

truth, and that yet is exactly the paradoxical beauty of PEG access. **So** let me quickly sort of go through these issues points. You ask about your regulatory framework; whether **or** not you should continue the current framework or expand the county's role. **I** believe it would be in the public's interest to continue the State regulatory role by which the State provides the greatest economy of scale and effort to deal with these large conglomerate multi-faceted organizations. **To** try and push that regulatory role down to the counties, **I** believe, at this point would be a reversal of the trend that's occurring throughout the country. **I** think, however, there are ways in which there shall be **or** should be local rule, local autonomy applied to that, **so** that there can be an and-statement rather than **an** or-statement. And in most of my comments I'll try to reflect that similar kind of theme, that we can have an and-statement rather than an or. In the case of the PEG access entities, that should absolutely be local control. You should find a way, and I'll speak to that a little bit later, but you should find a way to increase and expand on localism with respect to the role of the PEG entities. In your second issue, you talk the PEG process, the board appointment process, and I think that specifically the area where you should be looking at releasing the appointment role and duty that the Governor and the administration has held and find a way basically for the local organizations, or I should say the local communities to decide how that process should come about. One of the other things that I think is important is the question of why uniformity; what is the public interest in terms of uniformity at a State level, when in fact, we know that our communities are **so** different and varied. And **so** I question that is there a sufficient public interest to ensure that every franchise or in this case every PEG access be identical cookie-cutter, same services, same equipment, same delivery systems, same knowledge. Each community is different, as you've heard, or I'm sure you're hearing as you go across the State. And it'll be important to consider that. The question was whether or not there should be self-appointed boards, appointed by various entities, or election by PEG constituents. And I think, again, there's an and-statement there. There's a mixture of all three that probably provides you with the best answer. But as we

have found through various studies across the country, there is no one single answer for any particular community that works. Option five; you also included there, should there be an established mechanism for public and producer input, and the answer is emphatically yes, that there ought to be methods that will ensure that those organizations are held accountable for that process. And certainly, it should be including the kinds of provisions that are sunshine type provisions including open meetings and open records. They are based upon the fact that these are public funds; these are funds that derive from the fact that we are managing the public rights of way and **so** they belong to our community, not **to any** particular interest group, not to any specific body. But they are public funds. In terms of the Cable Advisory Committee, I can't strongly emphasize enough the need to reactivate the Cable Advisory Committee, and that in terms of option three to expand and certainly to include some kind of neighbor island provision or neighbor island component and including some kind of smaller advisory buildup capacity **so** that neighbor islands feel that they have a vital opportunity to provide input into your processes and decision making. In terms of financial resources, I believe that the franchise fees, basically the financial structure is relatively sound. However, that you should be collecting the **full** five percent that's available to you under Federal law. When we talked to other communities around the country, they're surprised that Hawaii does not collect the full five percent. And that's typically the rule and in many places they collect more than five percent by providing additional component fee! on bills to specifically support expanded PEG services. In terms of PEG channel resource, I think it's unfortunate over the last ten years. In fact, we were well situated when we began back in 1990. We've gone down. We have lost the capacity **to** have ten percent of the channel capacity of the cable system **set** aside for public interest provisions. I believe that should be restored and that there should be a mechanism or a method that's very clear, establishes clear guidelines for the activation of new channels. Right now there's nothing specific that indicates that. And I would say probably trying to finalize on some thoughts is that you would create incentives for collaboration among the various PEG partners. I think that's a

critical component. In many places it's divisive where P is separate from E, is separate from G. I think that it's very critical to try and maintain the public policy under which this falls under one umbrella rather than being separated out. And that we can continue to serve basically the public interest and improve upon what **has** been the excellent work that's been done to date. Thanks.

MEMO TABOA:

Aloha; my name is Memo Taboa. And I just here to tell that what Olelo has done for us, for me, for my family and for my friends that I worked together back to the [UNINTELLIGIBLE] International. We do work in Spanish and mostly English, but we do reach about a hundred thousand Hispanics in the island. John F. Kennedy said once, Do not ask what your country can do; but rather, ask what you can do for your country. I'm not gonna go into much detail to it, but what I want to say is this. Kill Olelo, you have killed a [UNINTELLIGIBLE] that we have towards not only our country, but our fellow man. Killing Olelo also means that you're gonna take the communication away from our family in Hawaii. And if we do that, might as well cut **our** tongue. I really believe that Olelo is the only way that we who cannot afford to communicate with our brothers and sisters in Hawaii we cannot do that. I just want to express those feelings in my mind. We're not only reaching people, but we're reaching families, hearts. We are reaching with values in the community. We are not dealing just with business, but we are dealing with the source of people. **So** my hope is that those who are really trying to stop the situation will consider that that means a great deal for **us** in Hawaii. Thank you very much.

MIKE PECSOK:

Good evening, I believe. My name is Mike Pecsok, and while I'm an administrator at the University of Hawaii, **I'm**not speaking as a spokesperson for the University of Hawaii. I do have some experience in this area. I was on the founding board that DCCA commissioned that started Olelo originally. **Matter** of fact, technically I was its first president. But anyway, I just wanted to speak on a couple guidelines that I thought that we might look at in forming some decisions. First, the members the founding board really felt that this money was for access

and that that's what it should be spent for. And I would encourage you to make sure that this money empowers the people, gives voice to the people, **as** the name of Olelo implies. The other thing that I would say is when we look at policy changes, I would not like to see policy that diminishes some resources that are already out there. I would not like to see, for example, the **good** work that Olelo has done be closed because of a policy change. If we need, there are plenty of good ideas in here that will require funding, but I think there are other methods to get that funding than stealing from Peter to pay Paul. The good work that Olelo has done, you've heard a lot of testimony there. One area I can speak on is in the Waianae telecommunications center. I'm the principal investigator for the grant that funded that. I can **say** unequivocally that if it hadn't been for Olelo's cooperation, support and funding, that that grant would not have happened and the miracle we have out at Waianae would not have happened. You need only look in today's paper to see what's going out there. Senator Inouye will visit there on Wednesday to see the miracles that have happened there. The last thing I'd like to see happen out of these proceedings is to have to tell people out at Waianae that that voice has been stilled. Thank you.

JOSEPH YASUTAKE:

Aloha. I'm not much of a speaker, but I'm the director up at Palolo, and I wear many hats up there. **And** we're the happy recipients of a new video center. And Olelo had a lot to do with that. About nine months ago, we had a vision. I belong to a community called Palolo Pride Committee, and we get involved in a lot of community things. And one of our visions was having a video center. **And** we went to visit Waianae, spoke to Sparky who showed us and sold **us** on the idea. **And** when we came back, we were just jacked about the whole thing. **And** we went to Olelo and we shared our vision and **ou** commitment to having a video center up in Palolo. **And** they welcomed us with open arms. I mean, I've been involved with a lot of agencies up in Palolo, and I work within the housing which is an economically depressed area. **And** I know a lot **of** agencies that come in, and their credibility really drops becaur as soon as there's problems, they disappear. In Olelo's case, they really embraced us and that idea. **And** **from** nine months

of that dream, it's in fruition. We have our video center opening up real soon. But the way they did is something that's really impressive. Because they went out to the community as well as we did, to senior groups, associations, community groups and committees. I belong to a lot of committees, and they made their presentation there and what the video center was all about and provided a lot of information. They helped to secure the site at Jarrett Intermediate, met with the principal to iron out a lot of the rough spots. And there were a lot of rough spots, but they got it done. They helped design the video center, and they kept us informed through all that was happening. You know, timetables, what was needed, so forth. But the part that I was really impressed with was that the fact that they involved us in the whole process. They involved us in setting up the center, clearing out the area. The area that we have the video center on used to be a weight room and there were weights in there, machines. And we had to take all of that and set it up from one end of the campus to the next. They involved us to help painting the site, getting volunteer carpenters and electricians to keep the cost down. But basically, it was the same things that I do. Because basically what they've done is they've given our community a sense of ownership and a sense of community building. And right now, they've already impacted our community by the amount of people that have come in to help set up this thing, and we have, I understand at this time at Jarrett, we have a lot of kids that are signing up to take up those classes as well as outside high school kids, and adults willing to come in and take those classes. So they are gonna make a major impact up in Palolo. And they're already doing it. So I'm just here to testify or bear witness to what Olelo has been doing in our community. And I thank them with all my heart. Thank you.

CYNTHIA WHITE:

Aloha. I'm Cynthia White, and I'm here representing myself. I work with two programs for children. One's called the Outreach for Grieving Youth Alliance, which is a program serving children, teens, and families grieving losses from death, divorce and separation. The other program is the Hawai Foster Youth Coalition, which is a youth-led program that is developing resources for youth in care and providing

mentorship, support programs for foster youth, and it's led by youth and was organized and developed by youth who are in care. Both of these programs have benefited from Olelo. I first had contact with Olelo last year around Christmas when I found out about the Giving Aloha Program and I called, and we were able to get three youth to come on into the studio and share their stories about how they cope with the holidays after their parents died. And this program aired numerous times, and I received calls from families then who were able to participate the support services that we offer, and also from people who wanted to volunteer because this OGY, Outreach for Grieving Youth, is a all-volunteer program. And so it helped in that way to get the services to families and to get more volunteers. Then I took a class to become a producer, and since that time I've produced a program called Poi for the Soul, which is now an important resource for Hawaii dealing with Hawaiian themes, working in a lo'i and how that's a metaphor for coping with loss. And that's something that OGY is working to get funding to reproduce and make that available to schools and families and counselors so that they can work with the children in their lives. Because this is something we should all be doing in our homes as well as in our schools, supporting children who are grieving loss, addressing the issue. So these are important resources. I also am about to finish up a program for the Hawaii Foster Youth Coalition, teaching about their program, something that they can give out to youth and also social workers and use to educate the system about the needs of foster youth. I've also started three other projects. This is just since last year in December. And that's all been made possible through Olelo and the facilitation that they've offered. The other projects are working with St. Francis Hospice and Father Burny and making his teachings available to a wider audience. The conversations on forgiveness for youth and a Forgiveness Festival that we had a couple weeks ago, and bringing that to the public. I was trained in Portland, Oregon on the public access, but I never had a facilitator. And I worked on a program there for almost a year and it never got aired because didn't have that kind of support. Now I've had two programs air. I have one that's about to be submitted and two others in

the line up in the cue for producing. And that's been completely due to the fact that there's **so** much support from Olelo. The training is excellent. The people are open and friendly and welcoming, and they make me feel confident in myself. And now I've come to the point I've been working in grief and **loss** for twenty years and **if** I ever wanted to change careers, it would be **to** go into video production. But I don't think that's going to happen. But I really appreciate what Olelo has done for the community and getting this information out. Nobody ever wants to hear about grief and loss and children's needs, especially foster children and children who have parents die or the suffering in their lives. But they need to be talking about it and teaching you about how they feel. And the medium of video and television is so important to these youth. It's **so** powerful and empowering to them, and Olelo makes that possible and accessible through their help and their support. And now I'm working on getting youth trained and getting more involved in being a part of these productions. **So** I really want to say I support Olelo and their facilitation programs, and thank you very much. Mahalo.

MEREDITH NICHOLS:

Thank you **so** much, Director Rechtswald, DCCA staff. I just want to be really brief, because there's still a bunch of people in the hallway and people who want to testify today are starting to have to leave. **So** briefly, I just wanted to **let** you know that I **am** the outreach coordinator at Olelo Community Television. And you've heard about all of the good that Olelo's done in the community, all the dedicated people here that are filling this room today represent the passion that many in our community share about PEG programming. I just want to take a brief opportunity to tell you that the good work Olelo does and the service we provide to those who would have no other means to share their message is important and it must continue. And all of these fine folks can tell you that better than I can. With regard to issue number seven, there are **so** many issues and so many stories on Oahu and voices that have yet to be heard. There are some thirty thousand folks over in Ewa who could benefit from having easier access to Olelo Community Television, another thirty thousand in the Wahiawa, Waialua, Mililani area who we look forward to serving in an easier,

more accessible way. We just had a brief meeting with some Waialua High School students who when they heard about Olelo and everything they could do, basically the potential, were so excited and expressed to us that this would give them something to do in their community, where right now there isn't very much for the youth. And then again, briefly, I'd like to address issue number sixteen, the role of PEGs particularly with regard to facilitated production. I strongly believe that not only is it our mission, it's our duty to help everyone. Not just those who are interested in learning to become camera operators, but everyone in the community who has a message. It's our duty to help them share that message and get their story across. I'm proud of the work we're doing at Olelo, but I'm even more proud of the many community members who work tirelessly to create programming for the channels and ultimately for their community. And I look forward to the DCCA's support in moving forward and increasing our service, addressing those who are underserved on Oahu. Thank you.

MAUI KENNESY:

Aloha. My name is Mauilani Kennessy and I am a senior at Waianae High school. I was introduced to Olelo through the Hawaiian studies program, and I am also a part of the Waianae Sea Riders Production. Without Olelo, we wouldn't have got the type of publicity that we did, as you know that we are now nationally recognized with Waianae Sea Riders Productions. Without Sparky Rodrigues' help through the summer media program, we wouldn't have done the type of things that we have this summer. I for one with my classmate, and slash, friend have produced our first two-hour live production on homelessness, which we also included the State Representatives, and we held at the main office, Mapunapuna, of Olelo and Leeward Community College. Through Olelo, I have gained so much education, so much knowledge of a lot of things not only dealing with media, but through human services, et cetera, that I can now take something forth with me through the future for a career or whatever, whatever I might go. Not only have I saw it helping myself, but also everyone around me, it has made a big impact, especially on the Waianae Coast. And just this type of stuff that we do just brings so much pride and happiness to our community, being that we are now

known as the Waianae Coast not only for whatever we're **known** for but also **as** a good community that does show and appreciate whatever we speak, 'cause there has been a lot of people in Waianae that has done community access through Olelo. It's also nice to see that we also go **out** and we also **try** and recruit younger students through intermediate ages like they will be coming up and speaking later on. **So** that's my opinion.

ALOHADAVIS:

Aloha. My name is Chastity Davis, but everybody knows me as Aloha. And I first started **off** when the Waianae satellite was at the Boys and Girls Club at Waianae. And just not too long ago, just recently, I've been introduced again to Olelo through the Waianae High School Hawaiian studies program. And for two years, I've been with the summer media program. And there's a lot of teenagers out there that does notice that **o h** this is something that we can do, and we can make a difference in the Waianae community instead of always looking down, everybody looking down on us. With Olelo being in our community, everybody actually notices **us** in a different way, like we're a better community, there's more to us than everything else. And like Maui said earlier, I was one of them that produced one of **our** two live shoots on homelessness at the Mapunapuna **studio**. And I was fifteen years old when I first directed the two-hour live shoots at LCC and in Mapunapuna. And without Olelo being in our community and everywhere else that it is, we wouldn't have this opportunity. Everybody would be doing everything else that Waianae is getting looked down on. And with Olelo being there, everybody's actually noticing, oh yeah, when it's coming in. **And** now we're getting **more** pride, because when we went to Mapunapuna, everybody was like, oh yeah, Waianae's in the house. Everybody had pride, everybody was raising the roof. Yeah, Waianae in the house. And Nanakuli too. Not to leave out Nanakuli. Nanakuli was in the house with us too. But that's one big deal in Waianae, 'cause get plenty people now coming out to the station and looking at what the students are doing. **And** that students are making a difference in their own community, without their parents telling them, pushing it. It's their volunteer work that they want to do to change how our

community looks like. And ~~so~~ with that being said, I hope you guys take a double ~~look~~ at what you guys want to do. Thank you.

HENRY ISARA:

Good evening and aloha. I represent the organization called Hawaii United Okinawan Association. And we got involved in Olelo back in 1998. And we do have a weekly program which is shown on Olelo. And without Olelo, our organization would never be able to do this. Olelo's been helping individuals as well as groups such ~~as~~ ours and we do have lot of recitals and functions here on the island. IN fact, we have a big festival that's called the Worldwide Okinawan Festival this weekend ~~a~~ the Kapiolani Bandstand. And there's going be people from all over the world who are Okinawans that's gonna be joining us. And we will be having Olelo facilities to be recording all these activities. And we've been doing this for over five years now, and we've been having a lot of cooperation and a lot of help from the staff at Olelo, and they've been wonderful. And we were trained by the staff there. And we have a group of about thirty people, trained people from Olelo, and we do have them going out and taking all these recital shows and activities that our association has. And this is one of the things that we are able to show people who are interested in the Okinawan culture, and lot of these people who cannot come to watch ~~our~~ functions and recitals, they'll be able to see them on Olelo. And I think it's other groups and individuals who are very fortunate that Olelo is here to be able to help us. And I think they're doing a wonderful job and we'd like to see them continue what they are doing. And they're doing a wonderful job. And I'd like to thank you for listening to us.

ANDREAMETHVEN:

Hi; my name is Andrea Methven. I'm the assistant director at Trinity Christian School. And we had an experience with Olelo this summer that was just absolute awesome. I called them ~~sort~~ of at the last minute and said we were doing a behind the scenes kind of program with our summer students and wanted to see if we could come over and have the kids learn about TV production and see themselves on TV. And we had done this in 2000 and had one camera, and I'm not even sure we got on television that year. But we were just overwhelmed

by what they did this year. I mean, we came in with about forty-nine kids and they had three camera production, they had a director, they had a producer, they had audio people, and I mean, the stuff that they did with the kids was just incredible. So we are just very thankful for their aloha to us and just the fantastic assistance they gave **us**, far beyond what we thought was going to happen. And I think the kids got a great experience in what it takes to put on a TV production and they were just thrilled to see the end product at the end. And we appreciated Olelo's help in that.

LINDA COBLE :

Aloha. Thanks for this opportunity. I'm looking around at all these people and thinking I am a representative of the career of the pab commercial television that was alluded to before. And in fact, I never really paid much attention to Olelo because my business has always been on commercial television. The only time I would ever tune in to public access was to see Samoan Flag Day, because I love the harmony of the music, and I'd wait each time for that. That was really my only experience. Until I started to **get** really involved in volunteering in this community and realized the value of having a way of expressing what is going on in these wonderful organizations we've been hearing so much about today. As you know, in this day and time you can't really rely on television stations to parlay their public service responsibilities into free airtime for nonprofits. It just doesn't happen anymore. Happened in the early years when I was in television, but it doesn't happen anymore. **As** a Rotarian and someone who needed to get the message out to Rotarians throughout the State about the value of our organization and to encourage other people to attend, we created a half an hour program about Rotary, which has since circulated statewide for the benefit of business men and womer throughout the State. And it was a wonderful experience at Olelo. The production staff, the editor, the people who have been trained who helped me on this. I was just overwhelmed by the talent and the creativity and the stick-to-itiveness on this project. And I think I especially appreciate the facilitated programming that Olelo has provided, Healthy Start. I was on one of those programs that was really produced by all of the Olelo staff, not the ones who are trained but the ones who are

in house all the time. It was a wonderful opportunity to get the word out about Healthy Start. I hope that you keep the same funding structure. I do not favor decentralization or redistribution of the funding to the counties. I think that's akin to throwing together another hurricane fund. You just can't rely on how it's going to be spent. And from my experience, Olelo has done its job in public service, public access. I appreciate the opportunity to use them once, twice, and I will again. And thank you for this opportunity.

SALLY LAMBERT:

Good evening; aloha. I'm here as an individual and also as co-president of the Hawaii International Dyslexia Association. And it's been wonderful to hear all of this community support for Olelo. I have been a watcher of Olelo for a number of years but only when Giving Aloha started its program through Olelo, which I found inspired, did I actually consider Olelo as a place where I wanted to have a voice. And I brought it to our board, we got involved with Giving Aloha. The facilitated program at that time was a panel discussion. We have benefited greatly from it in the past. That was in 2000. Since then, the Outcomes program that has grown from that has extended our ability to make our organization accessible to the public in ways that we could never do. And as an individual, having paid my Time Warner bill today, I can say that I'm proud of what Olelo has done here in this community. It has truly strengthened the communities that it's in and its reach has promoted the voice of Hawaii. And I applaud the work of all of the Olelo staff that I've had contact with. They're very professional and nurturing, and they have brought out the best in their community. I hope that you will continue to strengthen the communities as you have. I think that Olelo has been functioning very well. I don't know a lot about the financial aspects, but I'm never against an audit. Thank you.

