

Office of Cable Television Film, Music and Entertainment

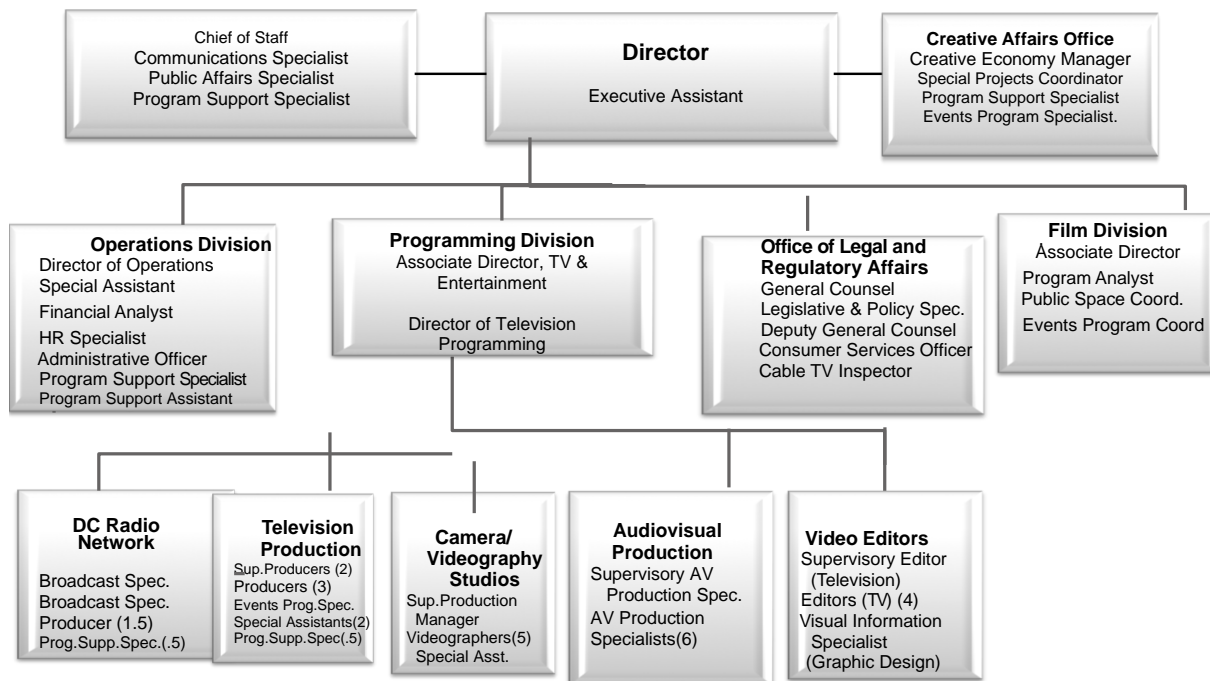
FY24-25 Performance Oversight Questions

Committee on Human Services

Councilmember Matthew Frumin (Ward 3), Chair

1. Please provide a complete, up-to-date organizational chart for the agency and each division within the agency. Include the names and titles of all senior personnel. Please include an explanation of the roles and responsibilities for each division and subdivision within the agency.

Office of Cable Television, Film, Music and Entertainment



58.0 FTEs
February 2025

LaToya Foster, Director
Michael Jones, Interim Director of Operations
Herbert Niles, Associate Director, Film
Lawrence Cooper, General Counsel
Monique Cary, Chief of Staff

- **The Operations Division** provides leadership, direction, and oversight of all administrative functions in support of the mission of the agency. These functions include support services, human resources, customer service, contracts and procurement, fleet administration, information technology, budget, and financial management.

The Operations Division is responsible for production support of critical city-wide events, including the DC Emancipation Concert, Mayor Muriel Bowser's State of the District Address, Mayor's Arts Awards, #202Creates Opening and Closing Events logistics, among other events.

In addition, Operations provides administrative and operational support to the OCTFME's Divisions to recruit and retain DC students for on-the-job training, including the CECAP and other career access opportunities. Throughout the contract procurement process, the Operations division works closely with DSLBD on securing CBE contractors, as well as focusing on a safe work environment with quality controls.

- **The Legal and Regulatory Affairs ("LARA") Division** supports all OCTFME divisions and operations by providing legislative/regulatory guidance and legal oversight to ensure compliance with applicable District and federal laws and regulations. As a primary responsibility, the LARA Division regulates cable service and cable service providers in the District of Columbia through the enforcement of District cable franchise agreements in compliance with District and federal cable laws and regulations.

The LARA Division protects the rights of District cable consumers; ensures quality customer service by mediating and resolving customer billing and service concerns or disputes with cable providers; and addresses cable infrastructure issues. In order to achieve its overall goals, the LARA Division directly engages District residents through OCTMFE's media and communications platforms to promote consumer awareness and inform residents of agency services and initiatives.

LARA further oversees the drafting, negotiation, and/or review of all agency agreements, including broadcast, content development/production and distribution, program acquisition, and related licensing and technology agreements as well as event-related agreements. LARA also handles pre-broadcast standards and practices/rights management content review for all OCTFME media and communications platforms.

- **The Film Division** is responsible for the agency's management and implementation of administrative processes, programs that advance the District of Columbia's film, television, music, entertainment, and creative industries, generate revenue, and incentivize economic and labor force impacts for the District's creative economy. The Film Division's activities include issuing film and media production permits, locations assistance, and media production crew referral services; and the administration of the DC Film, Television and Entertainment Rebate Fund ("DC Rebate Fund"). The film division administers the Creative Economy Career Access Program (CECAP), a workforce on-the-job training program, and serves as the lead administrator for several of OCTFME's stakeholder outreach and support programs, including the OCTFME Creative Economy Support Program, that provides small and medium-sized District of Columbia creative entrepreneurs, nonprofits and independent artists access to micro grants in support of a wide

range of creative events, programs, festivals, and youth media training initiatives. The Film Division also serves as the agency's performance/KPI planning and reporting liaison with the Deputy Mayor for planning and Economic Development and the Office of Budget and Performance Management.

- Permitting and Production Support Services: Provide media production permitting, production support services, and location assistance for media production within the District of Columbia. Promote the District as a location for media production.
- Administrate the District of Columbia Film, Television and Entertainment Rebate Fund: Manage and administrate the District of Columbia Film, Television and Entertainment Rebate Fund ("DC Rebate Fund"), the District's media and entertainment production and infrastructure incentive program. Strategically leverage the District's media production and infrastructure incentive program to support the growth of a sustainable creative economy and promote media industry employment.
- Creative Economy Media Education and Workforce Development: Manage, implement and support media education, creative economy workforce development, internships and training programs for youth and adults in the District of Columbia.
- **The Programming Division** provides video and audio content for three television channels: The District of Columbia Network – DCN; the District of Columbia Council Channel – DCC; and the District Knowledge Network – DKN. The Programming Division also engages in media literacy and community affairs programming. Programming is created by a stellar, award-winning team of videographers, editors, producers, and AV production specialists. Programming includes live Council and Board of Education proceedings, live Mayoral events, announcements, studio programming, field packages, public service announcements, emergency updates, an array of community events, and ‘info-tainment’ programming.

This programming is distributed 24 hours per day, seven days per week via channels provided by three cable providers (Comcast, RCN, and Verizon), as well as the agency's YouTube website at entertainment.dc.gov and conversion broadcasts on DCRadio.gov.

The programming division also created the District of Columbia Entertainment Network (DCE). DCE is a 24-hour free global streaming network that delivers FREE lifestyles, public affairs, live events, sports, arts, educational and original awards-winning entertainment programming from the nation's capital. DC creatives who are featured in programming now can be seen globally!

- **The Radio Division (DC Radio 96.3 HD4)** manages the city's non-commercial radio station, which provides information and programming on emergency updates and preparedness, government resources, news, education, music, arts, and entertainment. DC

Radio 96.3 HD4, a partnership with WHUR, is the second municipally managed full-power radio station in the country and the first government radio station for the District of Columbia. DC Radio invests in our economy and jobs through support of media literacy, and by providing DC students and residents with on-site radio media access, opportunities, and training.

- **The Music Division** enhances both the lives of the creators and the audience, both on the national and local levels. The Division provides at least 50 hours of original programming per year. Straight Crankin Go-Go Series”, Specials, Seasonal Programming, Live programming broadcast of Emancipation Day Performances and “The Sound” episodic series are programs on both DCN, DKN, DCE and DC Radio program that are solely dedicated to music driven programming

The Music Division is actively involved in implementing the ‘Go-Go People’s Plan’ recommendations to support, preserve, archive and create programming to Go-Go music and culture in accordance with the “Go-Go Official Music of the District of Columbia Designation Act of 2020,” D.C. Act 23-218.

We also work with the film division to provide “Reel Music,” a showcase and networking digital agent, exposing talented District performers to other musicians, businesses, venues, and film productions. We encourage all resident musicians, artists, producers and local bands to register. Listings are free to create, and the online application typically takes 10 minutes to complete.

