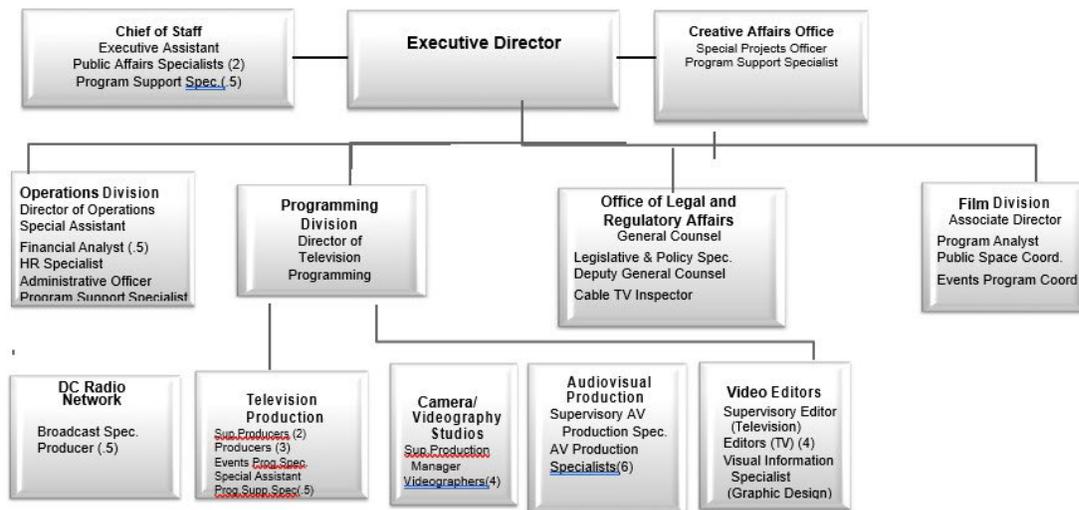


OCTFME 2026 POH Adv Questions Part A-Standard Agency

Part A: Standard Agency Questions

1. Please provide a complete and current organizational chart for the agency and each division and subdivision within the agency, including:
 - a. The names, salaries, and titles of all personnel who serve in a supervisory or managerial role;
 - b. A description of the roles and responsibilities for each division and subdivision;
 - c. A narrative explanation of any changes to the organizational chart made in the last calendar year; and
 - d. An indication of whether any positions in the chart are vacant.

Office of Cable Television, Film, Music and Entertainment



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

Other supervisory/managerial positions: (See Appendix A for salaries info)

Karen Tolson, Director of Television Programming
 Cecily Fernandez, Supervisory Producer
 John Avery, Supervisory Production Manager
 Maurice Reed, Supervisory A-V Production Specialist
 Mohamed Shameem, Supervisory Editor

- **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, memoranda of understanding 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 administrates 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.

- o 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.
- o 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.
- o 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.de.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 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:

- o 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;
- o Coordinates work between District agencies and independent agencies, ensuring resources are accessible and strategically targeted to the arts community;
- o 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;
- o Works on policy related issues that affect the District's creative community; and

- o Implements programming that provides sustainability, access to key information, and support for the Creatives of DC and the Go-Go community

2. Please provide a complete, up-to-date list of contract workers working directly for your agency, ordered by program and activity, and including the following information for each position:

- a. Title of position;
- b. Indication that the position is filled or vacant;
- c. Date employee began in the position;
- d. Whether the position must be filled to comply with federal or local law;
- e. If applicable, the federal or local law that requires the position be filled;
- f. The entity from which they are contracted; and
- g. The contracted annual cost.

All Pro Contracting

Name	Position Title	Filled/Vacant	Start Date	Federal Comply	N/A	Company	Annual Cost
[REDACTED]	Floor Manager	As Needed	9/19/19	no	no	All Pro	\$3,986.00
[REDACTED]	Producer	As Needed	8/8/17	no	no	All Pro	\$11,433.00
[REDACTED]	Production Assistant	As Needed	10/18/23	no	no	All Pro	\$24,414.00
[REDACTED]	Master Control Operator	As Needed	11/14/17	no	no	All Pro	\$2,325.00
[REDACTED]	Videographer	As Needed	4/11/25	no	no	All Pro	\$1,258.00
[REDACTED]	Videographer	As Needed	3/11/20	no	no	All Pro	\$73,112.00
[REDACTED]	Production Assistant	As Needed	8/21/19	no	no	All Pro	\$6,435.00
[REDACTED]	Lighting Director	As Needed	9/9/22	no	no	All Pro	\$2,090.00
[REDACTED]	Producer	As Needed	11/12/24	no	no	All Pro	\$50,470.00
[REDACTED]	Producer	As Needed	10/1/17	no	no	All Pro	\$85,696.00
[REDACTED]	Videographer	As Needed	9/12/18	no	no	All Pro	\$6,549.00
[REDACTED]	Production Assistant	As Needed	4/21/25	no	no	All Pro	\$702.00
[REDACTED]	Videographer	As Needed	12/15/24	no	no	All Pro	\$296.00
[REDACTED]	Videographer	As Needed	6/14/19	no	no	All Pro	\$666.00
[REDACTED]	Production Assistant	As Needed	10/1/23	no	no	All Pro	\$19,149.00

[REDACTED]	Production Assistant	As Needed	8/24/21	no	no	All Pro	\$19,495.00
[REDACTED]	Production Assistant	As Needed	8/24/21	no	no	All Pro	\$2,905.50
[REDACTED]	Videographer	As Needed	1/23/24	no	no	All Pro	\$12,202.50
[REDACTED]	Producer	As Needed	8/23/17	no	no	All Pro	\$5,768.00
[REDACTED]	Makeup Artist	As Needed	10/1/17	no	no	All Pro	\$7,054.00
[REDACTED]	Makeup Artist	As Needed	10/1/17	no	no	All Pro	\$1,236.00
[REDACTED]	Associate Producer	As Needed	7/8/25	no	no	All Pro	\$13,800.00
[REDACTED]	Writer	As Needed	8/23/22	no	no	All Pro	\$9,204.00

Chaise Management

Name	Position Title	Filled/Vacant	Start Date	Federal Comply	N/A	Company	Annual Cost
[REDACTED]	Production Assistant	As Needed	7/31/2017	no	no	Chase Management Group	0
[REDACTED]	Communications Specialist	As Needed	3/5/2024	no	no	Chase Management Group	0

3. Please provide, for each month of FY25 and FY26 to date, the net number of personnel separated from and hired to the agency.