C. CCURRY:

Aloha. And aloha fellow volunteers of Olelo and the folks at home. Based on your written request that we give a little bit of information about ourselves, I'll invest about thirty seconds or so of the three minutes of invaluable time to try to do that. In the thirty-seven years that I've been involved in the communications business, I've been a dues paying member of

AFTRA for seventeen years. I served on the AFTRA **SAG** board here locally. Before Olelo existed, I served with the Media Council for the Council of Churches, commercial television. And because they were the ones that the network affiliates aired the PSAs for the various ~~UNNELCHE~~ that we used to do the **PSAs** because it's an FCC regulation. In order for Olelo to exist, they came and they asked that the Council of Churches and other boards as well approve of the existence of something called Olelo. Which we did. I'm the chief information officer for Interagency Coordination Councils. I'm certified at Olelo for most certifications that they have to give at Olelo. I wish to insert Linda Cobles' words almost as my **own** for the records. We've always liked her and now I know the reason why I like her **so** much. Strongly oppose the current proposal for government to share in the redistribution of the funds, especially city and county. Why? I can't tell you why in a three minute time period. What I will tell you is my organization and myself have personally suffered government censorship. Under issue sixteen on your DCCA rules, we've never had complaint resolution at Olelo when we protested. I was not even allowed to further air my programs, being a certified producer. My rights to use the video equipment were taken away. The videotapes that I had in ~~my~~ Olelo locker, the locker was cut. Without notice, nothing in writing, my Olelo locker was cut. What was the subject matter of the video special that we were going to air? It was voter privacy rights. What happened instead? The City and County gave Olelo a massive amount of money for Vote Hawaii. The very same neighborhood commissioners that we had videotaped violating voters' rights on a City and County paid commercial went ahead and said voting is our most sacred right. We were not allowed to rebut, even though we had full access to use Olelo to show that there is such a thing as government collusion when it comes to the FCC PEG regulated market. The Olelo employees and administration have given some poignant and passionate testimony to you this August 25th Monday afternoon. I say this for the rebroadcast for all those who couldn't make it to attend this meeting. We're gonna submit not only our written testimony about what's happened, being fully credentialed to

use Olelo to myself as an individual and other organizations. We'll also submit the videotapes ~~to~~ the Department of Commerce and Consumer Affairs. ~~Oh,~~ one last thing. There wasn't sufficient handouts of your material for the people, because you had such a large attendance. It's only through the kindness of a stranger here that I was given a handout.

CAPRICE SALVADOR

My name is Caprice Salvador, and I started with Olelo as a person with a dream in 1998. I had looked for a program that would give somebody like me, a Baby Boomer, an exercise program specifically for my type. I wasn't gonna put the little bathing suit on, ~~et~~ cetera. Anyway, to make a long story short, they walked me through the entire process and I've had an exercise show on for almost four years now. I've gotten a lot of response **from** the community on it, because we do unusual shows for handicapped, for elderly, et cetera. It's run in several retirement homes, nursing homes to help facilitate their whatever. But more importantly, in '99 with the help of Olelo, I felt that I owed them something, **so** I went out and campaigned to be a member the ASAC committee, **so** that I could bridge the gap of what's needed with the executive level of Olelo. And I was voted in. In that time, I saw the effects of the loss of revenue, the effects of the loss of channels. I saw the loss of attendance and programs because of the minimal amount of airtime that was available. There just wasn't enough for the productions that came through is one of the things that I saw. To speak about myself, I in the last year have over three hundred volunteer hours on different productions, outside of my own which I do monthly. **So** I've worked on projects in Waianae, I've worked on projects in Kahuku. I've managed to get around and talk to these people. I do **know** the spirit of aloha is strong and really clear with Olelo. As I watched one woman very passionately try to tell you that once you get in this environment, it starts to spur ~~off~~ into different directions. You learn **so** much more than you could have in any other environment, including the library. The experience for me has been very enriching. And yes, the finances need to be restored. The channels need to be restored. We're going backwards, no forwards. Olelo seems just to have reached a level of maturity after having gone over all of those stumbling blocks, and now

the proposal is to change that again. And I think that's probably the worst thing that can happen. No, no, I'm real clear. It is clearly the worst thing that can possibly happen. And again, that's from somebody who actually works as a volunteer on mega different productions, who absolutely appreciates and feels enriched by the experience of just being a part of Olelo. And that's my story.

SPARKY RODRIGUES:

Aloha; I'm Sparky Rodrigues. I live in Waianae. And married father, Vietnam vet, activist in the community, various issues. I'm a member of Telecomm Hui and Malama Makua, and I just happen to work **as** the manager of the Waianae center for Olelo. I'm not here to speak on Olelo, but **as a** member of the Waianae community. And basically, my family. I learned the inequities of media while working with the homeless group in Makua. That was '95. During the eviction struggles, Olelo producers came to assist us in getting our story out. Puhipau and **Joan** from Na **Maka O Ka Aina** got me in front of the camera for the first time. And getting through the fear and the panic that I felt at that time, if it wasn't for them, I would not have been able to pick up the camera. I've observed many community issues that needed to be reported, but it went ignored. How does a community get their message out that is underserved? We're economically challenged, there's barriers that make the community very angry. The only way that we had a chance to present our right side was Olelo Community Television. I became a producer for Olelo in '95 and began producing my own programs of our community. Driving was long from Waianae, as it is today. **So** this meeting in a small **room** is kind of a way that Waianae has been denied access. **So** anyway, driving the way from Waianae to Mapunapuna to get equipment and editing, many times the choice was to buy food buy gas, or buy videotape. And that's the kinda choices we have to make. I believe Olelo is part of the business and economic cycle, and we provide skills building and problem solving opportunities while doing programs. You don't even have to read or write to be able to do projects and programs with Olelo. My Oceanic Time Warner bill **shows** that I pay separately for the access. I want my money to be used in my community. Help build programs relevant to our community

needs. I don't like the idea that one community or island is pitted against the other for access funding. In the past, half of our students entering the ninth grade did not graduate on the Waianae Coast. ~~Our~~ community is always portrayed in the poorest light, too far away from town to defend ourselves. That has changed. Olelo has made the commitment to be part of the community since 1998, partnering with the Boys and Girls Club, providing temporary location for two years. Further partnerships have been developed. Bonds between Leeward Community College, Waianae Coast Coalition, Hawaii Technology and Trade Association, Waianae High School and Olelo; this is the partnership that Mike Pecsok had mentioned and doing the HUD partnership. Our facility is located in the high school. And the partnership with the high school has allowed the community—I believe that students are part of the community. And they have access to the entire facility during the day, and the community has access for the entire facility in the evening. The partnership has managed to allow our community to parlay our resources. Individually, we would not have been able to do this alone. But collectively, we've been able to accomplish a lot. Another partnership that we had worked on was bringing together Alu Like and Queen Liliuokalani Children's Center, which assisted with our summer media program where we took students from the coast and for six weeks trained them in media. Two hours of training in the morning, and then two hours of programming shot every day. And Aloha and Maui are part of that group that came out of the coast. In the last two days, the test was to produce from scratch a homeless forum, which they were able to get not only the talent but also discuss a very tough issue in our community. But they did everything, the entire students, we didn't manage any of that. Another program that we're working on doing is working with the Waianae School Complex [UNINTELLIGIBLE] schools, working with fifth and sixth graders. And bringing the teachers, staff, volunteers and schools in on Saturday for two hours training, where we can go ahead and it's called an enrichment program for thirteen weeks, bringing them in on Saturday. And giving them some skills in media and technology early so by the time they get to high school, making a difference. I believe that this type of

exposure to technology is a good thing. I believe Time Warner has demonstrated the will **to** be responsible to a strong democratic society by funding access organizations like Olelo. It would be a great gesture for corporate responsibility of all businesses engaged in the form of video, audio or data transmissions like DSL, broadband, Internet, even the satellite providers to contribute a portion of their fees to support access. Each community must support and sustain their **own** access like Olelo. How much would it take for **us** to chip in to make this happen? **Our** partnerships in Waianae show that it's possible to lead and build **a** strong community with successful programs. Allow **us** to continue our **efforts** in community like Waianae by not changing any of the existing DCCA rulings to govern community access. And I'd just like to show **one** thing. This is the result of our partnership. And it was on the front page today. And this is the students, and some of them came with **us** today.

COLONEL WILL HAYNES:

Aloha and good afternoon. First, let me inform you that my title Colonel comes from my veterans organization. I'm not a United States Military colonel. Or at least they haven't given me the paperwork yet. **Mr.** Chairman, staff; most of the people that you see out here today, they've been talking about their situations and they've spoke to you about people that are living. Today, I'm going to speak to **you** because **I** represent many people that are dead. Buffalo soldiers, World War I and **I** veterans, Korean War veterans, Vietnam veterans, veterans from Grenada, Filipino guerrillas. Our show is Veterans Talk. We are a hub for all of the senior veterans out here; guys that can't even get out of bed. They call me, they wave at me, they have a word for me. They want me to say this, they want me to say that. They ask me to tell you that Veterans Talk is their battery recharger. It's the only thing that they have left. We represent democracy and freedom in its rawest form. As veterans, we put our lives on the line for this country. Bar none. Win, lose, or draw, we're there to do one thing; to fight for freedom, democracy. If you take the money from Olelo- and you may have to. I don't know what your personal situation is. I'm not here to judge you. Sometimes you gotta do these difficult decisions. But if you do that, I want you to

realize that you're pulling it right out of those old guys. You're pulling that battery. You're draining it down low. Those senior citizens. At Veterans Talk, we have actually four target audiences. Let me tell you about them. Our first target audience is our veterans; those people who have already served. Our second target audience pertains to the people who are in the military right now; the grunts out there with a rifle in their hand, in a hole, the guys that just got shot, coming home in a body bag. The third target audience are the young people who are thinking about going into the military. And our fourth target audience happens to be **Mom** and Dad, Grandma and Grandpa, aunties and uncles, who have to advise those young people as to what to do with their lives. Olelo has given us the opportunity to expand so very much. Without Olelo, we couldn't do it. We can't afford the big **stuff**. You guys probably have eaten in a gourmet restaurant. You've had a nice gourmet meal. Well, that's what the networks are like. Olelo is like Grandma's cooking. You know what I'm saying? I'm talking to you for real. This is Grandma's cooking out here. This is the real deal. There ain't nobody coming to you serving you the food. You get up and go get it yourself, and then you wash your dishes. I set lights. I get in there, I got Colonel Anderson right here on the audio board. We put the show together. I didn't create Veterans Talk, but we happen to be one of the oldest shows in the State of Hawaii. The creator was Bravo Hawaii General Rogers. He's dead. General Jackson's dead. Everybody; every veteran I know, dead. There's probably only maybe four, maybe five ~~from~~ Bravo left Out of hundreds. But if you take the money from Olelo, you take the money from us. Because we pay for our show with our wallet from where we work. Our paycheck pays for everything that happens. Now, you got a difficult decision. You have to find the money. Where is it going to come from? Rough decision, ain't it? But just think about all those guys that are out there, sixty, seventy, eighty years old, World War II veterans that are dropping at a rate of better than a thousand a day. Half of 'em can't even get out of bed. I just got a homeless guy out of the street and put him in the VA home, and he was so old he couldn't even stay there. They had to put him in a special care home. And he told me, There's only two

things I want to see on TV, Colonel; Monday night football and you. **So** tell them **guys** down there that. Man, that's all I got to say.

NATALIE **CROSS**:

Aloha. My name is Natalie Cross, and I'm a local filmmaker, educator, and director of the Hawaii Student Film Festival, which is in its fifth year. And first, I'd just like to encourage the person who spoke earlier today and was very critical of Olelo to voice her opinions on the Olelo program, Oahu Speaks. Which is only a phone call away and requires no training whatsoever. It's the only local TV program that I know of which allows ordinary citizens to express their views on any issue freely. I've been a volunteer at Olelo Community Television in Mapunapuna for the last five years. And over the years, I've received hands-on training from knowledgeable and inspiring instructors, covering every level of video production from producing to camera work to editing. And these classes have all been provided free or at a very reasonable cost. I've also had access to a facility with state-of-the-art equipment which I could not have afforded to buy on my own. I've devoted hundreds of hours of my own time, volunteer, producing my own shows on Olelo, **as** well as helping others to produce their own shows. And I've received **an** enormous amount of technical support from the Olelo staff to help me create these programs. And they've been related to all kinds **of** things—the **arts**, education, the environment, culture, politics. Many of these programs have provided invaluable information and dialog for the public that just doesn't exist elsewhere in the local television media, particularly issues and events related to Hawaii. Examples of programs that I've produced or helped produce are The Natural and Cultural History of Kailua Ahupua'a, the Honolulu **Jazz** Festival, Talk Story Festival, **Art** Talk, Lawyers Live, Hawaiian Chants and Legends of Kawainui, Volunteer Hawaii, Hawaii's Amazing Animals, and various performing arts productions at the Hawaii Theater and the Academy of **Arts**. Just to finish **off**; I strongly believe that community television is a testament to democracy and freedom of speech in this country and provides the public an opportunity to voice their opinions openly. Public access serves the people it is intended to serve; the people. I will

continue to create quality programs on Olelo Community Television because it's my way of providing service to my community. Thank you very much.

ANDREW PEREZ:

Aloha. Thank you for the opportunity tonight. My name is Andrew Perez, and I'm a resident of Kailua, Oahu. I'm here to share with you my wonderful experience participating in the Halia Aloha program at Olelo. The Halia Aloha program, as I understand it, is a way for ordinary people to record on videotape some of the oral history of Hawaii. This is oral history as it is remembered and experienced by the every-day people we have all known who have lived and worked in our neighborhoods. Along with my niece, Juanita Wolfgram, we interviewed two exceptional women. In our short, ten-minute program, we only touched the surface of what each of them had to share. I would like to tell you briefly a little bit about each of them. Pauline was born in 1922 in Wahiawa. Her father was the ice man in Wahiawa at a time when selling ice to your neighbors was a good thing. Her father joined the Navy and was the chief engineer at Fort Kamehameha. Pauline's family moved to Kalia Road in Waikiki and they became members of the Outrigger Canoe Club in its early days. Pauline tells the story of how everyone watched the Royal Hawaiian Hotel go up little by little. She says how shocked they all were when construction was finally completed and the hotel was painted bright pink. Later in her life, after attending Roosevelt High School, Pauline worked at the Pearl Harbor branch of Bank of Hawaii. When she went back to work on Monday morning, December 8th, she talks about the bullet and shrapnel holes that tore through the building where she worked. If the attack had taken place on a week day morning instead of on the Sunday morning that it did, she most likely would not have survived it. Our second remarkable woman was also born in the 20s, but in New Jersey. Joan moved to Hawaii after her college graduation to teach elementary school on Molokai. Having been born and raised on the East Coast, Joan was used to pronouncing the long, Slavic surnames with multiple consonants in a row. Little did she know that she would have more difficult time trying to pronounce Hawaiian names with multiple vowels in a row. I guess she liked pronouncing those

long Hawaiian names, because she later married a Hawaiian name, and **Mr.** and Mrs. Kalama had a few children of their own. Joan retired as a public schoolteacher and began her second career as an active member of Kailua Canoe Club and the Oahu Hawaiian Canoe Racing Association. I **am** sharing these stones of these two amazing women to make the point that Olelo and the Halia Aloha program have enabled and empowered me to share these important stones with a much larger audience. I think that the more we **know** about each other and about our difference, the easier it becomes to see our similarities. Olelo serves our community by allowing us to all talk to each other through the medium of public access television. I think that Olelo serves our community well, and is worthy of your consideration and your funding. Thank you.

ARIYA AHARAY:

Aloha. I'm a producer, director in Olelo. And I have my own show called America Goes Baliwood. It's a TV show about Indian music from India. So I reach out to the Indian, Middle Eastern, or any community that wants to learn about the other part of the world, that they have entertainment too, it's not only here, and lessen the stereotypes of the other part of the world so they can get entertained and see what people look like and how they dress and how they dance. And it's a really nice show. And also, there is Islam Is a Guide. I don't produce that, but that's part of my community where they could learn about Islam after 9-11, lessen the stereotypes of people and have a open mind and watch that **too**. So as for America Goes Baliwood, I used to want to be in TV, but then I went to radio working with Mike and Larry Price. And then I didn't want to do what they're doing for the past twenty years, so I thought I would go into television, and Michael said go to Olelo. So that was a great opportunity. I could do my own show and teach people what it's all about. And that's it. And by the way, America Goes Baliwood is on Fridays at eleven on Channel 52. Thank you.

WILLIAM ALA, JR.:

Before I address you folks, I want to say aloha to you guys in the back there too. The correct pronunciation is Aila. Aloha; my name is William Aila. I come from the great district, sometimes considered an outer island unto itself, Waianae.

And the first issue that I'd like to talk about is issue number seven. And it has to do with the setting of the schedule for this meeting. If DCCA wants greater community participation, then it needs to ~~set~~ meetings at an appropriate time. Four-thirty, for somebody coming from Waianae, is not an appropriate time. Mahalo. I'm sure that the folks ~~from~~ Kailua and Waimanalo and Kahuku and those places share my thoughts. In a nutshell, what I heard in many, many speakers who spoke of the many good things that Olelo has provided for them in terms of experience, in terms of knowledge, in terms of skills, was it ain't broke, don't fix it. And I heard that over, and over, and over again. **So** I'm hoping that the three of you will take that back very strongly. That's not to say that you can't tweak it, because tweaking is okay. But fixing something when it's not broke is not good. DCCA appears to be doing a good job of overseeing public access to cable TV. However, expanding the county's role in cable regulations would only create additional bureaucracies. Why do we want to create additional bureaucracies? I don't think the Governor wants that. These bureaucracies, if that option is chosen, will then siphon ~~off~~ monies for duplicate administration, resulting in less money for training, capitalization, and production. **This** would be a giant step backward. DCCA currently uses only .64 percent, in your documentation of the standard service revenues for administration costs, and for the moment appears to be using that money efficiently. You should leave it as it is. With regards to governance, option number two provides the most flexibility and autonomy for **PEGs**, while providing for some accountability of and **by** DCCA in its role in governance matters. This should help with the concern which was raised by the Office of Information Practices. With regards to the Cable Advisory Committee or the lack thereof, legislation could be amended to designate that the chairs of each PEG **and** the Director of DCCA or his or her designee could act in the capacity as the Cable Advisory Committee if that committee is **so** called upon. With regards to finance or resources, again, if it's not broke, don't fix it. I urge you to continue with the current financial structure. And as new broadcasting technologies become available, legislation must be introduced and your role as advocates for public access must be to

introduce that legislation to ensure that public access continues to be available and that the sources of funding from these new technologies be made available for future public access. Regarding sustainability, the **PEGs** should always seek other sources of funding. However, for-profit activities should be balanced against the PEG's mission. Public access should not be turned into a for-profit television production entity. And finally, in regards to item number sixteen, which is the role of PEGs as facilitators or facilitating; why do we have to choose? Why can't we maintain both strategies? In any organization you want to maintain as much flexibility as possible. A few observations before I finish. One is that Olelo assists communities in combating government and corporate spin. Olelo is real. It's not make-believe. It doesn't ~~try~~ to sell you anything. It doesn't try to pull the wool over your eyes. It's real, as people see it. And if someone produces a program of a particular point of view, and that program is aired, it doesn't matter whether we agree with that person, because it creates the discussion that is necessary in the community for future growth. I like to call it Olelo provides community spin. It is the great equalizer. It provides an avenue to present information to and from community. My experience with Olelo—and I only bring this up because earlier there was this woman and a gentleman who evidently had some bad experiences. But my experience, and I think the vast majority of the people that sit behind me has been that of openness, caring, sharing, and great facilitation. To sum it up, in Olelo's **own** well-known jingle, Olelo is about you, it's about me, it's about family. And all of our families make up the community which Olelo builds. It should stay that way. Thank you.

WAYNE JOHNSON:

Thank you for giving me the opportunity. My name is Wayne Johnson, and I reside in Aiea with my bride, Penny. I am a licensed healthcare provider and my wife has extensive TV and radio experience from the mainland. About thirty years worth **So** I'm really looking at things from both sides of the coin here I've had the opportunity and the privilege to now work on seven different projects at Olelo, and I'm happy that they've **a** been aired. It's not the number of projects for me, but it's rather the content that I was allowed **to** go ahead and

experience with the camera people and the producers, such as the homeless Hawaiian people and abuse of a spouse. Olelo Community Television allows all island residents to share our concerns and our voices, our opinions in a positive and professional venue. The students who participate in production, camera shoots, the editors are always encouraging. And they're encouraged by the full-time staff who just gives us all of the pats and strokes that we need. Many of the students, including myself, do not have media credentials or the technical background that would allow us the privilege or the opportunity to create this format of television. And it's a completed professional product that you three gentlemen have had the opportunity to see. The benefits of Olelo programming to the general population on Oahu are unique and they're specific. They're local programs that are free of commercials and bias. They're created by local talent and they address local issues. And you know we already go ahead and get charged twenty-five percent of the budget of the franchising fees which go to HENC to fund education programs. Regarding issues relating to PEG access in Hawaii, I encourage DCCA to continue with the current financial structure known as option one. In the healthcare industry that I left when I came here from the mainland, I experience first hand exactly what managed healthcare regulations not only did in my office, but a lot of my colleagues, and it really destroyed us financially. Allowing the counties to control and redistribute franchise fees would be financial threat not only to Olelo, but to each and every one of the residents that live here and utilize our services today. It's a wonderful place that offers community television, non-commercial programs that are certainly designed to inform, to educate, and certainly to entertain us on the island. Thank you, gentlemen.

