

Policies and Procedures
for
KGEM-TV

"Learning from our community."

*Educational Access
Adelphia Channel 3, Altrio/ Champion Channel 6
Monrovia*

Adopted June 2002
Amended September 2004



Community Media
of the Foothills

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I. Mission Statement

It is the mission of Community Media of the Foothills to promote artistry and expression, freedom of speech and civic pride by use of community media.

II. KGEM Mission Statement

Inform, inspire, educate and give access to community events and coverage of Monrovia's history as it transpires through programming. Bestow Monrovia's youth with experience in communications technology through hands-on instruction during production.

III. KGEM Programming Vision

Programming should increase awareness, provide multiple viewpoints, treat complex issues completely, provide forums for deliberation, and strengthen ties between KGEM, the viewers and the community as a whole.

IV. KGEM Basics

- A. Community Media of the Foothills (CMF) works with its own staff, its selected volunteers, Monrovia Unified School District (MUSD) staff and students, City staff, elected and appointed officials, bona-fide non-profit organizations, and members of the community to produce KGEM's own original programming of CMF's choice for the channel.
- B. CMF also works with Federal, State, local government agencies and educational institutions to provide additional programming as CMF deems necessary.
- C. CMF also may use up to 5% of KGEM channel time during each fiscal year to solicit funding for the channel. CMF also credits underwriters of specific programs and the channel in general.

V. Production and Programming

A. Overview

1. Community Media of the Foothills alone makes determinations for the allocation of Community Media of the Foothills' resources in the production and airplay of programming for KGEM.
2. Community Media of the Foothills will create its own programming.
3. Proposals for new programming on KGEM are encouraged.

B. Process

1. A *Program Proposal* is completed and must be submitted to CMF staff along with a *KGEM Submission Release*.
2. CMF management level staff will review the project as proposed.
3. CMF staff will then report to the Submitter on the proposal's status.
4. If a proposal is approved, the Submitter will enter into a contract with CMF before production can take place.

C. Program Proposal and KGEM Submission Release Forms

1. Types of Proposals.

- a. Completed Programming
 - i. Full Program (series/single)
 - ii. Filler (0-5 Min)
 - iii. Public Service Announcement (PSA)
- b. Proposed Programming
 - i. Simple Program (series/single)
 - ii. Event Coverage
 - iii. Complex Production (series/single)
 - iv. Filler (0-5 Min)
 - v. PSA

2. Proposal Inclusions

- a. A *Submission Release* form must accompany every Program Proposal. Proposals submitted without a release form will be returned without review.
- b. The program itself must accompany any *Completed Programming Proposals*.

D. Program Proposal Review

1. Staff will review the proposal to determine whether the project will be produced and the priority thereof.
2. Decision Process
 - a. These decisions are based on evaluation of the proposed program in its consistency with KGEM production priorities
 - i. KGEM Mission
 - ii. KGEM Programming Vision
 - iii. Key Principles of KGEM Programming
 - iv. Production Realities
 - v. KGEM Program Priorities
 - vi. KGEM Production Guidelines
 - vii. KGEM Funding Standards and Practice
 - viii. FCC requirements for equal opportunity (political candidates and ballot issues) – available from the FCC directly.

E. Program Proposal Status Report

1. CMF management level staff will return a report to the Submitter regarding the status of the proposal.
 - a. Rejected.
 - b. Low Priority.
 - c. Medium Priority.
 - d. High Priority.

2. Although CMF management may make suggestions on the improvement of a *Proposal*, CMF is under no obligation to explain in detail the reasons for rejection or priority level selected.
3. Submitters may resubmit proposals that are rejected if modifications to the proposal have been made. Submitters who disagree with a decision may also file a grievance that will be forwarded to the CMF Board of Directors.
4. If a proposal is approved, the Submitter will enter into a contract with CMF before production can take place.

VI. Key Principles of KGEM Programming

A. Building trust:

Programming should be definitive, offer diverse perspectives, and be informed by integrity and journalistic strengths.

B. Developing opportunities to connect:

Programming should be differentiated and distinctive, compelling and engaging, relevant to Monrovia and encouraging their participation.

C. Developing a Positive Impact On Our Community

Success in KGEM programming is measured by the positive impact of the program in the Monrovia community.

D. Inspiring Career and Community Service Opportunities

Youth will be involved in all aspects of production, becoming acquainted with the full scope of our community. They will participate and provide community service as they help KGEM's production outreach to non-profits, service clubs, schools and other community organizations.

VII. Production Realities

- A. Can the program actually be produced as proposed?
- B. Is the timeline reasonable?
- C. Are there sufficient resources for the program proposed?
- D. Are there sufficient resources available for all potential requests for equal opportunity in the case of bona fide political candidates and ballot measures?
- E. Does the program already have underwriting support?
- F. What are the qualifications/experience of the key crewmembers?

