



AFRTS STANDARD OPERATING PROCEDURE

80-02

BROADCAST PRODUCT CONTENT STANDARDS

Originating Component: American Forces Radio and Television Service [Defense Media Operations, Defense Media Activity]

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Incorporates and Cancels: AFRTS Broadcast Product Content Standards SOP, May 26, 2015

Approved by: David W. Honchul, Colonel, USAF, Director, American Forces Radio and Television Service

Purpose: This issuance, in accordance with DoD Instruction 5120.20:

- Describes the philosophy behind the broadcast product content standards for the American Forces Radio and Television Service (AFRTS).
- Helps producers meet the command information objectives and expectations of the host command through constant feedback and improvement.
- Describes the purpose of critique sessions using the enclosed content standards, and the requirements for documenting critique sessions for training purposes.

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SECTION 1: GENERAL ISSUANCE INFORMATION

1.1. Applicability

- a. This issuance applies to all AFRTS stations, outlets, bureaus and Regional Media Centers (RMC), unless otherwise noted.
- b. This issuance is required reading for all leadership and production personnel assigned to AFRTS activities overseas as noted in paragraph 1.1.a. above.
- c. These standards should be shared with any DoD agencies that are contributing products to AFRTS for broadcast on AFN services.

1.2. Additional Information

- a. Digital versions of this issuance shall be posted to an enterprise or regional shared drive and/or an internet-based cloud so that it is accessible to all applicable personal.
- b. Questions regarding this issuance should be directed to the AFRTS Plans and Training Manager, Mr. Michael Frank, michael.j.frank20.civ@mail.mil, 301.222.6397, or the AFRTS Broadcast Operations Officer, Mr. Erik Brazones, erik.g.brazones.civ@mail.mil, 301.222.6473.

APPROVED BY:

SECTION 2: PROCEDURES

2.1. Philosophy of Broadcast Product Content Standards

a. Managers and supervisors should use the standards enclosed in this SOP to guide producers toward developing high quality broadcast products that send targeted, compelling and relevant messages to customer audiences.

b. The standards are not designed as a "go/no go" system to determine whether a product should air. Instead, they are a training tool designed to help managers and supervisors monitor product improvement using the three attributes of replicating success, identifying trends and maintaining accountability.

c. It is imperative that managers and supervisors ensure using the standards becomes a routine part of operations training, and that personnel are constantly using them to improve their products.

d. AFRTS Operations develops and publishes product content standards for operations personnel assigned to AFRTS affiliates. These standards provide personnel with broadcast-industry measures for meeting information objectives with radio live shows, and radio and television news and spot products.

2.2. Standards Purpose and Usage

a. The AFRTS broadcast product content standards attempt to:

(1) Focus on a product-oriented culture that allows producers to hone their broadcast skills.

(2) Provide a basis for OJT and self-improvement for broadcast producers working in an environment where there may be few or no experienced broadcasters to provide training.

b. The standards are designed to help producers meet the command information expectations and host command objectives. Standards guide producers to develop high quality broadcast products that send targeted, compelling and relevant messages to customer audiences.

2.3. The Standards and Checklists

a. The standards provide basic feedback aligned to a list of elements that, by broadcast industry measures, are crucial for product success. The checklist of elements serves two purposes - a producer's guide and supervisor's script to feedback sessions. Key aspects of the standards and checklists are: the elements, common language, the rating system and technical considerations.

b. Each standard and checklist contains subject headings with specific elements listed under each. These elements reduce the subjects to the basic qualities that will help the producer achieve the information objective of their product.

(1) Each element is designed to make the overall product more accessible and understandable to a typical audience member. Including every element in a product should yield a perfect product. This is rightly considered an unattainable goal. However, the producer should attempt to include as many elements as possible into every product. The more elements included - and properly applied - in any given product, the more likely the product will meet its information objective.

