexus	1	$9,995.00	$9,995.00	MPEG-2 video server
	Leightronix	LGX-1TBR-U	2	$1,199.00	$2,398.00	1TB USB hard drives
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	HP/Compaq	KF885AT	1	$30.00	$30.00	keyboard/mouse
	Tascam	DV-D01U	2	$570.00	$1,140.00	DVD players with RS-232 control
	Leightronix	Dvply	2	$50.00	$100.00	RS-232 control cables
	Cobalt Digital	8024	1	$4,995.00	$4,995.00	HD to SD downconverter
	Middle Atlantic	MRK-4042	2	$1,091.00	$2,182.00	equipment racks
	Leightronix	LGX-SW-1616	1	$2,995.00	$2,995.00	routing switcher
	Leightronix	EC-KNX	1	$100.00	$100.00	switcher control cable
	Panasonic	DMR-EA18K	4	$180.00	$720.00	DVD recorders for duplication
					$24,865.00	**Program Playback Subtotal**
Website/Streaming	HP	ProLiant DL 320	1	$2,637.00	$2,637.00	web/streaming video server
	Videum	1000 Plus	1	$239.00	$239.00	video/audio capture card
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	HP/Compaq	KF885AT	1	$30.00	$30.00	keyboard/mouse
					$3,116.00	**Website/Streaming Subtotal**
					$27,981.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Government Access Facility
Mobile Unit

	Make	Model	Quantity	Price Per Unit	Extension	Description
Studio Cameras	JVC	GYHD250ST16S	3	$23,245.00	$69,735.00	studio camera package
		each package includes:				
		GY-HD250U camera				
		KA-HD250 Studio Adapter				
		VF-HP840U Studio Viewfinder				
		Fujinon Th16x5.5BRMU Lens				
		HZ-FM500 Focus Control				
		HZ-ZS13U Rear Zoom Control				
		RM-HP250U Camera Control Unit				
	JVC	KA-HD300U-PKG	1	$3,495.00	$3,495.00	mobile adapter kit
	Markertek	VCP-26MF-328	3	$1,928.00	$5,784.00	100-meter 26-pin multicore cables
	Whirlwind	WD4	3	$365.00	$1,095.00	super-large capacity cable reel for camera cables
	Libec	TH-2000	3	$600.00	$1,800.00	tripods for cameras
	Libec	DL-55	3	$325.00	$975.00	dollies for tripods
	Telex	RH-1R5	3	$235.00	$705.00	intercom headsets
					$83,589.00	**Studio Cameras subtotal**
Studio Control	Videotek	TVM-4DG	1	$5,695.00	$5,695.00	HD-SDI waveform monitor/vectorscope
	Marshall Electronics	V-R653P-HDSDI	2	$3,999.00	$7,998.00	preview monitors
	Aja	FS1	1	$3,499.00	$3,499.00	frame synchronizer
	Sony	HVR-M25AU	1	$4,300.00	$4,300.00	HDV playback deck
	Convergent Design	HD-CONNECT-MI	1	$595.00	$595.00	HDMI to HD-SDI converter
	JVC	BR-HD50U	1	$3,399.00	$3,399.00	record deck
	Aja	AJA-HD10AM	1	$1,111.00	$1,111.00	audio embedder
	Aja	HI5	1	$470.00	$470.00	HD-SDI to HDMI converter
	Grass Valley	ADVC-HD50	1	$810.00	$810.00	HDMI to HDV converter
	Marshall Electronics	V-R171MD-AFHD	2	$2,499.00	$4,998.00	main preview/program monitors
	Leader	LT-4400	1	$5,440.00	$5,440.00	sync generator
	Aja	HD5DA	2	$295.00	$590.00	video distribution amplifier
	Kramer	VM-1110XL	1	$495.00	$495.00	audio distribution amplifier
	JVC	KM-H3000U	1	$17,950.00	$17,950.00	12-input video switcher
	Alesis	RA150	1	$199.00	$199.00	audio power amplifier
	Alesis	Monitor One	1	$299.00	$299.00	pair of audio monitor speakers
	Mackie	1642-VLZ3	1	$600.00	$600.00	16-channel audio mixer
	Compix Media	ConverG1 HD	1	$15,995.00	$15,995.00	computer graphics generator
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	Clearcom	MS-702	1	$1,110.00	$1,110.00	intercom system
	Furman	PL-8II	5	$159.00	$795.00	power conditioners
	Audio Technica	AT831B	5	$265.00	$1,325.00	lavaliere microphones
	Shure	SM-57	3	$99.00	$297.00	handheld microphones
	Markertek	DS5	2	$12.00	$24.00	table mic stand

