

BNN ACCESS STUDIO GUIDELINES

Revised November 6, 2002

In accordance with Access Rules and Procedures, these guidelines have been developed to enhance and permit coordination of the multiple requests for use of the BNN Access Studio at the Mall of Roxbury. All studio users must agree to adhere to the terms of both Access Rules and Procedures and these guidelines. Any variances from these guidelines must be approved in advance by the Studio Manager. Producers and crew are invited to contact the Studio Manager or Access Director with any comments or questions regarding these guidelines or their implementation.

1. The studio may be scheduled for the production of programming to be cablecast on BNN Channel 23 by current BNN access members who are certified as Studio Producers.
2. A studio producer proposes to use the studio by completing a Project Proposal and Production Contract and meeting with the Studio Manager to discuss production plans. The proposal helps the staff determine the producer's general resource needs and ensure that the program(s) will be successfully produced and cablecast. The Studio Manager will approve proposals that are achievable based on availability of resources and on the producer's prior production experience. (The same project proposal is also used to coordinate the approval by other BNN staff for the use of BNN resources other than the studio.)
3. Upon the Studio Manager's approval of the project proposal, the studio producer arranges with the Studio Coordinator to schedule studio production dates.
4. Studio producers must also submit to the studio manager a Studio Production Plan at least one week prior to each studio production date. This will provide the details that will coordinate the efforts of staff, producer and crew to achieve successful productions. A producer's ability to effectively follow through on production plans will be considered in subsequent proposals.
5. One Studio Production Plan and a signed Producer Agreement & Indemnification must be submitted to the studio manager along with the Project Proposal.
6. Staff will exercise discretion in deciding whether or not to permit or facilitate challenging additions to the production plan, especially on the day of the production. Staff will, whenever possible, make every effort to assist the producer in completing the production as planned. Staff may also cancel productions if necessary for reasons, such as shortage of crew, that impact the feasibility of the production being successful.
7. Upon certification, a studio producer may propose a project using one studio production date. Upon successful completion of this project, a studio producer may propose up to three production dates. Upon successful completion of these,

- the maximum number of studio production dates is six. Multiple production dates may be scheduled on a weekly, bi-weekly or monthly basis, but with no more than one in a week. A project proposal for a future series of six production dates may be proposed when one-half of an existing such series has been successfully completed. To assure availability for all, there must be a period of six weeks between the end of one such series and the start of another.
8. A studio producer may have a maximum of two projects approved at one time. Only one of these may involve multiple production dates.
 9. Every program must have legible (typed or printed) program rundowns with audio, video sources, description, segment time, and program running time. Program rundown must be presented for discussion with the studio manager or studio coordinator during the week prior to the production date, but no less than two hours before live or record time of each program.
 10. The producer is responsible for arranging for all necessary crew positions to be filled. All programs, live or taped, must have a complement of no less than four certified crew members, not including studio staff or interns, unless prior arrangements have been approved by the Studio Manager. The minimum number of crew required may be higher, depending on the complexity of the production and experience of the producer and crew.
 11. Staff responsibility includes engineering, technical support and facilitation of the production. The producer has control of the content and style of the production. Staff has the responsibility and the authority to make decisions during productions to provide the best possible technical result. Producers and crew must cooperate with staff during set-up, production, and breakdown.
 12. All those present in the studio or control room during set-up and production times must behave in a professional manner conducive to the successful completion of the production. Discussion of individual concerns is welcome when the production is over, but not at the expense of collaborative endeavor before or during productions.
 13. The producer must be present during productions, preferably in the control room to better coordinate the production with staff. When the producer is in the studio during the production, he or she must designate an Associate Producer with whom staff will consult in the control room concerning production issues.
 14. All producers and directors must arrive no later than one hour before live cablecast or scheduled tape time. Other crew and talent must be present at least one-half hour before the scheduled start time. Studio staff may require earlier arrival times, depending on the complexity of the production plan.

15. Any program with a host and more than one guest, and/or visuals to be shot live in the studio, must have a minimum of two camera operators.
16. Any producer requesting the use of more than one VTR (i.e. two record decks, or record deck[s] as well as a playback VTR for roll-ins, including PSA reels), must have a certified VTR operator. Producers are responsible for logging all pre-recorded materials as well as timing and identifying segments to be used in the production. Staff assistance may be available if requested in advance.
17. Approval of live productions is contingent on the producer's prior successful completion of studio programming. All live programs must utilize the entire scheduled time slot (usually 59:00 minutes.)
18. Any producer requesting live telephone call-ins must have an experienced person solely designated to operate the phones. (If a producer has an inexperienced operator, the producer must present the operator no less than one hour before air, to receive appropriate instructions and training from staff.) Certification is not necessary. All calls must be answered "off-air" so that the producer may obtain the caller's name and telephone number. For a call to be taken live on BNN, the designated phone operator must call back the individual who wishes to talk on the program. Phone operators must maintain a log of names and telephone numbers of individuals who are call-in participants.
19. All studio record tapes must have 30 seconds of bars and tone and 10 seconds of black at the head of the reel. All programs must include an opening title, and end credits that acknowledge all crew working on said program and studio staff, including Studio Coordinator and Studio Manager. The last two character generator pages must read, "This program has been produced in association with Boston Neighborhood Network" and a copyright page with the year.