(2) With the possible exception of errors-in-fact, no single element will cause a product to fail to meet its information objective. Usually, a combination of elements omitted or executed poorly causes the failure.

c. The checklist and the explanation and description of each element form the basis of a common language.

(1) The common language is a key aspect of the standard. It allows broadcasters to assign specific meaning to elements in the standard. This leads to a better understanding of production and allows for improved quality practices.

(2) The common language allows managers and supervisors to provide informal feedback on products in minutes instead of explaining the techniques in detail for every product review. If every producer understands the common language, the standards become a part of the workplace culture.

d. The reviewer uses one of three choices in grading a specific element within the standard: Unsatisfactory, Satisfactory or Excellent. 'Not Applicable' (N/A) is used when an element is not present, unless that element should have been present in order to better convey the information objective.

(1) These choices compel the person grading the product to make a definitive decision. An area marked as Unsatisfactory needs attention and the producer should make progress in that area on the next product.

(2) Just because a product airs does not mean it has an overall Excellent rating or has met an arbitrary numerical cutoff, nor should one or more Unsatisfactory ratings elements necessarily keep that product off the air.

(3) Station Managers, Operations Managers and section supervisors must look beyond just the standards to determine if a product should air. However, the standards can assist in that determination when the reviewer has limited broadcast experience.

e. The two technical aspects of a product that are considered absolutes are run time and audio levels. Other technical considerations have some degree of subjectivity...not these two.

(1) The run time requirement is necessary for automation systems to seamlessly air the product.

(2) Audio levels must be consistent (within the specified range) for all products in order to not distract the audience from the message as they hear them.

2.4. Product Critiquing

a. All radio and TV news and spot products should be reviewed for quality control (QC) and the producer receive feedback on them in a critique. There are two types of critique, and each serves a different purpose:

(1) Informal critiques happen for most products and determine if a product is ready for air.

(a) Upon review, the QC authority immediately gives at least one feedback element that the producer did well and should attempt to replicate, and at least one element that could be improved and the producer should avoid in future productions.

(b) The QC authority may also require the producer to rectify problems with the product before it is allowed to go on air.

(c) This critique is usually verbal, brief and not commonly documented.

(2) Formal critiques occur less frequently and are a training function, and therefore are intended to be much more detailed.

(a) The person performing the critique should be the supervisor, trainer or other QC authority.

(b) The checklist from the appropriate standard will be used, either hand-written or electronically, to track all feedback of every element discussed.

(c) Any element from the standard that is scored as a '1' should be accompanied by comments written in the "Notes" block.

b. Critiques will be done for every original product. Original radio and TV news stories and spots will receive at least informal critiques as part of the QC review prior to release or broadcast. Radio live shows should also receive informal critiques on a regular and frequent basis.

(1) Formal product critiques are required for all qualified producers on a monthly basis.

(2) Producers in training for qualification or task certification should receive formal critiques weekly.

(3) Critiques are not expected for shell or donut products such as blue-pages, weather updates, movie schedules, exchange rates, etc., which only need to be reviewed for technical quality and accuracy.

c. QC authorities should not hesitate to turn an informal critique into a formal critique if the situation lends itself to that. Turning an “airworthiness” review into a training event for an individual or a group is a perfectly legitimate way to educate producers on product standards.

d. All formal critique checklists will be retained as training documentation by the supervisor for the duration of the producer’s assignment to the affiliate. Copies should be provided to the producer. Supervisors may be asked to produce formal critique sheets during an internal staff assistance or inspection program visit as evidence of compliance with this SOP.

e. The standards have been created in such a way that producers can easily use them to critique their own products when no other QC authority is available. Doing this often should be encouraged by leadership.

f. The standards are meant to be shared with any agency that produces radio or TV products for use on AFN program services.

2.5. Developing the Three Attributes of Success

a. As a mentorship tool, the standards focus on three key attributes vital to the product improvement process: identifying trends, replicating success and maintaining accountability.