In FY25, no employees were hired and three (3) employees separated from the agency as follows:

January 22, 2025 – One Employee

August 1, 2025 – One Employee

September 30, 2025 – One Employee

In FY 26 to date, no employees were hired, and one (1) employee separated from the agency:

November 25, 2025 – One Employee

4. Does the agency conduct annual performance evaluations of all its employees?

a. If so, who conducts such evaluations?

b. 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 following for each collective bargaining agreement that is currently in effect for agency employees:**
- a. The bargaining unit (name and local number);**
 - b. The start and end date of each agreement;**
 - c. The number of employees covered;**
 - d. Whether the agency is currently bargaining;**
 - e. If currently bargaining, anticipated completion date;**
 - f. For each agreement, the union leader's name title and contact information; and**
 - g. A copy of the ratified collective bargaining agreement.**

OCTFME's unionized employees are covered by AFSCME District Council 20, Local 2091. The compensation agreement was in effect for 4 years from 10/1/21 through 9/30/25 and is in negotiations. OCTFME currently has 18 employees covered by the union. The union leaders contact information is as follows:

- Wayne Enoch, Executive Director; evine@districtcouncil20.org; 202-234-6506;
- Kevin Poge, President; 1140, 3rd Street, NE, Suite 202; WDC 20002

- 6. Please list all employees currently detailed to or from your agency. For each detailed employee, include:**
- a. The reason for the detail;**
 - b. The job duties if detailed to your agency;**
 - c. The start date of detail;**
 - d. The agency the employee is detailed to/from; and**
 - e. The projected date of return.**

Salima Khalid was detailed from EOM to OCTFME effective October 27th, 2025. The detail provides OCTFME with a necessary resource in its Creative Affairs Office to enhance outreach and support of performing arts venues (including the administration of PAPA) and other programming, and to address the immediate needs of OCTFME in its production and coordination of upcoming events in FY26. Currently there is no projected return date.

- 7. Provide a list of all FY25 full-time equivalent positions. For each position include at least the following:**
- a. Title of position;**
 - b. Whether the position is filled or whether it is vacant;**
 - c. The budget line that funds the position;**
 - d. Salary and fringe benefits (should be separate line items);**
 - e. Source of funds for each FTE (local, federal, special purpose, etc.);**

- f. Job status (continuing/term/temporary/contract);**
- g. Whether the position must be filled to comply with federal or local law.**

Please see **Appendix A**.

- 8. Please provide a list and description of all memorandums of understanding and memorandums of agreement in effect during FY25 and FY26 to date.**

Please see **Appendix B**

- 9. Please provide a status report, including the timeframe of completion, for all projects for which your agency currently has capital funds available.**

The agency has no projects that have capital funds available.

- 10. Please provide copies of all budget enhancement requests submitted in the formulation of the FY25 and FY26 proposed budgets.**

This request asks for information that is protected from disclosure by the deliberative process and executive privileges.

- 11. Please list all budget enhancements in FY26 and provide a status report on the implementation of each enhancement.**

The agency had no budget enhancement in FY26.

- 12. Please fill out the attached spreadsheet titled “Question 12 Grants Received,” and list all federal or private grants received by your agency in FY25 and FY26 to date, current balances, and indicate any that lapsed during or at the end of FY25.**

- a. Please submit the completed document in both Excel and PDF formats.**
- b. Please include your Agency Code in the filename (e.g., question_12_JA0_2026.xls).**

The agency received no federal or private grants in FY25 or FY26 to date.

- 13. List all grants issued by your agency in FY25 and FY26 to date in the attachment labeled “Question 13 Grants Issued.”**

- a. Please submit the completed document in both Excel and PDF formats.**
- b. Please include your Agency Code in the filename (e.g.,question_13_JA0_2026.xls).**

The funding support programs administered by the agency (e.g., The DC Film Rebate Fund and the Go-Go Support Funding) are treated as government subsidies and not grants. Questions 53 and 66 provide information regarding funding issued under these programs.

- 14. Please provide the Committee with a list of all vehicles owned or leased by the agency; the purpose of the vehicle; the division the vehicle is assigned to, if applicable; and whether the vehicle is assigned to an individual employee.**

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)

15. For each objective and activity in the agency’s FY25 Performance Plan, please list:

- a. **The measure of greatest improvement for the agency, and the actions the agency took to improve that measure’s outcome, efficiency or quantity; and**
- b. **For all measures with missed targets (if any), explain the actions the agency is taking to improve that measure’s outcome, efficiency, or quantity.**

The OCTFME FY2025 workload measure that showed the greatest improvement from FY24 to FY25 was the output of programming hours on OCTFME’s digital entertainment channel, District of Columbia Entertainment Network (DCE). DCE its new original programming output from 29 hours in FY24 to 42.5 hours in FY25, an increase of 46.6%. This increase reflects a strategic focus on the agency’s digital streaming and entertainment capabilities.

DCE operates as a “24-hour on-demand digital streaming network” aimed at a global audience. The programming mix was expanded to include diverse lifestyle, music, live events, sports, arts, and variety shows. In FY2026 OCTFME plans to advance new programming offerings on DCE that for the first time will offer DC resident creatives the opportunity to have their creative content streamed on the DCE digital network, providing DC creatives global access to their creative content. <https://dcenetwork.com/>

No OCTFME KPI or workload measure targets were missed in FY2025.

16. List all new objectives, activities and projects in the agency’s FY26 Performance Plan and explain why they were added.

No new objectives or activities were added to OCTFME's FY2026 Performance Plan, but the following new "projects" were added:

1) Growth Agenda Spotlight Programming for PEG Channels and DC Radio

Description: In FY26 the Office of Cable Television, Film, Music and Entertainment (OCTFME) will develop and produce a monthly 30-minute television programs and 60-second PSAs for DCN and DKN highlighting specific aspects of the Mayor's Growth Agenda, featuring interviews with business leaders, economic development officials, and success stories of local businesses benefiting from growth initiatives. Each episode will focus on different growth sectors including sports/entertainment, tech, downtown development, and creative economy expansion. The program initiative will also include DC Radio segments featuring interviews with leaders from the District's sports, entertainment, and technology sectors, showcasing new business developments, venue activations, and workforce opportunities. The programming will serve to inform residents about the economic diversification efforts underway and promote the success of the District's Growth Initiative in the creative economy.