LILLIAN HONG: Hi; my name is Lillian Hong. Please kindly excuse me for us I and me. Thank you very much for the information that you provide. I scribble all over the place. I don't understand all of them. I am a certified producer from Olelo, camera person, editor also. I am not an employee of Olelo. I am not a spokesperson for Olelo, nor for other clients. I am an individual contractor using Olelo's equipments, edit bays, and air times free of charge. I

spent around two thousand hours in 2002. Around thirteen hundred volunteer hours. Olelo has been very nice to me, since 1996. I am very grateful what Olelo has offered me all these years, and I am very happy and proud. Olelo has taught me well to bring community issues, concerns and suggestions from locations of few onto TV to share with thousands in the community in their own homes. I have brought attention, the following, to my supervisors in Olelo, inside, in Olelo. I am now bringing you the same issues, outside of Olelo. I need help. Please help me. I am very happy that Olelo is branching out for satellite locations to benefit and to better serve the communities other than Mapunapuna. I'm asking you to help out Mapunapuna location. Equipment maintenance and replacements; I don't do computers. I am not certified for final cut pro. I do linear editing. I do minute-to-minute programs of Neighborhood Board meetings and public Community forums. Few camera units break down. After on location, reload camera batteries, the camera will not turn back on. After several tries with different batteries, after five minutes, it was on. On another location, after reload camera batteries, the camera will not turn on. After tries and tries with different batteries, after I call back to media center with the error code, I was told, Mrs. Hong, bring the camera back. I did not finish videotaping the Neighborhood Board meeting. On location, after reload camera batteries, I keep on taping. The next day, I find out the contents was double imaged. I am unable to edit, I am unable to air the program. I was told the way I change the battery is not correct. I was told I was using recycled tapes. After four different opinions, after three months, eventually I was told, Mrs. Hong, the equipments are getting old. Edit bay! equipment deteriorated. Because of equipment failures, Olelo has closed down linear edit bay from five to three. Source monitor color and clearness not equal to master monitor and does not equal to home TV. Source monitors have black slashes and pit holes running across the screen and imprinted into the air tapes that goes onto the air. Media center cleaned the track of the back. Still the same. I was told it was my recycled tapes. And later, it was recycled tapes that was making the back track dirty. I went to other bays with permission to double check. It was fine. Eventually, I was told

to dub my camera tape to DVC pro. I was told the deck in the edit bay was being converted. It will not function well with original tape. Many studios, I have asked last year, the year before, the year before, for a simple one-camera setup for easy access to do a program or just take some still pictures. I am still waiting. Preemption; my community programs was preempted four times. The first time showing to unscheduled live programs. **As** of now, from 4:30 p.m. to 6:30 p.m., you are preempting my community programs. And they move it up to nine o'clock this morning, and I was preempted again because of the City live program of bus fare. Olelo has given many, many air times to City government and State government schedule live programs. Should they give courtesy to my community programs that was scheduled almost a month ago or months ago by delaying their unscheduled live programs? Why is it I was not allowed to videotape a board of directors meeting when the next board of directors meeting was being televised? Olelo gives grants to City Council for their programs to make sure enough programs go on air. I am reusing my air tapes, some of them the eleventh time. I'm asking you look into an umbrella insurance policy on equipments from Olelo to executive producers and producers when we sign for the statement of compliance when check out. I wear Olelo's tee-shirts whenever possible, whenever is appropriate. I volunteer over thousand hours every year. I love Olelo. **Thank** you.

TYSON SUZUKI:

Good evening. Well, as you know, my name is Tyson Suzuki. I'm a student at Honolulu Community College. Well, I'm not here to speak on Olelo's behalf. I'm here to speak on my behalf. The reason why I joined Olelo is because I was inspired. I was inspired through one promo that I watched over television. I did not **know** too much about Olelo. **So** I went up for an internship. I was highly elated when I got the internship. Words couldn't even describe how I felt at the time. Through that process of just experiencing productions, meeting people, experience, gaining a lot of experience and knowledge, I really respect Olelo for what it's doing. **As** a youth, I think I speak for not just myself and for other youths that may be here or may be watching this. We are highly manipulated by the

media through commercial television. It seems to happen every day. And what Olelo has inspired me to do is put away my problems and actually pick up a camera. Pick up a camera and do something productive, get involved. I spend a lot of my hours doing something positive, knowing that it will be aired, knowing that it just won't be aired, it will inspire someone else. Please; please provide Olelo with the funds that they need. Because if you don't, you're going to neutralize the youths' voice and the future's voice. Thank you.

JOAN IBARA:

Hi; and hi everybody. Okay; I tried working on this testimony. I don't have any of your plans. **So** this will be basically testifying as an individual. My experience with Olelo in the last year and **also** my experience **as** citizen of Hawaii and the world. First of all, I'm a certified Olelo camera persons. I have exactly two shows to my credit. And that's it, because the other part of my life I'm a registered nurse. Back in December of 2002, twelve hundred nurses went out on strike. We learned the hard way the power of the media. We learned the hard way that we had to learn to speak up for ourselves. We knew what the issues were. We've been practicing on the floor in the clinics and hospitals. We know that healthcare has become a business. And **as** part of that business mentality, we see a lot of cutbacks. We're being told to do more with less. We see nurses being worked overtime, mandatory overtime. We see people being driven out of the profession. And this is part of the context in which the nurses' strike took place. We also found once we were on the picket line, picketing, walking, walking, walking, that the information about what the issues were for the strike was not clear to the public. Those who have had families in the hospital understand what healthcare people are doing. They understand the difficulty of being able to provide the good care that we want to provide. But we got a lot of flack from the media. **So** we were faced with a problem, how were we going to educate the community about the nursing issues. We weren't on strike for money. That was not the main issue. They were issues on healthcare and safety. We really felt that the community needed to **know** that. We didn't have any money. We looked into investigating what would it cost to get and ad. We were told seven thousand dollars. All

of us nurses, we take care of families; we have no extra money. **So** who did we have to **turn** to? The word went out. Olelo. Within twelve hours, the word went to all the nurses. Any of you want to testify about why we're on strike, meet at seven o'clock in Waianae. And I have to tell **you**, more than two dozen people went out from town. And many people have not been to Waianae in the dark. And we found our way there. And I have to tell you, **I'm** so grateful for Sparky and his crew. They are extremely talented and very professional. **I am** just **so** impressed. **I'm** impressed with the fact that for the first time, we were able to switch things around and town people went to the country. Not all the time the country's coming to town. **So to** me, the value of what happened with the nurses—we produced that night, within four hours, we produced three shows. None of the nurses had ever done **a** show before. We got together, we met each other for the first time. Nurses from Queens, St. Francis, Kuakini, and Kaiser shaking hands. Hi; I work here. We got down, we **sat** down, we talked about what are the issues we wanted to talk about. We prioritized, we identified. Then we talked about how are we going to set up, who was going to talk about what. All this in **a** space of three hours, four hours. It was such an invaluable experience for the nurses to come out of our work mode and to talk about how **da** we educate the community about why this is **so** important. No for the money. There's a reason; it's your health and safety that's on the line. We needed to reach out and bring that information to people. It's important for me to talk to you. **Sc** it was fantastic. We completed three shows in that one night. We had **a** cycle of showings throughout the week. We were able to get some word out about the nurses' strike, what the issues were. Then **a** couple weeks later, we did another round of shows. And this was again with a whole new bunch of nurses who had never been interviewed on camera. I'm trying to emphasize to you that Olelo is democracy in action. It's **a** taste of democracy. **So** that's the one part I wanted to testify about the nurses. Now, I want to speak to another part. I'm **a** daughter of **a** plantation worker. And I want people to remember that because of the efforts **and** the struggles of the plantations workers in the **1930s, 40s, 50s**, we are **a** modern society. If people had not taken the courage to speak up

against injustice, we would back in those feudal days. I'm speaking to this in light of the fact that we have the USA Patriot Act that is causing us to have limited access to people about really what's going on in this country, in this society. I think it's really important. Guantanamo; what's happening to those detainees is an example of what's going to happen to us if we cannot exercise our democratic rights. Olelo is very important.

JASMINE MAY:

Hello, gentlemen and kudos for having this for us. My name is Jasmine May. I have been a lifetime resident of Oahu and I have been utilizing the equipment and services that Olelo offers for nearly two years now to produce a monthly half hour music-based entertainment styles show. I'm here today mainly because I learned that the equipment and the services I make use of to get my message out to the community is in serious jeopardy, here on Oahu and outside islands. From what I can understand, the issue one, option two, is one of the most damaging ones. And issue four, option two, will also have a negative effect, especially for the eighty percent of the State's population which resides here on Oahu. Regarding the issues on the draft, I'll admit; some of the stuff I read was confusing or unclear. What I ~~am~~ clear about is that the freedom to have your very own message, and perhaps more importantly, to have an outlet to get that message across to the community is a tremendous and much needed service. Nearly two years ago when I started at Olelo, I've had access to all kinds of equipment to shoot, edit bays to edit from, 9:30a.m. in the morning to ten at night. And staff who's always on hand to answer my questions. I am the 2002-2003 recipient of the Western Alliance for Community Excellence Award. The Western Alliance is made up of community access centers throughout California, Nevada, Arizona, Guam and one other state. There was a bunch of people in this contest. Though my show is very grassroots, I love doing it and I tell everyone I can: Watch my show, Fridays at nine on Olelo, Channel 52. Watch my show, Fridays at nine on Olelo, Channel 52. And so often, I hear, Olelo; oh, that's that local cooking show with no commercials, yeah? Yeah; that's Olelo. Oh, Olelo; that's the one with all the native stuff, yeah? Yeah; that's Olelo. Oh,

Olelo; you mean the one that covered the lion dance at the Neal Blaisdell Center? Yeah; that is Olelo. Olelo is really **so** many things. This award, I was able to bring this honor to Oahu because I had the access, the education, and the support of Olelo and it's funds from the people of Oahu. It's because of the efficient handling of funds by Olelo decision makers and their innovation, people in Canada, the Caribbean, Tahiti, and Trinidad can watch my television show because of the webcast, the webcasted channels. **So** it's great when Maxi Priest comes on my show, or Sean Paul or somebody, and I could tell their management or tell them that, Hey, go to Olelo.org and you can see my show. If something to the effect of issue one, option two was ever passed, programs like the Halia Aloha Hawaii could suffer, thus the stories and the oral history of this 'aina will suffer. **I'm** going to be in that class coming up in September. I really look forward to sharing stories of the first Blacks to Hawaii that came in the **1800s**, started the first hotel, et cetera, et cetera. Don't worry about it; **I'll** send you an e-mail as to when it's going to air. But you know, all these things are very, very important and it really brings back what type of place Hawaii really is, and how we are special throughout the world. In closing, they say that anything worth having is worth fighting for. And I just want you to know that though I'm one person, there is an army of producers and pleased clients that feel very similar to the way I do, that couldn't make it today or was here and they had to leave. **So** once again, kudos for having this and I hope you guys make the right decision.

LANCE LaPIERRE:

Good evening. My name is Lance LaPierre. I'm born and raised in Kapalama and Maunaloa—some people call it Hawaii Kai. I'm here on a personal level and a professional level. On a personal level, I'm an Olelo junkie. When Bill said the slogan—I'm not going to sing it for you, but my brain can do it. And I first learned about Olelo when I was in **art** school, and a friend of mine did the logo. That **was** our project. And he won and ever since then, thirteen years ago, I've seen Olelo progress. And there's **so** many shows and it connects you to things you want to learn about, things you don't want to learn about, things you should learn about. **So** it's pretty awesome.

The Waianae High School kids and Olelo on a professional level, I've been really fortunate to be able to work with them. I'm with the Nature Conservancy, I do community outreach. And they've been helping us get a lot of issues out, especially in the way of wildfire awareness, which is a big threat to our native species and 'aina, our watersheds and things like that. And over the past two and a half years, there's been a partnership between Waianae High School, the Conservancy, the Fire Department, and DOFAW, Department of Forestry and Wildlife, to create with us a wildfire awareness program. And out of that, through their hard work and guidance and—the first time I went there, I was so impressed with their PSAs that they did for the Sea Rider Productions. And I knew we were in the right place and we had the right people to help us. Besides other things that were produced in that awareness campaign with Waianae High School and Olelo, we were able to produce a thirty-second PSA, a thirty-minute show which Maui and Aloha and Keoni Fernandez and Sam Kapoi, all those kids were involved with with their teachers, Linda Galano, [UNINTELLIGIBLE] and Mike Rooney and Dan Farnen. So we couldn't have done it without them. Recently, June 2003, we finished a ten-minute video which is now being distributed to all our conservation partners. Especially on Oahu, but also to our Conservancy partners on outer islands. And there's something called Fire Wise, which is a national program; they have a copy of it and they're using it. They haven't told us yet that they're using it nationally yet, but it's a really great tool. And what I want to stress is the incredible partnerships that were created and far-reaching tools, and the impact that this organization has helped us present to the community. We have a thirty-second PSA about wildfire called Learn About the Dangers of Fire Or We All Lose. And with the help of the commercial stations, Oceanic Cable, it's being shown on OC16, it was seen on VH1, it was seen on MSNBC, and probably others. But without the source where it started, Waianae, in that room with everybody's help, it wouldn't be possible. Aloha.

LAURIE WATCH:

Aloha. I'm Laurie Veatch, a resident of Kailua and a producer at Olelo. My series helps the public get to know our legislators

on legislative issues. I came to Olelo knowing nothing about video production and with the excellent classes and support, became a producer, an editor, and a camera person, and come to really enjoy to process. And going to Olelo, it's a very happy and supportive place. It's an excellent facility with useful equipment and terrific staff, and the training and support are outstanding. I'd like to briefly address issues one, two, three, four, and sixteen in your draft. Issue one; it's a yes, continue State regulation with sensitivity to counties, perhaps through CAC. Which I think should be revived. Issue two, governance. I support both options four and five. For the PEG board appointment process, your draft option four, election by PEG constituents. PEG programming is intended for the public and by the public. Public participation would be enhanced if cable subscribers as well as producers elected the PEG boards. And I feel this can be combined with your option five, establishment of a mechanism for public and producer input. Not only can you have elected members on the board from the subscribers and the producers, but other producers and other public can have input as the boards make decisions. When a member of the public or a producer cares enough about an issue to bring it to the attention of the board, the person should receive a fair hearing. Public input broadens the stakeholders' interest in PEG programming and can bring new ideas to the attention of board members. Producer input helps keep the facility and the programming relevant to the needs and aspirations of producers. When producers feel shut out of decision making, they may become disheartened and stop producing. On issue three, the CAC, yes with option three including representatives from producers and from each county. On issue four, financial resources, collect the full five percent. We need it to continue with excellent access. And then on issue sixteen; I think this is a growing and difficult issue. My hope is that Olelo can succeed with this balancing act, which is a tricky one, and be able to provide excellent and equal public access for non-producers and producers. We have already experienced some bumping of regularly scheduled programs by Olelo produced programs. I look to both the DCCA and Olelo's board to continue to give a high priority to individual producers. Nonprofits provide many important

services and should be served by Olelo, but I feel they should be treated equally by Olelo with other members of the public. As others have said, PEG access supports democracy. It's really critical and important. Olelo has been providing this critical access with excellence, and I look forward to continuing excellence. Thank you.

CHRISTIANNAAHOPII JOSE: Aloha. My name is Christian Nahoopii **Jose**. I started training with Olelo Community Television since I was ten years old, and I was a member of the Waianae Boys and Girls Club. Since that time, almost five years ago, I have produced several programs of my own such as the first Sunset On the Beach at Waianae and Talking Story With [UNINTELLIGIBLE]. I have also volunteered hundred of hours on many community programs. In high school, I enrolled in the Waianae High School media class and because of my experiences with Olelo, I was **part of** the Waianae High School Sea Rider Productions, which is a nationally recognized media program. Now I am enrolled at Halau Kumana, a new century charter school, based at the University of Hawaii at Manoa. A couple schoolmates and myself plan on starting a media program for our school. There are many cultural **and** educational events and activities that we'd like to showcase on Olelo Television. We even envision our school having a regular monthly program on Olelo, just like Waianae High School's Sea Rider **News**. But being that Halau Kumana is a charter school, it doesn't get enough funding to provide us with all the necessary equipment that we need to produce programs for TV. That's why we are **so** happy that Olelo is opening the Palolo media center at Jarrett Intermediate School. We plan on working a lot with Auntie Vern and Jamie at this new Olelo community media center. I guess what I'm trying **to** say is that Olelo Community Television has given many youths like myself a chance to do real TV programs, not just like the kind that shows only within the school, but real TV made by people like myself and who may never have had the chance if it weren't for Olelo Community Television. **So** I'd respectfully like to ask you not to make any changes that could risk the work that Olelo is doing. Like the old saying goes, If it is not broke, don't fix it or you might end up breaking it. Mahalo for your time.

BENJAMIN REESE:

Aloha. My name is Benjamin Reese, Jr. from Nanakuli, and I'm a student from Halau Kumana. And I'm looking forward to doing a media program for our school. I volunteered at the recent Palolo bash. It was a lot of work and we didn't get to go home until midnight. But it was a lot of fun. I really liked working with the cameras and I didn't want to get *off*, but I did *so, so* I could give the kids from Palolo Homes a chance to use the cameras. They had as much fun as me and didn't want to get *off*. I think they'll be around the new Palolo media center. Olelo Community TV is doing good things for the kids. Don't do anything that might stop them from continuing to do the good things for us kids. I think the Olelo people know what they're doing. They are the experts. Please let them do their jobs. The Olelo song goes, It's about you, it's about me, and it's about families. I think it's really about opportunities, because that's what they're giving us kids. Mahalo for listening to a kid from Nanakuli.

MARK HELMBEGER:

Good evening. About three and a half years ago, I didn't *know* a camera lens from an edit bay. I had a guy approach some friends of mine and he says, You need to get your message on television. I very politely looked at him like he was insane and informed him that I didn't have that kind of money. He told me, You don't need money, you need commitment; Olelo provides the rest. And that's how we got started. In the last year, I've put in over a thousand volunteer hours, over a hundred video productions ranging from a children's program to a Bible study, to town hall forum on drug awareness, to a soccer game. What I'm trying to get at is, none of that would have happened if there hadn't been a facility like Olelo. I didn't know anything. And they taught me everything. You heard some negative experiences tonight. Frankly, I'm sure they're out there. But you've got to understand that's a minority. Everybody at Olelo—and I've had the privilege of working with just about all of the staff over the last three and a half years, has been—the word facilitator doesn't really approach what they are. It's basically if you can dream it, we'll do everything we can to help you do it. Now, you still gotta put in the time. But if you're willing to do that, they're

willing to bend over backwards. I do have to agree with Lillian and many of the others who talk about a lack of financial ability to **fix** equipment, ~~to~~ upgrade or upkeep the equipment properly. If anything, we shouldn't be looking at how do we redistribute the income that's coming to Olelo; we should be looking at shouldn't we get the full five percent that was mandated originally. You've heard from just about every walk of life tonight. You've heard from just about every culture on this island. It's voice; that's what the word Olelo means. And it provides us a voice. There is no way on God's green earth that I could have done anything for television anywhere. It wasn't even in my head to dream that. But Olelo's awakened productions. We're looking at, my friends and I are looking at producing a film. That wasn't even on the dream list three years ago. I've had training. We've had people that have stayed late **so** we could bring in equipment and take **a** look at it. We've had them tear things apart, looking for what the problem is. There's been a lot of feedback; what can we do to help you do what you do. I guess what I'm trying to say is, we need Olelo so that people who don't have **a** chance can have a voice. And I don't use the facilitated programming. I have the privilege of having people that can work with me on production. But stop and think about the nurses' strike and that nurse that came up. Stop and think about all of the other people who came up tonight that said, I needed to get something out and didn't **know** how, and I came to Sparky or I came to this person or I came to that person, and they put me on the air. If we redistribute what's coming in, those are voices that are silenced. Community access **TV**, you know, I read my tee-shirt here, finally. It says, The spirit of commitment and growth that connects people with their community. I've gotten feedback from people that I never would have met before, that needed what we had to say. And because Olelo's out there, and because they did everything that they have done to make it possible, we've been able to connect with them. It's just what the shirt says. They've connected me with a part of the community that I needed to connect with, but had no venue. Now, I agree that the outer islands need more help. But I kind of agree more with Richard, who said it's not an or; it's an and. There's got to be a way. We've got to quit cutting back. Let's

go back to what the mandate was and get more. Rather than cutting and preempting Lillian's programming. What about another channel? It was supposed to be ten percent of the channels. **So** tonight, I came and you've heard from many of my friends. And you've heard ~~from~~ my family. Many of them stayed a long time to get a chance to speak. All I say is, I recognize you've got some tough choices. But redistribution and doing things that are going to cut into what Olelo's doing shouldn't be among them. There's got to be another way. **And** I urge you and the council to look at other options and find that other way. Thank you.