- **The Creative Affairs Office (CAO)** showcases and preserves the District of Columbia’s rich creative communities throughout all 8 Wards. CAO builds sustainability in the creative community through policy, programming, and education which further expands the pathway to the middle class for the creative workforce. CAO coordinates public, private and community partners to accomplish all goals and create equitable and inclusive opportunities for the District’s creatives.

Within OCTFME, CAO:

- Develops and executes strategies aimed to support the sustainability of artistic and creative institutions and that ensure all communities in the District have equitable access to arts and creative opportunities;
- Coordinates work between District agencies and independent agencies, ensuring resources are accessible and strategically targeted to the arts community;
- Engages residents, artists, creators, creative organizations, businesses, and other community stakeholders to better understand issues facing the arts community and those participating in and sustaining the creative history of the District;
- Works on policy related issues that affect the District’s creative community; and
- Implements programming that provides sustainability, access to key information, and support for the Creatives of DC and the Go-Go community

2. Please list each new program implemented by the agency during FY24. For each initiative, please provide:
- A description of the initiative
 - The funding required to implement the initiative
 - Any documented results of the program

No new programs implemented in FY 24.

3. Please provide a complete, up-to-date position listing for your agency, ordered by program and activity, and including the following information for each position:
- Title of position
 - Name of employee or statement that the position is vacant, unfunded, or proposed
 - Date employee began in the position
 - Salary and fringe benefits (separately), including the specific grade, series, and step of position
 - Job-status (continuing/term/temporary/contract)
 - Whether the position must be filled to comply with federal or local law

Please see **Appendix A**

4. Does the office conduct annual performance evaluations of all its employees? If so, who conducts such evaluations? What steps are taken to ensure that all office employees are meeting individual job requirements?

OCTFME conducts annual performance evaluations of all its employees. The evaluations are conducted by supervisory and managerial staff. Annual performance plans, mid-year reviews, annual performance evaluations and face-to-face meetings with each employee and Performance Improvement Plans (where needed) are the mechanisms utilized to ensure that all agency employees meet individual job requirements.

5. Please provide the position name, organization unit to which it is assigned, the hourly rate of any contract workers in your agency, and the company from which they are contracted.

Please see **Appendix B**

6. Please provide the Committee with:

- A list of all vehicles owned, leased, or otherwise used by the Office and the vehicle is assigned.

Make	Year	Model	Driver	Tag #
Dodge	2018	Grand Caravan	Videographer	DC12364 (Leasing)

Dodge	2018	Grand Caravan	Videographer	DC11923 (Leasing)
Dodge	2018	Grand Caravan	Videographer	DC11933 (Leasing)
Dodge	2018	Grand Caravan	Videographer	DC12361 (Leasing)
Chevrolet	2016	Colorado	Videographer	DC11104 (Leasing)
Chrysler	2014	Town & Country	Videographer	DC10477 (owned)
Toyota	2019	Sienna	Director	DC13167 (Leasing)
Toyota	2018	Sienna	Videographer	DC11969 (Leasing)

b. A list of employee bonuses or special award pay granted in FY23 and FY24 to date.

No OCTFME employees received bonuses or special award pay in FY24 nor FY25 to date.

c. A list of travel expenses itemized by the employee.

Please see **Appendix C**

d. A list of the total overtime and workman's compensation payments paid in FY24 and FY25 to date.

Please see **Appendix D** for overtime info;

No worker's compensation payments made in FY24 nor FY25 to date.

7. Please provide a list of each collective bargaining agreement currently in effect for agency employees.

- Please include the bargaining unit (name and local number), the duration of each agreement, and the number of employees covered.**
- Please provide, for each union, the union leader's name, title, and contact information, including e-mail, phone, and address if available.**
- Please note whether the agency is currently bargaining and its anticipated completion date.**

OCTFME's unionized employees are covered by AFSCME District Council 20, Local 2091. The compensation agreement is in effect for 4 years from 10/1/21 through 9/30/25. OCTFME currently has 20 employees covered by the union. OCTFME is not currently in bargaining. The union leaders contact information is as follows:

- Wayne Enoch, Executive Director; evine@districtcouncil20.org; 202-234-6506;
- Kevin Poge, President; 100 M St. SE; Suite 250; WDC 20003

- 8. Please describe the agency's procedures for investigating allegations of sexual harassment or misconduct committed by or against its employees. List and describe any allegations received by the agency in FY24 and FY25 to date and whether or not those allegations were resolved.**

The agency has received no allegations of sexual harassment or misconduct committed by or against its employees in FY24 and FY25 to date. The agency's procedures for investigating sexual harassment or misconduct committed by or against its employees comply with Mayor's Order 2017-313, effective December 18, 2017. The agency's Human Resources Specialist is the designated Sexual Harassment Officer and investigates all claims with the agency's EEO Officer as the backup for claim reporting. All agency personnel have been advised of the reporting processes and have received and been requested to review copies of the Mayor's Order. Agency reporting, review, and investigation of all reported claims will be conducted strictly in compliance with the Mayor's Order. All agency employees completed on-line Sexual Harassment Prevention Training. All OCTFME managers and supervisors completed in-person Sexual Harassment Prevention Training. Both employees and managers continue to comply with on-going requirements for Sexual Harassment Prevention training.

- 9. Please provide a chart showing your office's approved budget and actual spending, by division, for FY24 and FY25 to date. In addition, please describe any variance between fiscal year appropriations and actual expenditures for each program and activity code.**

Please see **Appendix E**

- 10. Please list the task forces and organizations the agency is a member of and any associated membership dues paid.**

OCTFME is a member of:

- National Association of Telecommunications Officers and Advisors (NATOA) – \$1,550.00
- Association of Film Commissioners International - \$950
- Women in Film and Video DC – No dues
- The National Capital Chesapeake Bay Chapter of the National Association of Television Arts and Science (NATAS) - \$2,635.00
- Destination DC - \$1,050 DC Chamber of Commerce - \$1,170

- 11. Please list any reprogramming, in or out, which occurred in FY24 or FY25 to date. For each reprogramming, please list the total amount of the reprogramming, the original purposes for which the funds were dedicated, and the reprogrammed use of funds.**

No reprogrammings were made in FY 24 nor FY25 to date

- 12. Please provide a complete accounting for all intra-District transfers received by or transferred from the office during FY24 or FY25 to date, including:**
- a. Buyer agency and Seller agency**

- b. The program and activity codes and names in the sending and receiving agencies' budgets
- c. Funding source (i.e., local, federal, SPR)
- d. Description of MOU services
- e. Total MOU amount, including any modifications
- f. The date funds were transferred to the receiving agency

Please see **Appendix F**

13. Please provide a list of all MOUs in place during FY24 and FY25 to date that is not listed in response to the question above.

MOU with DOES for the Creative Economy Career Access Program (CECAP).
 MOU with DPW training video on Food Waste Management (FY24)
 MOU with DISB for videos promoting DISB's programs & services
 MOU with GWU for Care For Creatives

14. Please provide the agency's FY24 Performance Accountability Report.

Please see **Appendix G**

15. Please provide a list of all projects your agency currently has capital funds available. Please include the following:

- a. A description of each project, including any projects to replace aging infrastructure (e.g., water mains and pipes)
- b. The amount of capital funds available for each project
- c. A status report on each project, including a timeframe for completion
- d. Planned remaining spending on the project.

No active capital projects in FY24 nor FY25 to date

16. For FY24 and FY25 to date, please provide the number of contracts and procurements executed by your agency. Please indicate how many contracts and procurements were for an amount under \$250,000, how many were between \$250,000-\$999,999, and how many were for over \$1 million.

The Office of Cable Television, Film, Music and Entertainment through the Office of Contracts and Procurement had a total of six (6) contracts under \$250,000, one (1) between \$250,000-\$999,999, and (0) zero contracts over \$1 million in FY2024, and FY2025 to-date.

17. Please provide the typical timeframe from beginning of the solicitation process to contract execution for:

- a. contracts and procurements were for an amount under \$250,000
- b. contracts and procurements were for an amount between \$250,000-\$999,999
- c. contracts and procurements were for an amount over \$1 million

The Office of Cable Television Film Music and Entertainment adheres to the guidelines, policies, and practices of the District of Columbia Government's Office of Contracting and Procurement when securing goods and services for the agency. However, due to the unique

nature of our procurement requests, there are no typical frames that we can identify from beginning to contract execution. We recognize that procurement can easily be affected by the bidding process, size, price and availability of the goods and services the agency is seeking to procure at any time.

18. In cases where you have been dissatisfied with the procurement process, what have been the major issues?

We do not have any major issues of dissatisfaction with the Office of Contracting and Procurement when securing goods and services for the agency.

19. What changes to contracting and procurement policies, practices or systems would help your agency deliver more reliable, cost-effective and timely services?

We have no changes to recommend at this time.