Why project was added: This project was added to align OCTFME's broadcast resources with the Mayor's priority of economic diversification. Consistent with our mission to produce informative, open government programming, this initiative utilizes DCN, DKN, and DC Radio to transparently educate residents on the District's economic trajectory. By highlighting the Growth Agenda, the agency fulfills its strategic mandate to serve as the District's entertainment economic engine and support a sustainable creative economy.

2) East of the River "Creative Voices Spotlight" Programming Series

Description: In FY26 the Office of Cable Television, Film, Music and Entertainment (OCTFME) will develop and broadcast a PEG channel programming (and DC Radio) focused on the artists, creative entrepreneurs, cultural institutions, and community activations in Wards 7 & 8. The series will be developed in collaboration with community stakeholders to ensure authentic representation. The goal of the programming is to provide a dedicated platform to amplify creative voices and creative economy economic activity from historically underserved communities.

Why project was added: This project was added to align OCTFME's broadcast resources with the District's racial equity and economic inclusion priorities. Consistent with OCTFME's mission to produce diverse programming that educates and empowers, this initiative provides a dedicated platform for the vibrant, yet historically underrepresented, creative communities in Wards 7 and 8.

3) Implement New Film Permit Fee Schedule

Description: In FY26 the Office of Cable Television, Film, Music and Entertainment (OCTFME) will finalize the modification of DC Code § 2-1204.11d (Motion Picture and Television Production Permits), and implement the new fee schedule pursuant to the proposal OCTFME submitted to OBPM in FY25. The changes are expected to increase annual permit fee revenues by 33% to 50%.

Why project was added: The film permit fee schedule has not been updated since FY2010, so this project has been added to modernize the agency’s revenue-generating operations, ensuring fiscal responsibility and alignment with current market standards. By implementing these updates, OCTFME expects to increase permit fee revenue to the District by 33% to 50%, ensuring the District captures appropriate value for the use of District of Columbia public spaces for media production activities.

4) Social Media Creative Economy Ambassador Program

Description: In FY26 the Office of Cable Television, Film, Music and Entertainment (OCTFME) will recruit and train diverse DC residents as social media ambassadors to share stories of the local creative economy, highlighting neighborhood artists, events, and businesses. Ambassadors will receive training in digital marketing and content creation while providing authentic, community-driven promotion of DC’s creative assets.

Why was the project added: This project advances OCTFME’s mission to create media education and practical skills training. By soliciting the participation of ambassadors from diverse populations in the District, the project will offer opportunities for a wide range of voices to contribute to the content distributed on OCTFME social media platforms.

Note: “Beyond the Dais” will be revived in FY26.

17. Describe problems and challenges, including chronic maintenance issues and design flaws, in agency-owned or leased facilities.

a. What capital or operating projects arose from these issues in FY25 and FY26 to date, including cost and actions taken?

The agency had no problems or challenges with agency-owned or leased vehicles in FY25 or FY 26 to date.

18. Please list each new initiative implemented by the agency during FY25 and FY26 to date.

For each new initiative, please provide:

- a. A description of the initiative;**
- b. Actual start date;**
- c. Actual or anticipated end date;**
- d. The funding required to implement the initiative;**
- e. Whether the initiative was mandated by legislative action;**
- f. Problems or challenges faced in the program’s implementation;**
- g. The metrics the agency is collecting to measure the initiative’s success; and**
- h. An assessment of the initiative’s success thus far.**

During budget formulation there were no new initiatives implemented, however, there are some initiatives forthcoming that do not require funding.

19. Please list any legislation that impacts your agency from FY25 and FY26 and provide a status report on the agency’s implementation related to each piece of legislation.

There is no legislation that impacts our agency from FY25 and FY26.

20. Regarding customer feedback,

- a. How does the agency solicit feedback from customers (i.e., District residents served)? Please describe.
- b. What has the agency learned from this feedback?
- c. How has the agency changed its practices because of such feedback?

There are prompts on our website with emails and phone numbers for every division of the agency. With respect to cable related matters, the agency contact information is provided on the cable operator monthly bills.

For programming, the bulk of the inquiries received pertain to access to older hearings and programs. Programming has been able to supply links to requested material from the website.

21. Please identify any legislative modifications that would enable the agency to better meet its mission.

There are no legislative modifications that would enable the agency to better meet its mission to recommend at this time.

22. Please identify any regulatory impediments to your agency's operations.

There are currently no regulatory impediments to our agency's operations.

23. 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 or any employee of your agency that were completed during FY25 and FY26 to date.

There are no ongoing investigations, audits, or reports on the agency or any employee of the agency, or any that were completed during FY 24 or FY 25, to date.

24. Please identify and provide an update on what actions have been taken to address all recommendations made during the previous three years by:

- a. **Office of the Inspector General;**
- b. **D.C. Auditor;**
- c. **Internal audit; and**
- d. **Any other federal or local oversight entities.**

Not Applicable.

- 25. Please list all pending lawsuits in which the agency, or its officers or employees acting in their official capacities, are named as defendants, and for each case provide the following:**
- a. The case name;**
 - b. Court where the suit was filed;**
 - c. Case docket number;**
 - d. Case status; and**
 - e. A brief description of the case**

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

- 26. Please identify the total amount of money the agency or the District, on behalf of the agency, expended to settle claims against it, or its officers or employees acting in their official capacities, in FY25 and FY26 to date, respectively.**

There were no amounts expended by the agency or on behalf of the agency to settle claims in FY25 or FY 26, to date.

- 27. Please list each settlement the agency or the District, on behalf of the agency, entered into in FY25 and FY26 to date that involved claims against the agency, or its officers or employees in their official capacity, including any settlements covered by D.C. Code § 2-402(a)(3). For each settlement, provide:**
- a. The amount of the settlement;**
 - b. If related to litigation, the case name and brief description; and**
 - c. 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 to settle claims in FY25 or FY 26, to date.

- 28. Please list all administrative complaints or grievances that the agency received in FY25 and FY26 to date. For each complaint, list:**
- a. The source of complaint;**
 - b. The process utilized to respond to the complaint or grievance;**
 - c. Any changes to agency policies or procedures that resulted from the complaint or grievance; and**
 - d. If resolved describe the resolution.**

The agency has not received any administrative complaints or grievances in FY 25 or FY26, to date.

- 29. Is the agency currently party to any active non-disclosure agreements? If so, please provide all allowable information on all such agreements, including:**
- a. The number of agreements;**
 - b. The departments within the agency associated with each agreement; and**

- c. Whether any agreements are required for specific positions. Please list each position by division and program and indicate whether the position is contracted.**

The agency is not a party to any active non-disclosure agreements.

