

RePAC MEMBERSHIP POLICY

I. MEMBERSHIP

- A. Eligibility
 - i. RePAC Membership is open to all Rehoboth residents
 - a. See Appendix A: Membership Application
- B. Application Process
 - i. Fees.
 - a. RePAC's membership fees support our ability to provide services to all.
 - b. Fees are not intended to exclude participation by any individual with financial constraints that prohibit full payment.
 - c. Fee reductions are available for youth, seniors and those with limited income
 - d. Fees will be set by the Operations Manager of RePAC and are subject to change quarterly.
 - e. See Appendix B: Membership Rates
 - f. See Appendix C: Alternative Payment Application
 - ii. Residency.
 - a. All individuals must prove that they are Rehoboth residents in order to be a RePAC member.
 - b. Acceptable forms of proof of residency are listed on the Membership Application.
 - c. See Appendix A: Membership Application
- C. Member Responsibilities
 - i. Indemnification: Releases/Liability.
 - a. By signing the Membership Agreement, RePAC members shall indemnify the Town of Rehoboth, its cable service providers, RePAC, their employees, and the RePAC Board of Directors against any and all claims or liabilities arising out of use of facilities, resources and channels, or out of breach of the agreement with these policies.
 - b. See Appendix D Agreement and Indemnification
 - ii. Minors.
 - a. Minors (under 18 years of age) must provide written permission from a parent or guardian in order to receive member benefits.
 - b. Parents or guardians must familiarize themselves with these policies and all relevant guidelines.
 - c. Parents or guardians must assume full legal responsibility for the actions of minors, whether in their use of equipment, their broadcast of programs, or any other activity at RePAC.
 - d. The parent or guardian must sign a Minor Release Form for any minor appearing on programs and provide the form to staff upon request.
 - e. See Appendix K: Minor Release Form
 - iii. Personal Identification:
 - a. RePAC members must in all matters, properly represent their relationship with RePAC.
 - b. RePAC members are independent agents, not representatives or employees of RePAC.
 - c. Misrepresentation by a member of his or her role may lead to loss of member privileges.
 - d. Any reference to RePAC must be in such a way as to designate RePAC as a place where you are a member only or as the location and services with which your production was created and broadcast.
 - iv. Member responsibility

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- a. Each RePAC member is expected to know and abide by these Access Policies and related guidelines. In the event of violations, it may become necessary for RePAC to take disciplinary actions or otherwise impose sanctions. Because each case may be different, RePAC reserves the right to deal with each member or situation individually.
 - b. Code of Conduct. It is our goal and responsibility to foster community and maintain a workplace in which all staff, members and other visitors are comfortable and able to work and collaborate productively. Our facilities are open to members and visitors who are there to participate in productions, (**attend public meetings**) or other authorized purposes. It is expected that members conduct themselves at all times with respect for others and that they will ensure the same behavior in their guests and visitors.
 - c. Members do not have any voting rights. They do not determine the Board of Directors. Preference for replacement directors may be taken from
 - d. Any and all classes or groups will only have (1) one spokesperson if
- v. Member Conduct:
- a. The following are not permitted or may be subject to sanctions at RePAC facilities:
 1. disruptive, hostile, abusive or threatening behavior or language;
 2. any form of harassment;
 3. disregard of staff authority;
 4. commercial activities, advertising, sales or solicitation;
 5. dishonesty;
 6. possession of weapons;
 7. use of illegal substances;
 8. unauthorized use of alcohol;
 9. smoking or open flames;
 10. food or drink except in permitted areas;
 11. unhygienic, unsafe or unhealthy behavior;
 12. misuse or unauthorized use of resources, including copier, phones, fax machine, computers and production equipment;
 13. unauthorized tampering with equipment, wiring, etc;
 14. recording without permission;
 15. unauthorized postings;
 16. any criminal act as defined by federal, state or local law or statute;
 17. disregard of other posted guidelines.
- D. Violations of Code of Conduct and other RePAC Policies
- i. Violations:
 - a. Conduct Violations: Staff must facilitate a professional working atmosphere at RePAC. Staff is directed to use its discretion in either attempting to quickly remediate non-permissible conduct or to ask a non-responsive member or visitor to leave the premises.
 - b. Program Content Violations: It is the responsibility of staff not to broadcast programs that are found to be in violation of policies and guidelines for channel use, or in accordance with and subject to applicable law, are determined to contain obscenity or other illegal content.
 1. Programs that are found in violation may not be scheduled; scheduled programs may not be broadcast; programs may be

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interrupted during broadcast or may not be repeated.