20. Please identify any legislative requirements that the agency lacks sufficient resources to implement properly.

OCTFME does not lack resources to implement any legislative requirements.

21. Please identify any statutory or regulatory impediments to your agency's operations.

There are currently no statutory or regulatory impediments to the agency's operations.

22. Please list all regulations for which the agency is responsible for oversight or implementation. Please list by chapter and subject heading, including the most recent revision date.

- Chapter 31 of Title 1 of the DCMR, Film, Television, and Entertainment Rebate Fund Program (4/24/2020)
- Chapter 30 of Title 15 of the DCMR, Cable Access to Residential Rental Property (9/30/88)
- Chapter 31 of Title 15 of the DCMR, Customer Service Standards (7/19/02)
- Chapter 33 of Title 15 of the DCMR, Allocation of Public, Educational, and Government (PEG) Cable Television Channels (9/5/03)

23. Please explain the impact on your agency of any federal legislation or regulations adopted during FY24 and FY25 to date that significantly affects agency operations or resources.

There has been no federal legislation passed in FY24 and FY25 to date, that has significantly impacted the Agency's operations. However, on August 2, 2019, the Federal Communications Commission ("FCC") issued a final order effective Sept. 26, 2019 (the "Section 621 Order") that dramatically reinterprets the Federal Cable Act.

The Section 621 Order allows cable operators to deduct from cable franchise fees the value of the operator's cost of providing in-kind/"no cost" benefits under the franchise agreements. Some of these benefits include gratis cable services to District buildings, schools, fire

stations, recreational centers and libraries, and the value of the District's PEG channel capacity. The Section 621 Order also seeks to limit the local franchising authorities in regulating their rights-of-way.

Due to the potential financial impact of this order on District cable franchise fees, the District continues to participate in a coalition of local governments and local government organizations nationwide that has challenged the Section 621 Order in the federal courts and before the U.S. Supreme Court. The coalition efforts challenging the Section 621 Order have been unsuccessful to date, however, the coalition continues to raise its objections to the Section 621 order directly with the FCC.

The District through the coalition and its participation in the National Association of Telecommunication Officers and Advisers (NATOA) continues to engage with the FCC on issues of broadband availability and deployment, FCC efforts to preempt the rights of local governments to manage their rights-of-way, and other issues affecting cable customers. (e.g., early termination junk fees and subscriber rebates for programming blackouts caused by carriage disputes).

24. Please list and describe any ongoing investigations, audits, or reports on your agency or any employee of your agency, or any investigations, studies, audits, or reports on your agency that were completed during FY24 or FY25 to date.

There are no ongoing investigations, studies, audits or reports on the agency or any employee of the agency, or any that were completed during FY24 or FY25, to date.

25. Please identify all recommendations identified by the Office of the Inspector General, Auditor, or other federal or local oversight entities during the previous three years. Please provide an update on what actions have been taken to address these recommendations. If the recommendation has not been implemented, please explain why.

Not Applicable

26. Please list all pending lawsuits that name the agency as a party and provide the case name, court where the claim was filed, case docket number, and a brief description of the case.

There are no pending lawsuits that name OCTFME as a party.

27. Please list all settlements entered into by the agency or by the District on behalf of the agency in FY24 or FY25, to date, including any covered by D.C. Code § 2-402(a)(3), and provide the parties' names, the amount of the settlement, and if related to litigation, the case name and a brief description of the case. If unrelated to litigation, please describe the underlying issue or reason for the settlement (e.g., administrative complaint, etc.).

There were no settlements entered into by the agency or on behalf of the agency in FY24 or FY25, to date.

28. Please list any administrative complaints or grievances that the agency received in FY24 and FY25, to date, broken down by source. Please describe the process utilized to respond to any complaints and grievances received and any changes to agency policies or procedures that have resulted from complaints or grievances received. To date, for any complaints or grievances that were resolved in FY24 or FY25, describe the resolution.

The agency has not received any administrative grievances or complaints by parties outside of the agency in FY24 or FY25, to date.

29. Please provide the strategic plan for OCTFME

OCTFME's **annual Agency Performance Plan** addresses strategic projects. Please see **Appendix H** for the FY24 version.

30. What has the office done to progress the "Go-Go People's Plan" in FY24 and FY25 to date?

- CAO/OCTFME (Creative Affairs Office) supported various Go-Go activations that engaged the District residents throughout 2024.
- CAO/OCTFME is planning Keep the Beat Week in honor of Go-Go for the week of February 16th – 22nd, 2025 to celebrate the signing of the Go-Go bill on February 19, 2020. During the week, CAO will highlight Go-Go artists and history. CAO plans to host a Go-Go press conference.
- CAO/OCTFME has invested in numerous Go-Go Plan-related initiatives, artists and entrepreneurs. These investments include funding for talent activations and taking Go-Go beyond the borders of the District.
- CAO/OCTFME has supported initiatives that lend Go-Go education and support the artist community.

31. Please tell us more about your Bridging the Equity Gap program. How has the office worked to progress this program in FY24 and FY25 to date?

OCTFME continued to engage the Office of Racial Equity on collaborations to help bridge the gap in racial equity. Additionally, OCTFME's youth geared program 'Speak Out DC' addressed and examined topics such as environmental racism and affirmative action. Also, 'Workin' It Out, a podcast series hosted by Dr. Vanessa Weaver takes a critical look at diversity, equity and inclusion issues in society and features conversations with thought leaders who offer fresh insights and actionable steps to create real-life change.

32. Can you describe the regulatory activity of your agency related to the cable providers in the past year?

OCTFME continues to regulate the three cable providers (Comcast, Verizon and RCN) as follows:

- Each of the cable service providers is required, per their franchise agreements, to provide OCTFME with quarterly and annual reports. These reports cover information regarding their financial commitments to the District, subscriber numbers, the nature of the complaints the cable companies have received directly, technical performance, and any power or service outages that have taken place in the District. OCTFME reviewed each of these reports and conducted follow-ups with the cable providers as necessary to discuss any issues and ways to improve the service they provide.
- OCTFME regulated how the Cable providers address customer service and infrastructure issues that inevitably arise. With respect to customer service, OCTFME routinely ensures compliance with the District Cable law and the franchise agreement's customer service requirements and intervenes in those instances where OCTFME has found a cable provider to have acted inappropriately. While "billing complaints" are by far the most common, the nature of complaints ranges from inaccurate billing to requesting assistance in understanding the content of customer bills.
- OCTFME conducted virtual meetings with each cable provider (Comcast, Verizon, and RCN) to cover various items including, but not limited to: questions/issues that may arise from their franchise reporting; the resolution of customer inquiries; property access issues; and status of any broadband and other community initiatives supported by the cable providers.
- OCTFME periodically inspected the cable infrastructure. By way of example, OCTFME's cable inspector checks for down or loose hanging cables that pose a threat to public safety and responds to calls from the cable providers or customers when there is a known issue with the cable system.
- Finally, through weekly and often daily dialogue with the providers, OCTFME facilitated timely resolutions of service issues and billing disputes and supported provider technology upgrade efforts by facilitating and resolving property access issues.

33. Can you tell us more about your educational programming?

The District Knowledge Network (DKN) offers an array of programming>

OCTFME continues to produce and acquire several new locally produced programs which included: **'Workin' it Out'**, a series that provides insight to diversity and inclusion in the workplace. **'DCPS Crushing the Game'**, an entertaining series of 'biopics' on successful and diverse graduates of the DC Public School system; **'Artist in Residence'**, provides real life experiences from entertainment industry professionals and information on navigating in that world.

Last year, OCTFME continued its partnership with the Washington Informer and provided virtual coverage of the **Annual Spelling Bee**, this year, OCTFME provided its facility and in person coverage of the Bee with over 30 youth participants.

SPEAK OUT DC – The proliferation of gun violence, the impact of environmental concerns on communities of color, the power and influence of social media; these are just some of the issues impacting the lives of young people across the country. Speak Out DC is a 30-minute studio program created to give voice to a generation that often feels neglected and unheard. In an episode that explores what is being called a mental health crisis that too often leads to the exploding rate of suicide and attempts by young people to take their own lives, we hear the very personal, intimate and revealing stories from some who are dealing with those issues and how they are learning to cope and move forward, including Speak Out DC host, DC Youth Mayor Lourdes Robinson.