(1) By identifying trends, good or bad, managers and supervisors can quickly praise or correct performance. Identifying trends can also serve as a means to highlight the good in a product from which producers can grow. For example, a producer comes back from a shoot with video that is over- or under-exposed. By reviewing past feedback forms, the supervisor can look at the "Color balance, exposure, lighting" element and determine if the producer is developing a negative trend or if this story is an isolated incident.

(2) Replicating success allows managers to ensure producers use over and over again the aspects of a product that worked well. Some tasks are easier to replicate than others, depending on experience levels. It is important for producers to know when an aspect of a production worked well. This practice encourages producers to improve no matter what their experience levels. For example, a shooter comes back with video properly (or creatively) exposed. A critique that includes positive reinforcement of this is appropriate.


(3) Accountability is a key tool to document product improvement over time. For example, if a producer has six critiques over the last six months and has problems with video exposure in each, even though a course of action (training!) to correct the problems was laid out early on, then the producer must be held accountable for his/her failure to improve. The critique sheet serves as documentation that the producer has not followed the course of action outlined by the trainer, and is not working to meet the standard. On the other hand, if a producer who had

difficulty with video exposure has now improved, the product critiques serve as clear documentation of the improvement.

b. These attributes serve to assist managers in helping producers improve their products over time. As simple as these attributes may seem, each is vital to the overall success of the AFRTS mission. As such, managers and supervisors must work to make these attributes a part of the culture of the affiliate in daily operations.

SECTION 3: ENCLOSURES

3.1 Broadcast Product Content Standards



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Communicative Qualities:

1. Story order/development: All elements of the newscast are placed according to importance. The most immediate stories that impact the largest portion of the audience are at or near the top of the newscast. Personality spotlights, features and sports fall toward the end. Related stories are placed next to one another.
2. Local/regional relevance: All information is relevant to the intended audience and ties to the region or local community. Non-local/regional stories are presented with a tie to local/regional audience.
3. Current information: Stories are not old or outdated, especially those tied to a date or event. The most current information available is presented.
4. Anchor material: Story leads are clear. Leads don't give the story away, nor are they excessively soft, trite or ambiguous. Clichés and jargon are not used.
5. Grammar, active voice: Correct subject-verb agreement, proper use of verb tense and simple sentence structures. Avoids use of passive voice.
6. Clear, concise, correct: Information is presented so the audience understands material presented. Writing shows an economy of words. The information must be correct, free of errors-in-fact.

Anchor Qualities:

7. Inflection: Anchor properly interprets copy, correctly places emphasis on key words and phrases.
8. Authority: Anchor understands the script and delivers it with a style that conveys confidence, a mastery of the information.
9. Pace/rate: A varied pace appropriate to context and purpose. Pauses are natural and consistent.
10. Articulation/pronunciation: Accurate, distinct audible vowels and consonants. Voice quality has no distortions, omissions of sounds or sound substitutions.
11. Military image (TV): Anchor exceeds service regulations for appearance (uniform, hair, make-up, jewelry, tattoos, etc.). Anchor does not appear to be overweight.
12. Credibility: Anchor projects a credible image through appearance (TV), knowledge and presentation.

Production Values:

13. Clean switching/edits (TV): Transitions between sources are clean, no lag or clipping. If post-produced, no flash frames.
14. Flow: Newscast is seamless, flows logically, transitions professionally from one element or segment to the next. Tosses are well-timed and smoothly executed.
15. Audio levels/mixing: Audio levels are consistent throughout the newscast. Audio is properly mixed during transitions.

Graphics (TV)

16. Font information: Proper rank, title and position, correct spelling.
17. Font style: Easy to read at first glance.
18. Treatment: Consistent, matching throughout the newscast, including fonts, backgrounds, colors.
19. Relevant: Effective, supplementing information being presented and not a distraction to the viewer.
20. Contrast ratio: Background at least 30% darker than the principal information.