	Markertek	MS-10CE	2	$25.00	$50.00	floor mic stand
	Telex	RH-1R5	1	$235.00	$235.00	intercom headsets
					$78,489.00	**Studio Control Subtotal**
Cabling/Connectors	Belden	BL-1505A	1	$279.00	$279.00	1000 ft. video cable
	Markertek	112649	200	$2.00	$400.00	BNC connectors
	Canare	L-2T2S	1	$225.00	$225.00	650 feet audio cable
	Connectronics	B-75TM	10	$3.00	$30.00	75-ohm terminators
	Neutrik	NC3FX	25	$2.00	$50.00	XLR female connectors
	Neutrik	NC3MX	25	$2.00	$50.00	XLR male connectors
	Neutrik	NC5MX	5	$4.00	$20.00	XLR male 5-pin connectors
	TecNec	SP	25	$2.00	$50.00	1/4-inch audio connectors
	TecNec	P-SOLDER	25	$1.00	$25.00	RCA male connectors
	Markertek	HDMI-HDMI-50	1	$95.00	$95.00	50-foot HDMI cable
	Markertek	HDMI-HDMI-6	5	$22.00	$110.00	6-foot HDMI cables
					$1,334.00	**Cabling/Connectors Subtotal**
Truck	(to be determined)	(model to be determined)	1	$150,000.00	$150,000.00	16-foot box truck with electrical system
					$150,000.00	**Truck Subtotal**
					$313,412.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Government Access Facility
Meeting Room

	Make	Model	Quantity	Price Per Unit	Extension	Description
Studio Cameras	Sony	BRC-Z700	4	$8,000.00	$32,000.00	remote-controlled cameras
	Sony	BRBK-HSD1	4	$1,680.00	$6,720.00	HD-SDI adapter card
	Sony	RM-BR300	1	$1,575.00	$1,575.00	remote control for cameras
					$40,295.00	**Studio Cameras Subtotal**
Studio Control	Videotek	TVM-4DG	1	$5,695.00	$5,695.00	HD-SDI waveform monitor/vectorscope
	Marshall Electronics	V-R653P-HDSDI	2	$3,999.00	$7,998.00	preview monitors
	Aja	FS1	1	$3,499.00	$3,499.00	frame synchronizer
	Sony	HVR-M25AU	1	$4,300.00	$4,300.00	HDV playback deck
	Convergent Design	HD-CONNECT-MI	1	$595.00	$595.00	HDMI to HD-SDI converter
	JVC	BR-HD50U	1	$3,399.00	$3,399.00	record deck
	Aja	AJA-HD10AM	1	$1,111.00	$1,111.00	audio embedder
	Aja	HI5	1	$470.00	$470.00	HD-SDI to HDMI converter
	Grass Valley	ADVC-HD50	1	$810.00	$810.00	HDMI to HDV converter
	Marshall Electronics	V-R171MD-AFHD	2	$2,499.00	$4,998.00	main preview/program monitors
	Leader	LT-4400	1	$5,440.00	$5,440.00	sync generator
	Aja	HD5DA	2	$295.00	$590.00	video distribution amplifier
	Kramer	VM-1110XL	1	$495.00	$495.00	audio distribution amplifier
	JVC	KM-H2500U	1	$12,995.00	$12,995.00	6-input video switcher
	Alesis	RA150	1	$199.00	$199.00	audio power amplifier
	Alesis	Monitor One	1	$299.00	$299.00	pair of audio monitor speakers
	Mackie	1202-VLZ3	1	$300.00	$300.00	12-channel audio mixer
	Compix Media	ConverG1 HD	1	$15,995.00	$15,995.00	computer graphics generator
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	Middle Atlantic	MRK-4042	5	$1,091.00	$5,455.00	equipment racks
	Furman	PL-8II	5	$159.00	$795.00	power conditioners
					$75,648.00	**Studio Control Subtotal**
Cabling/Connectors	Belden	BL-1505A	1	$279.00	$279.00	1000 ft. video cable
	Markertek	112649	200	$2.00	$400.00	BNC connectors
	Canare	L-2T2S	1	$225.00	$225.00	650 feet audio cable
	Connectronics	B-75TM	10	$3.00	$30.00	75-ohm terminators
	Neutrik	NC3FX	10	$2.00	$20.00	XLR female connectors
	Neutrik	NC3MX	10	$2.00	$20.00	XLR male connectors
	Neutrik	NC5MX	5	$4.00	$20.00	XLR male 5-pin connectors
	TecNec	SP	5	$2.00	$10.00	1/4-inch audio connectors
	TecNec	P-SOLDER	10	$1.00	$10.00	RCA male connectors
	Markertek	HDMI-HDMI-6	5	$22.00	$110.00	6-foot HDMI cables
					$1,124.00	**Cabling/Connectors Subtotal**
					$117,067.00	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Equipment List for Government Access Facility
Grand Total