34. Please describe your programs geared toward youth and young adults and please include the following

- a. Names of each program**
- b. Focus of each program**
- c. Number of participants**

- **202CREATES RESIDENCY PROGRAM:** 202Creates engages all creatives, including young adults through events, activities, and resources that enrich our communities across all 8 wards. The 202Creates Residency program helps creative entrepreneurs take their creative business or projects from ideation to execution. It includes a 11-week curriculum-based program, co-working days, networking events, and mentor-pairing.
- **INTERNSHIP PROGRAM:** To provide real-life, hands-on training to college students, for credit, of television production practices and procedures. Interns are tasked with coming up with ideas, scriptwriting, and footage logging; work on field productions with videographers to assist with audio set up and lighting, work on studio productions and trained on camera, audio and teleprompter operation, server filing and recording, and work on field multi-camera productions to learn the connection between pre-production planning and execution; the importance and methods of communication, and achieving the ‘big picture’ of a completed program. Upon successful completion of the program, interns are offered paid freelance opportunities to continue their growth.
- **HOST SITE FOR MBSYEP:** The objective of this program is to provide program participants the opportunity to work in various areas of television production to be able to produce a final product that was produced, scripted, and edited by the end of the program; either as a team or individually. The participants are guided through the process by OCTFME’s seasoned team of professionals that assist in bringing the original idea to a completed video for television distribution. Upon successful completion of the program, interns are offered paid freelance opportunities to continue their growth.
- **Number of participants**
202CREATES RESIDENCY PROGRAM: 25 participants in FY24
INTERNSHIP PROGRAM: 3-4 per year

MBSYEP PROGRAM: 2-3 per year (specific number influenced by candidate qualifications)

35. Can you please describe and explain the 202Creates program and the funding used for the program for FY24 and FY25 to date?

Mayor Muriel Bowser launched 202Creates in September 2016 to amplify and celebrate DC's creative culture. Through an array of events and opportunities, 202Creates has consistently showcased the diversity of the artists, makers, and entrepreneurs who contribute to the District's thriving creative industries in all 8 Wards. 202 Creates Month happens every September and still supports various businesses, events, and creators all around the District during this time. What started as just a monthly celebration has turned into a fast-growing movement with no intention of slowing down. 202Creates does three important things:

- 1) Promotes and amplifies the District's Creative Economy and creative residents through digital media marketing, content creation, and original television programming;
- 2) Connects District residents with government resources, educational opportunities, and space to support their creative work and grow their creative businesses; and
- 3) Builds an interdisciplinary community by connecting creative District residents with each other through events and networking activities.

202 Creates expanded in 2018 to start its first residency cohort. The 202Creates Residency program helps creative entrepreneurs take their creative business or projects from ideation to execution. The program provides:

- Structured entrepreneurship curriculum
- Featured speakers and experts
- One-on-One business coaching office hours scheduled with Entrepreneur-in-Residence
- A cohort model so that you know you are never going it alone
- Mentorship pairing and networking
- Access to an alumni network of hundreds of local creative entrepreneurs

The residency program is a hybrid model where the participants are able to join virtually and in-person at their discretion. In FY24, 25 new residents graduated from the program.

For an explanation of the 202Creates program FY 24 funding, see the description of the CREATIVE ECONOMY SUPPORT PROGRAM funding set forth in the response to Question #36.

36. How can the Creative Economy contribute to DC's continued economic recovery?

DC's creative economy is a thriving ecosystem driven by music, theater, documentary filmmaking, content creation, media, journalism, culinary arts, and visual arts. Home to both innovative startups and iconic cultural institutions, the city fosters a dynamic arts and culture sector, employing over 56,000 residents and contributing \$13.8 billion to the local economy in 2022, which is 8.4% of the local GDP. DC, California and Washington were the only states whose share of the states GDP was higher than the national average of 7.8%.

A strong creative economy plays a crucial role in DC's economic recovery by sustaining local businesses, attracting tourists, and making the city a key destination for creators and visitors alike. The Creative Affairs Office and programs like the Performing Arts Promotion Amendment Act (PAPA) Real Property Tax Rebate, the Go-Go People's Plan, and the DC Film, Television, and Entertainment Rebate Fund help revitalize creative businesses, artists, and venues across the District. With rising demand for authentic digital content, DC is well-positioned to become a national hub for artists, entrepreneurs, and creators, shaping the future of media, art, and storytelling and driving both cultural and economic growth.

OCTFME, through several of its programs and ongoing initiatives have worked diligently to contribute to the economic recovery of the creative economy through its work to support live performance and entertainment venues through the Performing Arts Promotion Amendment Act ("PAPA") Real Property Tax Rebate program; through the ongoing support for the local Go-Go music artist and business community through the Go-Go Peoples Plan; through the FY24 Creative Activations programming that will revitalize creative businesses, artists, and creative entrepreneurs in all 4 quadrants of the city; and through the continued administration of the DC Film, Television and Entertainment Rebate Fund ("DC Rebate Fund").

OCTFME's contribution to the District's economic recovery after the pandemic demonstrates the importance of the creative economy sector's role in becoming a larger part of the District's plan to expand and diversify the economy, making the District a more resilient and reliable vibrant and a source of economic opportunity, security, creative tourism, and jobs for District residents.

DC REBATE FUND

The DC Rebate Fund is a media, entertainment and sports production and media facility infrastructure improvement incentive program established in Fiscal Year 2016. The program provides up to 35% rebates on qualified entertainment production projects and up to 25% rebates for infrastructure construction, development, or technical upgrades for designated media production facilities, office and studio space.

Note: When reviewing the data below, keep in mind that OCTFME currently has verified data for 7 of the 10 FY24 project supported by the rebate fund. You will find both the verified metrics (as well as the estimates for all 10 based on information from the DC Rebate Fund applications for the final 3 projects) to provide an "estimate" of probable total impact for all 10 projects.

Number FY24 Project Rebate Awardees: 10 (impact data for 7 of the projects currently available)

Dollars invested in FY2024 (rebates awards obligated): \$1.43M (7 of 10) | \$1.9M (10 of 10 estimate)

Est. Total Dollars Spent by Projects in District: \$6.1M (7 of 10) | \$10.8M (10 of 10 estimate)

Est. Return On Investment (ROI) on Dollars Spent In District: \$4.99
Est. Total Direct, Indirect and Induced Qualified Project Spending ROI: \$14.52
District Resident Jobs Created: 98 (7 of 10) | 229 (10 of 10 estimate)

CREATIVE ECONOMY SUPPORT PROGRAM

OCTFME's Creative Economy Support Program. The program supports a diverse range of District of Columbia creative economy entrepreneurs, artists, special events, initiatives, festivals, and media education/training programming via financial support (usually ranging from \$250 to \$10,000) and in-kind services that include but are not limited to: social media marketing support, videography/production support, venue capture support, miscellaneous logistics support.

Dollars invested in FY2024: \$178,500
Number Organizations/Artists/Venues/Events Supported: 46

Go-Go Music Community Support Program

The Go-Go Music Community Support Program is aligned with the District of Columbia priority to advance, preserve, and archive Go-Go Music, history, culture, artists, and performance venues pursuant to the Go-Go Official Music of the District of Columbia Designation Act of 2020. The program is committed to the support of Go-Go Music artists, performance venues, and programs that advance education, archiving, and preservation of Go-Go Music, history, and culture.

Dollars invested in FY2024: \$689,600
Number Go-Go Groups/Venues/Events/Programs Supported: 81

Performing Arts Promotion Amendment Act ("PAPA"):

The District of Columbia's Performing Arts Promotion Act ("PAPA") , pursuant to D.C. Law 22-297 (2018) is a program that provides a real property tax rebate of up to \$15,000 annually to eligible businesses that host live performing arts events. To qualify, venues must meet criteria such as host live performances for at least 48 hours per month, have a seating capacity under 300, and provide proof of lease and tax payments. The program aims to support local performing arts venues, fostering cultural enrichment and economic growth in the District.

Dollars invested in FY2024: \$180,664
Number Live Music Venues Supported: 13

37. Please can you detail the progress of the following programs in FY24 and FY25 to date:

- a. Care for Creatives and Care for Creatives Conversations**
- b. Co-Working Space**
- c. Business Over Brand**
- d. Creative Economy Career Access Program**

- Care for Creatives is a partnership between the DC Creative Affairs Office and the George Washington University, Community Counseling Services Center (CCSC) to

provide pay-what-you-can mental health services to area creatives. In FY24, Creatives who continued to reach out to the CCSC were matched with a clinical intern to support them through a solution-oriented therapy approach. All services are confidential and provided via tele-health. To receive care, DC residents can email CCSCFoggyBottom@gwu.edu and the Care for Creatives team will follow up with more information, followed by an initial round of questions, and then paired with a clinician for support. In FY24, as a part of Care for Creatives, CAO recorded 9 Community Conversations on topics related to mental health, engaging the community and providing key mental health knowledge.

- There were no co-working activities in FY24. In FY25, CAO will organize consistent and regular monthly co-working, fostering social cohesion and community partnerships by creating spaces where informal connections, conversations, and collaborations naturally develop. Co-working will begin in February 2025, twice a month, and will increase to once a week as partnerships grow. Maintaining a consistent and straightforward model will allow for effective promotion and seamless management and implementation of the activity.
- **Creative Economy Career Access Program:** Due to budget pressures, there was no CECAP cohort in FY24. However, there is a plan to launch a 2025 cohort in the Summer of 2025 (FY25).

38. Can you please detail any new and ongoing efforts OCTFME is making to help lower cable bills by encouraging competition or directly working with cable providers?