VIII. KGEM Program Priorities

- A. Will the program match the mission of KGEM?
- B. Will the program enhance the viewers understanding of the subject?
- C. Will the program educate and inform?
- D. Will the program be entertaining?
- E. Will the program engage the viewer?
- F. Will the program have obvious links between the branding for the channel, Web, and print?
- G. Will the program benefit the specific audience?
- H. Will the program attract a diverse audience?
- I. Will the program create opportunities for KGEM to reach the diverse community of Monrovia?
- J. Will the program have a plan for interactive platforms?
- K. Will the program continue the tradition of high-quality programming that KGEM is known for and that our viewers trust?
- L. Will the program add to the value of KGEM?

IX. Production Guidelines**PURPOSE**

The production guidelines are established to create a cohesive look and feeling for KGEM. While programs that do not fulfill these guidelines may in some cases still air on KGEM, these guidelines will weigh heavily during the program review process. Program proposals are expected to include explanations of how these guidelines will be followed. Proposals for completed programs must explain how and why the guidelines are not followed. Promotional pieces must follow these guidelines completely.

GRAPHIC ELEMENTS

Producers should keep in mind that the KGEM bug will appear in the upper right hand corner of the screen. Lower thirds also should not interfere with the use of the KGEM bug, overlap causes undesirable results.

A. TEASES

- a. Should be approx. 30 seconds. This optional spot can be helpful in setting up the content to follow and/or seizing the viewer's attention. They can also help to create space between the local station break and the program's underwriting pod. These teases must be energetic and compelling.

B. PROGRAM OPEN & TITLE SEQUENCE

- a. Opens should be approx. 30 seconds. Shorter opens or title sequences are preferred. The open can precede or follow the underwriting sequence per the producer's discretion.

C. NEXT TIME TEASES

1. These spots should NOT include audio or fonts that reference a specific day/time of broadcast. If the program is part of a series, the producers must include a promotional spot at the end of the program that teases the next episode. Please see the formats in this section for placement information.
2. The language should be generic such as: "Next time on...." or "On an upcoming episode of...."

D. ON-AIR LOOK OF PACKAGING ELEMENTS

1. Static and/or black backgrounds are NOT permitted
2. Top and tail packaging elements must mirror the production values of the program and flow smoothly into and out of program content.

E. CMF MANAGEMENT APPROVAL REQUIRED

All these elements must be approved well in advance of scheduling.

1. Final format
2. On-Air Offers
3. Underwriting

F. FORMAT POSSIBILITIES FOR 5-49 and 50+ MINUTE PROGRAMS

These are formats to show allowable placement and order for various packaging elements. Your program may not necessarily contain all these elements. Please discuss format elements with CMF management.

5 to 49 Minute Programs

TOP OF THE SHOW TEASE	:30
UNDERWRITING CREDIT BED	:60
TITLE/OPEN	:30
PROGRAM	
NEXT-TIME TEASE	:30
<i>ON-AIR OFFER</i>	:15
PRODUCTION CREDITS	:30
(split screen with next time tease can extend maximum Production credits length to 45 seconds)	
UNDERWRITING CREDIT BED	:60
Black	:01
<i>ON-AIR OFFER</i>	:15
Black	:01
<i>ON-AIR OFFER</i>	:30

50+ Minute Programs

TOP OF THE SHOW TEASE	:30
UNDERWRITING CREDIT BED	:60
TITLE/OPEN	:30
PROGRAM	
NEXT-TIME TEASE	:30
<i>ON-AIR OFFER</i>	:15
PRODUCTION CREDITS	:45
(split screen with next time tease can extend maximum Production credits length to 60 seconds)	
UNDERWRITING CREDIT BED	:60
Black	:01
<i>ON-AIR OFFER</i>	:15
Black	:01
<i>ON-AIR OFFER</i>	:30

Please note that these are maximum lengths for each element.

The inclusion of 3 on-air offers in this format is only to indicate where product offers may be placed. **Only one on-air offer is permissible.**

G. PROMOS

PROMOS RECOMMENDED

- a. Promos are recommended for all programs produced for KGEM. The production of promos should be figured into early steps of pre-

production. If promos are to be completed by CMF staff, this must be specified in the proposal.

- b. Promos should be completed one month prior to first airdate of each program/episode.

NUMBER OF SPOTS AND LENGTHS OF SPOTS

- a. :30 and :20 For a single episode special, provide a :30 and a :20 promo. For a multi-part series, provide :30 and :20 generic spots that promote the series, and a :30 and :20 for each episode of the series.
- b. Additional lengths If you are able to provide more than the minimum, provide shorter or longer spots (:10, :15, :60, for example). Making shorter promos, while not adding much additional effort, may increase the visibility of your program. And because KGEM always need fresh longer-length elements, :60 spots and fillers (up to 5 minutes) are always welcome.

TAG TIMES

- a. Five seconds Make sure your narration ends :05 before the end of the promo (no matter what its length) to allow KGEM to add local day and time information. During this time your title graphic should be clearly visible (see "Visual Requirements" below).
- b. Keep the music/sfx at bed level during tag time When leaving the last :05 free of narration for local tune-in information, don't increase the level of the remaining audio (music, sfx) to compensate. The tag voice will go there. So leave the audio at a level (often called "bed level") that suits adding a voice over it.