30. In a filterable and sortable spreadsheet, please list all electronic databases maintained by your agency, including the following:

- a. A detailed description of the information tracked within each system;**
 - b. The age of the system and any discussion of substantial upgrades that have been made or are planned to the system; and**
 - c. Whether the public can be granted access to all or part of each system.**
- Broadview On Air Scheduling system maintains and executes program schedules for DCN, DCC, and DKN. The system is twelve (12) years old and OCTFME continues to explore other scheduling systems for potential replacement. The database is not accessible to the public.
 - Harris Automation (now Imagine) system executes scheduled file data base of programs to run on air for DCN, DCC, and DKN. The system is fifteen (15) years old and was upgraded within the agency's infrastructure upgrade in 2020. The database is not accessible to the public.
 - Spectra Logic Archive Server holds files/media that are archived for the agency and is nine (9) years old. The system was upgraded in FY17 and is not accessible to the public.
 - Elemental server is a database for on-demand files that are linked to OCTFME's website, YouTube, and sent out files (links). The system was upgraded in FY17 and approaching its end of life. Replacement is slated for FY27. This database is not accessible to the public.
 - DC Reel Scout: Since FY12 OCTFME has provided this online database for industry professionals to search locations and recruit vendors for their production projects. This system is available to the public through our website entertainment.dc.gov. In FY17, OCTFME added an upgrade to DC Reel Scout called Location Submission Engine (LSE). LSE allows the public to submit a single location directly into the database.
 - DC Reel Crew: As an extension of DC Reel Scout, DC Reel Crew is OCTFME's online tool that enables the district's film industry workforce and support service companies to showcase their skills and services to producers considering filming in the city. Like DC Reel Scout, this service is available to our public through our website for submissions and review. The administration process is, again, managed by OCTFME.
 - Salesforce: OCTFME uses a customized Salesforce module to maintain database records for all activity related to the various agency activities. OCTFME uses the utility to support the following activities: (1) Film Permitting Administration; (2) Cable Subscriber Customer Service; and (3) Agency Scheduling; and (4) Agency Public Information

Dissemination and mailing list management. The database functionality was developed and brought online in FY2019. Salesforce is a cloud-based customer relationship management and administration platform businesses and organizations use to automate workflow and improve work efficiency. There are no current plans for major changes or upgrades to the current system.

- SolarWinds, previously known as Samanage, is an IT infrastructure management software in which the agency uses to track equipment. The program allows the agency to monitor equipment that is in use and items that have been disposed. The agency has used this software since 2015. This database is not open to the public.

31. Please provide a list of all studies, research papers, and analyses (“studies”) the agency or an agency’s employee requested, prepared, presented or contracted for during FY25. For each study, please list:

- a. The status;**
- b. The purpose; and**
- c. A link (if published) to the study, research paper or analysis.**

Report: “Economic and Fiscal Impacts of DC Film, Television and Entertainment Rebate Fund in the District of Columbia (Fiscal Years 2016 – 2024)”

Contractor: Strategic Impact Advisors (Dr. Massoud Ahmadi) | <https://www.siaedge.com/massoud-ahmadi>

Purpose: To provide the district an expert, independently generated review and outputs analysis of the DC Film, Television and Entertainment Rebate Fund (“DC Rebate Fund”) program. OCTFME forwards independently reviewed expenditure reports to Strategic Impact Advisors (“SIA”), who analyzes the data using the proprietary IMPLAN economic impact model (<https://implan.com>). SIA then tabulates and summarizes the information into a report detailing direct, indirect, and induced economic impacts, as well as labor force outcomes for District residents.

Status: Annual narrative and ROI data report for FY16 - FY24 submitted and pending review by the Mayor’s Office of Legal Council (MOLC) and DMPED before being published.

32. Provide a list of how many individual positions make up each division within OCTFME broken down by division as listed in the requested organizational chart.

OCTFME – Positions by Division (Based on Organizational Chart)

Executive Office

- Executive Director
- Chief of Staff
- Executive Assistant
- Public Affairs Specialists (2)
- Program Support Specialists (.5)

Total – Executive Office: 5.5 positions

Creative Affairs Office*

- Special Projects Officer
- Program Support Specialist

Total – Creative Affairs Office: 2 positions

- *While CAO's budget line was removed by DC Council in FY25, the costs to support CAO are now covered under OCTFME's general budget.*

Operations Division

- Director of Operations
- Special Assistant
- Financial Analyst (.5)
- HR Specialist
- Administrative Officer
- Program Support Specialist

Total – Operations Division: 5.5 positions

Programming Division

- Director of Television Programming
- **Total – Programming Division (Administrative): 1 position**

Total – Programming Division (Production): 25

Note: Production-related staff are listed separately below under Television Production, Camera/Videography, Audiovisual Production, and Video Editors.

Office of Legal and Regulatory Affairs (LARA)

- General Counsel
- Legislative & Policy Specialist
- Deputy General Counsel
- Cable TV Inspector

Total – Office of Legal and Regulatory Affairs: 4 positions

Film Division

Associate Director

- Program Analyst
- Public Space Coordinator
- Events Program Coordinator

Total – Film Division: 4 positions

DC Radio Network

- Broadcast Specialist
- Producer (.5)

Total – DC Radio Network: 1.5 positions

Television Production

- Senior Producer
- Producers (2)
- Events Production Specialist

- Special Assistant
 - Program Support Specialist (.5)
- Total – Television Production: 5.5 positions**

Camera / Videography Studios

- Supervisory Production Manager
 - Videographers (4)
- Total – Camera / Videography Studios: 5 positions**

Audiovisual Production

- Supervisory AV Production Specialist
 - AV Production Specialists (6)
- Total – Audiovisual Production: 7 positions**

Video Editors

- Supervisory Editor (Television)
 - Editors (TV) (4)
 - Visual Information Specialist – Graphic Design
- Total – Video Editors: 6 positions**

33. How many positions were vacant in FY24, were vacant throughout FY25, and are still vacant? Please share the job titles, and identify the responsibilities, of these positions. In addition, note how long the position was vacant and what steps have been taken to fill the position. If the position is currently in the process of being filled, note how far along OCTFME is in the hiring process.

