

RULES AND REGULATIONS FOR PUBLIC ACCESS

The following rules and regulations govern the day to day operations of the public access facilities and equipment. Addressed herein are equipment, studio and edit usage, use of the channels and training.

REMOTE EQUIPMENT

1. To use any equipment away from the access center, a person must be certified for BASIC/REMOTE operations. The user shall be at least 18 years of age. Any user under that age shall, in addition to being certified, have a responsible adult sign for the equipment and supervise the minor when in possession of the access equipment.

2. Requests for the use of remote equipment must be made in person or by phone to the Access Coordinator or designated Access staff. When two requests for the same time are received, priority will be given to the earliest request. Failure to pick-up and return punctually may result in the loss of equipment use for the day of the next scheduled production session. Consistent tardiness may result in suspension of access privileges.

3. Access Users must sign out and return equipment personally. The producer taking the equipment must be the same person who returns it. You may be asked to show a Public Access User's Card and a valid Vermont picture Driver's License or a Vermont Non-Driver's I.D. Non-resident college students must show a valid student photo I.D. and a valid photo Driver's License from their state of residence.

4. Be prepared to spend a half hour to 45 minutes checking equipment in and out. Users may be required to demonstrate proficiency in assembling the equipment before removing it from the premises. On returning, the equipment shall be assembled and/or inspected to the satisfaction of the Access Coordinator.

5. All equipment is to be returned in the same condition in which it was taken. Equipment should be properly packed. Any damage must be reported immediately on return. Damage that is not reported may result in suspension of access privileges and, in addition, the user may be held responsible for repair or replacement costs.

6. Access producers must actually have used equipment within the past 90 days or they may be required to take a refresher course. Additionally, the Access Coordinator reserves the right to have any access user repeat the training course at any time the Access Coordinator sees fit. Users will not be allowed to use equipment until such time as the course has been successfully completed.

7. Access Users are limited to one (1) camera per shoot. The

equipment will normally be available on weekdays or overnight on a Monday through Friday basis. The equipment is available on weekends by special request but this privilege will extend to experienced users only and only at the discretion of the access coordinator. Any requests for additional equipment (i.e. two cameras, tripods, etc.) will be considered on an individual basis and must be approved and scheduled at the convenience of the Access Coordinator.

8. Reliable and secure vehicles must be used to transport equipment and for short term storage. The vehicle must contain a locking trunk or hatchback or the equipment must be carried in the passenger section of the vehicle. The open back of a pick-up truck is not acceptable. DO NOT LEAVE EQUIPMENT UNATTENDED IN ANY VEHICLE.

9. When not being transported, the equipment shall be stored in a secure place, such as a closet, away from plain view and casual inspection.

10. Equipment will not be used in a dangerous manner or situation (i.e. skydiving) or at a potentially violent rally or demonstration. The Access Coordinator shall be advised of exact shooting locations and reserves the right to "spot check" them.

11. The equipment shall be protected at all times from excessive heat, cold, dust, smoke, grease or other damaging element. NEVER LET THE EQUIPMENT GET WET. The Access Coordinator may cancel an outdoor shoot due to inclement weather on the scheduled day of use.

12. All persons who work with access equipment shall be certified at least at the STUDIO level. This includes anyone who actually handles equipment in any way.

13. Equipment is available to access users for the expressed purpose of creating public access programming. At no time will the equipment be used for any other purpose by access producers. Excessive scheduling of the equipment that does not result in consistent access programming will result in revocation of access privileges.

14. Each project will be finished and submitted for cablecasting before another project is started.

EDITING FACILITIES

1. Editing facilities are available by scheduling on a first come, first served basis in advance with the Access Coordinator. No more than 4 hours per day will be assigned to any one user group. Generally, facilities are available on weekdays during normal access center hours.

1. No one is permitted to use the access center unless the Access

Coordinator or other qualified personnel are present. Exceptions may be made to experienced access users to use editing facilities without access staff present only at the discretion of the Access Coordinator.