VISUAL REQUIREMENTS

- a. Keep title graphics out of the lower third of the screen During the tag time (the last five seconds of the promo), the show title graphic should be clearly visible, but the title font must assume no more than the upper two-thirds of the screen. KGEM may use the lower third of the screen to superimpose local day and time information. So during the tag time, keep all critical graphics (such as show title and closed captioning bugs) and critical imagery out of the lower third. Make sure what's left in the lower third can be covered up if necessary.
- b. Keep the lower right corner clean the entire time In addition to the lower third requirement, keep the lower right corner of the screen free of critical content for the entire duration of the promo. Use common sense -- imagine a bug in the corner when you edit, and get rid of anything that will fight with it.
- c. No shrinkbacks, avoid using a shrinkback effect of your own in the title treatment of the promos you produce. If you shrink your graphics into a box to make it lower-third safe, and then KGEM shrinks it again to reveal time/date information, then you have two of the same effects on top of each other.
- d. Cut to black Cut all spots to black at the end. KGEM staff can do their own fade after adding other graphic elements. The head of the promo can cut or fade in at the producer's discretion.

CONTENT REQUIREMENTS

- a. Narration no-nos. Do not include the following language in a promo:
- b. Any mention of the producer
- c. Any mention of "KGEM"
- d. Any mention of the funder, unless the funder is included in the legal name of the program
- e. Use the word "NEXT" with caution do not use the word "NEXT" by itself. This implies that the show will immediately follow the station break. If you use the word, make sure it is part of a general tune-in phrase such as "next time on..." or "on the next episode of..."
- f. Avoid specific airtime language. Do not specify or even imply any specific air date, including the word "LIVE". It limits your spot to the premiere broadcast. If you wish to acknowledge an airdate for a special program then you must provide additional non-dated versions of the promos to accommodate different airtimes and repeat broadcasts.

CONTENT GUIDELINES

While some subject matter is inherently provocative, apply discretion to ensure your promos adhere to prevailing standards of decency. This will encourage use of your promo. Do your best to make compelling, provocative promos without using shots that some might find offensive. The more universally acceptable your promo is, the more it will air.

H. TECHNICAL SPECIFICATIONS

Use drop-frame time code.

Follow audio specs

- a. Track 1 - Left channel stereo or primary mono.
- b. Track 2 - Right channel stereo or duplicate mono.
Audio Levels with average peak at 0dB analog or -12dB digital without: hum, static, distortion, etc.

Clean NTSC color video signal

- a. Video levels between 7.5 and 110 IRE
 - b. Vertical interval clutter-free (other than Line 21 captions)
 - c. Good vertical sync pulse every 1/29.97 second
 - d. Horizontal Sync pulses
 - e. Sub-carrier pulse
1. Intact control track for duration of program
 2. Fixing technical problems is the responsibility of the producer. Video/Audio not meeting all technical and production requirements will be rejected.
If a portion of the program will deviate from the technical requirements for artistic effect, contact management for approval.

I. TAPES AND LABELS

1. Give KGEM staff the master and keep a clone or dub for your files.
2. To simplify storage and retrieval, try to put all promos for a program or series on the same tape as the program.

On the tape you deliver to staff, slate each cut with:

- a. Cut number
 - b. Program title (Include “GENERIC **PROMO**” if applicable)
 - c. Episode number (Include “EPISODE # **PROMO**” if applicable)
 - d. Total Running Time “TRT” for cut
 - e. Producing entity
 - f. Producer's name and phone number
 - g. Ten-second countdown
 - h. Also add any information that helps us sort through your reel, such as variations of the same spot (dated or clean, etc.).
3. Deliver on a KGEM Cablecast format Acceptable tape formats (in order of preference) are:
- a. DVCPRO,
 - b. Consumer or Mini “DV” (SP),
 - c. Consumer or Mini “DV” (LP),
 - d. DVD
 - e. ½” S-VHS (SP)
 - f. ¾”
 - g. ½” VHS (SP)
4. Clearly label the tape:
- a. Program title
 - b. Episode number(s) (#)
 - c. Total running time (TRT) for main program
 - d. Point at which program starts (START)
Timecode (VITC, LTC, etc.)
Control Track (CTL) – be sure to zero at head of tape

If the tape has more than one program, or includes promos a log sheet must be attached listing the above info for each cut.

J. PROGRAM-RELATED GOODS AND SERVICES

- a. Videos
 - b. Books
 - c. Transcripts
 - d. Cds
 - e. Other Program Specific Material
2. Certain related goods and services may be mentioned or offered for sale at the end of the program. The appropriateness, content, and placement of any program-related offers must be clearly non-commercial. No profit can be made from the sale of these items.
3. All on-air offers of program-related goods and services must be approved by CMF management and must be included in the original Program Proposal.

OFFEROR CRITERIA AND RESPONSIBILITIES

- a. Only a nonprofit producer, presenter, or distributor of the program can make an offer. If CMF is to be the offeror, this must be specified in the proposal.

- b. The offeror must be identified in the offer announcement
- c. CMF may ask for verification of nonprofit status.
- d. The offeror ensures that the item will be available through that phone number and/or address for the duration of the cablecast period. The offeror must own the item being offered and accept responsibility for any difficulties encountered by viewers.