OCTFME had ten (10) positions vacant in FY24 and FY25. Of those positions, seven (7) were taken by the Council of the District of Columbia. To date, we have four (4) vacant positions. The four (4) vacant positions along with their job titles and responsibilities are set forth below:

<u>Title</u>	<u>Responsibilities</u>
Producer	Oversees content development and production
Human Resources Specialist	Manages agency human resource issues and needs
Supervisory Producer	Supervises content development and production
Program Support Specialist	Supports network program administration

34. How many positions were vacant at the start of FY25 and are still vacant? Please share the job titles, and identify the responsibilities, of these positions.

a. In addition, note how long the position was vacant and what steps have been taken to fill the position. If the position is currently in the process of being filled, note how far along OCTFME is in the hiring process.

No positions were vacant at the start of FY25 that are still vacant.

35. Have there been any allegations that the agency has violated hiring and employment nondiscrimination policies in FY25 or in FY26 to date? If so, how many?

a. What steps were taken to remedy each allegation or to ensure that the alleged violation did not occur in the future?

No, there have been no allegations that the agency violated any hiring and employment non-discrimination policies in FY25 or in FY26 to date.

36. Provide the Committee with a list of employees that received the following in FY25 and to date in FY26:

- a. Bonuses;**
- b. Special pay;**
- c. Supplemental or additional compensation; or**
- d. Hiring incentives**

For each, please provide the amount and justification for all individuals receiving any combination of these payments.

Not applicable

37. Please describe the accomplishments or improvement of three standout OCTFME employees in non-supervisory roles. (It is acceptable to identify the employees other than by their names.)

Programming Employees/Supervisors:

In addition to the daily functions of OCTFME's broadcast efforts, our programming team responded to our city's emergency operations, working around the clock to provide live shots during the helicopter/plane crash emergency last January, National Guard shootings last November, and recent snow emergency live hits. Additionally, the Programming Department garnered an Emmy nomination and won several awards during the annual National Association of Telecommunications Officers and Advisors (NATOA) Honors for programming highlighting our city's vibrancy and resources.

38. Please describe the accomplishments or improvement of three standout OCTFME employees in supervisory roles. (It is acceptable to identify the employees other than by their names.)

See response to Question #37.

39. What, if any, additional data not provided in response to previous questions would help the Council and District residents better understand OCTFME's performance in FY25 and FY26 to date?

No additional data

40. What, if any, narrative context not provided in response to previous questions would help the Council and District residents better understand OCTFME's performance in FY25 and FY26 to date?

No additional narrative

41. Provide the agency's Performance Accountability Report for FY25.

Please see **Appendix C**

42. Describe any spending pressures that existed in FY25. In your response provide a narrative description of the spending pressure, how the spending pressure was identified, and how the spending pressure was remedied. Additionally, identify potential areas where spending pressures may exist in FY26. Provide a detailed narrative of the potential spending pressure, including any steps that are being taken to minimize its impact on the FY26 budget.

Every year, due to declining revenue from our cable franchise fees, the fiscal year begins with anticipated challenges. When the city was required to reduce its budget by \$1.13 billion, due to the continuing resolution that was passed by Congress, OCTFME also had to make some tough decisions, including eliminating necessary subscriptions, marketing, and other operational resources. In FY 26, the team has made tough decisions and engaged with vendors to ensure continuity of programs and resources.

43. Please list the task forces, working groups, or any other organizations the agency is a member of, the purpose of the membership organization, and any associated membership dues paid.

OCTFME is a member of:

- National Association of Telecommunications Officers and Advisors (NATOA) - \$3,230
- 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) - \$2,210
- Destination DC - \$1,050
- DC Chamber of Commerce - \$1,170

44. Provide the following information for all purchase card transactions during FY25 and to date in FY26, as well as a narrative description of the internal process for accounting for purchase card transactions: Employee that made the transaction;

- a. Date the transaction was made;**
- b. Company receiving payment;**
- c. Transaction amount; and**
- d. Transaction purpose.**

Please see **Appendix D**

45. Provide a narrative update to the following agency strategic projects highlighted during performance oversight in FY24:

- a. Upgrading OCTFME Facility Base Building Systems (BAS);**
- b. Installing Automated Closed Captioning System for DC PEG Channels; and**
- c. Redesigning and Updating the OCTFME and 202Creates Websites.**

Upgrading OCTFME Facility Base Building Systems (BAS)

The 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 issue was that many of these critical points of contact failed, and building engineering was reduced to manual observation and control for systems that were designed for automation.

As seasons change and weather patterns become increasingly unpredictable and intense, the lack of proper control over base building systems poses an ever-growing risk to the integrity of those systems and, by proxy, to the critical mission of OCTFME. As a result of the findings by DGS, a new BAS system was purchased and installed by DGS under the supervision of Spectrum, the building management firm.

Installing Automated Closed Captioning System for DC PEG Channels

Installation of the Automated Closed Captioning System was suspended due to cuts in funding,

Redesigning and Updating the OCTFME and 202Creates Websites

In FY24, OCTFME initiated a strategic project to redesign and update the [Entertain DC website](#), with the original plan involving procurement of a standalone redesign and modernization effort. Since that time, the DC Office of the Chief Technology Officer (OCTO) has launched a government-wide initiative to overhaul all District websites using a unified design system, updated technical architecture, and centralized content management standards.

As a result of this new direction, the agency's original redesign request—intended to fund an independent site redesign—is no longer applicable. Instead, the Entertain DC website will be modernized as part of OCTO's District-wide web transformation initiative.

Throughout FY24 and into FY25, the agency has shifted its focus from procuring a new design to preparing for integration into OCTO's new platform. This includes:

- Collaborating closely with OCTO to understand the new design framework, content requirements, and migration timelines.
- Conducting a comprehensive review of existing Entertain DC content to identify what should be updated, consolidated, or retired to align with OCTO's content strategy and accessibility standards.

- Preparing updated and streamlined content to ensure a smooth transition once OCTO begins the migration of the Entertain DC site.
- Coordinating with OCTO on branding, navigation, and user-experience considerations to ensure the site continues to serve residents, visitors, and industry stakeholders effectively within the new District-wide template.

The agency remains committed to ensuring that [Entertain DC](#) online platform is accurate, accessible, and aligned with the District's broader digital modernization efforts. We will continue to work with OCTO to meet all required milestones and deliver a refreshed website experience through the centralized redesign initiative.

46. Provide a copy of the waiver approval OCTFME received in order to host the 2025 Mayor's Arts Awards.

Please see **Appendix E**

47. Provide a narrative detailing what OCTFME has done to progress the "Go-Go People's Plan" in FY25 and to date in FY26.