EVERYN WILLIAMS:

Aloha kakou. My name is Everyn Williams, and I'm here primarily to testify personally. I am the coordinator of Kupaa Mahope **O**Liliuokalani, a group that was formed to defend our alii trust. During the time that we were fighting mandatory leasehold conversion in the city, we were very frustrated because we had no access to the media, the newspapers were biased, and we couldn't get on TV. The only thing we could do was to try to produce a documentary and get it on Olelo. And thanks to Olelo, we got exposure to our issues. We were able to tell our side of the story, and we really feel that we would not have been able to do that without Olelo being an avenue to do that. And it also helped us win the fight against Bill 53. Invaluable asset. The other experience I've had with Olelo is with the Living Nation series. This is a group that is dedicated to providing a positive affirmative voice for the Hawaiian Nation. We were fortunate enough to be the talent that the Waianae Olelo media program used during the time that they were learning. They got to shoot us, and we got to **am** our issues. What a great partnership. What a great way to provide a win-win for everybody. And Olelo facilitates that. **1** was also privileged to attend the Palolo bash on Friday night, and that was such an incredible experience to see the housing community so proud of their accomplishments. And they were so surprised to see Olelo there, filming their event. And to watch the Waianae kids collaborating with the Palolo kids was just an incredible experience. These things could not happen and continue to happen without Olelo's finding being in place **and** enabling the community to have a voice. And I hope that

there will be time for you to hear from some of the community members who have come. I just want to also say that I have the privilege of being the new manager of the Palolo media center. And the people that I have seen in the community has just been such an inspiration. We have the senior citizens who can't wait to get their voice on Olelo. We have the immigrant community also waiting for a chance for that. And it's a wonderful position to be in when you can come in and wala'au with people and show that there's a vision that they have, and they can make that vision and that dream come true. What? We can have access to television? Cameras? I mean, they're just so excited and turned on about it. I would hate to see any decision to cut back funds impact the wonderful excitement and community building that's going on in Palolo now. Thank you.

KYLE KAJIHIRO:

Aloha, everybody. Thank you for this opportunity to testify. My name is Kyle Kajihiro. I'm the program director with the American Friends Service Committee. We're a Quaker organization that works on peace and justice issues. And here in Hawaii, we take on a number of concerns including justice for Native Hawaiians, economic justice, the rights of gay and lesbian students, and the impacts of militarization of Hawaiian lands. And as you can imagine, many of these issues are not popular with the corporate media. And so we found that Olelo was a vital component of our education and outreach; an essential component. It's helped us to give voice to many of the voiceless communities where we work. Others have mentioned about this age that we're in of deregulation of the media and these sort of media mergers and conglomerates. And basically what's happened is if you don't have money, you don't have a voice in this scenario. It's especially dangerous since September 11th as others have mentioned. There's been an attempt to silence dissent. And so when there's so much power concentrated in so few media, really, we don't have a voice if not for places like Olelo that give us access. And if we don't have the freedom to dissent, we really are not free. I want to touch on a few points in the proposal. One is to support the satellite programs. I think they're essential for fulfilling Olelo's mission of community access. And also, the

kind of creative partnerships that we're seeing happening with educational institutions with community groups such as in Waianae, and the great fruitful projects that they're taking on. Now, secondly, on the finding issue, we'd like to see that the current financial distribution structure remain the same. The fees for Oahu should remain here. And we're not unsympathetic **to** the neighbor islands, and **so** we urge you to look at other creative ways to increase the funding for their programs. Because I think when their production capacity goes up, it helps all of us. I heard some interesting ideas tonight about increasing the percentage to the full five percent. I'd like to ask that you explore that. And also to look into ways that we can **also** get a feed for other kinds of technology that utilize the public resource of our air space and **so** forth for communications. The issue of decentralization, we think that the regulatory—as others have said, why duplicate bureaucracies. **So** we'd like to see that regulatory power remain with the **DCCA** and be statewide. And we would also support making it easier to share programs between the counties. We've had the experience of trying to distribute our productions to neighbor islands, and they were all in different formats. And I think that anything that we can do to make that easier, **so** that we could **also** get material from the neighbor islands, I think that we'd all be richer for it. And finally on the issue of facilitated programs. It's not an either-or, as others have said. And it's been **so** vital for us when often we learn late that someone is coming to town who's a great resource and knowledgeable about many issues, and we can call up Waianae Olelo or Mapunapuna and schedule a studio shoot, and get this out there **so** that people can get this information. And finally, I just want to close with an example of how this works. We're right now in a facilitated training at Mapunapuna with some youth from Farrington High School, Kalaheo, and some other schools. And this wouldn't be possible if not for the dedicated staff, for their concern that youth get trained and develop these skills. And we just had an orientation, and one of the students saw the production of the Waianae students. And after this orientation, she came up to me and said, How can we get a program in Farrington like this? And **so** that's how it happens

And so I *think* we need more support for these programs and thank you for your time.

VICKY HOLT-TAKAMINE:

Aloha kakou. ~~My~~ name is Vicky Holt-Takamine. I'm the president of Ili O Ula O Kalani Coalition. I'm also the kumu hula of Puaalii Ilima. Ilio is a grassroots organization that advocates for the rights of Native Hawaiians and protection of our natural and cultural resources. We were organized in 1997 around an issue you know, right around the corner, just up the road from here, when Senate Bill 8 was introduced that would restrict access to ~~our~~ natural resources for our cultural practices. In other words, we would have to go to the Land Use Commission and prove that we were Hawaiian, and then prove that we had to gather. **So** it was this huge bill. And we gathered kumu hula together because that would restrict our ability to pick ferns and flowers that are vital and crucial to the survival of our hula practice. We decided that we wanted to do a demonstration at the State Capitol, and we called a press conference. And nobody came. Nobody came because they didn't think it was an issue. And we held it anyway. Twenty-four hours later, every commercial camera and every reporter wanted to talk to us. And my question was, Where were you four days ago when we were trying to organize for this? Why is it that we have to get out there and demonstrate to call attention? Nobody wanted to listen to what we had to say. And then when they did report it, nobody reported what was important to us. And this is what Olelo does. Gives us an opportunity. If you want to know what's happening, then you can listen to the news. Channel 6, six o'clock news, ten o'clock news. If you want to learn about the issues, then you watch Olelo. There's a big difference. You get a little sound bite, maybe one sentence, and they'll air that on commercial television. But if you want a good discussion, if you want to be really educated about the issues and learn about what's important, you have to turn on Olelo. And they air that not just once. Because if you have an issue and you go on commercial television, six o'clock news, you're lucky if you get on ten o'clock news, and then that's it. That's it; you got thirty seconds. Olelo gives us an opportunity for in-depth discussion for intelligent discussion, for educated discussion on the issues

You don't get it anywhere else. **So** what Olelo provides to **our** community, it's a really deep look into what are the issues that are impacting our community. And that's a service. Now, **your** job as policy people are to ensure that that continues. **So** mahalo.

WAYNE HIRAKAWA

Aloha. Hi; my name is Wayne Hirakawa. First of all, I'd like to thank Olelo for all the opportunities and chances it has given me from my senior year in high school 'til now. I am nineteen currently, I graduated two years ago from Nanakuli High School. I have one question. **I'm** sure all of **us**, including the viewers on TV have been asked this question. What do you want to become when you get older? On the leeward coast, almost sixty to seventy percent of the students graduating from high school have no idea what they want to do when they grow up. Olelo has been an answer for a lot of students now graduating from high school. They have dreams of becoming a producer, becoming the next Steven Spielberg, and it's all because Olelo provides access. I know of no other organization that opens up a three million dollar building to someone walking on the street **to** learn how to operate commercial cameras and commercial editing equipment to do any show of any type. No race, no religion. It doesn't matter what you're doing. It's out there for you to use. I'd just like to say again, **thank** you and it's just been that I know people from Waianae know that Nanakuli and Waianae for the past couple of years have had problems in between. Even though we are from the same coast, we've had inter-problems about where you're from and this and that. Olelo has changed that. Olelo has brought together the two districts and made it into one community. Exactly what Olelo stands for; building community. **So** once again, I'd just like to say thank you. And I hope if you have any type of discussion finding wise, I think it should be where can we get more funding so we can spread the word about Olelo, so everyone knows national wise about Olelo. Thank you.

MOLESISAGAPOLUTELE:

Talofa. My name is Molesi Sagapolutele. **I work** for the government of American Samoa in Hawaii. So the way I reach our community is Olelo. Olelo is not Olelo alone. Olelo is **our**

friendship, sharing ideas and talent. It's a love, sharing love. Meet with new people. The way we reach our youngers, because they don't understand our culture, the Samoan culture. **So** we translate our culture in some way so that they understand. Even our elderly; they don't understand the English, so we translate the news Advertiser, the Star Bulletin, what are the Samoan issues come in the bulletin. **So** we translate to Samoan **so** that our elderly understand. That's why I'm here to share the experience of **our** community. My boss is the director, will send a e-mail regarding this issue. But **I'm** here tonight to say I don't know how to say thanks to Olelo, that we will reach our community. Thank you very much.

DAVE GONZALES:

I just want to say aloha **to** everybody. Thank you for having me here. My name is Dave Gonzales. I was first certified and have been associated with Olelo since '93, so I've been there a long time. I have volunteered and worked on numerous productions for Olelo, too numerous to mention here. I am an independent certified community television producer. Most of the people here know me **as** the producer of Palolo Neighborhood Board No. 6. That's been going on for five years now, through the Neighborhood Commission. That's on Saturday nights at 9:00p.m. if you want to check it out. It's really pretty good. And I just want to shout out respect to all the Neighborhood Board producers that are out there. My other projects in just this year alone are always controversial and provocative, like Not in Our Name Hawaii, Drug Policy Forum Hawaii, and then very soon now I'm going to have the **HECO's** east Hawaii transmission project alternative review. And I just wanted **to** say that I'm just speaking on my behalf about Olelo and I just wanted to say that they're doing really good things in the community like of course, the new satellite at Jarrett Middle School in Palolo. So we want to keep inspiring the youth, especially up in the valleys like that. And just want to know, don't the census demographics call for the most monies to be spent where the most population is? And I'm just kind of asking that in general. I'm not really looking for an answer, but I think that's kind of what I really wanted **to** say. And I also wanted to say that most of the people that come here are producers and we all have dreams and projects,

and they're all outstanding. And Olelo is a step in the direction of realizing those dreams and moving and getting those productions moving. **So** I just wanted to say if you could remember Olelo, and try to keep that funding here on Oahu as much as possible. And I think that's all I wanted to say. Thank you for your time.

ROCHELLE GRAYSON:

Good evening; and thank you for the opportunity of having so many people speak about and share the dreams that they've had. And for me to realize how wonderful it's been for a lot of people and kids. I'm part of the Weed and Seed Program and we all talk about the dangers and predominance of ice in our communities. And I watched the Lieutenant Governor deal with that issue in his task force, and I think programs like Olelo and projects like Olelo do a lot more for communities than I think some of the task forces are. But having said that, I would like to just say quickly that the Olelo board of directors will be submitting something in writing that directly responds to your plan. But I'd like to use my time now to comment on what I believe have been reflected in the comments here tonight, but are some of the more fundamental purposes of public access and how the board of Olelo has created a foundation for these purposes to be fulfilled. The fees paid by the cable company to public access centers are intended, under law, to compensate the public for the cable company's use of public rights of way. Historically, this has been considered appropriate because public rights of way are available to the public as a forum for free speech, one of the pillars of our democratic process. **As** a member of the board of directors of a public access center, I believe it is therefore the board's primary responsibility to assure that we fulfill and protect this free speech principle. When we talk about free speech, it's important to keep in mind what was so important about this principle that the founding fathers of our nation guaranteed this right in the First Amendment. Certainly, it is to provide individual liberty, which gives all citizens a right of autonomous and free expression unhindered by government constraint of control, and permitting all points of view. Equally important is free speech as benefiting the common good that is uninhibited debate on issues of public importance is recognized as essential.

requirement of a democracy to function. Whether these two forms of freespeech are mutually exclusive from each other, and therefore need to be balanced in terms of allocation of resources is an issue that has arisen in the past, and which I believe we have addressed. In **2001**, the Olelo board of directors approved a strategic plan including specific goals for the next five years. This plan was created to assure that management would create and implement proactive strategies to assess community needs, to reach out and engage underserved and disenfranchised populations, and to provide support and initiatives aimed at serving the broader public good of democratic participation, deliberation, and community building. At ~~our~~ most recent board meeting this past July, the board reaffirmed its commitment to serving both the individual and the common good prongs of free speech. I think **so** much of what's been said tonight reflects these. I thank you very much for this opportunity and thank you ~~most~~ of all for staying through the night.

KEALII LOPEZ:

Aloha. Like everyone else, I want to thank you for having this opportunity and actually allowing the meeting to run way far past the original set time and allowing folks to present. I want to thank all the people, many people who had leave, and thank folks for coming out, driving from whatever distances and still hope those that were unable to present to **you** this evening take the opportunity to send in their written comments. One of the things that I heard a lot about tonight was that there are a lot of people who have a lot of diverse opinions about Olelo. And I realize that part of what you have to do is take a look at what you hear from everyone, and come up with a plan that's going to work for the State as a whole. I think that's a difficult situation. I would hope that you've heard that a large majority of people who utilize the services, who watch the channels, really have a great deal of benefit from the services that Olelo is able to provide. And that in fact, you've probably heard from less than half the people who regularly utilize our facilities. **So** what I'd like to ensure is that perhaps the vocal minority does not override and unduly influence the decisions that you have to make that will impact the community as a whole. And I realize you're very aware of that and will

consider that. That, I think is the primary issue. I think it's important to know that Olelo does balance and has balanced the voice of individuals as well as served those of the community at large through our facilitated productions. I've been involved in community access for over eighteen years and managed community access under Oceanic Cable as part of the franchising process that resulted in the State moving away ~~from~~ a channel that was only half the channels shared by the community access and a three hundred thousand dollar operating budget to now upwards of three million, and previously a capacity of ten channels. **And** I think it speaks to the fact that the State really saw the value of community access, and I think you've heard from everyone here tonight or most of the people here tonight about the value of that. **And** I think it's important to consider that the State went through a very long process and developed a seven-volume plan that spoke to the importance of access, and would encourage you to look at that. And I'd like to end with the fact that Olelo, because we are an access center, we do have to deal with a lot of folks who have differing opinions, many people who have said wonderful statements about Olelo, and those who have differing opinions. **And I just** want to ensure that you folks understand and know and the community understands that Olelo and the staff strive very hard to ~~try~~ to meet the needs of everyone. And no matter whether they're happy with staff or not, when the issues come to **us**, we look at them equitably and take all concerns very seriously and we work hard to try to address those. There are challenges and we can't make everyone happy, and I guess that's the same job that you have. Thank you,

DAHLIN SUEWAEGA

Aloha. I've been living in Palolo Valley Homes for the last twenty years, over twenty-five years. And I was able to witness the transition of a community that just turned itself upside down, right side up. And through all the struggles to get **to** this point, nobody really wanted to listen except Olelo. They was always there. And I going give you one short story of just this past Friday, we had a celebration called the Palolo Bash, where over fifteen hundred people attended. And we sent out press release to the media, and nobody came. Olelo was there

for the whole event. And to celebrate with us on successful renovation of over a three hundred and six units that was recently owned by the State and was the largest State-owned public housing in the State of Hawaii. There was an uprising about seven years ago where the residents got together and said this gotta be changed, and the only ones that gonna change our lifestyle, the environment, and our community is the people that live there in the community. And seven years ago, nobody else wanted to listen to the stories and the struggles that we had to go through, except Olelo. And all the stones that I heard this evening ~~was~~ about the real stories. And I going be real tonight, because actually when I got the call about an hour and a half, two hours ago that there was a hearing over here, that Olelo may be losing funding for their program, it pissed me ~~off~~ that I had to leave one community meeting and my daughter's birthday dinner to come here and give testimony on an obvious successful project as Olelo. I couldn't understand. I mean, to me it was like is the State blinded or what? Can't they see that this is obviously something that is helping give voice to every community and group and educating our kids? Kids from Waianae, Sparky's group; the ~~kids~~ from Waianae drove all the way in Friday traffic from Waianae to come to us, to Palolo, to help and videotape this event, and also help educate the kids, our own kids that live there, run cameras for the first time. We're excited that Olelo is coming to our community. We don't want any monies taken away for them to continue the work that they're bringing the hopes and everything to our community. In Palolo, there was a hope of a dream that became real. And like I heard in other testimonies, if you folk want to watch something real, watch Olelo. You know, to get bits and pieces of information from commercial TV or news, it's all right. But that's not something I rush home for. Nor do I read the newspaper. I hardly read newspaper. Most of the information come from grassroots organizations that speak the truth. That Olelo videotaped stories where you can really educate yourself on issues. They the ones who bring voice to people that don't know nothing of what's going on. I hear a lot of talk and legislation. I haven't been here for a long time giving testimony, but when I heard about this and budgets being cut and maybe it'll jeopardize the project that'll be

started in Palolo Valley, I had to come. And people back home, at home in **our** community, they understand this kind of thing. And I thank you for giving everyone the opportunity to speak their piece. But at the same time, I'm just kind of angry, and Olelo—I used to be all wild and crazy before, trying to express my anger. But when Olelo came along and I learned to educate myself in productively sharing my view, then it kind of calmed me down. But I tell you; the government made me crazy in the beginning. Because they upset you so much, you don't have no way to explode but to wherever you're sitting at. But Olelo, they help you constructively get your point across and tell it like it is, without anybody telling you how to sit up, how to talk. I mean, you can talk. Like me, I just like talk regular. I not like have to act or use standard English. I can if I like. But you know, it's hard work. And there's a time you can do that, and this time is late and everybody is waiting to tell their piece. But I have to tell my piece, because I'm here for Palolo **as** well, and to bring whatever voice. I mean, for all the social services that's been cut **off**, **our** food, medical, the nurses not getting paid enough. Now they like shut us up? No I no think **so**. **So** mahalo; thank you for time. But like everybody else, we all gotta stay up late and do what we gotta do to get things done. **So** no cut monies away. Just give more money, if anything.

GARY DYMALLY:

Good afternoon, gentlemen. Good evening; yes. Anyway, my name is **Gary** Dymally, and I have a testimony from Olelo and I'd just really like to commend Olelo, their staff. Everybody there has really been friendly to me and they really have taught me a lot. I came there years ago just as a cameraman, just wanting to videotape. And then when I found out they had other classes to offer, I took every class they had. I took the production, producer class, the field tech class, the edit class, studio class. Everything Olelo had to offer, I wanted to take it, because I'm more of the behind the scenes type of guy. I'm behind the scenes making the production happen too. So I really commend Olelo for teaching me everything that I needed to **know** to be out there to produce the TV shows that I do produce. They have a good staff of workers there that just work with you and they teach you everything you need to

know. And right now, I'm producing seven different shows, church programs, and I'd like to get the word out about Jesus Christ and how He can help people, especially those people who can't make it to church or don't know Christ. I believe that the ministry that I have, the TV ministry, through Olelo is a positive way to get out to the community. And I'm really thankful for Olelo for everything that they've done to get me to this level that I can produce a TV show that can positively change people's lives for the better. And I want to thank Dennis Ragsdale who's behind the scenes right now, and also Angelo Angel because I've worked with them. Also Richard Bronskill, the different producers that I've worked with. I've really learned a lot from them. From setting up the lights, the audio, filming, all kind of different techniques that I've learned from the other producers that I got to work with. I also help produce Giving Aloha, and probably over a hundred other shows that I've volunteered my time and my services to. From what I learned from Olelo, if I had a way that I can help other people get their program on, I always volunteer my services as a cameraman, an editor, whatever is needed to do. But thanks to Olelo, I really do appreciate Olelo and all the good work that they have done and how they have helped me to make me a better person as far as the knowledge that they've taught me. I feel more confident that I can just go out and help people with their other productions and get the word out. I want to thank Olelo. Thank you, gentlemen, for your time. And I want to thank everyone who stayed around. I'm probably the last one to speak, but anyway, thank you Olelo and everything that you've done. I appreciate you, and more funding for Olelo. More funding. Double their portion. Thank you, Jesus. Thank you, gentlemen.