MULTIPLE ITEMS OFFERED

Each offering entity can have only ONE offer announcement.

ON-AIR OFFER ANNOUNCEMENT

- a. Split screen offer treatments are the most ideal format Offers generally appear only once at the end of the program. If a program has a mid-program break approved by Management, the same offer might appear at the intermission.
- b. Although several options are available, KGEM highly prefers a split-screen treatment to reduce on-air clutter and maximize the time available for program content.
- c. Split-Screen with Production Credits Acceptable offer placements with restriction
 - i. Offer can be no longer than 15 seconds
 - ii. Program content should end prior to the offer (if program content extends into the production credits, for example).
 - iii. Offer should not begin until production credits run at least 17 seconds to allow for local station voice over announcements.
 - iv. Addresses are not required, and are particularly discouraged for split-screen offers.
- d. End of Program and before Production Credits Offer can be no longer than 15 seconds
 - i. Dip to black before offer announcement.
 - ii. An offer may appear immediately following the program content AND next time tease (if present).
 - iii. End of Production Credits and before the KGEM Logo Offer can be no longer than 15 seconds
- e. An offer at the end of the program may not appear between production credits and the underwriting credit pod.
- f. Producer/Presenter identification and/or logos must precede the offer.
- g. Post Logo Offer can be no longer than 30 seconds

CONTENT OF ON-AIR OFFER ANNOUNCEMENT

- a. Hosts or talent from the program may not be used in the video portion of the on-air offer announcement.
- b. Web addresses are NOT permitted
- c. No credit cards, delivery services or shopping services may be named

- d. Offer announcements should be consistent with the tone and substance of the program. Offers are to be informational and not promotional in nature, e.g., no calls to action. Incidental appearance on the item offered, however, is permitted (e.g., on cover of book or home video).
- e. Audio must include:
 - i. Title of item (preferably include program title)
 - ii. Type of item
 - iii. Phone number (may be voiced only once)
 - iv. "...or write to the address on your screen." (if address is included)
- f. Video must include:
 - i. Title of item (again, be specific and include the program title)
 - ii. Type of item (product may be depicted or fonted, e.g., "audio cassette")
 - iii. Phone number and possibly address (but no address in split screen offers)
 - iv. "Offer Made by XYZ"
 - v. Price of the item is also helpful but is not required.

K. CREDITS

Production credits can only appear at the end of programs.

1. WHO CAN GET A PRODUCTION CREDIT?

Credits should be comprised of individuals and organizations that have direct involvement in the production of the program. Any credit that is not directly related to the production of the program should not be included. Please make sure to clear any questionable/unusual production credits with CMF management.

2. TOP-OF-SHOW CREDITS AND FREQUENCY OF CREDITS

- a. Only individuals can be given artistic credit at the top of show.
- b. Up to four artistic credits may be placed at the beginning of program content.
- c. Crediting companies or production entities is prohibited in the top-of-show credits - only individuals may be credited.
- d. Maximum = 4 top-of-show credits.
- e. Prohibited top-of-show credits Any station or consortium identification or logo
 - i. A production (or presentation) of XYZ Films (or station WXYZ)
 - ii. Presented by ABC Productions
 - iii. Distributed by Viacom
- f. Acceptable top-of-show credits
 - A film by Mike Smith
 - i. Mike Smith, Producer (Director, Narrator, Writer)
 - ii. Produced (Directed, Narrated, Written) By Mike Smith

3. PRODUCTION CREDIT BED APPEARANCE

- a. Production credit scrolls or cards over a static background are not acceptable. Credits must be engaging, cohere with the tail packaging sequence, and mirror the high production values of the program.
- b. Producers must include the treatment of the production credit bed in the Program Proposal. CMF reserves the right to require a producer to restructure or redesign the production credit bed.
- c. CMF strongly encourages the use of split-screens in the presence of additional packaging elements such as: next episode teases and On-Air Offers.
- d. In situations where there are no packaging elements to incorporate into the split-screen, or a split-screen cannot be accommodated, background beds must include continuing content, additional footage, outtakes, or other creative credit treatments. Please consult with management on specific design.

4. DURATION AND INCLUSION REQUIREMENTS

- a. Maximum production credit beds:
- b. Programs 50+ min = 45-second production credit bed
- c. Programs 6-49 min = 30-second production credit bed
- d. Programs 0-6 min = 15-second production credit bed
- e. Special length extension: on programs with the production credits presented in a split screen included in the credit bed, credits may run 15 seconds more than above maximums (does not apply to 0-6 min).
- f. All of the above timings include producer and presenter credits, copyright and producer disclaimer. Also, any special thanks, original production funder and fiscal sponsor credits are included in timings.

5. COPYRIGHT

- a. Generally, the producer, co-producers and/or presenters hold copyright. If the copyright holder is CMF then "Community Media of the Foothills" is appropriate for copyright notice.
- b. If used, the copyright notice must appear at the end of the credit sequence and may not exceed 3 seconds.
- c. Underwriters cannot hold or share copyright to the program. If any other entity holds or shares copyright, management must approve the arrangement.