Addendum #2

AFRTS Standard for Radio & TV Spots (May 2015)

Producer: _____ Reviewer: _____ Title: _____ Date: _____

<u>Communicative Qualities</u>	N/A	1	2	3
1. Coordination/planning/storyboard	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Targets an audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Clear message	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Strong attention step	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Consistent treatment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Memorable/emotional	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Promise/benefit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Call to action/strong ending	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Correct grammar/active voice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Conversational	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<u>Editing</u>				
11. Clean edits (TV)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. Audio levels/mixing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. Pace/momentum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<u>Videography (TV)</u>				
14. Color balance/exposure/lighting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. Composition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Steady video/shots level	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<u>Graphics/Special Effects (TV)</u>				
17. Correct font info	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Appropriate font style	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. Consistent treatment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. Relevant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Notes:

1 = Unsatisfactory 2 = Satisfactory 3 = Excellent

Communicative Qualities:

1. Coordination/planning/storyboard: Production has been coordinated with a local or regional client. Adequate advance work gathering information was done. The producer planned the spot production, including drafting a script and a storyboard (TV). All production aspects (angle, video selection, natural sound, music beds, sound effects, graphics, etc.) are planned prior to shooting.
2. Targets an audience: Spot targets a specific demographic. Different groups respond to different treatment, so a target audience determines tone, music selection, style of graphics, etc. A spot targeted at young, single military members living in barracks will employ elements that would not appeal to middle-aged parents, for example.
3. Clear message: Spot addresses one information objective that is clearly apparent. Avoids confusing the viewer/listener with multiple objectives.
4. Strong attention step: Attention step commands the viewer's/listener's attention in the first few seconds. Spot uses a strong opening image, sound or other attention-getting device. Avoids yes-no questions that lead to viewer/listener tune-out.
5. Consistent treatment: Spot stays focused on a single theme or treatment. Treatment is appropriate for the topic.
6. Memorable/emotional: Spot means something to the audience, leaves viewers/listeners with something to remember. Spot appeals emotionally to viewers/listeners, evokes an emotional response.
7. Promise/benefit: Spot offers some benefit or return on the viewer's/listener's investment of time or effort, or suggests negative impact of NOT acting.
8. Call to action/strong ending: Spot ending compels the viewer/listener to take action. Call to action may come earlier in the spot. Effectively uses repetition.
9. Correct grammar/active voice: Correct subject-verb agreement, proper use of verb tense and simple sentence structures. Avoids use of passive voice. Effective use of sentence fragments.
10. Conversational: Written for the ear, uses contractions, avoids jargon.

Editing

11. Clean edits (TV): No jump cuts or flash frames (unless motivated). Edits do not distract from the message.
12. Audio levels/mixing: The audio is at the appropriate level throughout the spot. The different sounds (natural sound, narration, music, sound effects, etc.) blend together well without one dominating the other.
13. Pace/momentum: Effects used in edits or transitions are appropriate and effective for the topic and treatment.

Videography (TV)

14. Color balance/exposure/lighting: Video has effective hues, chroma and skin tones to communicate the intended message. Video levels between 80-100 IRE, avoiding low light levels or hot video levels. Subjects or scenes are lit effectively.
15. Composition: Shots make good use of framing, lead room, and thirds as needed to communicate the message.
16. Steady video/shots level: Handheld shots follow action, all other shots steady on tripod. All shots are level, no keystone effect. Pans and zooms are steady and even.

Graphics/Special Effects (TV)

17. Correct font info: Font information is correct, words spelled correctly.
18. Appropriate font style: The chosen font is readable and fits the intended message. Correct contrast ratio.
19. Consistent treatment: Graphics and special effects throughout the spot, including fonts, backgrounds and colors, should flow smoothly. Changes are deliberate, not random.
20. Relevant: Graphics and special effects supplement the information being presented, do not distract the viewer/listener. Each has a purpose that supports the information objective.