OCTFME continually seeks opportunities to help make cable bills lower through encouraging competition, working directly with cable providers, and educating cable consumers. OCTFME's efforts to encourage competition have been primarily through facilitating and mediating issues between the cable operators and current and potential customers or landlords, as well as supporting efforts to get cable providers into buildings or communities where residents desire their services.

OCTFME works with customers to help them understand their bills, correct inaccuracies such as technical and billing conflicts, and identify ways the customer could get greater value on their services. OCTFME often reviews services and charges with customers and may suggest ways in which the customer can save by re-examining bundled services, conducting price comparisons between the three companies, and closely reviewing monthly bills. OCTFME also assists customers by suggesting they contract for services that will meet their particular needs from a technological and financial standpoint. OCTFME continues to find that as consumers become savvier, they increase the competition between cable providers by using their knowledge as leverage for better deals.

OCTFME also served as a general resource to cable and broadband customers on information regarding eligibility for low-cost internet programs offered by certain operators, the Affordable Connectivity Program (ACP) administered by the FCC which is currently set to expire in April 2024, as well as other internet based community benefits provided by the operators including Comcast's free digital literacy training and Lift

Zones that provide alternative spaces for DC students and community members to connect to the internet cost-free.

39. How many films and/or television shows were filmed in Washington, DC in FY24 and FY25 to date?

OCTFME is unable to track all production activity taking place in the District, but is able to track the total number of productions that OCTFME issues film permits for. Below find that information:

1) FY2024 Permits Issued: In FY24 OCTFME issued a total of 183 film permits for activity taking place in or on District of Columbia municipal public spaces or within facilities controlled or managed by the DC government.

2) FY2025 Permits Issued: As of the end of the first quarter of FY25, OCTFME issued a total of 36 permits.

OCTFME issues permits for the following creative content creation activity:

- Narrative Motion Picture Features
- Television/Cable/Streaming Features
- Television/Cable/Streaming Programs
- Television/Cable/Streaming Specials
- Documentary/Non-fiction Features
- Documentary/Non-fiction Specials
- Film Short subjects (Narrative & Documentary)
- Documentary Shorts/Other
- Commercials/PSAs
- Corporate or Government Training Films
- Student Films
- Still Photography

40. What was the economic impact of film and television industry activity in Washington, D.C. for FY24 and FY25 to date?

OCTFME only has information on the economic impact and activity of productions that have participated in the DC Film, Television and Entertainment Rebate Fund. Other activity taking place in the District outside of the Rebate Fund program is not reported to OCTFME.

The formula OCTFME uses to determine economic impact and return on investment for Rebate Fund projects is provided through independently audited production expenditure reports that are reviewed and analyzed using a proprietary economic impact model generated by [Strategic Impact Advisors \(SIA\)](#). SIA completes the annual impact report. The economic impact model is called [IMPLAN](#), the economic impact consultant's proprietary model formula.

FY24 Rebate Fund Data

Total Number Rebate Fund Projects: **7 (of 10)**

Total Production Incentive Rebates Assigned to Projects: **\$1.4M**
Revenue from Rebate Fund Projects (Direct expenditures spent in the District): **\$6.1M**
Total DC Economic Impact (including revenue multipliers): **\$18.1M**
Total Direct DC expenditure Impact ROI: **\$4.99** for every dollar of rebates issued
Total Program Direct, Indirect and Induced ROI: **\$14.52** for every dollar
DC Resident Hires on Rebate Fund Projects: **98**
DC Resident Cast/Crew Compensation: **\$268k**

Note: Currently, economic impact data for 7 of the 10 FY24 DC Rebate Fund program awardees is available. Impact data for the remaining 3 projects is expected on or before 04.01.25.

FY25 Rebate Fund Data

Updates of the return on investment for the current FY25 will not be available until all qualifying DC Rebate Fund projects have submitted their certified expenditure reports by the end of the current fiscal year.

41. What are your plans to enhance engagement with the local film/TV community and continue attracting both independent films and major picture productions?

Over the last **9** years of the DC Film, Television, and Entertainment Rebate Fund Program (FY16-FY24), **37** of the total of **83** projects that received production support rebates (44.6%) were local production companies (and a majority of those African American owned companies). OCTFME is committed to leveraging the DC Rebate Fund program's resources to advance racial equity and support local media production businesses in addition to attracting out of state companies.

OCTFME has also established great relationships with local media professional organizations like Women in Film and Video (WIFV); the Television, Internet, and Video Association (TIVA); and others to help offer networking and resource access that will help advance and sustain the local creative economy.

Additionally, OCTFME is actively working with local production crew professionals and locally based production support vendors to highlight their talents and offerings and communicate to the film and TV production community that DC is "open for business." OCTFME highlights that not only does DC have great locations it also has a vibrant media professional and crew community and a growing community of media support vendors.

OCTFME regularly engages and seeks opportunities to support and partner with a wide range of local unions, media professionals, and District-based media business and non-profits for their input on how the District can leverage its existing media industry ecosystem to attract even more revenue-producing and job creation activity.

42. Can you please discuss plans for developing educational programs to train District students and residents in film and television production and related fields?

In FY25 OCTFME (in partnership with the Department of Employment Services (DOES)), plans to launch another cohort of the Creative Economy Career Access Program: Media ("CECAP: Media"). Though the program was suspended last year because of budget

pressures, OCTFME is excited to relaunch the program that has had seven (7) successful and impactful cohorts to date – serving a total of forty-seven (47) District residents from historically underrepresented communities.

OCTFME and the 202Creates initiative is also committed to hosting and supporting community-based media training opportunities for youth and young adult DC residents. Some of the community organizations and programs supported by OCTFME in FY24 that impacted youth and young adult citizens included, but are not limited to:

- IATSE Local 22 DC Resident Training Support Program
- Environmental Film Festival Signature Youth Screening Series
- DC Independent Film Festival High School Film Competition
- Building Bridges Across the River iCAN Technical Theater Internship Program
- Anacostia Youth Media Program
- Washington Area Lawyers For The Arts Spring Creative Entrepreneurs Series

43. How is the office working with community programs and centers to further educational programs in FY24 and FY25 to date?

In FY24 and in FY25 to date OCTFME continues to leverage its Go-Go Peoples Plan support, Creative Activations Program, and its General Sponsorship program to support over 100 community programs, non-profit organizations and arts centers (many of the east of the river). Some of those supported events include, but are not limited to the following:

- Duke Ellington School of the Arts
- Anacostia Playhouse (DC Theater Arts Collaborative)
- Building Bridges Across the River (theARC)
- National Association for Kidpreneurs
- Washington Jazz Arts Institute
- Theatre Washington
- Capital Fringe Festival
- East of the River Boys and Girls Steelband
- Friends of Emery Community Center
- The Center for Racial Equity and Justice
- The Go Go Museum
- Anacostia Business Improvement District (BID)
- Music in Me Foundation International
- Friends of Carter Barron Foundation for the Performing Arts
- Black Alley Band
- Capitol Hill Jazz Foundation
- Washington Parks and People and Potomac River Partners
- Women In Film & Video DC (WIFV)

44. Please detail the Film Rebate Fund Program and the qualifications required to receive a Production Rebate and Infrastructure Rebate. Please provide the economic impact and return on investment of the Fund in FY22, FY23 FY24, and FY25 to date.

DC Film, Television and Entertainment Rebate Fund Overview:

The District of Columbia Film, Television and Entertainment Rebate Fund is an incentive program administered by OCTFME, pursuant to the District of Columbia Film Television and Entertainment Act of 2016 (DC Law 2-1204.11). The goal of the DC Film, Television and Entertainment Rebate Fund ("DC Rebate Fund") is to: (1) encourage economic activity and creative economy economic impact resulting from the use of the District of Columbia as a production location for; (2) support and encourage the growth of District-based media production companies (in particular minority-owned businesses); (3) support local District businesses that provide vendor services to media productions; (4) support the development of media industry infrastructure projects; and (4) seek to incentivize the hiring of District residents as cast and crew.

Qualifications to receive a Film Production Rebate:

To qualify for a media production rebate, an approved applicant must spend at least \$250,000 in the District of Columbia on qualified expenditures, file an application and enter into an incentive agreement with OCTFME, and not be delinquent in any tax obligation owed to the District of Columbia.

A qualified media production expenditure is defined as a motion picture, television, or video content created in whole or in part in the District, intended for nationwide distribution or exhibition by any means, including by motion picture, documentary, television programming, commercials, or internet video production; and may include a trailer, pilot, or any video teaser associated with a qualified production. A motion picture film production shall include digital interactive media production. A qualified media production expenditure must be made in the District, must be directly related to the qualified production, and can include: (1) set construction and operation; (2) wardrobes, makeup, accessories, and related services; (3) photography and sound synchronization, lighting, and related services and materials; (4) editing and related services, including film processing, transfers of film to tape or digital format, sound mixing, computer graphic services, special effects services, and animation services; (5) rental of facilities in the District and equipment used in the District; (6) establishment of office space in the District; (7) leasing of vehicles; (8) food and lodging; (9) music, if performed, composed, or recorded by a District musician or published by a person or company domiciled in the District; and (10) any other production expense incurred in the District that is approved by the Mayor.