Location	*Equipment Total*
Studio	$127,570.93
Portable Equipment	$56,407.00
Editing Suites	$20,712.00
Training Room	$29,397.00
Master Control & IT	$27,981.00
Mobile Unit	$313,412.00
Meeting Room	$117,067.00
Contingency	$15,000.00
Grand Total of All Equipment	**$707,546.93**

Attachment K

City of Omaha, Nebraska
Equipment Upgrades for Education Access Facilities
OPS-TV

	Make	Model	Quantity	Price Per Unit	Extension	Description
OPS Facility	Apple	iMac	15	$1,200.00	$18,000.00	computers for video editing
	Apple	Final Cut Studio	15	$899.00	$13,485.00	video editing software - volume license
	Canon	XH A1	5	$3,995.00	$19,975.00	SD/HD portable video cameras
	KinoFlo	Parabeam 400	3	$1,525.00	$4,575.00	fluorescent lighting fixtures
	Panasonic	AV-HS400A	1	$11,890.00	$11,890.00	HD/SD production switcher
	Panasonic	AV-HS04M6	2	$1,990.00	$3,980.00	analog composite input boards
	Panasonic	AV-HS04M4	1	$1,150.00	$1,150.00	analog component output board
	Azden	105ULH	3	$400.00	$1,200.00	wireless mic set
	Ocean Matrix	OMX-9040	1	$320.00	$320.00	3x1 passive switcher
	Marshall Electronics	V-R151DP-AFHD	2	$1,999.00	$3,998.00	15-inch HD/SD video monitors
	Newtek	Tricaster STUDIO	1	$9,995.00	$9,995.00	all-in-one production studio w/ virtual sets
	TBD	TBD	1	$5,000.00	$5,000.00	studio remodel

$93,568.00 OPS Facility Total

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

Attachment L

City of Omaha, Nebraska
Equipment Upgrades for Education Access Facilities
UNO-TV

	Qty.	Functional Desription	Estimated cost each	Extension	Notes
Studio/Studio Control	1	HD Graphics/Still Store	$95,000.00	$95,000.00	
	1	Infrastucture upgrade	$45,000.00	$45,000.00	Cabling/conversion
	3	HD Studio Cameras	$80,000.00	$240,000.00	ENG style
	3	Studio Pedestals	$30,000.00	$90,000.00	
	3	Fluid Heads	$10,000.00	$30,000.00	
	1	HD Studio Video Switcher	$125,000.00	$125,000.00	
	1	HD Video/Audio Server	$100,000.00	$100,000.00	
	1	Monitor Wall	$50,000.00	$50,000.00	Display and Electronics
	1	PL System Upgrade	$60,000.00	$60,000.00	
	5	Studio Microphone	$500.00	$2,500.00	
	1	Audio Upgrades	$25,000.00	$25,000.00	
				$862,500.00	**Studio/Studio Control Subtotal**
Origination	1	Infrastucture upgrade	$50,000.00	$50,000.00	Cabling/conversion
	1	Digital HD Routing Switcher	$120,000.00	$120,000.00	
	1	Digital HD Playback Server	$90,000.00	$90,000.00	
	1	Monitor Wall	$50,000.00	$50,000.00	Display and Electronics
	1	Automation upgrade	$35,000.00	$35,000.00	
				$345,000.00	**Origination Subtotal**
Field Production	2	HD Camcorders	$12,000.00	$24,000.00	Tapeless
	2	Tripod/Heads	$7,500.00	$15,000.00	
				$39,000.00	**Field Production Subtotal**
Post Production	2	Editing Computers	$10,000.00	$20,000.00	
	1	Mass Storage	$30,000.00	$30,000.00	
	1	Monitoring	$20,000.00	$20,000.00	
				$70,000.00	**Post Production Subtotal**
				$1,316,500.00	**Grand Total**