2. Staff will use its discretion in assessing the severity of the problem and appropriate follow-up; discuss problems with the member and make every effort to rectify the problem in a mutually agreeable way; and document the issue and its follow-up. The member may be required to provide information in writing. If there is no agreement, the matter will be referred to RePAC management for a final decision.

ii. Sanctions:

- a. If an individual violates their membership agreement, they may be subject to restriction, temporary suspension, or loss of member privileges, including use of production resources, channel time and entry to facilities.
- b. Sanctions shall be implemented, where possible, after providing the affected person with reasonable notice of the basis for the action, and a fair process for being heard on the matter. RePAC management and staff will exercise judgment giving the highest importance to the best interests of the RePAC community as a whole, but also giving due consideration to the individual's rights.

iii. Procedures

- a. Immediate Suspension for Major Violations. As noted above, members have responsibility in the maintenance of a safe and productive workplace. Any behavior which threatens the safety and well-being of staff, members or other visitors may result in immediate suspension of member privileges and the requirement that the suspended member leave RePAC premises until further notice.
 1. The follow-up steps, from verbal warning to written warning, are documented by staff. Members are welcome, and may be required to add written comments to the record.
 2. Staff may issue an immediate temporary suspension in such cases and immediately notify RePAC management, including all necessary detail; the suspended member may not then return to RePAC or regain access privileges without the approval of RePAC management.
 3. An immediate ninety day suspension may be issued by RePAC management in these cases or when it is determined that there has been an apparent policy violation of a serious nature. During the subsequent ninety days, the affected person will be provided reasonable notice and a fair process for being heard on the matter prior to any consequent decision.
- b. Remedial Process for Lesser Violations. A single instance of violation of most policies and guidelines will not result in immediate suspension. It is understood that problems may arise, at times, which are unavoidable. Usually, a brief conversation between staff and members leads to an improved understanding of policies and of the fact that they are in place to protect the interest of members. But, for the sake of all members, staff is responsible for guarding against the emergence of a pattern of violations and for following up as necessary to achieve conformity with all relevant policies and guidelines.
 1. Suspension for Persistent Violations. If the remedial process is ineffective and violations continue, staff will recommend

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suspension or other sanctions and forward all related records to RePAC management, who will make the decision.

2. Appeals. In accordance with RePAC Bylaws, the Grievance Committee of the Board of Directors will hear complaints from members relating to claims of unfair treatment, rules violations, and improper management decisions. Complaints must be submitted to the committee in writing only after being thoroughly pursued with RePAC management. The Committee has the right to refuse to pursue matters which it believes are trivial, irrelevant or beyond its scope. The decisions of the Grievance Committee are final.

c. Content- see section III.D. Program Content for details

E. Use of Resources

- i. Facility Policy must be followed by all members and staff at all times.
- ii. Services are provided to members on a non-discriminatory, first-come, first-served basis. Guidelines detail processes for the equitable apportionment of finite resources – including access to channel time, training and production resources - and to provide availability for all members. RePAC management and staff will use discretion to ensure that no group or individual receives a disproportionate share of available resources at the expense of others.