Subject to the availability of funds, D.C. Film, Television and Entertainment Fund may provide to an eligible production company for the production of movies, television shows, or other video productions in the District, an incentive rebate of:

- (1) Up to 35% of the company's qualified production expenditures that are subject to taxation in the District;
- (2) Up to 21% of the company's qualified production expenditures spent in the District of Columbia with District of Columbia registered vendors, cast, or crew; but not subject to taxation in the District;
- (3) Up to 30% of the company's qualified personnel expenditures that are subject to taxation in the District (resident cast and crew);
- (4) Up to 10% of the company's qualified personnel expenditures that are not subject to taxation in the District (non-resident cast and crew);
- (5) Up to 50% of the company's qualified job training expenditures

Qualifications to receive an Infrastructure Rebate:

To qualify for an infrastructure rebate, an approved applicant must spend at least \$250,000 in the District of Columbia on qualified infrastructure expenditures, file an application and enter into an incentive agreement with OCTFME, and not be delinquent in any tax obligation owed to the District of Columbia.

A qualified infrastructure expenditure/investment is defined as the cost of renovation, rehabilitation, fabrication and installation, expended by an approved applicant in the development of a qualified film and digital media infrastructure project for tangible assets of a type that are, or under the United States Internal Revenue Code will become, eligible for depreciation, amortization, or accelerated capital cost recovery for federal income tax purposes that are physically located in the District for use in a business activity in the District and that are not mobile tangible assets.

Subject to the availability of funds, D.C. Film, Television and Entertainment Fund may provide to an eligible film and digital media infrastructure project, an incentive rebate of:

- (1) Up to 25% of the company's base infrastructure investment; provided the facility is primarily used for business functions related to media production or postproduction activity.

Rebate Fund Economic Impact and return on investment of the fund in FY22, FY23 and FY 24 to date.

Below find a table with the full and complete economic impact and return on investment (ROI) in FY22 and FY23. Please note that as of 02.08.25, only 7 of the 10 total FY24 Rebate Fund awardees have had their economic impact and ROI calculated by independent economic impact consultant, Strategic Impact Advisors. The impact of the remaining 3 awardees is expected on or before 04.01.25.

There is no economic impact data currently available for FY25 to date projects. Those figures will not be available until FY26 as the expenditure reports for those project are not due until the end of the FY25 fiscal year.

DC REBATE FUND IMPACT AND ROI OUTCOMES SUMMARY TABLE

FY2022 - FY2024

	FY2022	FY2023	FY2024 ¹	FY16-FY24 Total
Total Program Awardees:	8	9	7 (of 10)	80 (of 83)
Total Rebates Issued:	\$1.3M	\$1.1M	\$1.4M	\$14.1M
Total Program Qualified Spending:	\$22.3M	\$16.2M	\$12.1M	\$135.1M
Direct, Indirect & Induced Total Program Qualified Spending Impact:	\$33.6M	\$24.4M	\$24.4M	\$185.5M
Direct, Indirect & Induced Program District Spending Impact ROI ² :	\$8.54	\$4.52	\$6.40	\$4.99
Direct, Indirect & Induced Total Program Qualified Spending Impact ROI ² :	\$25.92	\$14.88	\$12.82	\$14.52
DC Resident Hires:	490	206	98	794
DC Resident Compensation:	\$1.6M	\$1.4M	\$268k	\$7.7M

*Source: Strategic Impact Advisors & OCTFME (as of 02.08.25)

¹Current Data includes 7 of 10 total FY24 DC Rebate Fund awardees. The final 2 will be calculated on or before 04.01.25.

²Economic impact return on investment (ROI) for every \$1.00 of rebate award.

45. How is your office working on competing with Virginia and Maryland related to film incentives? What states do you view as your major competitors or peers related to film?

OCTFME works diligently to make sure the District of Columbia is competitive with our regional neighbors (Maryland and Virginia), despite the fact they do have more funding available in their incentive programs. In recent years OCTFME was able leverage the DC Rebate Fund to recruit and attract a major production like *Captain America: Brave New World* (Marvel), *Rustin* (Netflix), *Silo* (Netflix), and *Zero Day* (Netflix) productions that previously would not likely have been filmed in the District. It is a testament to the District's successful marketing efforts implemented in recent years that the district has been able to use the DC Rebate Fund to attract films like these along with the economic and labor force impacts that come with those projects. OCTFME will continue to proactively promote the District and the Rebate Fund to the industry both through professional networking and by attending strategically selected industry events, conferences and festivals.

46. Please provide an update of the agency's plan for assessing the feasibility of building a soundstage and a timeline for doing so?

OCTFME continues to recognize the importance of having available soundstage inventory in our efforts to enhance and support media production in the District. Accordingly, OCTFME offers specialized location support services to all production companies interested in filming in DC and handles referrals for available soundstage production space and alternatives to traditional soundstages, like available warehouses that can be retrofitted for media production. OCTFME has used its relationships and knowledge of available warehouse space in the District to accommodate several films that needed soundstage equivalent space to film.

OCTFME continues to facilitate full activation of all existing options for soundstage stage production space in the District including the former BET Soundstage in Northeast Washington, available space in vacant downtown buildings, and warehouse

space in the Ivy City area. We will continue to explore options available to the District that offer the media production industry a wide range of film production infrastructure inventory and make the District regionally competitive.

47. Can you give us details about your CBE goals? Are you in compliance?

The FY2025 Approved SBE Goal is \$2,533,077.50. OCTFME is in compliant and currently on track of meeting the FY2025 SBE/CBE Goal. Please note that we still have not received the First Quarter (October - December) reporting officially from DSLBD.

Outlined below is the FY2024 SBE Goal budget - *This is not the final number from DSLBD*

Adjusted Approved SBE Goal: \$1,157,485.79

Total SBE Spend: \$2,487,931.62

Percentage towards SBE Goal: 214.94%

48. Please describe the progress and activity of DC Entertainment Network and DKN in FY24 and FY25 to date. Please include data on viewership for both.

OCTFME continues to grow DCE, The District of Columbia's Entertainment Network that delivers FREE lifestyle, public affairs, live events, sports, arts, and entertainment programming from the nation's capital. The channel showcases the creative prowess of those who call the District of Columbia their home and showcases award-winning entertainment and educational programs produced in Washington, DC for a global audience. Currently featuring over 100 programs in the areas of sports, music, history, lifestyle, entertainment and the military, DCE continues to build on its base and offer a variety of programming that is all things DC. As a global streaming network, DCE's viewership includes a global audience. Current analytics reflect viewers throughout the United States, Europe and the Asia Pacific.

In addition to educational content, OCTFME has added a robust sports dynamic to the DKN channel in FY24 and FY25 to date. With an emphasis on Title IX promotion, DKN has produced a miniseries that showcased the work life balance of professional women football players and has added full game coverage of girls soccer, volleyball, and softball seasonal and championship games. Coverage of boys soccer, football, basketball and baseball was also expanded. Although specific viewership numbers are not available, DKN is carried on Comcast, Verizon Fios and Astound Broadband (RCN) reaches all of the cable households in the District.

49. With DC Council using virtual platforms to conduct hearings, how is OCTFME working with the Council?

OCTFME continues to work with the council secretary's office and support services to schedule daily coverage of hearings. Support services and OCTFME perform individual tests of video and audio signals from each room prior to each hearing. When virtual guests are scheduled, the AV feed that originates from each room and operated by the councilmembers' committees is also tested ensure inclusion in the overall coverage of the proceedings.

50. How does the agency assess whether programs and services are equitably accessible to all District residents?

The objective to position programs & services related to Cable Television, Film, Music and Entertainment for equitable access to all District residents is part of why OCTFME was created. We continuously work internally & externally to try to ensure equitable access. One key partner agency is DSLBD.

As a high-paced daily operational agency, our primary indicators of residential inclusion are those we directly engage, those we promote/empower and the positive feedback we get from these stakeholders and many others.

51. What were the results of any such assessments in FY23?

Not applicable

52. What changes did the agency make in FY24 and/or FY25 to date, or does the agency plan to make in FY25 and beyond, to address inequities in access to programs and services?

Not applicable

53. Does the agency have the resources needed to undertake these assessments?

OCTFME has been, and will remain, actively engaged with the Mayor's Office of Racial Equity (ORE) to ensure we are aware of and can leverage all insights and opportunities for effective assessments.

54. Does the agency have a racial or social equity statement or policy?

a. If not, please explain why not.

b. If so:

- i. Please provide a copy of that document or policy statement.**
- ii. How was the policy formulated?**
- iii. Does the agency have a division or dedicated staff that administers and enforces this policy?**
- iv. Does the agency assess its compliance with this policy? If so, how, and what were the results of the most recent assessment?**

OCTFME does not have a formal statement/policy at this time, but since the activation of the Mayor's Office of Racial Equity (ORE), we have proactively engaged as a member of the "Interagency Committee on Racial Equity (ICRE)" – to include participation on subcommittees regarding data collection & analysis and "Racial Equity Action Plan (REAP)" implementation.