6. PRODUCER DISCLAIMER

- a. A producer disclaimer must be included on all News and Public Affairs programs.
- b. The producer disclaimer may appear directly before or after the copyright notice and can appear in font (hold for 3 seconds) or voice over. The disclaimer should read: "This program was produced by XXXX, which is solely responsible for its content."

7. KGEM VOICE OVER OPPORTUNITY

- a. First 17 seconds of production credit bed must be available for station voice-over opportunity

- b. KGEM may use up to :15 seconds of production credits to run voiceovers promoting the upcoming program. If non-editable audio appears within the production credit bed (next time promos, on-air offers, critical content, etc.) Please be sure to leave the first :17 window for station voice over.
8. **SPECIAL THANKS, ORIGINAL PRODUCTION FUNDERS, FISCAL SPONSORS AND CLOSED CAPTION FUNDERS**
- a. **SPECIAL THANKS**
 - i. In-kind goods and services, or general production assistance provided to the producer at no or nominal cost, may be acknowledged in the production credits when important and necessary to do so.
 - ii. Special Thanks, Original Production Funders and Fiscal Sponsor credit all apply towards total time allotted for Production Credits Special Thanks credits must:
 - 1) Acknowledge only those in-kind goods and services that were critical in the production of that program (as opposed to the series); may identify the actual product or service provided. "(item/service) provided by..." "Production assistance provided by..."
 - 2) Appear as text in video only.
 - 3) Appear within the normal production credits (limited to 30, 45, or 60 seconds total)
 - 4) Be consistent with all other production credits in timing, style, font, color and background (no logos or special fonts).
 - iii. Special Thanks credits must NOT:
 - 1) Incorporate or display the donor's corporate or brand logo(s) or any other identifying information.
 - 2) Acknowledge in-kind goods and services of an underwriter of the program or series.
 - 3) Leave the impression that product placements were arranged. (see below)
 - b. **UNDERWRITERS VS. ORIGINAL PRODUCTION FUNDERS**

Restrictions listed under Special Thanks apply to Original Production Funders

If there are original production underwriters (in the case of an acquisition or for programs whose rights were re-upped), they may appear in the production credit roll under the heading: "Original production funding provided by..."
 - c. **FISCAL SPONSOR**

Acknowledgement of fiscal sponsors is NOT required

A fiscal sponsor is a nonprofit entity, which administers donations to the producer or production entity for a small fee or percentage.

If a fiscal sponsor provided assistance to the producer, the fiscal sponsor may be acknowledged in the production credits as follows:

"Fiscal Sponsor --- xxxx"

This acknowledgment is not required and is discouraged unless deemed necessary to do so. If the fiscal sponsor provided any other assistance including cash, outreach and promotion or development, please provide a mission/purpose statement to management.

9. CLOSED CAPTION SERVICES

Closed captioning services should be acknowledged in the closed captions and not in the production credit roll or underwriting sequence, unless the service was provided completely free or at substantially reduced charges.

10. POLICY ON PRODUCER IDENTIFICATION

- a. Producers and/or presenters may not be credited as underwriters of the program
- b. In the interest of public disclosure and editorial accountability, the producer or presenter of a KGEM program must be identified at the end of the program. Any co-producers or co-presenters must also be acknowledged.

c. PLACEMENT AND DURATION

No producer/presenter credits at the top of show Producer, producer consortia, and production company logos may not appear at the beginning of KGEM programs but may appear as part of the program closing.

Each producer/presenter identification = 3 seconds maximum The producer identification may not exceed three seconds. If there are two or more producers or co-producers, a maximum of six seconds is allowed for all. For example, if there are 3 producers for a program and all must be identified, then each producer will only receive a 2 second identification credit (totaling 6 seconds of producer/presenter credits).

6 seconds maximum allowed for all producer/presenter identification. PRODUCER IDENTIFICATIONS ARE TO BE INCLUDED WITHIN THE TIME ALLOTTED FOR CLOSING PRODUCTION CREDITS.

d. STYLE

Producer/Presenter credits may NOT carry voiceover The style and manner of identification is at the producer's discretion. Acknowledgement is in video only. Audio may include music, but no voice over.

The program may identify the producer and/or presenter in several ways

Production/Presenter entities may NOT be credited at the top-of-the-show

The producer may indicate itself in the closing production credits by name only; or

The producer may elect to use its logo in the production credits; or

The producer may include an animated logo identification that is separate from the credit roll. In the latter case, the separate animated logo's time must be included in the time allowed for the total production credit roll. [i.e. For an hour long program without a split screen credit treatment, the production credit roll may run :42 seconds with a :03 second animated logo or the roll may run :39 seconds with a 6 second combined animated logo(s)]; or

The producer may integrate the producer identification into the underwriting credits -- such that the script might read, "This program was produced by WAAA and made possible by a grant from the XYZ Foundation."

Note: Options 1 and 3 in combination is also permitted. It would also be acceptable to display the name of the producer and a co-producer in the credit roll ("produced by WAAA in association with XYZ"), in addition to including an animated producer logo placed elsewhere in the closing sequence.