Attachment M

	Make	Model	Quantity	Price Per Unit	Extension	Description
Studio Cameras	JVC	GYHD250ST16S	3	$23,245.00	$69,735.00	studio camera package
		each package includes:				
		GY-HD250U camera				
		KA-HD250 Studio Adapter				
		VF-HP840U Studio Viewfinder				
		Fujinon Th16x5.5BRMU Lens				
		HZ-FM500 Focus Control				
		HZ-ZS13U Rear Zoom Control				
		RM-HP250U Camera Control Unit				
	Markertek	VCP-26MF-100	3	$911.75	$2,735.25	100-foot 26-pin multicore cables
	Quickset Hercules	Pedestal 4-54504-2	1	$4,000.00	$4,000.00	pedestal for camera
	Quickset Hercules	Camera Stand Head Gear	1	$4,000.00	$4,000.00	head for camera pedestal
	Telex	RH-1R5	3	$235.00	$705.00	intercom headsets
					$81,175.25	**Studio Cameras subtotal**
Studio Lighting	Strand Lighting	CD80	1	$6,030.00	$6,030.00	24-channel dimmer pack for lights
	Strand Lighting	200	1	$1,209.50	$1,209.50	lighting control console
	NSI/Leviton	DMX5P-100	1	$58.00	$58.00	100-foot 5-pin DMX cable
	Altman	52-5269C	24	$17.32	$415.68	15-amp female Edison connector
	Altman	52-138GM	24	$10.50	$252.00	20-amp male stage pin connectors
	Ramcorp	AWG 12/3 SOOW	1200 ft.	$0.94	$1,128.00	electrical cable
					$9,093.18	**Studio Lighting Subtotal**
Studio Misc.	Mainstage	Curtains	2	$500.00	$1,000.00	9 ft. x 40 ft. black curtains
	Mainstage	H&H101W	80 ft.	$14.25	$1,140.00	bent walk-along curtain tracks
	Mirror Image	LC-160	2	$3,995.00	$7,990.00	teleprompters
	Markertek	FBS-16F-50	1	$255.49	$255.49	audio snake box (12 in, 4 out)
	Vizio	VL260M	1	$368.00	$368.00	26-inch HDTV for studio monitor
					$10,753.49	**Studio Misc. Subtotal**
Studio Control	Videotek	TVM-4DG	1	$5,695.00	$5,695.00	HD-SDI waveform monitor/vectorscope
	Marshall Electronics	V-R653P-HDSDI	2	$3,999.00	$7,998.00	preview monitors
	Aja	FS1	1	$3,499.00	$3,499.00	frame synchronizer
	Sony	HVR-M25AU	1	$4,300.00	$4,300.00	HDV playback deck
	Convergent Design	HD-CONNECT-MI	1	$595.00	$595.00	HDMI to HD-SDI converter
	JVC	BR-HD50U	1	$3,399.00	$3,399.00	record deck
	Aja	AJA-HD10AM	1	$1,111.00	$1,111.00	audio embedder
	Aja	HI5	1	$470.00	$470.00	HD-SDI to HDMI converter
	Grass Valley	ADVC-HD50	1	$810.00	$810.00	HDMI to HDV converter

City of Omaha, Nebraska
Proposed Equipment Purchases for CTI22
Studio

	Marshall Electronics	V-R171MD-AFHD	2	$2,499.00	$4,998.00	main preview/program monitors
	Leader	LT-4400	1	$5,440.00	$5,440.00	sync generator
	Aja	HD5DA	2	$295.00	$590.00	video distribution amplifier
	Kramer	VM-1110XL	1	$495.00	$495.00	audio distribution amplifier
	JVC	KM-H3000U	1	$17,950.00	$17,950.00	12-input video switcher
	Alesis	RA150	1	$199.00	$199.00	audio power amplifier
	Alesis	Monitor One	1	$299.00	$299.00	pair of audio monitor speakers
	Mackie	1642-VLZ3	1	$600.00	$600.00	16-channel audio mixer
	Compix Media	ConverG1 HD	1	$15,995.00	$15,995.00	computer graphics generator
	HP	L1506	1	$210.00	$210.00	15-inch LCD computer monitor
	Clearcom	MS-702	1	$1,110.00	$1,110.00	intercom system
	Broadcast Tools	TT-1	1	$139.00	$139.00	phone hybrid coupler
	Middle Atlantic	MRK-4042	5	$1,091.00	$5,455.00	equipment racks
	Furman	PL-8II	5	$159.00	$795.00	power conditioners
	Audio Technica	AT831B	10	$265.00	$2,650.00	lavaliere microphones
	Telex	RH-1R5	1	$235.00	$235.00	intercom headsets
					$85,037.00	**Studio Control Subtotal**