POKA LAENUI:

Aloha. I'm Poka Laenui, and I'm associated with the Hawaii National Broadcast Corporation. We've done a number of programs with Olelo. And I just want to highlight maybe two or three of the programs. A number of years back, I came home and I heard the news that a US submarine had struck a Japanese teaching vessel. It was Ehime Maru. And as we watched the Hawaii society basically get stuck in what is the process by which one approaches a sense of apology and not

commit oneself to a certain Western type of liabilities. And we found an American society and a Japanese society not able to really transcend the cultural gap between the two. And we were able to call together people, citizens from Hawaii, members of Hokule'a. Nainoa and Pinky Thompson came out to Waianae. Other people came out to Waianae. And we said we gotta do something about this. Whether or not [UNINTELLIGIBLE] Hawaii was involved, it was in our homeland, it affects our seas, it affects the sense of aloha that continues to, we hope, reside here in Hawaii. **So as** a result, we put together a ceremony for the victims of the Ehime Maru. I had the opportunity to be the emcee of that ceremony. And as I looked out across the crowd, I saw television cameras from national television, from all of the local stations, and I saw one from Olelo. And after that, we went out on the ship to drop flowers in the ocean. Olelo didn't have the opportunity to come on the Hokule'a because we were limited in space. And I remember there was one reporter who had a computer and he was communicating through satellite and he was a reporter who came from, I think, South America. We had wide coverage internationally, we had wide coverage nationally, some wide coverage locally. But after all of that, there was only one program that was put on in Hawaii that covered the story of the Ehime **Maru**, a special that was put together by Olelo by gathering whatever information they had in that single camera, communicated to our people about what our Hawaiian response had been to this tragedy. It was **an** ability for us to tell the story, to spread the story to thousands **of** others, to hundreds of thousands. You know, I had communication from people **off** in America, sending flowers, sending words of appreciation. But it was Olelo that was there constantly. It wasn't just **an** instant thing. But it was an examination of the meaning of aloha and whether or not it continues to exist, and how people in Hawaii responds to it. And so that's the kind of quality that Olelo can produce. There was another program that we had. We questioned the **4th** of July. What was the Declaration of Independence? Was it a slick commercial document? Or was it an inspired document? And so we spent four hours on the grounds of Iolani Palace discussing this very, very important issue. How did it apply in 1776, how did it

apply on the 4th of July in 1894, in Hawaii as they said, well, we're going to bring in a new government. And how does it apply today. But this kind of deep examination over a four-hour period at Iolani Palace was not covered by anyone except Olelo. **So** for me, Olelo means many things. And I'm not going to recite what the slogan is. We're all familiar with it. But it **also** means transparency. It gives an opportunity of people themselves to express for themselves and question for themselves why isn't it possible to examine these questions. Not too long ago, George Bush through the Patriot Act, they started telling media people, Do not recite anything that Osama Bin Laden says, because he may have some kind of encoded messages that is going to excite terrorism. I'm asking myself, what do we have to hide? If this is supposed to be a free society, why not at least give the people an opportunity to hear the Osama Bin Laden statement, as well as the George Bush statement. It was only through Olelo that we were able to hear the words of Osama Bin Laden. And as a result of that, I got comments from all over Oahu. Thank you very much. It's not a matter of whether or not we agree or disagree, but the ability to bring through the transparencies, to cut through the tapes or the resistance by major corporate controlled television and let the people speak for themselves, let them examine it. And that's why for me, this is in fact real television. **So** I would ask you to support it in every way you can. Thank you very much

MARK RECKTENWALD:

Okay; well with that then, I'm going to call this meeting to a close. I want to start by thanking each and every one of you who came here tonight, those who spoke and those who just came to watch and listen. I think the passion that was reflected here, the diversity of views that was reflected here shows that cable access is alive and well and has a strong future here on Oahu. I want to thank particularly those people who took time to drive in from Waianae and elsewhere, and all of you who made time in your lives to come forward and speak tonight. It will help us do a better job of making a plan of which we can all be proud. I also especially want to thank the producers, Dennis Ragsdale and those who've helped him produce the tape of tonight's presentation, and I'd especially like to thank them for spending the time, and to Olelo for broadcasting the

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early portion of this program live. I'd encourage anyone who didn't have a chance to appear here tonight who had thoughts that they'd like to share with **us** to submit those comments in writing or by e-mail to us. **And** if you need to reach or figure out how to reach us, contact the Department of Commerce and Consumer **Affairs**, Cable Television Division, and we can give your web address and also **our street** address **so** you can share your comments with us. Once again, I'd like to thank all of you, and call this meeting **to** a close. Thank you very much.

[END]



Patti K Kodama

09/05/2003 04:00 PM

To: cabletv@dcca.hawaii.gov

cc:

Subject: Written Comment Part III

2003-167



"Lurline McGregor"

09/05/2003 02:24 PM

To: <Clyde.Sonobe@dcca.hawaii.gov>

<Mark.E.Recktenwald@dcca.hawaii.gov>

cc <Glen.WY.Chock@dcca.hawaii.gov>

Subject: Written Comment Part III

Attached is Bob Devine's presentation to the 'Olelo Board on "The Promise of Access".

We are including this transcript because there is valuable information that provides a national context to PEG access (historical information and current situations) and more specifically to 1) facilitated production, 2) PEG board appointment processes, and 3) transferring franchise revenues to another county. This document provides broader insights that will help with making specific decisions.

Please note that in the packet being mailed to you we are additionally including written testimony that several people have dropped off at 'Olelo. This may be duplicates of comment they have sent directly to you, but if they are not, please include them in the comments.

Thank you!

Lurline



- Devine Transcript E.doc

The Promise of Access
ROBERT DEVINE

It's a pleasure to be here. It's also a pleasure for me to **be** here **because** I was doing access full-time during the time when Olelo was starting up **and** did a lot of **talking** with folks here during **that** process. It is wonderful to **see** how it's come to **fruition** and how dynamic it is and I get a little flavor of where it's headed.

The title that was selected was *The Promise of Access*. And **so** I do **want** to **talk** about **the** promise of access. And, I'm an optimist. An optimist is someone who moves from failure to failure with no loss of enthusiasm. **Winston Churchill** said that It's a very optimistic kind of promise, but it's the thing that **has drawn** people to **access**. It's the thing that **has** gotten commitment **from** people for many, many years. Some of **the** basic ideas—and I want to remind people of the basic ideas **because** it's important in thinking about what you're doing and where you're headed, to remember what those basic ideas and premises **are** and what the promise actually is.

Promise number one of access **has** to do with the **First** Amendment. **You all** have to know that I know it doesn't get articulated very **often** but the First Amendment is one of the core promises **of** access. However, **I qualify that** by saying that **the** First Amendment is two-pronged, and people usually forget about **one of the** prongs of the **First** Amendment. Let me explain what I mean. The First Amendment is an injunction, a negative injunction for the government not to interfere in the autonomous speech of its citizens. In the same way it can't interfere in their autonomous worship, etc. **The First** Amendment to **the** Constitution is the founding premise of access, and is one **of** the compelling reasons that a cable operator has for yielding channel space and yielding **resource** to actually allow **access** to take place—**because** it's **in** the greater good, **in the** communications network to have the possibility for the **free** expression of the citizens. However, the other prong of public access First Amendment thinking is that from **the** 40's onward, in regulatory language, and much **earlier than** that in terms of Supreme Court language, the purpose of the First Amendment is to create a robust and vital marketplace of ideas. It's a very **utilitarian aspect**. It was added to **First** Amendment thinking by Justice Oliver Wendell Holmes and then by Louis Brandice, in **First** Amendment Law at the Supreme Court level. But it's really about the purpose why you let people have **free** expression. It's not **just** the autonomous expression, but it's for the greater **good** of creating **a marketplace of** ideas, a deliberative **democracy**, a place where citizens can actually participate and **learn** what they **can** from all the voices, and make **informed** decisions. And the purpose is for there to be an enlightened polity, a group of people who have heard all of the opinions, who have heard all of the voices, and then can make decisions **as** sovereigns in the arena **of** democratic politics.

Now, **that's** very interesting, because people lose sight of **that**, and I think in terms of that being one of the fundamental premises, what access has focused on—and **I'll** get to **this** in a **minute**—**has** been more the **first** prong, which is autonomous expression and not the utility. The utility of what do we are we doing by way of generating, creating the forum in which there **can** be an enlightened policy, generating the forum **of** community ideas, dialog, discussion, the practice of culture, the practice of unique languages, etc. What **are** we doing for that to take place? That's one of the promises.

Second promise that I wanted to **talk** about is that inherent in FCC policy, since they suspended television for a while after World War **II**, Because they really didn't know what they were gonna do **and** how to divide up spectrum space, etc. and what they came **out** with was a public policy mandate for localism. They really tried very **hard**. And although the FCC fumbles a lot of times, the FCC tried very hard to put into public policy the notion that a communication system ought not to just serve national interest and network interest. They had **seen** the **radio market** develop in that way. But it ought serve local interest some way. And they came out of that suspension of television licenses. Then the television boom of the 50's followed that, with the idea **that** we are going to preserve some place for there to be robust local dialog. Again, taking the words from Oliver Wendell Holmes, and saying there ought to be a place for there to be local culture and local dialog and local politics, and we want to invigorate that somehow. They tried to do it by putting **UHF** on the dial. That was one of the first things. I don't know if anyone's old enough to know what **UHF** **is**-- ultrahigh frequency. **You** had **dials** that had channels one **through** whatever, **and** then you had the **ultra** high frequency. But the interesting thing is that **in the** beginning, there were no TV **sets** that could receive UHF. And **so all** the licenses that they allowed for localism--and there were a lot to universities, but there were also to churches in some cases and to local entities—failed miserably, opened and closed **within** a couple

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years, ~~because~~ there was nobody to watch what it is that they were doing, because the manufacturers were not—well, it took them fully until 1964 to require manufactures to put UHF on their ~~T V~~sets so that people could actually receive it. But their intent was there. The intent was there's got to be localism. When that coalition of forces came together to bring access into being, ~~um~~, and it was people who produced media, it ~~was~~ public policy people, it ~~was~~ university people, it was First Amendment scholars, it was one of the broadest coalitions I've ever seen in terms of pushing for public policy and regulation.

When cable came into being, one of the foremost and forefront items in that agenda, in terms of the promise of access, ~~was~~ localism. At last, you have a medium that ~~you~~ can invent before it's ~~already~~ on the market. And the way ~~that~~ you invent it is saying what should be on it. If there is a wire in a community ~~that~~ delivers communications, what kind of stuff should it be. There should be a space on there for localism. We want to invigorate local culture, local politics, local ideas, and local policies. And so localism was one of the guiding influences too. That's one of the promises of access. At last. And boy, believe me, in the urban markets—Lurline mentioned I've been around a bit in the urban markets. I did the start-up of the Dallas system, I did the start-up of the Milwaukee system, and I did the start-up of the Manhattan system. Those access centers, which are urban centers. And in the urban centers, people were saying, My god, finally people are gonna have to pay attention to what we do here. Mostly stuff gets imported here, and we don't see anything that is of us, by us, for us, and now they're gonna have to now lay the wires in our buildings and are gonna have to pay attention. Localism was a big thrust. People have forgotten that. People have forgotten the fact that localism was to be a balance for what was perceived, and if you look around today, as increasing consolidation of media.

Ben [UNINTELLIGIBLE], a communications scholar wrote a book in, I guess 1969 called Media Monopoly. He's done about seven updates of that since. And each time, the number of monopolies gets fewer and fewer, and the things that they have subsumed get more and more. If you look at what the FCC is doing right now—the FCC is moving towards once again—it's probably one of the threats that you all have to pay attention to—towards allowing taking the cap off the number of stations that one entity can own, taking the cap off of cross-ownership, etc, and allowing for greater media consolidation, so that there are fewer and fewer voices in the marketplace. Well, part of the early thinking of the promise of public access was there will be local voices in the marketplace. There will be local language and culture, and practice and unique, distinct things about this community in this marketplace of ideas. So that was one of the promises, too.

Now, I'm setting these up as straw men, to a certain extent, because I want to explain why there are threats on each of these levels. But another promise of access was the promise that it would result in community building. Community building in the sense of a network of community links. And the public policy folks and activist folks and nonprofit folks involved in the birthing of access were very interested in the potential for a community to finally start to coordinate, to build coalitions, to build linkages, to build alliances, to build collaborations among arts organizations and nonprofit organizations, and community-based organizations, and agencies. And to begin to communicate effectively within the community in a way that built a community infrastructure. That's a part of it, building community and the community building promise, access can build community.

The other side of it that people hadn't realized yet until access started to operate in a lot of places was what access was doing with people in terms of training them and getting them out there to produce and getting them involved with other people, is access was building civic competence in the people it worked with. Because they were involved as public citizens in their communities suddenly rather than as private citizens. Now, those of you who have been around Olelo a little bit, you've got to know that the people who go through access and go through the process are different when they're done. They're different in that they're much more civic-minded. They have met people that they might never have met before. They're involved with organizations that they might never have been involved with before. They start to become public citizens, rather than private consumers of television. They start to get involved in the civic life of the community. That's a community building function that people, I

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underestimated drastically. It's **particularly easy** to **see** when you **start** to work with youth. You have a center nearby; you have couple centers and **high** schools. And I'm fortunate enough to be able to **go** tomorrow morning and **see one** of **those** centers. But the interesting thing is for young people, it's **like** suddenly, television's pretty **sexy**, and so you get people involved and young people always want to **do stuff**. But **suddenly**, they're involved in a level of building civic competence that says wow; I'm a public citizen. **I am** not just a TV watcher. **I am** not just a useless **high school teenager** whatever **kid**; **I am** somebody who **can** work with the League of Women Voters, or **I can** work with **this** or I've done **stuff** and I met **these** people, etc.

I was telling an anecdote to the staff that once in my tenure **in** Milwaukee I was walking around the facilities of the Milwaukee Access Telecommunication Authority, which is the Access Corporation, with a state legislator. **And** they were just visiting, and **so** I was doing the usual tour. Walking around the facility, there in the studio was a full-dress regalia **Polish** wedding that was going out live on **the air**. All the costumes, you can't imagine the elaborate and hundred more people than ought to have been in a **studio** facility. It **was** too **small** for the hundreds of people that were there. A full-scale Polish wedding. Outside of **that**, in the broad open area there was a group of people the League of Women **Voters** and the Brown Berets were **getting ready** to collaborate on a program. The Brown Berets a Hispanic organization, had been solicited to work with the League of **Women** Voters to do **something** for them. They walked over to **the** conference to **kind of peek** in **the** conference room, and there's a group of arts people who were and I must say very spacey arts people. But **they** were like wow, I got **this** idea. **And** they were working with these concepts. **And upstairs** on our little mezzanine there was a **full** sit-down **dinner** for a hundred Amadia [PHONETIC] Muslims **because** they were **gonna** do a show later, and they had some visiting **deities** and **so** they had a dinner **in** our spaces. Anyway, walking around **this** place. **this** legislator you know **the** eyes are popping out every place they **go**. It's like, well, Polish wedding. Oh my god, you got **this** and I forgot to tell you **that** the **Salsa Renge** [PHONETIC] people were warming up in our training room. They were **gonna** do the **Salsa Renge** Show, and their music was a little bit too loud. Anyway, **this** legislator finally **said**, I don't know whose constituency **this** is, but I want it. You know. [LAUGHTER] **Sort** of like, how can **that** much diversity be under roof. And it **occurred** to **all** of **us** at **that** moment, we're a community center. My god, we're a community center. We're a common meeting ground where the community **can come** together and meet, and work on things. **And** not only that, but also these people **are** meeting people that they never, ever would cross path with in their every-day life. And they're collaborating with them, and then they're forming associations. And then they go off **and** do **other** programs. The League of Woman Voters are calling up the Brown Berets and saying, Can you help us with a program on animal shelters? **And** ... how probable is that? At any rate community building **was** the other promise.

Okay the promise **I can** be optimistic and wax optimistic for hours. But let me tell you the realities. The realities of access around the **country**. Some realities, and I'm going to state them and then ask some questions that might relate to Olelo. Reality number one is that access in many **cases** is a passive system. Passive system that lives **on** first-come, **first served** as its only real initiative. And **so** passive in the **sense** of what walks **through** the door is what we get. Now, what does **that** mean? Some questions. Is Olelo guided entirely by first-come, first-served access, or **does the board** have real **directions** for what access ought to be doing **and** how it ought to be building community and building localism, and building a forum of community dialog? If you don't, then **use of** Olelo facilities is going to be stratified. The diffusion of technology, the diffusion of ideas in a culture always follows the contours of existing ideas in a culture. Which means **that** those who know the most already and have **the** most advantage and have the **most** access are those who will get the **most** access. And those who most **need that** kind of facility and that **kind of** activity and that kind of **training** will be those least likely. And you'll get stratification. It's a very interesting principle. Diffusion studies are fascinating. But in every community **that** I've seen **that** the first people in a passive system who **use** the facility will be those who already know how to make television programs, who already know how to **use** the technology, who already **know** about things. And the folks who are out there, who maybe should be somehow **connected** in **this** are those least likely to be even interested or think it's an option for them. **Does** Olelo have a plan for stimulating access **use**? **Does** it do assessments of what community needs to? **Does** it do outreach? **Does** it try to convene **and** bring people together? **Does** it try to figure out how programming entities **within** the

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Olelo network **can** address community problems? **Does** it have a strategic plan? And that's what you're working on right now, and that's what's **so** encouraging about what's going on at Olelo right now. Another question is it proactive in reaching out to **segments** of the community and **integrating activities** across the **entire** fabric? **Does** it get to the disenfranchised, the bypassed, and those needing extra assistance? **Does** it work actively at overcoming the barriers to **use**? Barriers to **use**; example. Nearby, you have a satellite facility. **One** of the barriers to **use** is geography. Always. You know, and I **say this** because in designing the Manhattan system, I lobbied very hard. I was a consultant to **the** board in doing **the** start-up of **the** New York access system. And I lobbied very hard for having sites around **the** city. Because there **are** folks I know up in East Harlem who **has** never, ever **been** below 70th Street. And there **are** folks below 14th Street who have never **been** to Midtown in **their** entire lives. You know, and **this is just** an island, right? It's **just** one island; it's **just** a city. But the **fact** is that there **are** neighborhoods and neighborhoods. There **are** too many neighborhoods. But certainly, geographical boundaries **are** a **real** barrier to **use**. For somebody in **this area** of Oahu to **use** the facilities without a satellite site here means three hours of **commute** and for **every** training and for every time that they do something. **And that's** a barrier. Education is a barrier, obviously. **Time** is a barrier, obviously. You **think** about that, and **think about** one of **the things that an access** center does to not be passive, is it tries to address what **the barriers are**. What barriers **can** we lower in order to engage those people that haven't **been** engaged and find the people that **are** under-utilized? Another question. What counterbalances **are** there to protect against a **select** number of viewpoints dominating and busying out the facilities? What **are** the counterbalances? What **are** the counterbalances to **the first** people in the door in a first-come, **first** served busying out the resources of the **entire** Olelo operation, and keeping it **from** its mission **of** building **community** and presenting a fabric **of** local culture and invigorating **local** political dialog.

There **are** a couple of models that I want to **talk** about that might be helpful. A second thing in terms **of** the reality of **access** is, it's **often** focused **on** individual expression rather than public **good**. Individual expression, because that's what you cannot step **on**, you cannot deny, you cannot **refuse**. And individual expression then becomes all **that** access. And I'll tell you that most urban access centers **are** not entirely focused **on just** individual, autonomous expression. But it's within the context of what is the greater community good. What's the compelling reason for a cable operator to yield **so** **dam** much money and **so** much channel **space**, which is real estate to **this** activity? What is the compelling **reason**? And it's not **just** the autonomous expression. **There's** got to be a greater good and a **state** or municipality usually regulates in **behalf** of that greater good. But that's a question for Olelo.