CO-PRODUCTIONS

- a. A XYZ Production in association with ABC; or
- b. A XYZ Production in cooperation with (or with the help of) ABC; or
- c. A XYZ Production with the assistance of ABC; or
- d. A XYZ Production.
- e. If more than one entity produced and/or presented the program or series, acknowledgement of that relationship and contribution is required. Varying levels of collaboration exist and may be indicated by the following (with the closest collaboration indicated by option 1 and decreasing down to option 4 (see left)
- f. Separate credit to the second entity would appear in the production credits under Special Thanks: "Editorial Assistance provided by ABC..."
- g. The type of credit for co-productions should also correspond with contractual obligations with CMF. If the nature of the credit is unclear, please consult with CMF management to determine appropriate credit.

L. PRODUCT PLACEMENT

CMF has the right to have the producer remove gratuitous appearances of products or services appearing in a program. Occasionally commercial or brand name products or services appear in program content. Such depictions should be treated carefully or CMF will ask the producer to edit the program.

If the producer or anyone connected to the production accepts cash or other valuable gratuities from the manufacturer of the product or the provider of the services or any of their agents, the producer must reveal such arrangements to CMF.

If an underwriter of the program offers a product or service, the producers are cautioned to scrupulously avoid the deliberate or gratuitous appearance of the underwriter's goods or services in a way that draws attention to or features that product or service. Producers need not substitute a competitor's product for those of an underwriter, but must use care to ensure that any appearance of an underwriter's product is and appears to be purely incidental.

M. RIGHTS REQUIREMENTS

Agreements between CMF and producers/presenters are made on a case-by-case basis because of individual needs and circumstances. However, the following basic terms apply to all.

1. LICENSE TERM

- a. For programs produced with CMF equipment and staff, CMF will hold a non-exclusive license for cablecast of the completed program and the promotional pieces, perpetually.
- b. For programs produced elsewhere with no CMF involvement, CMF will hold a non-exclusive license for cablecast of the completed program and the promotional pieces for the cablecast period.

2. KGEM CABLECAST RIGHTS

- a. Producer must grant to CMF the non-exclusive KGEM Cablecast Rights in the Program(s). "KGEM Cablecast Rights" are defined as the right to duplicate the program(s), and to authorize others to do so, and to distribute the program(s) by any means for the following uses:

Cablecast on noncommercial educational access cable channel(s) programmed by CMF or other entities with which CMF works.

For programs produced with CMF equipment and/or staff CMF retains non-exclusive rights for all other forms of broadcast, cablecast, satellite transmission, video-on-demand, video dial tone, and pay-per-view, and shall apply to all versions of the program(s) in any language, and to all display and transmission standards, now known or hereinafter devised, including, but not limited to standard television, high definition television, digital television, and advanced television.

3. EDUCATIONAL OFF-AIR RECORD RIGHTS

As a condition of CMF distribution, Producer must grant to CMF the right to authorize use of the program(s) for educational purposes in the non-commercial educational market, including education uses by CMF.

4. PROGRAM PROMOTION RIGHTS

Producer must grant to CMF the right to use and authorize others to use the program and series titles, the names, voices, likenesses and biographies of all persons or characters appearing on, or performing services in connection with, the programs, including the right to excerpt portions of the program or program element (e.g., opens, animations, music, packaging elements, etc.) Of no longer than three (3) minutes in aggregate length, for the purpose of advertising, promoting and publicizing the program or for institutional promotion in any medium (including online).

5. NON-COMMERCIAL PURPOSE

As a condition of CMF distribution and production, the purpose of the program cannot be commercial in nature. Producers must agree that they will not use CMF channels, equipment, facilities or resources for any financial gain.

6. WARRANTIES AND INDEMNITIES

Producers must agree to defend, indemnify and hold harmless CMF (and those authorized by CMF to use the programs) from and against any and all claims, damages, costs and expenses, including reasonable attorneys' fees and costs, that may result from any authorized use of the program(s) by CMF.

N. RATING A PROGRAM AND PLACING THE RATINGS ICON

1. Producers are not responsible for placing the ratings icon. As a program distributor, CMF is responsible for rating programs cablecast. In order to determine each program's rating, management will apply the ratings after consultation with the program producer. CMF will superimpose the rating icon at time of cablecast.
2. Please alert CMF to any program content that may affect a program rating. The icon will appear in the upper left corner of the screen for 15 seconds at the beginning of each program (or for 15 seconds immediately following underwriting credit pod. These ratings will be included in program listings, schedules and on other promotional and operational materials.
3. **TV PARENTAL RATINGS**

a. TV-Y

All Children. This program is designed to be appropriate for all children. Whether animated or live-action, the themes and elements in this program are specifically designed for a very young audience, including children from ages 2-6. This program is not expected to frighten younger children.