iii. See Appendix: Operating Procedures

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II. TRAINING

- A. Certification: A member must be certified in the use of specific equipment or facilities to be entitled to use them. Distinctions may be made in levels of certification and ensuing benefits.
- i. Prerequisites: Orientation is the one prerequisite for all certifications. General policies and the RePAC History & Mission are reviewed in Orientation and specific policies for each certification are reviewed in the relevant workshops.
 - ii. Members may become certified either through successful completion of the requirements of RePAC workshops or by demonstration of the necessary proficiencies acquired through prior training and experience (AKA test out of a class).
- B. Levels
- i. Field Producer Certification
 - a. Benefits:
 1. Allows the use of RePAC's equipment to shoot and produce your own field project.
 2. Submit proposals for field production projects and reserve equipment.
 - b. Requirements:
 1. Field Producer Workshop
 2. Field Production and Direction Workshop
 - ii. Field Crew/Cameraperson Certification
 - a. Benefits:
 1. Allows the member to shoot and crew for a certified Field Producer's project.
 2. May be allowed to pick up/return equipment for shoots with prior written inclusion on the producer's project proposal and approval by Equipment Coordinator and the Project Producer. Only Producers may reserve the equipment. The producer is ultimately responsible for all equipment signed out on their project.
 - b. Requirements:
 1. Field Production and Direction Workshop
 - iii. Studio Producer Certification
 - a. Benefits:
 1. Allows a member to produce taped programs in RePAC's studios for the Public Access Channel
 2. Submit Proposals for studio productions. Perform duties of Producer, Director or crew.
 - b. Requirements:
 1. Studio Producer/Director Workshop
 2. Studio Production Workshop
 - iv. Studio Crew Certification
 - a. Benefits:
 1. Allows a member to crew for a Public Access Channel program
 2. Work as crew for a Certified Producer's studio production. Crew Certification does not allow submission of proposals.
 - b. Requirements:
 1. Studio Production Workshop
 - v. Live Broadcast Producer Certification
 - a. Benefits:
 1. Allows a member to produce/host a live broadcast program
 2. Act as producer and host of a Live Broadcast program. Submit program Producer Planning Packet information and proposals.
 - b. Requirements:
 1. Live Broadcast Program Training
 - vi. Live Broadcast Advanced Producer Certification
 - a. Benefits:
 1. offers training for members to produce an especially visually engaging

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- Live Broadcast program
- 2. Act as producer and host of a Live Broadcast program. Submit program Producer Planning Packet information and proposals.
- b. Requirements:
 - 1. Live Broadcast Program Training
 - 2. PowerPoint 1 & 2
- vii. Basic Editor Certification
 - a. Benefit:
 - 1. allows use of RePAC's media lab and edit suites to edit projects for producers
 - b. Requirements:
 - 1. Basic Editing Workshop
 - 2. Adobe Premier Pro software
- viii. Intermediate Digital Editor Certification
 - a. Benefit:
 - 1. Edit material using computers with Adobe Premier Pro with digital input sources
 - b. Requirements
 - 1. Basic Editor Certification
 - 2. Digital Media Import Workshop
- ix. Master Editor Certification
 - a. Benefits:
 - 1. Edit material using computers with Adobe Premier Pro with digital input sources, output to digital output sources
 - b. Requirements:
 - 1. Intermediate Digital Editor Certification
 - 2. Digital Media Export Workshop
- C. Non-certification workshops
 - i. The non-certification series called "Concept to Reality" teaches how to take the message or story idea you have for a program and create a fully developed treatment and script. The series includes workshops in the following: Content Design, Media Literacy and Scriptwriting.
 - ii. Look in the website www.RePAC9.org and membership email blasts for announcements of new workshops and one time only Special Topics Workshops
 - iii. Passing a non-certification workshop does allow a member access to those related computer programs in the Multimedia lab.
- D. Workshop Descriptions
 - i. See Appendix: Workshop Descriptions

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III. PUBLIC ACCESS CHANNEL 98

A. Scheduling Programs

i. Submitting Member Programs Produced without RePAC Resources: As a Basic Member, one may submit a program produced **by the Member** outside our facility, if it meets our technical and content standards.

- a. All programs must be submitted directly to the RePAC Program Director. No other staff member may accept programs for submission.
- b. Each member is allowed to have 12 hours of original episodes (programs) with a maximum of replays of those episodes in one quarter.
- c. The breakdown of the programs can be any variation of a program designation given that the total number of programs/episodes equals 12 hours of programming.
- d. Program Designations

IV. Weekly Series - create 12 original episodes; submit an original program each week and have one repeat during the week.

V. Bi-Weekly Series - submit up to 5 original program and receive one primary timeslot a week and a repeat.

VI. Monthly Series - Submit up to 3 original programs a quarter and receive one primary timeslot a week.

VII. Singles - each program will air up to 3 times depending on schedule availability.

VIII. Feature Event - Live events or special features not fitting above categories are encouraged but are subject to approval and schedule availability. At least 30 days advance notice is required.