Some questions. **Has** the **access** center nurtured effective speech? **Does** it make a difference? **Does** it have social outcomes? **Does** it **create** interactions and engagement in the community? Effective speech? And that means, again, figuring out **are** there measures **that** we can **figure** out, **measures that** we **can use** to find out if **we're** recreating effective speech. Because if people **talk** and nobody listens, what's **the** difference **are** we **making** in terms of building community, in terms of invigorating the local political dialog. **So** what **are** the outcomes, and what measurements are we gonna use to do that? **Does the** access center champion **speech** that promotes the principles of popular sovereignty **as well as** individual expression? And by that, I **mean saying** you have **an** obligation to be a sovereign, to be a citizen. **You** have **an** obligation to **speak** on issues. There are people that **need** to **speak** on issues. There **are** issues **that need** to be spoken about. **There** are dialogs that need to happen. There **are** things that **need** to **be** brought to the surface. How do you catalyze that process? **Is access** a slave to any and all autonomous expression, whether or not it **serves** democratic and community building **ends**? And I say that because I have to tell you that every access center I know, to a certain **extent**, is a slave to autonomous expression. And at refranchising **time**, what a cable operator will say is they find, just **imagine** in your head, the worst access program that you've ever **seen**. **The** very worst, however badly done or offensive. Just the worst one that you've ever **seen**. And you have to know that a cable operator in refranchising is going to say to the public at large, **I** **sthat** what you want to pay **your** money for? Whatever it is, however bad it is, **that's** the one that they're going to pick to **say**, **Is this** really what you want to happen in **this** community? And I've seen that happen dozens of times. **Too** do many times.

the thing about access reality is that it is too often a solo act. And by that, I mean it stands alone. It does not have partners. It does not have allies. It's not connected into a network of other organizations, community-based, fit it. And standing alone means that at refranchising time, you're also standing alone. And so the question that you have to ask are, are you building up alliances, collaborations? Do you enjoy it and participate with other respected community organizations on Oahu? It's a question. Do you have the necessary vital exercise convening authority in your community? If Olelo said, we need to come together and talk about this, would people do it? Would there be somebody at the table? Do you convening authority is a very important thing. You are a public entity. You are serving the community good. It's a tremendous amount of convening authority to say—and I'll give you an example.

One of the things that we did in Milwaukee was that we had a run-away, teenage group and group, and this was in the middle 80s. And nobody knew how to deal with it. And we decided, well, we've got to use our convening authority. We had some pretty good trust and respect in the city, and I'm okay, we're going to try single youth serving agency in the city. So one, from the police department to the Boys and Girls Clubs, the YMCA, the YWCA, the public schools, the alternative high schools, the place where you warehouse kids, they don't work in the public schools anymore. So we brought them all together in one room and say, okay, now, we know because the headlines tell us, that we've got big problems in the city of Milwaukee. But there's a communication system in place of Milwaukee. What would it be like if we designed these problems? What kind of communication system would that be? What would it look like? What would it be like? Well, the first thing that people said was, you know, I've never been in the same room with all these people before. We've never talked to each other. We've never come together around this, we've never talked together. I talked to each of these people. And that in itself was amazing. Because you see, they're all working at the same time, they've never met. And we're going back thinking, oh my god, I think we've just realized something. We have convening authority. We can bring people together around issues. The second thing was, that a whole plan came out of that, that a group of about two hundred adolescent who were quote, at risk in the city, and television group over a couple years time. We tracked them, and the kids that were there, they were going on to college. Just remarkable. But the thing is that we discovered we have a lot of other things. We have the same people and issues. And the city started on task of doing critical mass addressing economic issues, addressing interfaith use of access. At any rate, when you have that trust, do you enjoy that trust within among your peers?

Another reality of access and me, I think got a couple. It's too often tied to the baggage of television and programming. Does Olelo measure success outcome in terms of how many programs, how many viewers, and occasionally when you can get the data, how many viewers? How many viewers do you think we reach? I was talking with someone on the way up about narrow band. And one of the concepts of access has always been narrow band. It wasn't really it because everyone knows that the dial is now segmented in a hundred channels. And you as a viewer can no longer get thirty percent of the audience. You know that there's five percent watching the SciFi Channel and there's two percent watching the Golf Channel, and there's three percent watching the Hitler Channel I'm sorry, the Hitler Channel. [LAUGHTER] And the History Channel to me has the Hitler Channel. Every time I turn it on, I see a World War II documentary about Hitler. And so I said, god, his hair goes to the Hitler Channel. Anyway, I'm sorry. There was a little diversion.

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If you only measure by programming, and only measure **by** audience, then you're **still** trying to do television. And it's not about television. It's about community building. **And so** can you think about measures that involve how **you** catalyze change. And that language is in the strategic plan that's taking **shape**. How **do** you catalyze community involvement? How **do** you catalyze the engagement **of** citizens around issues of common public concern to the community? How do you **do that**? And those **are** measures that you have to **find**, and you have to be able to document. Because you know what? Olelo will never compete with commercial television. You will never, ever find yourself on a par with commercial television. Technically or aesthetically, in any of **those** ways. Why? Because commercial television spends **an** awful lot of money, **and** you're working with **a** volunteer **base** and you're working with people that don't have the expertise, but oftentimes have something to say and oftentimes catalyze **the** dialog. What I'm suggesting is **that** it's not the program, it's the outcome of **the** program that is most interesting in terms of measuring effectiveness. **And that's** not **so** much about television. What **are** the outcomes in the community?

Okay; **so** some challenges **and** threats. Challenge **number one** is challenges to regulating public right of way and the public interest. There **are** challenges all over the country right now about, does a municipality, does a state have the right to regulate cable in a couple of **directions**. **One direction** is **that** March **15, 2002**, FCC **issued** a declaratory ruling classifying cable modem **service as** interstate information service. Not cable, not telecommunications, but interstate information **service**. **Which** means that the cable operators really want to do **this**. To take modem services—you know, the high **speed** internet, out **of** the revenue **stream** in terms of what they calculate **as** the percentage that **goes** to franchise **fees** and to public **access**. And that's one whole set **of** challenges. The scope **of** state and local authority to regulate cable doesn't include modems. And that probably will **go** through. Right now, there's supposed to be—I **think** it's May **8th**, that the 9 Circuit will hear oral arguments, and the FCC is waiting on rule making. But the estimates **are** that will cost municipalities, that will cost cable regulators between—by **2006**, between five and eight hundred million dollars a year. **Because** it's the cable operators **are** saying, we're not gonna pay overhead on **this** part of our business, **Because** it's not cable. It's not cable. **So they've** defined it there.

Another is that there are those now who interpret **Section 253** of the Telecommunications **Act** of **1996**, which has to do with **the** elimination of prohibitions to entry. Interpreting **as** a justification for preempting virtually all-local government authority over public rights of way. And they're saying that the Telecommunications **Act** says **that** franchising and local authorities should not present a barrier to entry in terms of business. And they're insisting the franchisee is a barrier to interest and regulating the right **of** way. Regulating public right of way and the public good and charging **fees** for it, leasing in effect, to public right of way. Now, that's a challenge that has had gave, Lurline a paper on that, and she can **share** it, **that** came from the **firm** of Spiegel and McDermott. And she **can** share that with you. That's kind **of** a little bit all over the map. But included in that are challenges to what is a--can the municipality, can the state regulate right of way. Secondly, what can it charge for that, fair and reasonable charges. Are fair and reasonable charges, is it reasonable to **say** five percent of **gross** revenue? **Or** can you—should you really be saying **only** what it takes to actually regulate **that** cable operator in terms **of** **use** of the right of way? Which means, you know, we don't want these formulas of what percentage. It shouldn't be revenue-based, it should be based on what it actually **costs** to do it. Which is to say, a lot less. Challenges to what's a fair percentage. There was a case in Illinois [**SIGHS**] **that was** brought, through the Illinois legislature to put a five percent cap **total** on what a cable operator would have

to provide. Comcast brought it forth. Comcast influence. Comcast-AT&T merger **has been** a really big shakeup for ~~the~~ business that **you're** in. **And** it was brought forth to say, in **most** cases—and I don't remember what the formula is in Hawaii. But a cable operator pays a franchise fee, and they pay peg fees, and ~~they~~ pay sometimes I-net fees and sometimes they do capital **as** well. And Comcast was saying in ~~this~~ legislation, **five** percent is **all**. **That's** it. No more. Doesn't matter. I think ~~that~~ probably uh, uh, Hawaii **adds** up to—

FEMALE: **Four** and a **half**.

DEVINE: No, no, **no**.

FEMALE It's more.

FEMALE **oh**, yeah?

FEMALE: It's **more** when you put in capital [UNINTELLIGIBLE].

DEVINE: You put in capital?

[INDISTINCT CONVERSATION]

DEVINE: And you put in-Olelo. You're not out **of** the franchise fee, are you?

FEMALE: We're within it.

DEVINE: You're within the franchisee? Okay. Okay. But at any **rate**, it was defeated. It was defeated. But nevertheless, it **will** come **back** again. **This** is the cable **industry** making their moves and the mergers to do that is out there. **So** fair and reasonable compensation challenges to right of way management **Those** are coming. What it said in that paper, and I'm quoting, is, while courts have generally upheld right of municipality to charge franchisees for public **rights** of way, they have differed on whether such fees **can be** revenue-based or **are** limited to cost **recovery**. Can the municipality just recover what it actually **cost** to regulate the right **of** way, and not ... anyway; **that's** another movement.

And they're also lobbying for banning municipal **entry** into the business of it. Because some municipalities **are** picking up the cable operation for themselves. And they're saying you can do **that**. That's one challenge. One whole **set** of challenges. Another one is the **trend**, towards concentration of media ownership. And I don't **know** if you **all** follow it, but ~~the~~ Comcast-AT&T **measure** for example, has **been** very substantial. Twenty-one million cable homes now under one roof, which is huge. And it means there are fewer and fewer voices once again. And the control of the amount of money that's there. And what Comcast **has** done with that is that in a lot of places where they've made the merger **and are** doing the transfer, they've moved access to you know, channel locations **so** high that you get nosebleed getting there. They have franchise fees in some cases and said, no, we're not doing it, period, that's all, **sorry**. At any rate, it's a very ominous **kinda** trend. **And** the FCC is moving towards deregulation in broadband in some very significant ways. Which **means that** people—companies will be gobbling up companies, and I don't know what the situation—well, who knows how long, Time Warner will last. [UNINTELLIGIBLE]. Time Warner AOL, you know what going happen? They've been losing big money. But the gobbling **ups**, mergering, and reshifting of priorities among ~~the—the~~

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telecomm industry results in fewer **and** fewer voices. And a much less advantageous position for those **of** you who **are** going into refranchising. **Because God** knows what the marketplace will look like by the time that you get there. **So that's** another big threat or challenge.

Another big **threat** that I **need** to **talk about**, **because** actually we were **sort** of talking about it **at** dinner a little bit, is the economic downturn **has** had serious impact on I don't know of a **state** that doesn't have **serious** budget problems. I don't know of a municipality that doesn't have serious budget problems. And when municipalities look around and say, what **can** we do that's not gonna hurt teachers, **that's** not gonna hurt health **services**, that's not gonna hurt **sanitation**, and they say, cable franchise fees. You know who's gonna **scream**? **Well**, nobody's gonna scream. **And** it seems like a terrific measure in some **cases** to balance the budget. And there **are** a few little ripples of **that** in smaller municipalities where **the** municipalities decided, well, rechannel the money in a different way, the franchise fee. And that's the **threat** is **that** these **are** difficult economic times, and what Olelo gets looks like a big chunk of money **that** could be used to balance budgets and could be **used** to defer some of the impact of the downturn in the economy. And that's a threat to **access**. It's a **threat** to access everywhere. You are not alone in that

Another threats; the marginalization **of access** on the basis of individual expression. If a public is apathetic about access, they're gonna let it go pretty easily when refranchising comes around. If they are angry at access because there have been programs and **this** is the realm of individual expression, **that** have been offensive or that have angered them or other things, they're gonna be very **easy** to persuade that the fees **that**, are set aside for pay access **really** ought to **be** set aside for municipalities instead. **And** could do much **better** to pave potholes and what not. Now, the cases that are around the country that are involved with **this** **are**, there's a **case** in Maine where the folks who were doing the city council were covering it **from** access. And were doing reaction **shots**. They were covering the city council and they were showing how people reacted to certain things that were said, etc. And just in general, the city council didn't like what they did, **so** they closed access. Boom. They said, we're done, no more access, and don't like it. Now, the interesting thing—and we'll **see** where **that** goes in the **courts**, because it's in court right now. **The** case that's being made is and I think it's **an** interesting one, is that the city by franchising created a public forum, and they can't then take away that public forum. Anyway, they reinstituted when the case moved forward the municipality reinstituted access, but under very controlled circumstances, when they did that. They have deep **roots** in the community, and they're not gonna get washed away by a momentary torrent. And if you don't have the deep **roots**, that's when you—it's **easy** to get washed away.

There was another instance in **Tampa** where again there **was** programming that the city found to **t** offensive, and they took the public access money away and put it into governmental access. And **that's** in **court** right now **as** well. They just **said**, oh, we don't and moved the money over to governmental access. Which makes it very **easy** the next round of refranchising to just say, okay, we'll relieve you of that obligation. At any rate, those are some of the things **that** **are** out there. But again, marginalization of access on the basis of individual expression. Ever **since** I've started working in access, every time I **see** one of those things that says, you know, have you seen the wild and craziest things **that** have been done on access? It's like I get a headache, because I **know** that's what then people **think** about access, and it really marginalizes and it totally denigrates everything **that's** done in communities where there's real **community** involvement in what's going on. Systems like Olelo just are not **served** well by that.

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Lack of solid assessment, ~~evaluation~~ and performance is ~~another~~ threat. Access is mostly anecdotal. ~~Access~~ is, it feels good ~~and~~ boy, it looks ~~good, and~~ boy, those communities, and boy, we got eight hundred programs. But it's anecdotal. Assessment is one of ~~the~~ things that access falls ~~short~~ in. How do we ~~assess~~ what it is that we're doing when we make real changes out there. How do we ~~assess~~ ~~that~~ in ways that really represent what it is that we're doing. That's ~~one~~ of the threats.

The climate for refranchising obviously is one of ~~the~~ threats. ~~Reduced~~ offers ~~and~~ budget ~~cuts~~. ~~One~~ of the handouts that I ~~distributed~~ was a thing done by ~~the~~ Buske [PHONETIC] Group, by Sue Buske, which is recent refranchising and it doesn't give you a good comparative picture of what they got. But I will say ~~this~~. In those communities where there were deep community ~~roots~~, they did pretty well in the refranchising. In those places where people were lukewarm ... , the reductions are substantial. ~~The~~ reductions in capital operating and—and agreements for channel space, etc. Which gives you some agendas to shoot for ~~as~~ Olelo, I think.

~~The~~ way ahead. I'm not trying to be pessimistic, but you have to know the threats and challenges ~~that~~ you face, and those ~~are~~ ~~some~~ of the threats and challenges you face. The ways ~~ahead~~ for me, ~~first~~ of all, I have to ~~say~~ that 9-11 put a very different ~~inflection~~ on the notion of a community communication system. ~~And~~ I ~~guess~~ one of the things for you all ~~as~~ a board to ~~think~~ about is that what role does Olelo play in connecting and linking a community, ~~to~~ deal with ~~times~~ of crisis or times of difficulty, etc. ~~think~~ about ~~this~~, because a lot of access centers ~~are~~ saying, you know, we can do ~~stuff~~ with F E M ~~And~~ we ~~can~~ do ~~stuff~~ with certain government services ~~and~~ we can do stuff with homeland security and we ~~can~~ do ~~stuff~~ that reflects the times that we're in and the situations that ~~we~~ have, ~~and~~ we ought to be thinking about what role does community communications play in those times. What ~~kind~~ connecting role, what kind ~~information~~ role. How ~~can~~ we use these wonderful facilities in ways that are really about the well being of ~~the~~ community in a very different way ~~than~~ anyone's ever thought about ~~before~~. I think about that ~~because~~ I live in a tornado alley. Tornado alley means that, doggone it, we depend on the TV station in the next town actually. ~~We~~ depend on them to tell us when the clouds ~~are~~ shaping up ~~that~~ way, you know. And that's a very basic thing. And I'm sure ~~that~~ ~~some~~ time back in the 1950s, they decided, wow, you know, our weather really should be warning people when there's a ~~serious~~ threat or some ~~kind~~, or we should--somehow, there should be a communication system. And they play ~~that~~ role. And I'm ~~thinking~~, well, you know, right now we're in a state every other day of orange or yellow or etc and we ought to ~~think~~ about community communications in ~~terms~~ of what role do we play in a community's security and well being ~~as~~ well, ~~as~~ a community communications system. And I just wanted ~~to~~ say that ~~as~~ a kind of a preface to the way ~~ahead~~.

Being a player in that community. Let me ~~talk~~ about some models in terms of the way ahead. ~~One~~ is a handout that I gave you from Barbara Popovich [PHONETIC] ~~at~~ Chicago access. Chicago access decided quite a while ago that they were going to work very hard with community-based and nonprofit and arts ~~organizations~~ in the city. They designated resources that are specifically and exclusively for those entities. ~~Because~~ their mission is a Chicago community communications system, ~~and~~ engaging the entire community and ~~the~~ broad community in the issues of common concern to ~~the~~ community. ~~They~~ set out a process by which community organizations can utilize the facilities, specifically designated and segregated resources for that including ~~staff~~ time, a process for working ~~through~~, an outreach effort to identify by ~~virtue~~ of a long-range strategic plan who it is that's not being served right now, what it is that's not here, what it is that ought to be on the channel, what it is that we can bring to the channel, who it is out there that ~~can~~ do that, who's working in that area, who we ought to be and an outreach plan that

hies to engage what's not there. Not a whimsical, saying we're gonna do a production because my friend Charlie has a really good idea or we're gonna do this production because we really think that. But we have a plan for how it is that we engage the whole community. Because I'll tell you that no matter how good you are right now, I'm betting that there's an awful lot, the community of Oahu that is not engaged with Olelo. And that kind of plan, that comes of strategic planning. That's saying who's not here, who's not at the table, who ought to be at the table, and how do we get them to the table over two, three, four, five years, etcetera. That's fodder for doing that. The Chicago model is a really interesting one because I think that a lot of folks believe that an urban access center should not be allocating resources institutionally should not be doing production, should not be allocating time specifically to that kind effort. Except that nonprofits are citizens and community too, and they have communities and interests, and they represent community and interests, and you're trying to engage the community in community communication and programming. It's interesting to me the Latin root of community and communication is the same. It's communes, and it means to hold in common. And a community communication system is a little bit redundant. But the idea is how do you go about working to use these resources to have this community hold some things in common, and be a community. That's community building.

That's one model, the Chicago model. Another model is the Manhattan Neighborhood Network model. And I talk about this fondly—no, it wasn't really fond. It was a very difficult time. The Chicago the New York models reversing a lot of trends that had happened over a twenty-year period of time. New York City was franchised in the corrupt years of the early 70s by a man named Irving Kan [PHONETIC], who you've probably heard of. And con is a good word for it. It was one of the biggest cons in the history of telecommunications. But at any rate, it was franchised. And the access provision for the city—for the borough of Manhattan anyway—the access provision was no money, no facilities, no staff, channel space, but people would have to pay for their own equipment, pay for their own tape, pay--and bring it in and pay the cable operator to put it on the air. And then they could use the channel space. And that was access. Now, New York is New York, and I won't apologize for New York. But in New York, what had grown up is a large a bevy—I don't want to say a bevy. A large group of independent producers who actually never worked with or met each other, but each individually produced there--did their own thing via access, 'cause it was accessible. And I characterize it kind facetiously, so bear with me. But there was a crystal show, there was a nude card playing show, there was a cat show, there was a I've got some hot real estate tips for you show, which was really somebody who was trying to do real estate transactions on the air. There was every manner of things that you've never seen in your life. And in starting the process of okay, we're making a transition to 501c3, a nonprofit, to really address access, it was a matter of getting in to a room--

[BREAK IN TAPING]

DEVINE: I'd be glad to answer any questions that come from--okay. These are sort of clustered. I'm not sure that they entirely go together, but let me give it a shot. And you know I have to say that sometimes I don't know enough to render an opinion. But I always have one anyway. [LAUGHTER] back at my school they say if you get Antioch people—they're called Antiochians. They said if you get then Antiochians in a room, you have at least forty opinions. [LAUGHTER] does Olelo, big and rich, and subscribers that contribute to it ... does it have an obligation to smaller and needier communities? How do you see Olelo's role in a statewide relationship with other community access organizations? That, you know, I want to take that separately because that's interesting to me, and it's the first time that I've heard it, is here. I say

that because I work so long in, various capacities in various parts of the boroughs of New York. , And I'm not from New York, I just did some work there. The boroughs were each franchised separately. There was no-Manhattan is the richest of the franchises, because Manhattan has a concentration of population. They have a much richer franchise and a much richer access system than does the Bronx, or Brooklyn, or Staten Island. Staten Island probably has the smallest. At any rate, the five boroughs are very different in what they were franchised for and what they get for it. There has never been one word in that arena about leveling out the resources from borough to borough. Because cable television, the people who pay their subscriber fees, are paying for entertainment. And they're paying for entertainment where they live, and the idea has always been that the money, the resources should flow back to the people that actually live there. And not be exported some place else. And that's a really interesting idea to try to think about that. I think it has to do with the fact that you have a state regulatory authority rather than municipal. And I'm not even sure I understand that fully, so I don't want to go there. But the fact of the matter is that yeah, O'lelo has more resources. But you've got a lot of people here on Oahu that has not been served yet. You've got resources because you've got a lot of people. And doggone it, there's a lot of people that have not even heard of O'lelo. let alone have figured out that it might be the solution to their problems or a way for them to leverage their resources or a way for them to come together as a community. And there's a lot of work ahead. And so I've had that—people asked that question a couple times. To me, that's a little bit of a strange question. And I don't know exactly what the genesis of it is. But then I think about well--and New York large scale, has a bunch of little town around the state that have very teeny franchises. And if you were gonna do that, what I would say is, if rich O'lelo was gonna sort of support other small communities—I live in a community of forty-five hundred that ha—gets a franchise fee of three thousand dollars a year and has an all-volunteer access center. And please send your money to Yellow Springs, Ohio. LAUGHTER] I'm being facetious. But do you understand what that means? And it's like the people in Yellow Springs pay that three thousand dollars and they do that volunteer work and they do it for their community and in the context of their community. I think that O'lelo has an awful lot of work to do on Oahu. An awful lot of work. And probably needs the resources to do it. In the same way that I think the borough of Manhattan, which gets a very large chunk of money from Time Warner, much larger than the Bronx, really has a need to do that, because there are incredibly dense communities on the island of Manhattan. And they've got serve them in some kind of way. So does that ...