AFRTS Standard for Radio News Reports–Features (May 2015)

Producer: _____ Reviewer: _____ Title: _____ Date: _____

Communicative Qualities

	1	2	3
1. Research/pre-planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Tightly focused	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Beginning, middle, end	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Central character	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Multiple interviews/action-reaction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Sound bite set-up	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Answer all questions raised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Substantial anchor material	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Command information focus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Correct grammar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. Conversational, no clichés or jargon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. Active voice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Field Audio

13. Microphone use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Quality natural sound	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Editing

15. Audio levels/mixing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Natural sound beginning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. Natural sound bridges	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1 = Unsatisfactory 2 = Satisfactory or N/A 3 = Excellent

Communicative Qualities:

1. Research/pre-planning: Adequate advance work gathering information was done. The reporter planned the story, deciding on all aspects before beginning production. Story is made for radio, not a TV rip.
2. Tightly focused: Story addresses one subject only, does not bounce from one angle to another. The listener is not left confused by the story. After it's over, the viewer doesn't ask, "What was that about?"
3. Beginning, middle, end: The development is logical, with the ending tying back to the beginning.
4. Central character: Story uses a single person to communicate something larger to the audience. Story avoids focusing on policies, equipment, etc., stays focused on a person or people.
5. Multiple interviews/action-reaction: Reporter uses more than one subject-matter expert. For every action, there is a reaction. Story gives the reaction(s) of the person(s) impacted by the action. Avoids gratuitous sound bites.
6. Sound bite set-up: Narrative properly introduces the sound bites. Sets up or paraphrase bites without "echoing" or repeating them.
7. Answer all questions raised: All intrinsic questions (5 W's + H) are answered, as well as any new ones raised by the reporter or SMEs.
8. Substantial anchor material: Solid lead provided for the anchor. Lead doesn't give the story away, nor is it excessively soft, trite or ambiguous. The tag, if used, provides relevant information relating to the story. Lead and tag are geared towards regional or local audiences.
9. Command information focus: The story hits a relevant CI point from a key client. It is not simply "an idea in search of a message."
10. Correct grammar: Correct subject-verb agreement, proper use of verb tense and simple sentence structures.
11. Conversational, no clichés or jargon: Written for the ear, so the listener can understand it the first time they hear it. Uses contractions. Avoids jargon that may be lost on a significant portion of the audience. Avoids using clichés.
12. Active voice: Uses action verbs in the active voice, subject-verb-object. Avoid forms of "to be" verbs.

Field Audio

13. Microphone use: The interview audio isn't captured with the camera mike. Wind screens are used to prevent unwanted noise. The natural sound was captured creatively.
14. Quality natural sound: The audio is clear, no interference, wind noise or other distracting background sounds. The natural sound is rich and present throughout the story. Sound used is loud and clear enough to understand what it is.

Editing

15. Audio levels/mixing: Sound blends well from one scene to the next. Levels are consistent throughout the piece. Nat sound doesn't cut harshly in and out of sound bites.
16. Natural sound beginning: Nat sound used effectively to start off the story and help capture the listener's attention.
17. Natural sound bridges: Denotes a change in the story (scene, idea, surprise). Nat sound should be present throughout the story.

Addendum #4

AFRTS Standard for TV News Packages (May 2015)

Producer: _____ Reviewer: _____ Title: _____ Date: _____

<u>Communicative Qualities</u>	N/A	1	2	3
1. Research/pre-planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Tightly focused	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Beginning, middle, end	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Central character	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Multiple interviews/action-reaction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Sound bite set-up	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Answer all questions raised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Substantial anchor material	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Command information focus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Correct grammar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. Conversational, no clichés or jargon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. Active voice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<u>Videography</u>	N/A	1	2	3
13. Color balance, exposure, lighting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Steady video/shots level	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. Composition: framing, thirds, lead room	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Camera angles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. Interesting backgrounds	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Subject-in-action sound bite	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. Effective standup	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. Effective establishing shot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. Effective closing shot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Composition: W-M-C shots	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<u>Field Audio</u>	N/A	1	2	3
23. Microphone use and placement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. Quality natural sound	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. Video and sound match	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<u>Editing</u>	N/A	1	2	3
26. Clean edits	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27. Tightly-referenced b-roll	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. Minimum pans/zooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. Minimum static shots	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
30. Proper audio levels and mixing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. Natural sound beginning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32. Natural sound bridges	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
33. Action sequences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Notes:

1 = Unsatisfactory 2 = Satisfactory 3 = Excellent

Communicative Qualities:

1. Research/pre-planning: Adequate advance work gathering information was done. The reporter planned the shoot before going out, or at least decided on all aspects (angle, video selection, natural sound, etc.) before arriving at the shoot scene.
2. Tightly focused: Story addresses one subject only, does not bounce from one angle to another. The audience is not left confused by the story. After it's over, the viewer doesn't ask, "What was that about?"
3. Beginning, middle, end: The development is logical, with the ending tying back to the beginning.
4. Central character: Story uses a single person to communicate something larger to the audience. Story avoids focusing on policies, equipment, etc., stays focused on a person or people.
5. Multiple interviews/action-reaction: Reporter uses more than one subject-matter expert. For every action, there is a reaction. Story shows the reaction(s) of the person(s) impacted by the action. Avoids gratuitous sound bites.
6. Sound bite set-up: Narrative properly introduces the sound bites. Sets up or paraphrase bites without "echoing" or repeating them.
7. Answer all questions raised: The story must be complete. All intrinsic questions (5 W's + H) are answered, as well as any new ones raised by the reporter or SMEs.
8. Substantial anchor material: Solid lead provided for the anchor. Lead doesn't give the story away, nor is it excessively soft, trite or ambiguous. The tag, if used, provides relevant information relating to the story. Lead and tag are geared towards regional or local audiences.
9. Command information focus: The story hits a relevant CI point from a key client. It is not simply "an idea in search of a message."
10. Correct grammar: Correct subject-verb agreement, proper use of verb tense and simple sentence structures.
11. Conversational, no clichés or jargon: Written for the ear, so the viewer can understand it the first time they hear it. Uses contractions. Avoids jargon that may be lost on a significant portion of the audience. Avoids using clichés.
12. Active voice: Uses action verbs in the active voice, subject-verb-object. Avoid forms of "to be" verbs.

Photography

13. Color balance, exposure, lighting: Video has the proper hues, chroma and skin tones. Video levels 80-100 IRE, avoiding low light levels or hot video levels. Subjects or scenes lit well not only for exposure but for effect and color.
14. Steady video/shots level: Wide shots steady on tripod or godpod, handheld shots follow action. Shots are level, with no keystone effect. Pans and zooms are steady and even.
15. Composition: Framing, thirds, lead room: Shots are balanced for mass. Objects are framed properly using rule of thirds. Proper angle and amount of lead room used in interview shots.
16. Camera angles: Angles are varied and relevant to the subject. Vary angles within a sequence. Take the viewer to where the action is. Shoot for three dimensional look. Use close-ups to tell the story. No violations of 180-rule.
17. Interesting backgrounds: Put the subject in the story setting. Avoid subject standing in front of a sign or blank wall. Avoid outdoor interview for indoor subjects, and vice versa.
18. Subject-in-action sound bite: Mini-interviews of the subject in his/her setting. Example: mechanic replacing a part on a plane describes how tough it is to take the old part out.
19. Effective standup: Used as transition, when no video is available or as chance to show and tell. Used to establish reporter in a location. Avoid stand-ups as openers and closers.

20. Effective establishing shot: Opening shot sets the tone or brings the viewer into a specific place. The establishing shot doesn't have to be a wide shot.

21. Effective closing shot: Closing shot uses negative action to show the story is over. Examples: people walking or running away, cars moving away, door closing, culmination of event or action.

22. Composition: W-M-C shots: All three shots used to tell the story, wide, medium and close, in their appropriate place. Avoids too many of the same type shot in a row. Effective close-ups take the viewer to the action.