b. TV-Y7

Directed to Older Children. This program is designed for children age 7 and above. It may be more appropriate for children who have acquired the developmental skills needed to distinguish between make-believe and reality. Themes and elements in this program may include mild fantasy

violence or comedic violence, or may frighten children under the age of 7. Therefore, parents may wish to consider the suitability of this program for their very young children. Note: For those programs where fantasy violence may be more intense or more combative than other programs in this category, such programs will be designated TV-Y7-FV.

c. TV-G

General Audience. Most parents would find this program suitable for all ages. Although this rating does not signify a program designed specifically for children, most parents may let younger children watch this program unattended. It contains little or no violence, no strong language and little or no sexual dialogue or situations.

d. TV-PG

Parental Guidance Suggested. This program may contain some material that parents may find unsuitable for younger children. Many parents may want to watch it with their younger children. The theme itself may call for parental guidance and/or the program contains one or more of the following: moderate violence (V), some sexual situations (S), infrequent coarse language (L), or some suggestive sexual dialogue (D).

e. TV-14

Parents Strongly Cautioned. This program contains some material that many parents would find unsuitable for children under 14 years of age. Parents are strongly urged to exercise greater care in monitoring this program and are cautioned against letting children under the age of 14 watch unattended. This program contains one or more of the following: intense violence (V), intense sexual situations (S), strong coarse language (L) or intensely suggestive dialogue (D).

f. TV-MA

Mature Audience Only. This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17. This program contains one or more of the following: graphic violence (V), explicit sexual activity (S), or crude and indecent language (L).

X. Funding Standards and Guidelines

This section reviews the main points of the appropriate Standards and Guidelines for KGEM. KGEM staff will utilize the Public Broadcasting Services “Funding Standards and Practices” in order to review issues not discussed in this document. In any case, this document takes priority over PBS standards if there is a disparity.

Procedures

Full Disclosure: Upon offering a program to KGEM, producers must identify all funders and the amounts they have provided.

Advance Approval: CMF strongly urges producers to provide to CMF any storyboards, scripts or any other information that will facilitate an

understanding of the design and intended execution of the proposed credit before it is produced.

Right to Decline to Distribute: Programs that are not in compliance with these guidelines will be returned to the producer for editing. Programs that do not conform to these guidelines will not be aired.

Three Pronged “Test” for program funding arrangements.

The answer to the following questions must be “No” for an underwriting arrangement to fulfill these standards and guidelines.

Editorial Control Test: Has the underwriter exercised editorial control? Could it?

Perception Test: Might the public perceive that the underwriter has exercised editorial control?

Commercialism Test: Might the public conclude the program is on KGEM principally because it promotes the underwriter's products, services or other business interests?

Who May be Identified as an Underwriter?

An underwriting credit must contain the legal corporate name of the underwriter (or the legal name of any private person who has contributed to the production).

Other potential underwriter identifications:

Corporate divisions and subsidiaries

Brand name can be used.

Endowments.

Dual Credits: While these guidelines permit bona fide corporate divisions, subsidiaries and brands to be identified as underwriters, this accommodation may not be used as the pretext for providing a single underwriter with two underwriting announcements in a single credit pod.

A. Final Credit

CMF, KGEM, the City of Monrovia and other operational funding entities may require credit at the end of the underwriting pod of the program as part of the contract with the producer for programs produced with CMF equipment, facilities and staff. Appropriate wording or pre-produced videotape will be supplied by CMF.

Guidelines

Overall Appearance and Effect of Credits

The on-air appearance and overall effect of each credit and credit sequence must be in keeping with the noncommercial nature of KGEM.

Underwriting credits on programs may include the following identifying information in addition to the underwriter's name:

Logograms or slogans which identify and do not promote

Location information, telephone numbers, e-mail and other contact information

Value neutral descriptions of a product line or service

Brand and trade names and product or service listings

Use of Slogans and Other Information:

Slogans or corporate positioning statements that are used to identify a company are acceptable so long as they do not include an explicit, specific, or blatant:

- call to action;
- superlative description or qualitative claim about the company, its products, or its services;
- direct comparison with other companies, or with other companies' products or services;
- price or value information;
- inducements to buy, sell, rent, or lease ;
- endorsements.

In cases where a slogan does not clearly violate the above standards but is nonetheless questionable, CMF will consider two other factors that may mitigate the promotional effect of a slogan:

- The extent to which the slogan is an established part of a corporate identity system;
- the extent to which the slogan avoids specific product claims or promotion.

These policies apply to other elements included in the presentation, including audio, phone numbers, web addresses, etc. (Ex. 1-800-CALL-NOW or www.goodproduct.com are **not** allowed)

Video Background

The setting or background over which the underwriter's name, logo, products, or other information may be displayed must be plausible and appropriate.

Music, Sounds, Voice-over, and Other Audio Elements

Music (including music used to identify a corporation, such as a jingle that may have been used in a company's advertising) may be used in an underwriting credit, so long as the overall effect preserves the noncommercial character of the announcement. In general, this means that any music used in a credit must be in keeping with the tone and feel of the program on which the credit appears, and must not dominate the voice of the announcer. Lyrics sung to the music are not acceptable. Sounds of a company's products (e.g., a car engine running or the sound of an airplane taking off) and sound effects intended to evoke or amplify the impression of a product in use are not acceptable.