Appendix A

Office of Cable Television, Film, Music & Entertainment Position Listing FY 2025														
Run Date	2/4/2025													
Run Time	10:51:30													
As Of Date:	4-Feb-25													
Title	Name	Hire Date	Vacant	Grade	Step	Salary	Fringe 21.4%	Fund	Fund Name	Program	CostCenter	F/P Time	Reg/Temp	
Legislation and Policy Special	Anthony Hollinger	10/12/2021	F	12	6	\$93,311.00	\$19,968.55	1010001	LOCAL FUNDS	100092	30041	F	Term	
Program Support Specialist	Bitia Riaz	5/24/2021	F	11	1	\$65,285.00	\$13,970.99	1060009	SPECIAL PURPOSI	100154	30038	F	Reg	
Supervisory Producer	Brenda Mallory	3/10/2008	F	13	0	\$99,513.83	\$21,295.96	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Supervisory Producer	Cecily Fernandez	3/28/2005	F	12	0	\$121,146.72	\$25,925.40	1010001	LOCAL FUNDS	300024	30046	F	Reg	
Events Program Specialist	Chada' Van	5/8/2023	F	9	5	\$61,110.00	\$13,077.54	1060009	SPECIAL PURPOSI	300024	30046	F	Term	
Videographer	David Searles	10/28/2019	F	12	5	\$104,168.00	\$22,291.95	1010001	LOCAL FUNDS	100154	30038	F	Reg	
Special Projects Coordinator	Dawn Fong	3/16/2020	F	12	5	\$90,805.00	\$19,432.27	1060009	SPECIAL PURPOSI	300024	30046	F	Term	
Audiovisual Production Spec	Dion Dove	3/7/2005	F	12	6	\$107,046.00	\$22,907.84	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Events Program Coordinator	Donfred Napoleon	1/16/2024	F	12	5	\$90,805.00	\$19,432.27	1060009	SPECIAL PURPOSI	100154	30038	F	Term	
Audiovisual Production Spec	Edward Thorpe Jr.	3/16/2008	F	11	7	\$89,329.00	\$19,116.41	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
VIDEOGRAPHER PROGRAMMING	Eugene Petty	4/1/1999	F	13	10	\$137,561.00	\$29,438.05	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Editor (Television)	Francis Phan	11/26/2007	F	12	10	\$118,558.00	\$25,371.41	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Producer	Gigi Hinton	3/16/2020	F	12	2	\$95,534.00	\$20,444.28	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Special Assistant	James Brown	10/22/2012	F	14	6	\$127,615.00	\$27,309.61	1060009	SPECIAL PURPOSI	100154	30038	F	Reg	
Producer	Jessica Sturgis	2/5/2018	F	9	7	\$64,574.00	\$13,818.84	1060009	SPECIAL PURPOSI	300024	30046	P	Reg	
Supervisory Production Manager	John Avery	7/1/2002	F	14	0	\$124,935.62	\$26,736.22	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Associate Director Film Divis	John Niles	10/12/2010	F	13	0	\$125,374.09	\$26,830.06	1010001	LOCAL FUNDS	100151	30038	F	Reg	
Director Television Programming	Karen Tolson	2/12/1996	F	15	0	\$138,153.81	\$29,564.92	1010001	LOCAL FUNDS	300024	30046	F	Reg	
Producer	Kelly Carter	2/4/2002	F	12	10	\$118,558.00	\$25,371.41	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
AUDIOVISUAL PRODUCTION SPECIAL	Kenneth Borden	4/1/1999	F	12	10	\$118,558.00	\$25,371.41	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Program Analyst	Lakeisha Wells	7/3/2023	F	12	2	\$83,289.00	\$17,823.85	1060009	SPECIAL PURPOSI	100028	30040	F	Term	
Program Support Specialist	Laketa Johnson	11/7/2022	F	9	1	\$54,183.00	\$11,595.16	1010001	LOCAL FUNDS	300021	30042	F	Reg	
Program Support Specialist	Laketa Johnson	11/7/2022	F	9	1	\$54,183.00	\$11,595.16	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Director	LaToya Foster	6/18/2012	F	E2	0	\$179,459.76	\$38,404.39	1010001	LOCAL FUNDS	100151	30038	F	Reg	
General Counsel	Lawrence Cooper	10/19/2015	F	2	0	\$168,013.25	\$35,954.84	1010001	LOCAL FUNDS	100092	30041	F	Reg	
Administrative Officer	Lisa Purcell	8/5/2019	F	13	4	\$102,018.00	\$21,831.85	1010001	LOCAL FUNDS	100022	30040	F	Reg	
CABLE TELEVISION INSPECTOR	Mabel Gist	9/9/2002	F	13	10	\$137,561.00	\$29,438.05	1010001	LOCAL FUNDS	300024	30046	F	Reg	
Supv Audiovisual Prod Spec	Maurice Reed	2/4/1996	F	14	0	\$119,590.36	\$25,592.34	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Program Support Specialist	Michael Jones	1/16/2024	F	11	6	\$75,775.00	\$16,215.85	1060009	SPECIAL PURPOSI	300024	30046	F	Term	
Audiovisual Production Spec	Michael Wooden	10/29/2007	F	11	5	\$84,517.00	\$18,086.64	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Public Affairs Specialist	Michelle Bailey	2/13/2023	F	12	5	\$90,805.00	\$19,432.27	1010001	LOCAL FUNDS	300022	30044	F	Term	
Audiovisual Production Spec	Mitchell Walck	10/31/2016	F	11	7	\$89,329.00	\$19,116.41	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Supv Editor (Television)	Mohamed Shameem	4/15/2002	F	13	0	\$123,542.68	\$26,438.13	1010001	LOCAL FUNDS	300024	30046	F	Reg	
Chief of Staff	Monique Davis Cary	12/21/2020	F	13	0	\$99,513.00	\$21,295.78	1060009	SPECIAL PURPOSI	100154	30038	F	Reg	
Editor (Television)	Nicholas Dorsey	3/16/2008	F	12	8	\$112,802.00	\$24,139.63	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Deputy General Counsel	Qualahnia Suggs-Randall	6/21/2022	F	1	0	\$128,073.29	\$27,407.68	1010001	LOCAL FUNDS	100092	30041	F	Reg	
Program Support Specialist	Ramona Yun	8/12/2019	F	11	6	\$75,775.00	\$16,215.85	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Special Assistant	Raymond Mabrey	6/21/2022	F	12	1	\$80,784.00	\$17,287.78	1010001	LOCAL FUNDS	100154	30038	F	Reg	
Public Affairs Specialist	Rita Lewis	1/4/2021	F	12	5	\$90,805.00	\$19,432.27	1010001	LOCAL FUNDS	100028	30040	F	Term	
FINANCIAL ANALYST	Robin Yeldell	9/23/2013	F	13	7	\$110,967.00	\$23,746.94	1060009	SPECIAL PURPOSI	150003	10001	P	Reg	
VISUAL INFO SPECIALIST-Graphic	Salah Djimbanaou	8/11/2014	F	12	8	\$112,802.00	\$24,139.63	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Broadcast Specialist (Radio)	Scott Tanner	1/17/2023	F	12	6	\$93,311.00	\$19,968.55	1060009	SPECIAL PURPOSI	300024	30046	F	Term	
Program Support Specialist	Shane Lewis	8/31/2020	F	11	6	\$75,775.00	\$16,215.85	1060009	SPECIAL PURPOSI	300024	30046	F	Term	
VIDEOGRAPHER	Shaun Parker	3/6/2006	F	13	10	\$137,561.00	\$29,438.05	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Videographer	Silas Oluyole	4/1/1999	F	13	8	\$130,717.00	\$27,973.44	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
EDITING SYSTEMS SPEC	Stacy Holmes	2/6/2006	F	13	10	\$137,561.00	\$29,438.05	1010001	LOCAL FUNDS	300024	30046	F	Reg	
Executive Assistant	Sward Tondoneh Munu	1/2/2015	F	13	6	\$107,984.00	\$23,108.58	1060009	SPECIAL PURPOSI	100154	30038	F	Reg	
Editor (Television)	Troy Pinckney	5/1/2017	F	12	10	\$118,558.00	\$25,371.41	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Audiovisual Production Spec	Vanessa Anthony	11/14/2016	F	11	6	\$86,923.00	\$18,601.52	1060009	SPECIAL PURPOSI	300024	30046	F	Reg	
Public Space Coordinator	Vikki Johnson	12/17/2018	F	12	7	\$95,816.00	\$20,504.62	1010001	LOCAL FUNDS	300022	30044	F	Reg	
CONSUMER SRVS OFFICER			V	14	0	\$126,178.00	\$27,002.09	1010001	LOCAL FUNDS	300024	30046	F		
Associate Director Television			V	14	0	\$137,328.50	\$29,388.30	1010001	LOCAL FUNDS	300022	30044	F		
Creative Economy Manager			V	13	0	\$119,416.00	\$25,555.02	1060009	SPECIAL PURPOSI	100154	30038	F		
Program Support Assistant (OA)			V	7	0	\$44,859.00	\$9,599.83	1060009	SPECIAL PURPOSI	100113	30040	F		
Producer			V	11	0	\$74,893.00	\$16,027.10	1060009	SPECIAL PURPOSI	300024	30046	F		
Videographer			V	13	0	\$106,763.00	\$22,847.28	1060009	SPECIAL PURPOSI	300024	30046	F		
Director of Operations			V	14	0	\$137,328.50	\$29,388.30	1010001	LOCAL FUNDS	100154	30038	F		
Human Resources Specialist			V	13	0	\$93,069.00	\$19,916.77	1010001	LOCAL FUNDS	100113	30040	F		
Broadcast Specialist (Radio)			V	12	0	\$80,784.00	\$17,287.78	1060009	SPECIAL PURPOSI	300024	30046	F		
Program Support Specialist			V	9	4	\$59,378.00	\$12,706.89	1060009	SPECIAL PURPOSI	300024	30046	P		
Events Program Coordinator			V	12	0	\$80,784.00	\$17,287.78	1010001	LOCAL FUNDS	300021	30042	P		
						\$6,310,715.41	\$1,350,493.10							