IX. Micro Programming - programs under 15 minutes may only air during "The Scroll" and may not be listed on the schedule

i. Submitting Member Programs Produced with RePAC Resources

- a. Each member is allowed to have 12 hours of original episodes (programs) with 12 replays of those episodes in one quarter.
- b. The breakdown of the programs can be any variation of a program designation given that the total number of programs/episodes equals 12 hours of programming.
- c. Program Designations
 1. See Section III(a)(i)(d)

ii. Submitting non-Member Programs

- a. A non-RePAC member produced program is accepted by RePAC only if it meets current needs.
- b. These needs are directly related to fulfilling underrepresented communities and cultural groups
- c. All programs must be submitted directly to the RePAC Program Director. No other staff member may accept programs for submission.
- d. The amount of content from a single outside/sponsored producer (individual or organization) will be limited to only 12 episodes/singles (equaling 12 hours) in any given quarter. No replays will be broadcast.
- e. Sponsored submissions must complete the Distribution Scheduling forms and strictly follow the policy.
- f. Submission Forms
 1. See Appendix: Series Request Form
 2. See Appendix: Single Submission Form

iii. Submitting RePAC Member Producer Obligation Programs

- a. The sponsor must be an active member in good standing
- b. Active is defined as one that is regularly producing original programs within the past 12 months.
- c. An active RePAC producer may sponsor one outside program/series. In order to do so, that producer will relinquish their 12 replay timeslots to the sponsored program.

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- d. Sponsor members must:
 1. Attend Orientation and the Policy and Procedures Module for RePAC Public Access TV
 2. Sign an agreement for liability (indemnification) and complete all distribution forms.
 3. Update of contact info quarterly. Permanent contact Info required (not just cell phone numbers)
 4. Must act as Primary Contact – not program producer they are sponsoring. The outside producer is not to contact RePAC. All contact is to be filtered through the sponsor member.
- B. Studio Production
 - i. Proposing Projects which use Studio Facilities
 - a. A RePAC producer may have a maximum of two project proposals approved at one time. Only one of these may involve multiple programs/projects (series). For example, one studio shoot plus one multi-media project equals two project proposals.
 - b. Complete and submit the proposal form to the RePAC Program Director.
 1. See Appendix: RePAC Project Proposal
 - c. Set up first review meeting with the Production Studio Manager or Equipment Services Coordinator. After it is approved the proposal will be reviewed and accepted or denied by the Digital Media and Education Director. If approved without changes a final scheduling meeting will be set. If changes are needed subsequent meeting and approvals will be required after the producer makes said changes.
 - d. A producer's ability to effectively follow through on a proposal is considered in subsequent proposals.
 - ii. Scheduling Time in RePAC Studios.
 - a. Total amount of time allotted to any one project will be set upon proposal approval by the RePAC Program Director.
 - b. Preset Floor Plan Days:
 1. On these specified days and times the Studio will be staffed by any combination of the Production Studio Manager, Studio Coordinator, work study students and interns.
 2. The Production Studio Manager will schedule your use of the studio according to available time set aside for programs that will use the preset floor plans.
 - c. Original Set Design and Lighting Days:
 1. The Production Studio Manager will schedule your use of the studio according to available time set aside for programs that require extra time to set up for unique floor plans and special lighting needs.
 - iii. Certifications Required to submit proposals
 - a. Producer Certification (have passed Studio Producer/Director & Studio Production workshops)
 - b. 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.
 - c. Certified Studio Producers must follow the Producer's Planning Packet. The purpose of the Producer's Planning Packet (PPP) is to help the producer organize and plan programs more effectively. Planning ahead will reduce stress and the chance of error in graphics, staging and having all necessary