Cabling/Connectors	Belden	BL-1505A	1	$279.00	$279.00	1000 ft. video cable
	Markertek	112649	200	$2.00	$400.00	BNC connectors
	Canare	L-2T2S	1	$225.00	$225.00	650 feet audio cable
	Connectronics	B-75TM	10	$3.00	$30.00	75-ohm terminators
	Neutrik	NC3FX	25	$2.00	$50.00	XLR female connectors
	Neutrik	NC3MX	25	$2.00	$50.00	XLR male connectors
	Neutrik	NC5MX	5	$4.00	$20.00	XLR male 5-pin connectors
	TecNec	SP	25	$2.00	$50.00	1/4-inch audio connectors
	TecNec	P-SOLDER	25	$1.00	$25.00	RCA male connectors
	Markertek	HDMI-HDMI-50	1	$95.00	$95.00	50-foot HDMI cable
	Markertek	HDMI-HDMI-6	5	$22.00	$110.00	6-foot HDMI cables
					$1,334.00	**Cabling/Connectors Subtotal**
					$ 187,392.92	**Grand Total**

NOTE: most prices listed are manufacturer's suggested retail price; discounts on some items can be expected.
Model numbers and prices subject to change.

City of Omaha, Nebraska
Proposed Equipment Purchases for CTI22
Other

MANUFACTURER	MODEL	VALUE
Adobe	CS4 Suite [Dreamweaver / PhotoShop / Illustrator / Flash]	$1,698.99
Apple	Mac Pro / Multi-media configuration for CTI22	$7,384.00
Apple	iMac 24-inch / Multi-media configuration for CTI22	$2,847.00
Apple	MacBook Pro	$1,199.00
Apple	MacBook Pro	$1,199.00
Apple	Apple Software Final Cut Express	$169.98
Apple	Mac Mini Intel Core 2 Duo 2.0GHz 2GB, 120GB [2@644.00]	$1,288.00
Apple	Apple Wired Keyboard [2@49.00]	$98.00
Apple	Apple Wireless Magic Mouse [4@69.00]	$276.00
Bose	Four (4) Bose QuietComfort 15 [$299.95 each]	$1,199.80
Canon	Canon VIXIA HV40 HDV Camcorder	$790.97
Disc Makers	Forte3 CD/DVD Duplicator	$2,647.00
HP	Two (2) HP 2009m LCD Widescreen Monitor [[$124.00 each]	$248.00
Iomega	Iomega 34451 2TB FireWire 800/400/USB [3@287.96]	$863.88
JVC	JVC AA-P250U	$49.00
JVC	SR-DVM700US	$1,329.00
JVC	JVC 17" CRT Multi-Purpose Utility Monitor / TM-H1700GU	$659.95
LaCie	4big Quadra 8TB	$1,405.00
Manfrotto	Camera Stand 3433	$408.00
Manfrotto	3433, 501 Fluid Head	$150.00
Numark	TTUSB Turntable	$129.95
Red Exhibits	10' Fabric Presentation Pop-up	$1,499.00
Roxio	Toast 10	$80.00
SAFCO	Public Address Lectern SAF-8918MH	$640.00
Samsung	Samsung SyncMaster 24" LCD Monitor-Black 245BW	$398.99
SanDisk	Two (2) USB Flash Drive 64GB [$154.95 each]	$309.90
Sennheiser	Sennheiser EW 122 G2 [6@499.97]	$2,999.82
Sony	Vaio NW Series 15.5 Laptop, 2.13 GHz Intel Core 2 Duo, Windows 7	$929.95
Sony	Sony DVCAM PDVM-184N Chip [20@28.99]	$579.80
Sony	Sony BDP-S360 Blue Ray DVD Player	$234.29
Toshiba	Three (3) D-R560 DVD Recorder [$166.98 each]	$500.94
WowWee	Cinemin Swivel Multimedia Pico Projector	$295.95
Leightronix	UltraNexus	$9,995.00
Leightronix	LGX-1TBR-U 1TB USB Hard Drives (2 @ $1199 each)	$2,398.00
HP	ProLiant DL 320 server for live streaming	$2,637.00
Videum	1000 Plus video/audio capture card	$239.00
	Grand Total	**$ 49,778.16**

City of Omaha, Nebraska
Proposed Equipment Purchases for CTI22
Grand Total

Location	Equipment Total
Studio	$187,392.92
Other	$49,778.16
Contingency	$5,000.00
Grand Total of All Equipment	**$242,171.08**