Field Audio

23. Microphone use and placement: The interview audio isn't captured with the camera mike. The lavalier microphone is properly and inconspicuously placed, without the cable running across clothing. Wind screens are used to prevent unwanted noise.

24. Quality natural sound: The audio is clear, no interference, wind noise or other distracting background sounds. The natural sound is rich and present throughout the story. Sound used is loud and clear enough to understand what it is. The natural sound was captured creatively.

25. Video and sound match: The natural sound matches the images being shown.

Editing

26. Clean edits: No jump cuts or flash frames in the story. Avoided adjoining scenes that do not match, and unnatural changes or jumps in the action.

27. Tightly-referenced b-roll: Shows the viewer what is being talked about. The reporter touches upon something in the script and then shows it.

28. Minimum pans/zooms: Zooms and pans have a purpose. Avoids unmotivated camera movement. Zoom or pan has a beginning and an ending.

29. Minimum static shots: Shows movement as much as possible. When used, static shots have variety, not the same angle or frame all the time.

30. Proper audio levels and mixing: Sound blends well from one scene to the next. Levels are consistent throughout the piece. Nat sound doesn't cut harshly in and out of sound bites.

31. Natural sound beginning: Nat sound used effectively to start off the story and help capture the viewer's attention.

33. Natural sound bridges: Denotes a change in the story (scene, idea, surprise). Nat sound should be present with virtually all video.

34. Action sequences: Sequences show action, a subject moving from one place to another or accomplishing a task. The producer cut the edits on the action of a sequence.

Addendum #5

AFRTS Standard for Radio Live Shows (May 2015)

Producer: _____ Reviewer: _____ Title: _____ Date: _____

<u>Overall Tone</u>	N/A	1	2	3
1. Show prep	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Structure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Topicality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Humor/entertainment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Bit construction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Audience interaction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Spontaneity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Compelling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Consistency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<u>Overall Sound</u>	N/A	1	2	3
11. Pace/momentum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. Production values	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. Communication skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Vocal dynamics/quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. Time clock orientation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Information, key elements:				
♦ Call sign	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
♦ Time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
♦ Weather	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
♦ Traffic/driving conditions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
♦ Exchange rate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. Forward promotion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Cross promotion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. Information-to-music ratio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<u>Interviews</u>	N/A	1	2	3
20. Prep	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. Control	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Levels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. Tempo/flow	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<u>Mechanics</u>	N/A	1	2	3
24. Sound source	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. Source chop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. Bleed through	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27. Tightness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. Levels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1 = Unsatisfactory 2 = Satisfactory 3 = Excellent

Notes:

Overall Tone

1. Show prep: Show host prepared all materials, bits and command information in advance, using the “Road Map” from the AFRTS Radio Playbook.
2. Structure: Show flows well from one element to the next.
3. Topicality: Show host talks about things that interest the audience, touches on the big stories, knows what’s on their mind. Used the “In-Touch Checklist” from the AFRTS Radio Playbook to be tuned to audiences’ needs or tied to local events.
4. Humor/entertainment: Show has a sense of humor, listeners should be able to smile and feel good. WARNING: A humorous approach is not for everyone. Hosts are better off staying away from attempts at humor unless they have a lot of experience at the mike.
5. Bit construction: Show is well thought-out. Getting into and out of bits is well-planned. Bits are well-executed. Show host employed a hook, setup and payoff with each bit.
6. Audience interaction: On-air phone calls are entertaining with an economy of words, kept concise.
7. Spontaneity: Listener gets some surprises, planned or unplanned, during the show. Show sounds natural, fun and freewheeling, vs. stiff, planned and scripted.
8. Compelling: Creative hooks and teases are so good, listeners can’t turn the radio off because they’re afraid they’ll miss something. Show host finds ways to make people talk about the show.
9. Creativity: Show sounds fresh, progressive and original. Host puts fresh spins on old ideas.
10. Consistency: Each portion of the show is a snapshot of the entire show. Show elements are delivered regularly. Listeners know what to expect.