FEMALE: Yes.

DEVINE: Okay. I don't know if that makes any sense. Should neighbor islands have equal resources to O'lelo? Well, if they had equal populations, and equal cable subscribership to O'lelo. That I probably. That's along the same lines. [UNINTELLIGIBLE] to O'lelo's strategic plan, what do you see as things we're doing right and should focus on as the items to develop further. [SIGHS] having there are a couple of things. And I think I've already said them. One is the strategic plan is critical. Because it sets out a context within which the folks who actually operationalize O'lelo's services can work for a period of time a year or two years, and provides them with the kind of the backing to do the things that need to be done in a way that strategically aims at building community. And the staff really needs that strategic plan. The board has to set parameters and decide directions, but the staff really needs that strategic plan. And whatever you do as a board, keep supporting that strategic planning process. Because that's the thing that's gonna support the front line people who are going to have to struggle with some of the things that plan entails. That's one thing. Items to develop further. The catalyzing and community building, I think is a real critical element. It's in there, the language is in there, and some of the measures are already in

there. And ~~that's~~ something to focus on. ~~Those are the things that are~~ gonna serve you well in refranchising, is the community building element. There ~~are~~ some other questions in here about allies, but I'll get to them.

Okay. Moving right along. Most nonprofits ~~are good~~ at measuring activity but struggle to measure results of ~~their~~ efforts. Will you ~~be~~ helping Olelo develop criteria to ~~measure~~ its level of success? You know, one of the ~~handouts~~ which I don't think is fully complete is on assessment. And I've done a lot of ~~stuff~~ on assessment, and I did the assessment of a bunch of ~~small~~ systems across the ~~country~~. ~~And there are~~ ways of doing ~~assessment~~, but ~~they~~ really ~~have~~ to grow out of a local circumstance. You ~~all~~ have to ~~start~~ to think ~~as a board~~ and ~~as a staff~~ about what ~~are~~ the ~~real~~ measures of our success, ~~rather than~~ quantification of what ~~we~~ do. ~~The number of times~~, the number of ~~this~~, the number of programs, etcetera. ~~And there are~~ measures of assessment ~~and that~~ might suggest some to you. But it really ~~has~~ to grow out of ~~the~~ local circumstance. ~~And I think that the~~ strategic plan is one way of addressing that. I mean, you ~~need~~ at every level of ~~that~~ strategic plan to have an assessment component. ~~An~~ assessment component ~~that~~ feeds back to ~~the~~ organization on how we're doing. You know, because that's what's ~~gma~~ guide the kind of community building that you do. You know, you get feedback and say, well, I think ~~this~~ is where we ~~need~~ to concentrate more effort and focus in the next ~~quarter~~, in the next half-year, in the next year. Because ~~the~~ feedback that we're getting is ~~that~~ we haven't done enough there.

At any rate, I don't know if I'm being helpful or not. ~~These~~ are very brief answers that I'm giving. It's probably because I ~~was~~ up ~~there~~ in ~~the sky~~ today, being blown by the wind. And everything in my brain left.

Olelo ~~has~~ a well-established main facility. How easy would it be to transition to more satellite systems, ~~since~~ we probably have to utilize ~~funds~~ for the main faci—the ~~main~~ to fund more satellites. Well, you know, the interesting thing about that is ~~that~~ you've got the ~~main~~, you've got the foot in ~~the~~ ground, you've got ~~the~~ footprintis there. And the thing now is to figure out how you ~~can~~ develop productive relationships between satellites and the main. Because the main offers certain advantages, it offers a place to head ~~in~~, it offers a studio of substantial size, ~~and~~ it offers a concentration and density of ~~staff~~ and things like that. And I think one of the keys would be how ~~can~~ you low cost build partnership satellites around ~~the~~ island. It's not an either-or proposition. ~~What~~ one of the things that we had in Dallas—and I—you know, I'm not selling the Dallas model. It was just—it was interesting ~~that~~ it—that what you're doing made me recall it. But we had a ~~central~~ facility that had some high grade facilities some high end technology, a terrific ~~studio~~, , and a place to head ~~in~~. A place for us to traffic programs and do ~~all~~ the rest of ~~that~~. And the satellites ranged from two people in a community center to ~~a~~ four-person ~~staff~~ some place else. And they weren't in ~~all~~ cases elaborate. But they were in ~~the~~ community and they were part of then what the community was doing. And ~~so~~ I don't know that it's an either-or choice. I don't know that you have to say, either a main facility or a central facility, or et cetera. Now, the New York model is another one ~~that~~ was interesting to ~~me~~, because the board there opted for a Midtown model and you've been to ~~Manhattan~~ Neighborhood Network. They bought a building. In New ~~York~~, that's a big undertaking to buy a building. You—I mean, it's not anywhere near what it might be. You have to imagine ~~the~~ real estate values in New ~~York~~ City. Prime time Midtown real estate is incredibly expensive. And I was ~~trying~~ to persuade them many sites, and they ~~selected~~ one site. And now, they're Starting to find ~~community~~ partners to branch ~~off~~ in because of their revolving fund ~~grants~~. And my original ideas for them about satellite sites, they can't quite do it 'cause they don't have the resources. They've got ~~an~~ awful lot invested in their building. But they really are trying to get out there, ~~and~~ they're using those people that have

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gotten revolving fund grants, those organizations, as kind of satellite bases to move into communities in various productive ways. Realizing that not everyone in the world is gonna come to Midtown. Not everyone in the world is gonna come to Honolulu. It's just not gonna work that way.

what are your thoughts on PEG's producing original programming? Absolutely. One of the strengths that you have is that you're a PEG organization. That's one of the strengths. Why? Because ... governmental functions and educational functions compliment public functions in building a community communication system. And you've got to figure out how to use that strength. How to use that strength in terms of building collaborations and partnerships across the entire community. You've got an incredible strength. That's a strength. It might be a curse in some ways, but I think it's also a blessing. And the fact is that PEG involves a production of services. the perception always is that anything that you do G or E is taking away from P. And the real trick is that you have to serve the entire community, and there has to be a balance. And the balance is a balance of resources as well as a balance of time, and that has to be rationalized and it has to be planned for. But the fact is that that's a strength. That's a broader base of support. Because you know what? The P ultimately goes away if the G and E are not functioning well in building community. The P disappears. And people have to—I don't think that many people understand that Public access out there by itself is easy to throw away. It is easy as pie to throw it away if it hasn't built roots into the community. And you've got the advantage of having the opportunity through governmental and educational to build some real roots in the community. Anyway, that's an opinion. It's only an opinion.

What are some examples of community outcomes that access can effect? And how do you get a show that access—how do you show that access caused that effect? Well, you know, you all provided me with some examples of that. Why don't you repeat those.

FEMALE: we had the discussion earlier with the staff. And last year, we did—I think [UNINTELLIGIBLE]. And it had all of the [UNINTELLIGIBLE]. And one of them was inviting different community groups or different representations that represented [UNINTELLIGIBLE] couple others, down to this program just to talk story, with a moderator, on television, about the [UNINTELLIGIBLE]. After we did a survey of all these [UNINTELLIGIBLE] it turned out that this program of all the debates and [UNINTELLIGIBLE] that we did had the most impact on people in terms of actually changing [UNINTELLIGIBLE]. So even though it wasn't well watched [UNINTELLIGIBLE] people [UNINTELLIGIBLE] had not effect on whether or not they voted and who they voted for. But this show [UNINTELLIGIBLE] inspired them to [UNINTELLIGIBLE]. So that [UNINTELLIGIBLE] something that is measurable in terms of an outcome.

DEVINE: Yeah.

FEMALE: You know, community-changing outcome.

DEVINE: Can—can anybody from the staff think of others? I can tell you one that I thought was one that was proudest of. And it's from Milwaukee. Milwaukee had had the same mayor for twenty-six years, Mayor Meyer who had followed a Socialist. Anyway, he was the mayor for twenty-six years, and he was retiring, because he was old and tired, and the city hadn't had any change in infrastructure in twenty-six years, when I was there. And we were working with some folks in various areas, and again using our convening authority, he said, Okay, let's talk about that. There's gonna be a change in the city. Well, what—out of that came something uh, called the

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20/20Project. And I can't for the life of me remember why it was ~~called~~ the 20/20Project. It had something to do with the year 2000. But any rate, it was folks in Milwaukee coming together from various sectors. The labor unions and the public policy people. There's a policy center in Milwaukee and some folks—anyway, coming together and saying, Let's figure out a way to vent what we're doing for our mayor. And so what they did—and this is—this was before they did any programming. This was folks who just knew each other through access, got together, and developed this protocol for and they placed a full-page ad in the Milwaukee Sentinel for a mayor. And said, Wanted, chief executive for City of Milwaukee. Qualifications, listed qualifications. Must be able to You know, please apply. And anyway, did that and then said set up a system whereby on access they interviewed. And there were at the time maybe eight candidates. They y got some public personnel people from, Alice Chaumers [PHONETIC] which is in Milwaukee, and Alan Bradley Corporation which is in Milwaukee to come down to the studio and conduct a three-hour interview with each of those candidates. On the air, live. And so these people—and some of the were very serious candidates, and some of them were kind of superfluous kind of entertaining candidates. But serious candidates for mayor. And they had advertised and said, now--and then they'd say, Okay, how do you meet these qualifications? What is it that you have done? And conducted a personnel interview live on the air. At any rate, that was the largest vote turnout in the City of Milwaukee in a hundred years in terms of percentages of voters who went to the polls. But they did all this process, and everybody was talking about you know, advertising for a mayor for the City of Milwaukee. And what it did is, it took out of the hands of those few candidates who had the most money and who could do—you know, get on the air and get on the local television stations, et cetera, and put it into the arena of let's not talk in sound bytes, let's talk in a three-hour block and answer real questions from real people about what you're gonna do and where the city is headed. Well, that was just phenomenal. And then after doing the interviews, ran them on a very regular basis over and over again. And it was one of the most interesting processes. And the social outcomes of that were it got a whole lot of people involved in actually taking part in the politics of the City of Milwaukee.

Community building as in the Dallas model. I'm not sure I can read this. Adding ... new nonprofits annually will.. .

FEMALE: Aggregate.

DEVINE: Aggregate the ...

FEMALE: Competition.

DEVINE: Competition for time dollar resources of current producers. Oh Competition for time resources with current producers. Sure; of course it will. And I think that people have to start talking about what's fair and equitable. What for everybody, for anybody. What's the fair share. You know, divide the time by what's the population of Oahu.

FEMALE [INAUDIBLE]

DEVINE: Pardon?

FEMALE: [INAUDIBLE]

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DEVINE: Divide the resources by eight hundred thousand and say what's fair **share**. And the hard part is why should you get **two** votes or **three** votes, or four votes, when there **are** people who haven't voted yet. I mean, **because** it's very comparable to voting in terms of First Amendment rights. **That's** the exercise of democratic prerogative. And the democratic prerogative. **And you try to** do it when you have a meeting **too**. You **try to** say, you know, like you've already spoken four times, **Kealii**, so just let somebody else have a question. And **that's really** what the democratic process is about. Now, you have to balance **that**, obviously, and **you** have to weigh **that**, and you have to not push people away, and you have to not at all squelch First Amendment rights. There **are limits** and the **limits to that forum** is in a forum of eight hundred thousand, how many opportunities are there to **speak and** how much **resources** do you apply to **that**. And you think about the fairness of it, and what's really **unfair** is **that** if there **are** people **that** have six programs on a week **and I think** every access center **has** a couple of people that **are** doing six programs a week, **that I know that** there **are** people out there who don't have any opportunity to speak in **the** marketplace of ideas at all. **And** right now it's not a pressure, but it could be a **pressure**. And you really have to balance **that**. The hard thing for **staff**, and **board** you need to understand **this**, is that **staff** is the balancing mechanism. And they balance between **those** pressures **and try** very hard to facilitate in **both** directions. But they **are** not immune from the charges of like, well, you're reserving these resources for somebody else and it's not me. And I'm a little bit peeved about **that**. That's a daily reality in access. **Most** access centers have time, manner and place **rules**, **Time, manner and place rules** for example, in a lot of centers say, **you can** only use equipment X number of times in any given week. You **can** only have X number of slots in channel space. Some people now everything's open, and we know because we're working with you, **trying to** develop audience for **your** program **and trying to** have consistency, and trying--but **at the same** time, there are other people that would **really like** to be in **prime** time also. And you **need to think** about **this**. And **so** time, manner **and** place provisions always say we're not dealing with the content, we're not dealing with **this** show or **that** show, we're dealing **with** what all people have to deal with in **terms** of the time **that** they have, **the** manner in which **they** have the time, **and** the constraints on it. And **that's** what you have to do for First Amendment

Anyway ... I hope **that...** moving on to a community building model **almost seems** to be too much for Olelo ... oh, I can't—I'm **sorry**, I really can't—I can't read **this** last sentence.

FEMALE: Honolulu itself seems to be lacking any of **this** ...

DEVINE: Leadership?

FEMALE: At the current time. **Is this** realistic to move to that model?

DEVINE: I'm not sure what that **means**. Honolulu needs—seems to be lacking the leadership.

FEMALE: I don't know what that means either.

DEVINE: The leadership for community building? You know, Olelo **has** to be, has to take a leadership role. Olelo has to be identified **as** a upstanding citizen, a problem solver, an agenda setter, and an organization that's identified with **community** building. And even **if** it's against the **grain**, I mean that's your mission. That's your primary mission, is that community building. And even if there isn't support for it or leadership in the City of Milwaukee, you know there are always organizations that you **can say** that organization takes a leadership role in setting the agenda of **the** community. And Olelo needs to be one of those. **That's so** how do you do **that**? I know. What

is Olelo's greatest challenge in building community? I think the —part of the challenge right now is working **through** what you're doing. A second **part** of it, **meaning** the strategic planning. The strategic planning means trying to get a **fix** on what it is that we want to do and where we **are** headed. The second **part** of it is doing some **kind** of needs assessment, some kind of ascertainment **that can tell** you, what is out there **that** we haven't touched, who is not here. **And** that **takes** both some research and some very hard work in brainstorming to figure **that out**. And those **are** really tough challenges. It's not **easy**. It's not sitting down with a phone **book** and saying, well, you know, how about **this**. It's really thinking about the community and **that's** one of the things that Olelo should have **strength in**. You've got a board **that is connected** to community, you have staff **that** comes from various segments of the community, but you really **need the** research. You **really need** some **kind** of ascertainment and assessment, along with the strategic planning to **inform** the process. And **those** are always big challenges.

Have you seen a difference in how an access center gets community support, whether a board is elected from its constituency or appointed? That's a good **question**. I don't know if I'm trying to think. I **tried** to think **this** morning and I couldn't think of a board that's elected by its constituencies. And that's not to say **that** there isn't one. I just can't think of one, or maybe I'm not aware. I'll tell you a little bit why. I have to say is that you've got a somewhat unique arrangement in that there isn't an ex-officio member on your board from the cable regulator and there isn't an ex-officio on your board **from the** Cable Company. And in many municipalities, **that's the** case. **And** the reason is that you want **that** coordination **on** the ground where the board works. And it **can** be ex-officio voting or ex-officio not voting, but having the regulator **and** the cable operator at **the** table with the **access** corporation, as part of **the** access corporation ensures a little bit better relationships **most** of **the** time. Sometimes I think New York—I can't remember how they changed the board, about a year ago. New York went **through** some **hard** times and they changed the **board**. And I don't think that they have a couple of community producers on the board, but they don't have a slot for community producers. Meaning that the community producers came to **the** board in the same way that all **the** board members did, **through** a **nominating** committee and **through** process of bidding **and** certification. One of the **things** **tha**—that those of you **that** have worked many boards know is **that** a board is **supposed** to have you know ... no, I won't make an **analogy** to **technical direction** versus — a director versus a TD. You **need** to have the big picture. You **need** to have the overview picture. You **need** to ha--be able to see the entire thing and how the pieces fit together. **Boards need** to see the whole community. They need to **see** how the pieces fit together and how the pieces of mission fit together. The **users** the clients, the producers of any organization that's a nonprofit on a board don't always have that perspective. I some of the cases that I've seen, it's **been** a total disaster for the clients to be on the board. Because the focus is, then I can represent my interests. And it's yes, your interests need to be represented. There's other ways to get representation **of** your interests. There's other ways for your interests to be made **known**. But the fact is that and I use the analogy or here's the metaphor. What you all technically have to look out for is **that** range, from low-low tech to **high-high** tech. And me **as** a producer, I have a different interest. It's a very private interest. It's not a public interest. My interest is, I need technology **that will** do **X, Y, Z**, and I know exactly what I need and the access center better provide it for me. The access center and its **board** meanwhile is trying to balance, **saying**, well, you've got these people who need **this** and people who need that kind support, and these people who need **that** kind support. And that's not the **only** way to allocate resources. **Our** allocation **has to be** **looking** at the big picture **across** the board, and not the individual somewhat self-interested needs of somebody that **has** an objective and has a clear **sens** of what they want and where they want the organization to move. So there's got to be a mechanism for a board **to be** informed **uh**, and have feedback about how the client base **uses**, how

they perceive, how they feel **about**, what **kinds of** ways, they **see** it, improving or not improving. But a board **has to be** dispassionately, non-interested directly; **no** benefit to inure to them concerned with the broader common good of the community. Elsewise, why would a cable **operator** put **this** much money **into** it? Why would they yield that much money in channel space if it was not to be for a **greater** good? And ostensibly, a board is selected, appointed, however they're put together on the basis of their ability to have some **sense** of the greater **good** of the broader community, and its **needs**. **And that makes** it somewhat **of** a conflict of interest. I think **the** same thing is true in some nonprofit that don't have to deal with access. That when the clients for the nonprofit are **part** of the **board**, I think that the board tends to veer **of** towards not fully, keeping **focused** on the mission that they have, **and** they lose **focus**. That's not to say that **that's** bad or good. There **are** access centers, obviously, that have folk on the board, who **are** clients of the access center. There are producers **on**, a number of **boards**. I **can** think of probably one or **two** where there's a slot for—are producer slots. **You** know, where it's designated. There are people **that** these appoint that, there **are** people appointed by these, **and** people that **shall** be **selected**, **from** producers. In **some** cases, the producers **are** on the **board** because they're **the** most active. **Usually** **that** happens at franchising time **too**. **Those** who are most actively advocating for access become members **of** a **board**. At any **rate**, that's a tricky question I **think** you have to **kind** think about it. But **as** a **board**, you've got to know **that** you've got to have **the** big vision. I've got the big picture I'm not here because I have some self-interests. I'm not here **because** there are some things that I want to do. I want **this** community to succeed, I want **this** community to be **strong**, I want **this** community to be just **and** fair and grow and prosper and treat its young well. **And I'm** here because of civic duty. You know the difference **between** public and private is that as a private citizen I might want a car **that** **goes** a hundred and eighty miles an hour, 'cause it's really cool and it's really fast? **And** as a public **citizen**, I have to say, I want the children in **this** community to be safe, and I don't think anybody should be driving a hundred and eighty miles an hour. **Does** **that** make any sense? **And** I think that **those** are very much **at odds** with one another.