3. All persons will abide by the posted rules of the editing facility including no smoking. Food or drink is not permitted in the room. Failure to abide by these rules or in not leaving the area in the condition in which it was found may result in the loss of editing privileges.

4. All public access users will confine themselves to designated areas of the access center. ALL OTHER AREAS OF THE BUILDING ARE OFF LIMITS.

5. All tapes will be stored at the access center during the post production phase. Any footage shot must be edited within 30 days or it becomes the property of the access center. The tape may then be edited for use on the access channel or be recycled at the discretion of the Access Coordinator.

6. The editing facilities are available to access users solely for the purpose of creating public access programs. Use of the equipment for any other purpose is strictly forbidden.

7. All persons involved in the editing process will abide by all other rules for the use of the access center.

PRODUCTION FACILITIES

1. The studio will be scheduled at mutually convenient times. To sign up for the studio, make a request to the Access Coordinator or designated Access staff in advance of the desired production date.

2. No one is permitted to use the production facilities unless the Access Coordinator or other designated personnel are present.

3. The access producer is required to make all arrangements for crew, talent, sets, props, etc. REMEMBER, ALL PERSONS WHO WILL ACTUALLY BE HANDLING ACCESS EQUIPMENT MUST BE CERTIFIED ACCESS USERS.

4. During a studio production, all involved persons, including those waiting, will confine themselves to designated areas of the access center. ALL OTHER AREAS OF THE BUILDING ARE OFF LIMITS!!!

5. Those persons using the access center should come prepared for their production. Company computers, copy machines, telephones and the like are not for public use. Any unusual request for any of these office facilities must be made through the Access Coordinator.

6. During a studio production, the Access Coordinator, or other

designated personnel, has final authority. All production crew members will abide by the Access Coordinator's decisions regardless of the positions they hold on a crew.

7. All persons involved in the use of the studio production facilities shall abide by all other posted rules dealing with the use of the access center.

TAPES

1. Adelphia Cable provides tapes for production, then retains them for recycling when the project is completed. Since the tapes are the property of the Company, they will remain in the access center during post production. Generally, one or two hours worth of tape will be issued for remote shooting for a 1/2-hour program. Sufficient master tape will be issued for editing purposes. If a copy of the finished program is desired, the producer must furnish a blank tape and one free copy will be made at the convenience of the Access Staff. Users who fail to return tapes when they return equipment will be billed for those tapes.

2. All programs submitted for cablecasting must be on a 3/4-inch, S-VHS, or VHS tape. All programs must meet minimum technical standards. The tape should contain color bars, followed by a slate, and a 10-second countdown. All this may be done at the center.

3. The tape cartridge and tape case should be clearly marked with the title of the program, the producer (name and phone number) and an accurate running time.

4. Tapes must be submitted five working days prior to the time they are scheduled for cablecasting (24 hours for series programs). During this time, tapes will be previewed to determine that the content is acceptable and that the tape meets minimum technical standards as described in the Policy and Procedures manual.

--Acceptable content includes no advertising, lottery information or libelous material.

--Minimum technical standards include a strong video signal, good color and no glitches.

5. Producers are responsible for securing copyright clearances. You will be asked to submit written proof of this permission. Tapes using copyrighted music, video or other copyrighted material that has not been cleared will be summarily rejected until clearance is obtained or that portion of the tape replaced. If you have doubts concerning copyrights, the cable office can provide information.

6. The access producer is also responsible for obtaining written release forms from any person appearing in an access program. Forms are available at the access center.

Briefly, anyone who speaks on camera, or appears for more than a few seconds; anyone who performs or demonstrates any kind of talent; any minor person; any person depicted in a potentially embarrassing situation, i.e., a controversial event, an AA meeting or falling asleep in church.