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- equipment in place.
 - d. See Appendix: Producer's Planning Packet
 - C. Producer's Checklist
 - i. Program Rundown
 - a. Sample Program Rundown
 - b. Guest Guidelines
 - c. On-Screen Tag
 - d. Demo/Performance Summary
 - e. Program Promotion
 - f. Set Design & Lighting Plan
 - ii. Producers must send the Guest Guidelines and Demo/ Performance Summary to their guests well in advance of the PPP due dates. All forms especially the Demo/Performance Summary and Set Design & Lighting forms are vital to scheduling and staging a program correctly. Guest negligence in following the rules may affect whether the program can be broadcast as planned by the producer.
 - iii. Scheduling note: Those programs requiring original set design and lighting situations or include special staging situations for performances may be restricted to specific days and times for studio recording or live broadcast.
 - iv. PPP Due Dates: All PPP forms for special set design days/programs will be due at least 10 working days in advance of the scheduled broadcast taping/live time
 - v. All program information must be sent/submitted to the Production@REPAC9.ORG or given to the Production Studio Manager in person.
 - D. Arrival of Producer/Guests
 - i. All producers and directors must arrive no later than one hour before live broadcast or scheduled tape time.
 - ii. Other crew and talent must be present at least one-half hour before the scheduled start time.
 - iii. Studio staff may require earlier arrival times, depending on the complexity of the production plan.
 - iv. 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.
 - E. Providing Studio Crew
 - i. 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 Production 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.
 - ii. The producer must be present during productions. 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.
 - iii. Any producer requesting the use of more than one DVD/VTR (i.e. two record decks, or record deck[s] as well as a playback for roll-ins, must have a Certified Studio Crew member. 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.
 - iv. Any producer requesting live telephone call-ins must have an experienced person solely designated to operate the phones. Certification is not necessary for this position unless they will be controlling the audio board as well.
 - v. All programs must include an opening title, and end credits that acknowledge all crew working on said program and studio staff, including the Production Studio Manager. The last two character generator pages must read, "This program has been produced in association with the Rehoboth Public Access Corporation" and a copyright page with the year.
 - F. No-Call/No-Show Policy

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- i. If producer misses a scheduled time to use the studio more than 3 times in a quarter without giving notification that they will miss, RePAC has the right to adjust their timeslots in the future quarters.
- ii. Once a program misses one time they will be gently reminded of the policy.
- iii. A second miss will result in a notification in writing of the warning
- iv. The third miss with no notification will result in the program being losing its series or single timeslot. This track record will be taken into consideration in future proposals to use the studio.

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X. Utilizing RePAC Equipment / Services

- A. Proposing Projects which use RePAC resources
 - i. Number of Projects allowed at one time: A RePAC producer may have a maximum of two project proposals approved at one time. Only one of these may involve multiple programs/projects (series). For example, one studio shoot plus one multimedia project equals two project proposals.
 - ii. Complete and submit the proposal form to RePAC Program Director.
 - a. See Appendix: RePAC Project Proposal
 - iii. Upon approval, set up meeting with the Production Studio Coordinator to coordinate access to necessary equipment and other resources.
 - iv. A producer's ability to effectively follow through on a proposal is considered in subsequent proposals.
- B. Certifications Required to submit proposals
 - i. Field Producer Certification
 - ii. Editor Certification (have passed one of the 3 levels of editor certification)
- C. Field Equipment Reservation
 - i. Only Certified Field Production Producers may reserve equipment for their own approved projects.
 - ii. Producers must make equipment reservations directly with the Production Studio Coordinator. They will not be made on the basis of written or voicemail messages. All edit sessions are scheduled on a first-come, first-served basis.
 - iii. The approved project must have an "end date" later than the booking.
 - iv. Time Allotment: Total amount of time allotted for the use of equipment on any one proposed project is at the sole discretion of the Production Studio Coordinator.
 - v. All checkouts should be made for the shortest duration possible.
 - vi. The maximum duration of any checkout is 72 hours.
 - vii. There must be at least 3 hours between a return and subsequent checkout to allow time to check and test equipment for the next user, charge batteries, etc.
 - viii. Producers may have no more than two reservations of field equipment scheduled at one time. Use of one camcorder (any type) is considered one reservation. A second camcorder may be added, but it counts as a second reservation. The producer must provide at the time of scheduling the name of the certified access member who will operate the second camcorder. No future reservations, beyond the two-camera checkout, may be scheduled until the items are checked in.
 - ix. Equipment may be checked out and returned only by the producer, except when a prior arrangement has been made with the Production Studio Coordinator. The producer is liable for all equipment checked out for her/his project, from the time it is picked up until it is returned. A producer under 18 may check out equipment, providing that an adult parent or guardian has signed an agreement assuming liability for equipment loss or damage as well as responsibility for the production and distribution of the program.
 - x. Producers are responsible for examining all items before signing for them and checking them out and for reporting any equipment problems to the Equipment Coordinator when checking items back in.
 - xi. The Production Studio Coordinator is responsible for basic testing of equipment before checkouts, for documenting and notifying producers about any problems with the equipment, and for asking producers about and reporting any equipment or other problems.
- D. Multimedia Lab Reservations
 - i. Only certified editors may use the Multimedia lab and reserve computers
 - ii. RePAC editing resources may be used only for the production of programming to be broadcast on the RePAC Public Access Channel and/or for the production of other authorized multimedia projects. No personal use or computer is allowed such as checking email unless it is shown to be necessary for the project.
 - iii. Members must make reservations directly with the Production Studio Coordinator. They will not be made on the basis of written notes or voicemail messages. All edit sessions are scheduled on a first-come, first-served basis.
 - iv. The maximum number of edit sessions and total amount of time allotted to any one project will be set by the Production Studio Coordinator