Appendix B

ALL PRO ALL SERVICES

Position Name	Organizational Unit assigned to	Hourly Rate	Type of Work Duties
Makeup Artist	All Pro All Services	\$103.00	Makeup Artist
Makeup Artist	All Pro All Services	\$103.00	Makeup Artist
Makeup Artist	All Pro All Services	\$95.00	Makeup Artist
Master Control Room Operator	All Pro All Services	\$75.00	Master Control Room Operator
Master Control Room Operator	All Pro All Services	\$70.00	Master Control Room Operator
Producer	All Pro All Services	\$103.00	Producer
Producer	All Pro All Services	\$103.00	Producer
Producer	All Pro All Services	\$103.00	Producer
Production Assistant	All Pro All Services	\$39.00	Production Assistant
Production Assistant	All Pro All Services	\$39.00	Production Assistant
Production Assistant	All Pro All Services	\$39.00	Production Assistant
Production Assistant	All Pro All Services	\$39.00	Production Assistant
Videographer	All Pro All Services	\$74.00	Videographer
Videographer	All Pro All Services	\$74.00	Videographer
Videographer	All Pro All Services	\$74.00	Videographer
Videographer	All Pro All Services	\$74.00	Videographer
Videographer	All Pro All Services	\$74.00	Videographer
Videographer	All Pro All Services	\$74.00	Videographer
Writer	All Pro All Services	\$52.00	Writer

CHASE MANAGEMENT GROUP

Position Name	Organizational Unit assigned to	Hourly Rate	Type of Work Duties
Staff Assistant	Chaise Management Group	\$54.67	Staff Assistant
Staff Assistant	Chaise Management Group	\$54.67	Staff Assistant

EMERALD CUT RELATIONS LLC

Position Name	Organizational Unit assigned to	Hourly Rate	Type of Work Duties
Control Room Operator	Emerald Cut Relations LLC	\$32.50	Control Room Operator
Control Room Operator	Emerald Cut Relations LLC	\$32.50	Control Room Operator
Control Room Operator	Emerald Cut Relations LLC	\$32.50	Control Room Operator

Appendix C

OCTFME Travel FY25, to-date					
Name of Traveler	Position Title	Dates of Travel	Location	Purpose	Total Expenses
LaToya Foster	Agency Director	1/30-31/2025	Middleburg, VA	WDCEP Board of Directors Retreat	\$535.80
Lakeisha Wells	Program Analyst	11/6-8/2024	Charlotte, NC	Reel-Scout University Training	\$1,091.30
Donfred Napoleon	Events Program Coordinator	11/6-8/2024	Charlotte, NC	Reel-Scout University Training	\$1,091.30
OCTFME Travel FY24					
Name of Traveler	Position Title	Dates of Travel	Location	Purpose	Total Expenses
Karen Tolson	Director of Television Programming	8/25-28/2024	Charleston, SC	NATOA Annual Conference	\$2,575.45
Lawrence Cooper	General Counsel	8/25-28/2024	Charleston, SC	NATOA Annual Conference	\$2,637.46
Gigi Hinton	Producer	8/25-28/2024	Charleston, SC	NATOA Annual Conference	\$2,695.45
Stacy Holmes	Editor	8/25-28/2024	Charleston, SC	NATOA Annual Conference	\$2,695.45
Sward Tondoneh	Executive Assistant	6/1-3/2024	Philadelphia, PA	Roots Picnic Festival	\$982.50
Karen Tolson	Director of Television Programming	10/2-6/2023	Long Beach, CA	NATOA Annual Conference	\$2,696.96
Lawrence Cooper	General Counsel	10/2-6/2023	Long Beach, CA	NATOA Annual Conference	\$2,835.40
OCTFME Travel FY23					
Name of Traveler	Position Title	Dates of Travel	Location	Purpose	Total Expenses
LaToya Foster	Agency Director	6/1-4/2023	Philadelphia, PA	Roots Picnic Festival	\$1,607.83
Monique Davis Cary	Program Support Specialist	6/1-4/2023	Philadelphia, PA	Roots Picnic Festival	\$1,591.46
Sward Tondoneh	Executive Assistant	6/1-4/2023	Philadelphia, PA	Roots Picnic Festival	\$1,601.94

Office of Cable Television, Film, Music & Entertainment (CI0)	
Fiscal Year	Overtime
FY 2024	\$153,628.07
FY 2025 YTD	\$56,200.92

[illegible]

Appendix F

[illegible]



OFFICE OF CABLE TELEVISION, FILM, MUSIC AND ENTERTAINMENT

FY 2024 PERFORMANCE ACCOUNTABILITY REPORT

JANUARY 15, 2025

Government of the District of Columbia
**OFFICE OF CABLE TELEVISION
 FILM, MUSIC AND ENTERTAINMENT**



OCTFME FY2025 Agency Strategic Projects

OCTFME FY2025 Agency Projects

*Note: Beginning in FY25 the term “**Projects**” replaces the previous term “**Strategic Initiatives**.”*

Agency Operation #1: Provide District residents informative, educational government programming via the District Council Channel (DCC), the District of Columbia Network (DCN), the District Knowledge Network (DKN), and DC Radio 96.3 HD4.

1.1 Upgrade OCTFME Facility Base Building Systems (BAS)

Description: In FY25 the Office of Cable Television, Film, Music and Entertainment (OCTFME) will install upgrades to the Base Building Systems (BAS) that will provide proper functionality of the BAS at OCTFME. The Base Building Systems (BAS) is designed to monitor and control base building systems (electrical/emergency power/HVAC/plumbing) through electronic points of contact with their mechanical hardware. The upgrades will ensure the reliability and automation of these vital building engineering systems. These critical upgrades to the OCTFME facilities and infrastructure will support OCTFME’s mission to provide reliable, transparent, open government information to District residents via the District of Columbia Public, Education and Government (“PEG”) channels.

Start Date: 10/01/24

Due Date: 9/30/25

Agency Operation 1: PEG Programming

Agency Operation 1: Facilities Maintenance (Operations)

1.2 Install Automated Closed Captioning System for District of Columbia PEG Channels

Description: In FY25 the Office of Cable Television, Film, Music and Entertainment (OCTFME) will install an integrated Automated Closed Captioning System for the three (3) District of Columbia Public, Education and Government (“PEG”) channels (DCN, DCC and DKN). Providing this new service will enhance the PEG channel’s ADA compliance and automate the system for providing the captioning of public safety/health announcements, DC City Council hearings, open government information, and public interest government programming broadcast to District of Columbia cable customers and over the internet. This is a previously scheduled capital project delayed due to funding pressures in the previous fiscal year.

Start Date: 10/01/24

Due Date: 9/30/25

Agency Operation 1: PEG Programming

Agency Operation 1: Facilities Maintenance (Operations)

Agency Operation #2: Regulate the District of Columbia’s cable service providers and enforce federal and District government cable television laws and regulations. Develop legislation and regulatory policies in support OCTFME’s mission and operations.

2.1 Update OCTFME Film Permit Fee Schedule and Modify DC Code § 2–1204.11d (Motion Picture and Television Production Permits)

Description: In FY25 the Office of Cable Television, Film, Music and Entertainment (OCTFME) will submit a proposal to update the film and television permit fee schedule. The fee schedule has not been updated since FY2010, and the proposal will be designed to increase permit fee revenues to the District by 33% to 50%. OCTFME’s film permitting authority and authority to receive permit fees on behalf of the District