Since the implementation of the Go-Go Music People's Plan, the Office of Cable Television, Film, Music, and Entertainment (OCTFME) has witnessed a significant resurgence in Go-Go programming throughout the District. The frequency of events has increased from approximately one to two events per week during the post-pandemic period to an estimated three to five events weekly. OCTFME has collaborated directly with venue owners and community partners to incentivize participation, reduce barriers to hosting culturally significant programming, and ensure compliance with District requirements.

The Creative Affairs Office (CAO) and OCTFME have supported a variety of Go-Go events that engaged District residents throughout fiscal year 2025.

In 2026, we will celebrate the 50th anniversary of Go-Go music. To honor this milestone, CAO and OCTFME are planning "Keep the Beat Week" from February 15 to February 21, 2026. This event will commemorate the Designation Act of 2019, which declared Go-Go as the official music of Washington, DC, on February 19, 2020. Throughout the week, CAO will highlight Go-Go artists and celebrate the rich history of this genre.

48. Provide an update on the development of the economic impact model for Go-Go Support Program activations. Include the stage of the project and any District funds dedicated to this effort, noting which budget lines the money stems from.

At this time, OCTFME has not completed a formal economic impact model specific to Go-Go Support Program activations. The agency previously explored expanding an existing professional services agreement to include development of a formal economic impact methodology; however, due to budget constraints and competing operational priorities, OCTFME was unable to move forward with that expansion during the prior fiscal year.

No District funds have been expended to date for the development of a standalone Go-Go economic impact model, and no specific budget line has been dedicated to this purpose. The project is currently in a conceptual and planning stage. OCTFME intends to re-engage this effort in a future fiscal year, subject to available funding, with the goal of developing a standardized model that aligns with District economic analysis practices and available data sources.

- 49. During FY24 performance oversight, OCTFME stated that it “assesses the direct economic impact of Go-Go Support Activations through the budgets that OCTFME receives”. Provide a narrative detailing that assessment process and identify any “budgets” other than the approved District budget and financial plan to which OCTFME was referring.**

This statement was likely a reference to the Go-Go program budgets we receive that are evaluated based on scope of activity, artist compensation, venue costs, and alignment with program objectives. OCTFME reviews budgets for reasonableness and consistency with available funding.

- 50. Provide a narrative describing the process by which Go-Go Fund grant seekers’ applications are received, reviewed, processed, and administered.**

Applications are submitted through a Go-Go portal, that can be found on our website, and reviewed for eligibility, alignment with program goals, and budget feasibility. Funding decisions incorporate programmatic, fiscal, and legal review.

- 51. Provide a narrative describing the evaluation criteria OCTFME uses to determine whether to grant requests for funding. Include a copy of any rubric used to provide guidance in the evaluation process.**

Requests for funding are reviewed holistically and evaluated against defined criteria to ensure alignment with OCTFME's mission, program goals, and statutory requirements and the Go-Go People’s Plan. The evaluation process includes both qualitative and compliance-based assessments and also take into account the following:

- **Cultural Impact & Community Collaboration**
- **Capacity and Personnel**
- **Project description, Feasibility, and Timeline**
- **Budget**

- 52. Describe how OCTFME informs potential grant seekers about the availability of the Go-Go Support Program.**

OCTFME conducts outreach through its website, social media platforms, community partners, and direct engagement with artists, venues, and cultural organizations.

53. Provide a list of every recipient of a Go-Go Support Grant in FY25 and to date in FY26. In this list include

- a. The name of the applicant(s);**
- b. Date the application was submitted;**
- c. Stated purpose of funds;**
- d. Amount requested by applicant;**
- e. Date the funding was distributed; and**
- f. Amount paid by OCTFME.**

For any applicants that received over \$10,000 in support, provide:

- a. The submitted grant proposal by the applicant;**
- b. The submitted Go-Go Support application; and**
- c. A narrative detailing why OCTFME decided to grant the requested amount.**

Please see **Appendix F**.

54. Explain the process by which OCTFME follows-up with grant recipients to ensure all funding was used appropriately and in the manner by which was stated on the grantee's application.

Recipients must provide supporting materials, such as event graphics, social media posts, and promotional content, to verify the delivery of approved activities and properly acknowledge the District's support. When applicable, OCTFME staff will also attend funded events and participate in related initiatives to observe program implementation and ensure that activities are carried out as proposed.

55. Provide a list of every OCTFME employee or outside stakeholder who is involved in the processing and granting of the Go-Go Support Fund as part of their job description. For each employee, identify what percentage of their time is focused on this. Specifically identify any employee who is involved directly in decisions about funding.

While not a part of all job descriptions, OCTFME's CAO Team (Dawn Fong and LeKeta Johnson), LARA Team (Qualahnia Suggs-Randall/Lawrence Cooper), Operations Team (Mike Jones and Lisa Purcell) and Chief of Staff (Monique Davis-Cary) meet weekly to review and discuss the status of all Go-Go funding support applications and submissions, and thereafter make recommendations to the Director of OCTFME (LaToya Foster) either during such meetings or thereafter.

56. Explain the process by which OCTFME regulates how cable providers address resident requests and infrastructure issues.

OCTFME serves as the regulatory authority for the cable television providers operating in the District of Columbia. OCTFME oversees provider compliance with customer service standards set forth in Title 15 of the District of Columbia Municipal Regulations, franchise agreements, as well as applicable wiring and safety requirements under the National Electrical Safety Code (NESC) and Occupational Safety and Health Administration (OSHA) standards.

OCTFME employs a standardized regulatory process to address resident requests related to cable service and infrastructure, which includes intake review, issue classification, and provider engagement /escalation. Each request is evaluated to determine whether it involves customer service matters—such as billing or service disputes—or external infrastructure issues. Requests are promptly escalated to the appropriate provider, and infrastructure-related matters may require on-site inspections to identify the responsible entity.

While customer-generated service complaints have declined, reports related to external infrastructure conditions have increased. OCTFME monitors all matters through resolution to ensure compliance and protect the safety and interests of District residents.

57. Provide copies of the most recent annual and quarterly reports from each of the cable providers who service the District. For each provider, include a narrative describing any meetings OCTFME conducted to address matters identified in these reports.

Please see **Appendix G**

58. Provide a chart exhibiting the number of cable related inquiries received by OCTFME, broken down by ward, for FY25 and to date in FY26.