The voice and delivery of the announcer should be consistent with the tone of the program, and should not be fast-paced, shrill, or breathless.

Frequency of Credits

Underwriters may be given a credit at the beginning of a program and must be given a credit at the end of the program.

If program content (not including station pledge breaks, if applicable) is longer than one hour and fifteen minutes, underwriters may be credited at the

beginning of the program, at the 60-minute interval (or at a natural break as close to the hour as possible), and at the end of the program. If the program is longer than two hours and fifteen minutes, underwriters may receive a credit at the beginning of the program, at each 60-minute interval (or at a natural break as close to the hour as possible), and at the end of the program. A fifth credit may be given in programs exceeding three hours and fifteen minutes in length, and so on.

No single underwriter may be credited with greater frequency than any other underwriter of the same program, and all underwriters of a particular program must be mentioned in each underwriting credit shown for that program.

Placement of Underwriting Credits

Opening Credits

The underwriting credit pod at the beginning of any program must begin no later than three minutes into the program. The funding credits must be presented in such a way as to maintain a clear separation from program content. Subject to the producer's artistic judgment, CMF strongly encourages opening credits to be placed after a program tease in order to help separate specific program underwriting credits from generic KGEM operations funding credits and other material that may appear during the preceding local station break.

Mid-Break Credits

All mid-breaks must be cleared with CMF Management

Closing Credits

Closing funding credits must appear either immediately before or immediately after the final production credits. To distinguish specific program underwriters from contributors to KGEM in general (that may appear as interstitials between programming), CMF suggest producers place their underwriting credits *before* their production credits.

Order of Underwriting Credits

When there is more than one underwriter for a program, underwriters should be credited in descending order of the amount of their grants. Therefore, the underwriter that has made the largest grant should appear first, and each additional grantor should appear in descending order based on the amount of its grant. When two or more underwriters provide grants of identical (or nearly identical) amounts, the order of their names may vary at the will of the producer.

It may be appropriate under certain circumstances to vary the order of the funders in a credit. In those cases, producers should take steps to ensure appropriate identification and avoid any confusion between major and minor funders. Note that the terms "major" and "minor" are imprecise and subject to interpretation.

Duration of Underwriting Credits

Each time they appear, all underwriter credits shall appear together. The maximum allowable credit for any one underwriter is 15 seconds. In no instance may the aggregate time for a credit sequence exceed 60 seconds.

Number of Permissible Underwriters

There is no limit on the number of underwriters that may contribute to a program. Given the time limitations, however, the number of underwriters that can be individually acknowledged must be limited to that which can be comfortably and reasonably read within the time allowed.

If a program has more underwriters than can be comfortably and reasonably read within that time period, it will then be necessary to identify the major underwriters individually and the remainder generally. The general reference to any minor contributors must include a statement advising the public that a complete donor list is available at KGEM. In any event, however, all this information must fit within the appropriate time period.

In-Kind Goods and Services

A production assistance credit may be given for in-kind goods and services that have been provided to the producer at no or nominal cost. Because clutter should be avoided, producers should give such credits only when important and necessary to do so. In-kind credits may appear as text in video only and must appear within the normal production credits using the same style, font, color and background as all other production credits. Production assistance credits may identify the actual product or service provided. Production assistance credits may not incorporate or display the donor's corporate or brand logo(s) or any other identifying information.

XI. KGEM Sponsorship (Donor Recognition)

Community Media of the Foothills may provide on air recognition for its donors on KGEM. These recognition “spots” may air in-between programming and must also fulfill the guidelines described in section X of these policies, with the following exceptions:

- Spots will be singular pieces providing recognition to one donor or in some cases a list of a few donors, however the displays will not be comprehensive lists or presentations of all donors.
- Duration of spots will be determined based on a benefits list approved by the Community Media of the Foothills Board of Directors. In any case a single spot may not exceed 30 seconds in duration. There is no aggregate limit.

XII. Scheduling

- A. On a monthly basis CMF staff will determine scheduling for individual programs completed or in production.
- B. Suggestions for similar type blocks of programming and themed programming may come from the Programming Committee.
- C. Staff must take into account equal opportunity for bona fide political candidates and ballot issues in compliance with the FCC.
- D. Priorities previously established through management level review of PSAs, programming promos and other interstitials determine their daily scheduling.

XIII. Local Non-Commercial Program Promotion

Staff may accept completed promotional spots of 30 seconds in length for local non-commercial programs (i.e. government and public access programs) for possible airplay on KGEM. The submissions must comply with these policies and procedures for format and technical specifications. The use of these submissions is at the discretion of staff. Channel time is not guaranteed.

XIV. Preemption of Programming By Staff

Staff may preempt all programming on the channel when it is necessary to use the channel to communicate immediate safety issues, or sudden news events to the Monrovia Public.

XV. Amendment of the Polices

These Policies and Procedures may be amended at any meeting of the Directors of CMF where a quorum is present. Interim Policies and Procedures may be implemented at the discretion of the Station Manager subject to the approval of the full board at the next general board meeting.