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- v. Field Footage Logs or Editing Plans are required before editing can be scheduled. Editing resources may not be used for dubbing or logging tapes unless specifically authorized.
 - vi. All members must use their own portable drives. No producer files may be stored on the computer desktop or hard drive. Any files located outside of permitted locations will be trashed.
 - vii. At no time is any member permitted to open or move project or media files belonging to another member.
 - viii. Unreserved computers may be used on a first-come, first-served basis by members but must be vacated for any scheduled member.
- E. Channel Time requests
- i. Indemnification Form
 - a. For each request for channel time, a member must provide a signed indemnification form by which he or she:
 - 1. agrees to adhere to RePAC policies, guidelines and all applicable laws, including those prohibiting obscenity, copyright infringement and libel;
 - 2. assumes legal responsibility for the program, its content and its public dissemination;
 - 3. indemnifies RePAC from any responsibility.
 - b. This form is a legal document that requires careful reading to understand its provisions, which detail important responsibilities regarding copyright, permissions, etc.
 - ii. Program Restrictions
 - a. No program may be submitted for broadcast containing content, such as obscene or libelous material, which may be found to be in violation of any city, state or federal law. Any civil or criminal complaints or other legal matters resulting from broadcast of a program will be referred to the member who requested the channel time.
 - b. If a member chooses to sponsor an outside program that member is liable for the program that they sponsor.
 - c. RePAC does not provide legal advice to its members.
 - d. The member requesting channel time for any programming involving minors must provide, upon request, written parental permissions for their appearance on RePAC.
 - e. All programs submitted for channel time are subject to staff review to ensure compliance with these policies. Staff is directed to use its discretion in withholding from broadcast any program found to be in violation, pending further review.
 - iii. Timeslot Availability
 - a. Programs will be scheduled to broadcast according to broadcast theme hours and according to availability.
 - b. Assigned timeslots are at the sole authority of the Program Director.
 - 1. Pre-recorded material:
 - a) Day Time - programs scheduled weekdays between 6:00am and 6:00 pm
 - b) Prime Time - programs scheduled between 6:00 pm and 12:00am
 - c) Overnight - programs scheduled between 12:00am and 6:00am².
 - 2. Live Broadcast
 - a) Times to broadcast will be scheduled according to broadcast theme hours and according to availability.
 - iv. Program Content
 - a. Rehoboth's residents and organizations may present programming, subject to restrictions as may be expressly authorized herein or otherwise in accordance with law. Program content is determined by the producer. RePAC may place notices of any kind between programs, including notices disclaiming editorial

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responsibility or control of program content.

b. Non-profit Fundraising.

1. RePAC member organizations, or other verifiable non-profits or public agencies, may request in writing to use RePAC channels for charitable fund-raising purposes. RePAC management must approve any use of RePAC channels for fund-raising programs before they are scheduled.

c. Sponsorship/Donor Acknowledgements.

1. While commercial advertising is not permitted on RePAC channels, it is required that programs acknowledge all financial or in-kind support or other donations received from businesses, foundations, individuals or other sources. Donor acknowledgement announcement may include the:

- a) donor's name, logo, graphic images, location, contact information
- b) up to a 15 word description.
- c) product line or services
- d) It may identify but NOT promote the donor
- e) it must be value neutral
- f) it cannot include comparisons or quality judgments ("best pizza", "lowest prices", "delicious food", etc)
- g) it cannot include pricing information or call to action ("come on down", "sale this week", "check our website to buy", etc)

2. For programs of one hour or less, announcements shall appear only at the beginning and end of programs. The duration of all donor acknowledgment announcements combined may not exceed one minute total at the beginning of the program and one minute at the end. Programs running longer than one hour may include one additional minute of donor acknowledgments at the approximate midway point of the program.

d. Political Content.