Overall Sound

11. Pace/momentum: Show moves forward, host is brief and constantly resets the stage so listeners joining are brought into what is going on.
12. Production values: Proper sound effects, music beds, drop-ins, etc. are used. Phone call and snippets are used properly. Show does not sound over-produced.
13. Communication skills: Show host relates and communicates with the audience naturally, conversationally, rather than “announcing.” Putting thoughts into words your audience uses and understands.
14. Vocal dynamics/quality: Host projects properly, sounds confident, gets the most out of his/her voice. No excessive laughter or giggling; laughter only when appropriate.
15. Time clock orientation: Mood of the show matches the daypart (morning, midday, afternoon, other). How well does host relate to what listeners are thinking, feeling and doing?
16. Information: Service elements and key information items are delivered appropriately, creatively and the minimum required number of times per hour.
17. Forward promotion: Host promotes what is coming up later in the show or the show that follows.
18. Cross promotion: Show host gives listeners compelling reasons to listen to other local live shows, and local and/or regional radio and television newscasts. Promotes AFN web sites, AFN 360 and social media sites.

19. Information-to-music ratio: Morning show is based on information with music, other shows are based on music with information.

Interviews

20. Prep: Host prepared for the interview, understands the topic, asks specific questions rather than catch-all questions like, "What is your group doing?" or "Tell me about your project..."

21. Control: Host controls and guides the interview. Interview stays on topic. Guest does not "hijack" the interview by going off-topic or on tangents to a new subject. Host keeps the interview to a reasonable time limit.

22. Levels: Host and guest have constant, matching levels.

23. Tempo/flow: Interview continuously moves forward, does not stall on run-on answers.

Mechanics

24. Sound source: Proper source element is selected, show host goes to the right element at the correct moment.

25. Source chop: Elements start without being upcut, finish without being chopped off. Transitions are smooth and timely.

26. Bleed through: The only elements on air are those that are supposed to be on, no bleed through of other show elements or satellite feeds due to a channel inadvertently left open on the console.

27. Loose between elements: Elements do not have gaps of silence between them, nor is there any unintentional overlap. Host makes good use of song ramps and fades.

28. Levels: Elements are playing at full volume (80-100% on VU meter), avoiding "muddy" sound of low levels or distortion from high levels.

SECTION 4: MANAGEMENT INTERNAL CONTROL PROGRAM

Item No.	Item	Yes	No	N/A
01	<p>Are digital versions of AFRTS SOP 80-02, Broadcast Product Content Standards, posted to an enterprise or regional shared drive or internet-based cloud, and made required reading for all leadership and production personnel assigned to AFRTS activities overseas?</p> <p>Ref: AFRTS SOP 80-02, Broadcast Product Content Standards December 29, 2016 Section 1, paragraphs 1.1.b. and 1.2.a.</p>			
02	<p>Is a formal or informal critique done for every original product other than radio live shows?</p> <p>Ref: AFRTS SOP 80-02, Broadcast Product Content Standards December 29, 2016 Section 2, paragraph 2.5.b.</p>			
03	<p>Are all qualified producers receiving formal products critiques on a monthly basis?</p> <p>Ref: AFRTS SOP 80-02, Broadcast Product Content Standards December 29, 2016 Section 2, paragraph 2.5.b.(1)</p>			
04	<p>Are producers in training for qualification or task certification receiving formal product critiques on a weekly basis?</p> <p>Ref: AFRTS SOP 80-02, Broadcast Product Content Standards December 29, 2016 Section 2, paragraph 2.5.b.(2)</p>			
05	<p>Are all formal critique checklists being retained as training documentation by the supervisor for the duration of the producer's assignment to the affiliate?</p> <p>Ref: AFRTS SOP 80-02, Broadcast Product Content Standards December 29, 2016 Section 2, paragraph 2.5.d.</p>			