What is the best way to include a community producer in the design ... oh, in the decision making process. I'm **sorry**. I can't quite read **this**. **You** know, I don't know that **there** is a best way. You all have **an** advisory board, yes? A producer advisor board. I think organizations have producer councils, organizations have you know one thing that Milwaukee was very adamantly opposed to having producers on the board of directors. Adamantly. No. **And** they—the chair of my board when I was in Milwaukee was the vice-president of engineering for Alan Bradley **Corporation**. **And** he just **said**, no, doesn't work; can't have clients here. **And so** we didn't. **And so** he **said**, well, how—how do we do that? **And** he **was** . . . with due diligence, which is a term that I'm learning from [UNINTELLIGIBLE]. he was really interested in **saying**, okay, but there **has** to be connection. **And so** he made the board members be at the facility, and he made the staff do producer events with the board, and he made there be the opportunity for interaction. **And** he pushed for a producer council **so** that there was something advisory. He was adamantly opposed there be in representation on the board, but he was equally adamantly sure that the board ought to know what its constituents were feeling and what they were doing, and what they were **thinking**, and how they felt about the organization, and what they wanted. **And so** he made them. **And so** we had—once a month we had get-togethers **and** the board members were saying, oh, god, I got, to **this** thing, you know, I got **three** board meetings. **And** they would—but they would show up and then they would have a good time. **And** they would **talk** with producers and do **stuff** and usually there was a screening of **some** kind, and it was—it was **a** way to cross those boundaries and not keep the board sequestered away from the producers, and for producers to have input. I think that the model of having a council or **an** advisory board or something, I think is very viable inevitably you're **gonna** have to wrestle with the question of do you want clients to be part of the

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board, and you're gonna have to think **of** a real reasonable way to **sort** that **one** out. I'm giving you opinions, but those **are just** opinions.

What did Milwaukee do to get convening authority? **Um ...** boy. How do **you** build **trust** and social capital? **You** **how** what social capital is? It's a **term** **that** Robert Putnam **uses** in **the** **book**, **Going Alone** and it **actually** comes from a sociologist **named** James Coleman. **And** social capital is about the feeling that people have of mutuality, reciprocity, **trust**, and sharing. And social capital works in a community. **You** know, neighbor's **kind** **cooperate** and **they** look **out** for one another, **et cetera**. And **they** know that you'll look out for them. **Organizations** build **social** capital by behaving responsibly with other **organizations** in a way that **those** **other** organizations come to **trust**. When Olelo **takes** on a **task** **with** a nonprofit and screws it up, well, **the** **social** capital **drains** right out **the** bottom of **the** tub, you know, **and** you've lost it and you're not doing anything. When you **are** recognized **as** an organization **that** is trustworthy, an organization **that** is responsible, an organization **that** walks it **talk**, an organization that is there in the same way **that** they want **them** to be there for you, you have social capital on which to draw when **there are** the **difficult** times. And **you** must know that for anybody who's worked in a nonprofit organization, that you count on **allies** and collaborators **and** **other** organizations. **And** **you** get that social capital by **behaving** responsibly **as** a public citizen, and emphasizing public—we're public **citizens**, we're a public organization **that** is a public citizen in **this** community. **And** you know. I think **by** accident mostly in Milwaukee is how we gained convening authority. We did an interesting thing in hiring in Milwaukee. We did not **hire** anybody from television, anybody in the television business. And except for a chief **engineer**. We hired **teachers**, social workers, community organizers, and people who had **been** connected with the nonprofit community. And we **hired** **them** **because** they brought some baggage with them. And **that** baggage **was** awareness of **the** community. Now, that's really **tough**, but I think **that** accidentally by doing **that**, we developed a **certain** amount of social capital and **drew** on that in convening authority to say, we're gonna **take** **some** responsibility for talking about **this** critical issue in the City of Milwaukee. **So** I don't know how Olelo in **these** particular circumstances get **that** convening authority. But it has to do a lot with how you behave and **what** kind respect you earned in the community. And I think my **sense** **and** I haven't scouted **around**—is that Olelo **has** **learned**—**has** earned some significant respect in **this** community. **So ...**

Should access boards include access **users**? **Ch**, that was **part** of **the** same thing. And I think I've **talked** about **that** Maybe, maybe not.

What are effective **ways** to **focus** staff on the overall plan of the... company's **direction**?

FEMALE That's sit.

D E V I N E : Which company, I **guess**. The cable company?

FEMALE: No; not the cable company

DEVINE: **Ch**. Oh.

FEMALE: [INAUDIBLE]

D E V I N E : Oh. **Ch**, okay. These are all about **staff**? **Ch**, okay. [SIGHS] **You** **know**, the hardest thing in the world is ... the **staff** **that** I **know** come from **different** **directions** and come under one roof, And how is it that **you** bring people into an organization and orient them, and then provide mentoring.

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always have thought, and I thought **this** in higher education **as** well. I said most organizations spend five **minutes** on orientation, **you** know, **and** it really ought to be a year and a **half**. It really ought to be two years. It really ought to be a big brother, big sister mentorship. There really ought to be something, some kind **mechanism**. The hard **part** is ... [SIGHS] ... to **talk** about the mission, to **talk about the** values, and to **keep** mentoring people. And that's **very hard**, 'cause there's no time. Nobody **has** any time to do **that**. And it's **the thing** that slides through the back burner. Because the things **that** are right in your **face**, right now, you **got** take care of. And everybody at Olelo is already too busy. There's no time. But the fact is, you're bringing **folks** into the organization brand new, and how do you **deal** with that? How do you work with the orientation and grounding them in **the** values of the organization? You know, I one of **the alumni** of Antioch College is Greta Scott King, **and** I got to sit down a couple **times** with Greta and **talk**. And once sitting at dinner and **this was her** way of orienting a president **of** a college. But sitting at dinner, **she** talked about her time at Antioch, which was **1948**, and that she was an education major and she wanted to do her student teaching **at** the local school system. **And** the local school system **said**, No, a Black woman is not **gonna** teach in the classroom. You **can go** to the next town and teach where there's a significant Black population. And Greta **said**, well, you know, if I wanted to do that, I could have stayed in **Alabama**. I **did** not have to **come** to **Ohio** to **get** told that I can't teach in the school system. **So** she got some **allies** in the—in her education department and they went to the president of the college. **And this** is she's sitting down and telling me, the president, **this** story, right. **So** went to the president of the college and we sat down and **said**, you know, we **really** have to do something about **this**. **And** the president **said**, well, we can't **because** they have threatened to withdraw all of the student teaching positions in **the** local schools if we insist on placing **one** Black woman in the **local schools**. And **so** we **just** can't do anything about it. And Greta Scott King, in the way only Mrs. King **could**, looks right at me and **said**, he was indifferent I said, oh-oh. **You** know, here it comes, and I **can see** it coming. And **she** said, you know, if an institution does not articulate, enunciate and act on its values, **then one has** to assum—and right in the eye, you know—that it **has** no values. I **said**, okay, I think I get **the** message, you know, **na** me, saying that you have to enunciate the values of the institution **over and over and over** again. And not only **that**, but then you have to **act** on them The best orientation is modeling. The best orientation for staff is how do **you** model **the** fact that we're part of **this community** and we're **community** connected. How do you enunciate that in how you orient people coming into the organization? How do you enounce that to your cli--enunciate **that** to **your** client's base. How **d** **you** keep people apprised of the mission **all** the time. How do you articulate it **and** then how do you act on it. **Because** people will assume **that** you, that's not the mission if you're not there saying it over **and over again**. **Does** that make **any** sense? I'm **sorry**; that was a little detour. My little Greta Scott King detours. But it **really** nailed me right between the eyes. Boom. Okay, she's telling me I had better **talk** about values a little bit, or I'm in deep trouble.

How do you assist current employees in signing onto buying into the aggressive pursuit of those groups not represented? I think from what I **sense** that there's enthusiasm to do that. I think that there's tremendous enthusiasm to do **that**. I think the reverse would be true. How do you, **man**ged that investment of energy and time, given all the other things that people have to do? And I think that, you know if everybody kind of followed that path, there would be nobody at home. And it would be left to Lurline to—uh, but that's the reality. I think **that** the inclinations are already there I think that you have a staff that really wants to be engaged, in that kind of work and with the **community**. That's one of the **things that** draw people to access. And I think **that** people have sense of **quality** too, and satisfaction **that** comes from feeling like you're really making a difference **with** effective speech.

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Autonomous speakers could or will see the emphasis on serving broader community interest including nonprofits as a threat. Yes, they will. The speaker's perception of the threat will result in a lot of criticism, which could derail the shift. What are your thoughts about this? You know um... [SIGHS] again, of course, or course. I want more than I've got, and I feel like what you're doing is withdrawing some—the support that I—that I feel like I need. And some of the support that I think is necessary to do the things that I want to do. Again ... and obviously, that causes flack. I don't know of an access center in the country that doesn't deal with that, that doesn't deal with the constraints in terms of people saying, I'm being constrained in what I need to do, and I need more of the resources of this organization. And you really have to steward those resources for the entire community. And the hard part is that it means that the conflict comes over and over again. The conflict comes over and over again when people reach the limit of what it is that's possible. It is a real imperative though, that you keep saying that over and over again. We are trying to make these resources accessible to the entire community. Our mission is to make the entire community a part of this community communications system. And there's only so far that they can go. And we're really not trying to push you out, and we're really not trying to limit you. But we're trying in a very reasonable and rationalized way to balance these priorities. We really don't want to shortchange you. We really don't want to push you out the door. We really don't want to make it impossible for you to do what you want to do. We do have to balance. The hard part is that for some people it won't be reasonable. For many people it will be reasonable. It will be the most reasonable thing in the world to understand. But for some people that's just not reasonable. And I think you're just gonna have to deal with that. Access is one of the few businesses I know where staff have no insulation against that kind of, my expectations are that access will provide me with everything that I need and there's no way that anybody can say no. And you not only that, but you employ a lot of people that have a hard time saying no. And the results are that you spend an awful lot of attention and energy on those people who feel the constraint and can't be reasonable but what the broader mission is, and those people who feel the constraint and understand that it's within this broader context of community. And you invest an awful lot of energy in the few, and not enough in the many, probably.

[SIGHS] What parameters would you set around the needs of technology? Hah. [CHUCKLES] Well, you know um... did that come from you?

[INAUDIBLE RESPONSE]

DEVINE: Could I have guessed that? You know ... first of all you can set criteria. You want people to be effective in what they do. Extremely effective. Which means that you want a technology that is gonna look good, that is gonna produce stuff that looks good. You want a technology that lends itself to people who have a hard time with technology, and you want a technology that lends itself to people who want to whiz through and use technology. You've got to have a training standard that allows people to make transitions. Because for example, you do I-movie at the front end and six months later some people will still be doing I-movie, and some people say no, I need to move up to something more sophisticated because the limitations of this, I have hit the wall and I need to move beyond the wall. It's a really tricky process. And I don't know what to tell you. There are no formulas for success. Except that my general principles are how do you invest the resources so that they reach the most people. I told you this on the way down. I had this I had this debate also with the folks in Manhattan. And I won this one with the board there. One of the things that they wanted um, and I think it was producer driven, um yes they wanted a really high tech van. Like, the local TV stations have. And a real high tech van, and it was gonna cost about four hundred, five hundred thousand dollars. And be real neat, but real difficult. You know, you have to

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understand that in New York you've got pay a fortune to park it, you've got pay a fortune to protect it, a fortune to alarm it, and not only that but thinking about--and ~~do~~ my argument was very simple. You know, on the in terms of the pyramid, this investment of money that serves how many people? I can imagine that in the first year you might get as many as twenty people in the entire borough of Manhattan who would have access to and be able to use it. So you're spending a big chunk of change. On the low end, you're talking about the digital camcorders at a thousand dollars apiece, and whatever kind of editing. And so you're reaching X number of people. I said, you have to build this pyramid and say, how much resources are you gonna allocate at the top end that serves a very few people and how much are you gonna allocate at the low end that serves very many people. And figure out a balance, a rationalized balance. And eventually they decided, well, we're—we'll not do--because technology's gonna change anyway, we're not gonna do the van and the mobile studio kind of deal. We'll—we'll try something else. Now, H was pushing in that direction. Not because I'm against vans at all, but because it seemed like that's a big bang for the buck that gets to only a few people. And those few people will be happy as clams, but that doesn't serve the broader needs. And the hick for you all, particularly you, the trick is, what's the balancing mechanism? I've got to be able to serve the high end, because you know that some of our producers are there, and I've got to be able to serve the low end, and I've got-

[END]



"GerriWatanabe" [REDACTED] on 09/05/2003 04:09:37 PM

203-70

To: <cabletv@dcca.hawaii.gov>
cc:

Subject: Request for Public Comments regarding 'Olelo PEG Access

September 4, 2003

To: Mr. **Mark** Recktenwald
Director
DCCA

From: GerriWatanabe
[REDACTED]

Re: Request for Public Comments Regarding 'Olelo PEG Access

Thank you for the opportunity to comment on the DCCA draft plan for PEG Access. The plan identifies many critical issues for the future of PEG Access in Hawaii. My comments are directed at issue **#4** Financial Resources. I support **Option #1**: Continuing with the Current Financial Structure.

For over **25** years, I have been a resource development and marketing professional for two non-profit (first for a health care institution and then for an independent school) organizations on Oahu. I have served on a number of volunteer boards of directors for various nonprofit organizations, provided professional development/fundraising/public relations training for nonprofit volunteers and staff, and offered pro bono fund raising and marketing services for nonprofit organizations.

Through my professional and volunteer experience serving nonprofit organizations, and my personal experience as a volunteer for my temple, I know first hand that 'Olelo Community Television's training, resources, and access are vitally needed by Oahu's communities.

As a certified 'Olelo producer I am presently completing a production on the history of

Koganji, a Buddhist temple in Manoa to which I belong. Before becoming involved with 'Olelo I had no experience with video production. I only understood that television is the key contemporary medium for effectively telling our story and sharing our mission with others in the community. The staff at 'Olelo provided me with excellent and professional training. They maintain an open, welcoming environment in which even a mechanically-challenged technophobe can succeed. To take advantage of my newly acquired skills 'Olelo provided equipment and services that even in the best of times would not be affordable to individual nonprofits or groups like ours. Our story is but one of many, many more on Oahu that would not be heard if not for 'Olelo.

Revenues generated on Oahu should stay on Oahu. With due respect to the needs of the neighbor islands, Oahu continues to have the largest and most diverse population among the counties in the State. There are still many on Oahu from whom we have not heard; groups of people with needs and interests who do not have the resources to tell their stories, to ~~inform~~ and to engage the rest of us. While the neighbor islands are certainly deserving of greater support, please don't penalize Oahu's community because of the size of our population or constrict the growth and success of an excellent organization's outreach by diverting funds at this critical juncture.

I, ~~and~~ others like me, have and will continue to use the training and access provided by 'Olelo to assist nonprofits. We are examples of 'Olelo's successful history of outreach into our community. And it is vital to continue 'Olelo's production facilitation services to reach those yet unheard voices on Oahu.



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2003-172

**OCEANIC TIME WARNER CABLE'S COMMENTS TO
STATEWIDE CABLE TELEVISION ACCESS PLAN**

September 5, 2003

Time Warner Entertainment Company, L.P., dba Oceanic Time Warner Cable ("Oceanic"), submits the following comments to the Department of Commerce and Consumer Affairs' ("DCCA") Plan for Public, Education, and Government ("PEG") Access ("**PEG** Access Plan").

The Role for Counties in Cable Regulation

Issue No. 1 poses the question of "whether, and to what extent, the State should be responsible for PEG access matters and cable tv regulation." *PEG Access Plan at page 3.*

Oceanic supports the continued regulation of cable television at the state level and opposes the transfer of regulatory control to the counties. Shifting partial control to the counties would add additional layers of government regulation and increase the costs of doing business in Hawaii.

Multiple regulatory bodies would increase inefficiency and duplicate efforts. Statewide regulation of cable television allows issues to be addressed in a comprehensive fashion. No major problems have arisen because the state regulates the cable television industry that would justify transferring regulatory control to the counties.

Cable Advisory Committee

Oceanic questions the need for the cable advisory committee, which is intended to

se the Director and cable operators, upon request, with cable television related matters."

PEG Access Plan at page 7. The general public has ample opportunity to directly comment on important cable television issues. For example, the **DCCA** holds public hearings on applications for transfers of cable franchises on the affected islands and has the discretion to hold a public hearing on an application for a franchise renewal. The public is not limited to these types of public hearings but can always provide comments or raise concerns directly with **DCCA** and/or Oceanic. This allows the public to directly participate and comment on cable issues, which is preferable to a committee format or structure.

Financial Resources

The PEG Access Plan describes the franchise fees that are assessed as allowed by federal law. Some members of the public have suggested raising the franchise fees that are collected by Oceanic to fund the PEG organizations' activities. In **2002**, the DCCA collected over \$4.7 million dollars in franchise fees that were allocated to the PEG organizations. Should the State attempt to raise additional funds through increasing the franchise fee assessment, this would ultimately impose additional costs on the cable consumers. In addition, any increase in fees provides, in effect, a competitive advantage to others such as direct broadcast satellite providers, who do not have to pay any franchise fees or make capital fund payments.

PEG Channel Resources

Issue No. 5 in the PEG Access Plan discusses the PEG organizations' channel capacity. The PEG Access Plan notes that PEGS can request additional channel capacity beyond

the current allocation of five (5) channels each. These requests must be accompanied by certain types of documentation, including but not limited to statistical data illustrating the types of programming being cablecast, programming that is first run versus re-run, and percentage of time used for "bulletin board"

Currently only 'Olelo has activated all five (5) channels. Should the PEG organizations request additional channel capacity beyond their five channel allotment, the DCCA should evaluate these requests by using its own survey to assess and analyze the need and justification for additional channels.

Sustainability of PEG Organizations

The DCCA raised whether the PEG organizations should have the discretion to pursue certain "for-profit" activities in order to ensure that the PEG organizations can continue to provide current services, in the event that its funding decreases in the future. Oceanic is not in favor of PEG organizations operating as a for-profit entity or pursuing for-profit activities. The mission and philosophy of PEG access is to operate not-for-profit to provide noncommercial programming. To allow PEG organizations to pursue for-profit activities undercuts the purpose of PEG access and would allow them, for example, to compete as any other television provider for limited advertising funds and other resources, while continuing to receive free access and financial support from the state.

Review of connectivity (PEG Network) currently provided by TWE

The PEG Access Plan notes that the DCCA is currently working with Oceanic to

review the interconnections that make up the PEG Network in all counties. The Plan further indicates that the **DCCA** will consider other options in sending and/or receiving programming while acknowledging that may be costs that would need to be addressed by the requesting entities. *PEG Access Plan at page 14.* Oceanic believes that the State of Hawaii's Institutional Network ("INET") and PEG systems are separate systems. Currently there is no means to transport programming between the islands. Should the **DCCA** desire to expand the PEG network between islands, the PEG would incur additional prohibitive costs in order to transport their programming to and from the other islands.

Programming (CSPAN for Hawaii)

The **DCCA** noted that some members of the community have identified a need for more civic affairs programming such as State and County proceedings as well as community activities. One option presented is to provide statewide distribution of such programming through a separate entity similar to CSPAN.

The PEG organizations such as 'Olelo on Oahu already provide extensive coverage of civic affairs such as televising various legislative committee hearings, floor sessions, City Council meetings and neighborhood board meetings. Oceanic believes that any additional programming devoted to civic affairs should be done with the existing channel capacity that is allocated to the PEG organizations. In addition, as previously discussed, there is no means to transport programming between the islands. Any additional public affairs channel would result in increased costs to the PEG organizations.

Thank you for the opportunity to comment on these important policy issues.



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September 5, 2003

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FILE

2003-173

**Re: Application of Haw. Rev. Stat. Chapter 92F (UIPA) to Public,
Education, and Government (PEG) Access Cable Television
Stations (Issue # 10)**

Dear Mr. Recktenwald:

We are responding to the August 29, 2003, public hearing and request for comments on the Department of Commerce and Consumers Affairs (DCCA) Plan for Public, Education, and Government (PEG) Access cable television providers.

We wish to address specifically DCCA Issue Number 10: whether Haw. Rev. Stat. Chapter 92F ("Uniform Information Practices Act") does and should apply to PEG access providers.

As you know, on September 6, 2002, the State Office of Information Practices ("OIP") issued a formal opinion ("OIP Opinion") on this question. OIP concluded that Haw. Rev. Stat. Chapter 92F did apply to PEG access providers. While the OIP opinion it is not a judicial determination (and therefore not binding as a matter of law), OIP opinions are often given considerable weight by government officials and by the Attorney General's Office.

This OIP Opinion, however, deserves little or no weight for it is based upon strained analogies and false assumptions. Moreover, even if the conclusions in the OIP Opinion were sound, there are compelling public policy reasons why DCCA should consider changes in the law or in practices to override the OIP Opinion.

There is an appropriate level of openness for every undertaking. Not all are the same. The Chapter 92F requirements attempt to strike a balance for government agencies established by statute, funded by tax dollars and carrying out statutory duties. But PEG access providers are privately