1. Political advocacy is encouraged on the Community Access Channel.

e. Commercial Content

1. In order to maintain RePAC's status as a charitable, tax-exempt non-profit organization, we must ensure that RePAC resources are not used impermissibly for private financial gain or commercial purposes.
2. No program broadcast on RePAC can contain commercial advertisements or be designed to promote any commercial product, service or business.
3. Non-promotional information may be discussed, but no direct call to action may be included at any point.
4. Phone numbers, addresses and websites may be provided "for more information" within reasonable limits: at the end of a program, for no longer than one minute; or infrequently, for no longer than fifteen seconds, during the program.

f. Mature Content

1. If a program is likely to be offensive to some audiences, or is of a mature or adult nature, the member must inform RePAC when requesting broadcast time.
2. Programs including mature content will be scheduled in a late-night time slot (12am - 6am).
3. Mature content may not be presented for broadcast, whether live or pre-recorded, at any other time. The intent of this policy is not to discourage free expression but to achieve a balance between the First Amendment right to free speech and the desire of cable viewers to be protected - and to protect their children - from unwanted viewing of mature content through the application of reasonable time, place and manner constraints.

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4. Programs with mature content may be required to include appropriate viewer advisory messages.
5. Defining "mature content".
 - a) These guidelines are provided to help members and staff, determine what is considered mature content. These items are not presented as absolute definitions, but rather as guidelines to assist in making best judgments in scheduling decisions.
 - b) A program which contains potentially offensive levels of any of the following will be considered unsuitable for children and scheduled in a late night time slot: profanity; nudity; "hate speech" (words or images likely to be considered abusive or discriminatory against any racial, ethnic or religious groups, or on the basis of gender, sexual orientation, or disability); sexual material; violence; any other potentially disturbing content relating to human or animal mutilation, excretory functions, medical procedures, etc
- g. Submission Forms
 1. See Appendix: Series Request Form
 2. See Appendix: Single Submission Form

VIII. DISTRIBUTION:

A. Rights to Content

i. Material produced with RePAC equipment and facilities

a. Exclusive Rights.

1. Members may use RePAC equipment and facilities only to make programs for broadcast on RePAC channels. Members using RePAC production resources agree to provide to RePAC exclusive rights to resulting programming.

b. Right of First Use.

1. RePAC's exclusive rights shall include the perpetual right to publish and perform such program in any medium and the right of first use.

c. Outside Distribution.

1. RePAC may distribute and use such programming in other ways after it is broadcast on RePAC, but RePAC's exclusive rights continue.

d. RePAC Credit.

1. All programming resulting from use of RePAC production resources must include an end credit acknowledging the support of RePAC and the copyright year.

ii. Material produced by members without RePAC equipment and facilities

a. Shared Rights

1. Members submitting material produced without RePAC equipment and facilities, for broadcast on RePAC channels, agree to provide RePAC with shared rights to resulting programming.

b. Right of First Use.

1. RePAC's shared rights shall include the perpetual right to publish and perform such program in any medium and the right of first use.

iii. See Appendix K: Release Forms

B. Recognition of Production

i. Disclosure Slate.

- a. Every episode broadcast by RePAC shall begin with a 7 second disclosure slate. This slate contains the following information

1. Origin (ex: producing organization)
2. Name of Producer
3. Name of RePAC Member Sponsor Producer
4. Date of Creation

ii. Visible RePAC Logo.

- a. All live to broadcast programs made in the RePAC studios will have the RePAC

RePAC MEMBERSHIP POLICY

- logo visible at least half of the time.
- b. The logo may appear in the form of a bug, slide on a screen on set, or artwork on set including lighting gobos or some other form.

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RePAC Membership Form for Public Access Channel

Name (Printed) _____ Date _____

Address _____

Town/City _____ State _____ Zip _____

Telephone _____ Cell _____

Time _____

I (Signed and Printed Name) _____

have received a 17 page copy of the membership packet. Date _____

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I (signed and printed name) have read, understand and accept the terms and conditions of the membership packet document.

Signed Name _____

Printed Name _____