Period	Request	Ward 1	Ward 2	Ward 3	Ward 4	Ward 5	Ward 6	Ward 7	Ward 8
Q1: 2025	131	9	27	16	23	25	14	13	4
Q2: 2025	187	22	24	25	32	24	16	29	15
Q3: 2025	200	10	27	19	42	37	13	34	18
Q4: 2025	174	11	21	29	25	30	16	28	14
Q1: 2026	166	19	5	22	29	31	9	32	19
FY2025	692								
FY2026 (TD)	166								
Total (TD)	858								

59. Describe any partnerships or collaborations currently underway between OCTFME and other District agencies, including the populations targeted by each collaboration. Describe any new partnerships or collaborations developed, planned, or implemented over the last fiscal year.

Include the following agencies:

- a. DC Public Schools;
- b. DC Public Charter Schools;
- c. DC Department of Parks and Recreation;
- d. DC Public Library;
- e. DC Department of Employment Services;
- f. DC Department of Aging and Community Living;

- g. DC Department of Human Services;
- h. Department of Health;
- i. Department of Behavioral Health;
- j. University of the District of Columbia and UDC Community College; and
- k. Other agencies not included in this list.

DC Public Schools

- Coverage of DCIAA football, (including Turkey Bowl), basketball, volleyball, and soccer games.
- Job Shadow Day with students from Ballou (5/12)
- Partnering with Howard University Warner Music/Blavatnik Center for Business providing DC Public School students with on campus opportunities during the summer months to take courses and learn about entertainment careers.

DC Department of Parks and Recreations

- Support on Mayor Bowser's FITDC Fresh Start 5K.

DC Public Library

- Partnering on the annual "Keep the Beat Week" celebration the passage of the legislation designating Go-Go Music as the Official Music of the District of Columbia.

DC Department of Small Local Business Development

- Collaboration and support on "Art All Night" and other FY 2025 DSLBD initiatives supporting small local businesses, creative entrepreneurs, and commercial corridors in the District through media, digital content creation and promotional and marketing initiatives.

60. Provide a description of all programs or events for teens and young adults offered by OCTFME in FY25 and to date in FY26. In your response, include the following:

- a. A narrative description of each program or event;**
- b. The number of sessions of each program or event that were held;**
- c. The location of the programming or event; and**
- d. The number of individuals that attended or participated in each program or event.**

- Internship opportunities with Marion Barry Summer Youth Employment Program
- Speak Out DC Youth Public Affairs Program hosted by the DC Youth Mayor
- Partnership with Howard University Warner Music/Blavatnik Center for Business

61. How many individuals were connected with mental health services via the Care for Creatives program during FY25 and to date in FY26?

- a. Provide the dollar amount invested in maintaining this program and include which programming line items in the budget this funding is pulled from.**

Due to budget constraints and the spending freeze in FY25, the agency was unable to fully implement the Care for Creatives program.

62. How many co-working events did the Office of Creative Affairs host in FY25 and to date in FY26? Provide a chart which includes:

- a. The date of each event;
- b. The location of each event;
- c. The number of registrations for each event;
- d. The number of actual attendees for each event; and
- e. The total cost of each event, including identifying any supplies procured by OCTFME for each event.

Co-Working Date	Location	RSVP #	Attendance #	Cost
2/25/25	International Square 1875 I St. NW	23	11	0
3/11/25	International Square 1875 I St. NW	36	11	0
4/1/25	International Square 1875 I St. NW	13	9	0
4/15/25	International Square 1875 I St. NW	4	2	0
4/29/25	International Square 1875 I St. NW	1	9	0
5/13/25	International Square 1875 I St. NW	11	7	0
5/27/25	Maketto 1351 H St NE	21	14	0
6/10/25	Maketto 1351 H St NE	17	12	0
6/24/25	Maketto 1351 H St NE	35	20	0

63. What is OCTFME’s plan to ensure it fields an FY26 cohort for the Creative Economy Career Access Program? Include a narrative detailing any steps taken so far in FY26 to begin recruitment for the program and the timeline by which a cohort will be selected.

We plan to begin conversations with DOES for a potential late summer-early fall cohort of the Creative Economy Program.

64. Provide an update on any efforts made by OCTFME to identify and engage corporate partners to advance the agency’s mission. Include a list and brief narrative summary of each agreement between OCTFME and corporate partners formed as a result of these efforts in FY25 and to date in FY26.

The agency continues to seek partnerships and corporate partners.

65. Provide the total number of projects which applied for the DC Film Rebate Fund and how many of those which applied were rejected.

During FY24 – FY26 to date OCTFME received a total of twenty-four (24) DC Rebate Fund applications. Of these 24 applications, fourteen (14) projects were accepted into the program; two (2) were “withdrawn” by the applicant before the review was completed; two (2) applications are “on hold” because the production’s schedule has changed or been delayed; and two (2) have been “rejected” or “disqualified” because the anticipated qualified production expenditures did not meet the \$250k threshold or the applicant submitted the application “after the production activity had already been completed.” An additional four (4) applications are still “under review”.

66. Provide a chart with all the productions which filmed in the District in FY24, FY25, and to date in FY26 which applied for the DC Film Rebate Fund. Include:

- a. The name of the project;
- b. Production company associated with the project;
- c. Whether the production company is local to the District;
- d. Description of the project (film/television series/commercial);
- e. How long the project filmed in the District;
- f. How many District residents the production hired;
- g. The average District compensation for hired District residents;
- h. How much the production spent while in the District;
- i. The amount paid out by OCTFME; and
- j. The amount of economic activity generated by the production.

Please see **Appendix H**

*Note: Data is not yet available for any FY26 projects, and some FY25 have not yet submitted their independently certified expenditure reports. But in the table in **Appendix H** you will find the available data for the DC Rebate Fund awardees OCTFME currently has information for. Additionally, “Days filmed” in the District is not a metric tracked for the purposes of assessing economic impact, only total qualifying project expenditures and DC resident cast and crew employment data. Finally, you will note there is one qualifying DC Rebate Fund project that is not “filmed content.” The Atlantic 10 Conference Media Facility awardee qualified as an “infrastructure project” pursuant to the terms of DC Code § 2–1204.11. Film, Television and Entertainment Rebate Fund.*

67. Provide a narrative update on how OCTFME is working to better track the economic impact of productions that do not participate in the DC Film, Television and Entertainment Rebate Fund.

OCTFME is still in discussions with Dr. Massoud Ahmadi of Strategic Impact Advisors, the same contractor that generates the annual DC Rebate Fund economic impact analysis, regarding ways OCTFME can track the economic impact of productions that are not in the DC Rebate Fund program.