7. Adelphia Cable will hold the copyright on any program produced using public access equipment in whole or in part. The cable company reserves the right to retain and use at our discretion a copy of any programming produced for the access channels. Use of the programs will be limited to the access channels in the Adelphia Cable systems or for limited promotional purposes.

TIME SCHEDULING

1. Program slots on the access channel will be scheduled on a weekly basis depending on the time available. Presently all types of access programs (public, government, and educational) are scheduled for the designated public access channel. All scheduling will be done through the Access Coordinator, after the proper form (MCA85-1) has been submitted.

2. Regularly produced series will be allowed a 13-week designated time slot. If, at the end of the 13-week period, there is no contest for the time slot it may be renewed. However, if programs within the series have been missing, or consistently late, or of poor quality, the time may be given to another producer. If a contest develops for a time slot at the end of the 13-week period, the Access Coordinator will make a determination as to future scheduling.

1. Tapes will generally be scheduled for two showings within a given week - one daytime, one prime time - on the Montpelier cable system. If further showings are desired, they will be shown as time permits during following weeks. NO SINGLE PRODUCER WILL BE ALLOWED MORE THAN 3 HOURS PER WEEK, INCLUDING REPEATS. Tapes produced for cablecasting in the Montpelier system may be shown in the Waterbury, Randolph, Bethel, and Rochester systems. They will be scheduled as time permits.

4. Scheduling will be done on a first-come, first-served basis. An attempt will be made to schedule all programs submitted, but due to time limitations priority will be given in the following order:

- a) Local series
- b) Local single programs
- c) Series produced non-locally but with local sponsor

- d) Series produced non-locally
- e) Non-local single programs

5. Producers are responsible for dropping off and retrieving tapes. This should be done at a pre-arranged time. If an individual group is importing a program, it is responsible for all back-and-forth trafficking of tapes and must assume all costs. Be sure to have the mail schedule accommodate the five-day lead requirement.

6. Publicity for programming is the responsibility of the local producer. The access staff will be happy to work with producers to suggest and develop suitable materials.

7. Any tape left over 60 days becomes the property of the cable company and may be recycled.

8. Adelphia Cable is not responsible for any tapes that are not shown, or are delayed, interrupted, interfered with or destroyed due to circumstances that are beyond our control.

TRAINING

1. Training is available to qualified people at no cost, on a first-come, first-served basis. Currently there are three primary areas of training:

BASIC - The course consists of three, 3-hour sessions. Students are instructed in the use of remote equipment, the development of storyboards and scripts and actual productions in a studio setting. At the end of the formal class time, students independently use equipment to shoot and edit a short program that may be used on the access channel. Students who fail to complete the independent project will not be fully certified. While they may work in the access center or under the supervision of a fully certified producer, they will not be allowed to sign out equipment for remote production.

Students who miss more than one class in the series (excluding the first class which is mandatory for all) cannot be certified and must repeat the entire course. If these people wish to retake the basic course, their names will be put at the end of the waiting list.

EDITING - Students are introduced to the editing process during the Basic session. More advanced editing sessions consist of individual sessions for producers who have a substantial amount of raw footage. To complete the edit certification, one must submit for cablecasting a program at least five minutes long that has been edited independently.

ADVANCED PRODUCTION - Individual sessions are devoted to learning studio production techniques including control room operations, audio and lighting systems and related equipment. To complete this session, one must produce and direct one's own studio production of at least 15-minutes in length. The program must be done to the satisfaction of the Access Coordinator.

2. Basic classes are limited in size to a maximum of eight persons and are offered on a regular basis. Editing and advanced production classes are held generally on an individual basis and at the convenience of the access staff.

REVISIONS

These Rules and Regulations may, from time to time, need to be changed and updated. The Company will review its rules and regulations on a regular basis and make revisions when necessary.

PENALTIES

Access users who break the rules may be subject to disciplinary actions. These actions may range from loss of access privileges and loss of channel time to fee assessments for certain infractions.