68. Provide an update on OCTFME’s progress in leasing space from U.S. Black Chambers on the former BET Campus, including leasing the former production studio space and offices. Include an estimate of the potential cost of leasing out the space.

We have initiated communications with the Black Chamber regarding the former BET Networks campus and also with the current lessee of the former BET Soundstage. The Black Chamber purchased the campus subject to a pre-existing lease with the Behrta Club that now manages the facility. We have discussed various ways to market their facility in our efforts to drive more film and production activity in the District.

69. Provide an update on OCTFME’s progress in reviewing the possibility to build a District owned production studio as discussed during the previous years’ budget hearing.

A meeting was recently held with the Chairman & CEO of the Motion Picture Association to discuss incentives to attract more projects to the city including studio space and other options. We recognize the value of having designated soundstage inventory available in the District for media productions. However, at the current time there are cost and budgetary obstacles to the District of Columbia Government actively purchasing, renovating, or building from scratch the kind of facility that would have the requisite technology and capacity to attract consistent, ongoing production activity and revenue that would justify the expenditure. That said, OCTFME is actively working with private partners (like the DC Black Chamber of Commerce) and public partners (including DMPED and DGS) to identify potential existing sites or inventory that could be used for media production activity until such time as a fully state of the art, stand-alone facility can be purchased or developed by the District of Columbia.

70. Provide a narrative detailing the process by which OCTFME has moved forward in launching the DC Film Logo Contest or otherwise acting to design a film logo promoting the District in projects funded by the Film Rebate Fund, as required by D.C. Code §2-1204.11a(a)(6). Include any other agencies with which OCTFME has been in contact regarding this project.

There is no explicit provision or requirement in D.C. Code §2-1204.11a(a)(6) that mandates or directs that a “DC Film Logo Contest” be launched. The code only requires that the media production companies receiving a rebate through the program must include a “logo provided by the Mayor” as part of the required “5-second long “Filmed in the District of Columbia” at the film’s “end credits”.

As a matter of practice, OCTFME has on behalf of the Mayor, provided the media companies with the standard OCTFME logo (copy of which pasted below).



OCTFME has no objection to considering the creation of a new logo as a designated end credit logo. Internal OCTFME discussions on the subject have discussed ways the DC creative community, including DC resident graphic artists, designers, and art students could participate in a contest or RFP process to create a so-called “DC Film” or “DC Film Office” logo in the future.

71. How many permits did OCTFME issue in FY25 and to date in FY26? Include a breakdown of how many types of projects were granted permits and the spread of the permits for each type of production activity.

Total Permits issued in FY25: 146

Total Permits issued in FY26 (as of 12.31.25): 35

Total FY25 & FY26 (as of 12.31.26): 181

Types of Permits Issued:

- 1) Commercial/PSA: 37 issued (20.4%)
- 2) TV Program Series: 28 issued (15.5%)
- 3) Other: 27 issued (14.9%)
- 4) Non-profit: 18 issued (9.9%)
- 5) Documentary Feature: 17 issued (9.4%)
- 6) TV Special: 13 issued (7.2%)
- 7) Documentary: Other: 10 issued (5.5%)
- 8) Training Film/Corporate: 9 issued (5.0%)
- 9) Film Feature: 9 issued (5.0%)
- 10) Still Photography: 8 issued (4.4%)
- 11) Film Short: 4 issued (2.2%)
- 12) TV Feature: 1 issued (0.6%)

72. How much revenue did OCTFME collect in FY22, FY23, FY24, FY25, and to date in FY26 from permits and associated fees?

Please see **Appendix I**

- 73. Provide an update on the status of revising the OCTFME fee permit schedule as discussed during the budget oversight hearing for FY25. If there has been a delay in updating the fee schedule, provide a narrative describing the cause of the delay.**

OCTFME is evaluating permit fee schedules and comparing fees with more than 20 U.S. jurisdictions, including Los Angeles, New York City, Chicago, Albuquerque, Atlanta, New Orleans, Philadelphia, and Prince George's County, Maryland. OCTFME is working in collaboration with other agencies to align fees with production scale and impact, and other proposals that would maintain DC's competitiveness and raise revenue.

- 74. Provide the viewership numbers from FY22, FY23, FY24, FY25, and to date in FY26 for the District Knowledge Network (DKN).**

Despite continued efforts, OCTFME has been unable to secure viewership data for our PEG channels from Nielsen or a similar service, and the cable operators will not share this data with us. Our PEG channels are available to all District cable subscriber households and on our website (entertainment.dc.gov).

- 75. Provide the viewership numbers from FY22, FY23, FY24, FY25, and to date in FY26 for the DC Council Channel (DCC).**

See response to Question 74

- 76. Provide the viewership numbers from FY22, FY23, FY24, FY25, and to date in FY26 for the District of Columbia Network (DCN).**

See response to Question 74

- 77. Produce the listenership data for all of DC Radio's programs from FY25 and to date in FY26 across all available listening platforms.**

DC Radio 96.3 HD4 is one of only two full powered, city managed radio stations in the United States. Operated by OCTFME in partnership with Howard University's WHUR, DC Radio serves as a public service communication's platform, a cultural preservation vehicle, and a creative economy workforce development tool for the District.

DC Radio 96.3 HD4 has surpassed 67,000 all-time podcast downloads, logged more than 136,000 listening hours and generated nearly 2,600 downloads in the last 30 days alone demonstrating strong public demand, global reach and excellent return on investments for District Residents.

DC Radio 96.3 HD4 is demonstrating measurable growth, sustained demand, and expanding reach across multiple digital and broadcast platforms. These outcomes justify continued and enhanced investment to ensure service continuity, compliance and scalability.

Audience Profile:

Gender:

Female: 67.1%

Male: 25.8%

Not Specified: 7.1%

Age:

45-59: 36.1%

35-44: 20.2%

60+: 20.2 %

28-34: 12.7%

Geographic Reach:**Top Countries**

United States (primary market)

France (25%)

Japan (13%)

United Kingdom, Germany, Brazil, Australia, India

Top Cities:

Washington DC (largest market)

Baltimore, Chicago, Dallas, Phoenix, Ashburn VA

Top-Performing Content Categories:

Government information & public policy (Tax Talk DC, Inside DPW)

Cultural heritage & music (Raiding the Crates, Go-Go programming)

Civic leadership and community affairs

78. Provide an updated version of the contract for DC Radio OCTFME holds with Howard UniversityPlease see **Appendix J**