



AFRTS STANDARD OPERATING PROCEDURE

80-04

BROADCAST PRODUCTION AND WORKLOAD REPORTING

Originating Component: American Forces Radio and Television Service (Defense Media Activity)

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Releasability: Cleared for public release.

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Director, American Forces Radio and Television Service

Purpose: This issuance, in accordance with Department of Defense Instruction 5120.20:

- Provides a method for tracking broadcast production activity at American Forces Network (AFN) stations, and reporting of same up the Component chain.
- Defines broadcast products, to include those produced for use on social media.
- Describes the basic production processes used to determine product workload factors.
- Validates AFRTS support of the strategic theme *Inform DoD Audiences* under DMA's 'One Vision-One Voice' Strategy and Balanced Scorecard initiatives.
- Establishes the DMA/AFRTS Management Internal Control Program procedures for affiliate operations for reporting production workload.

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SECTION 1: GENERAL ISSUANCE INFORMATION

1.1. Applicability

- a. This issuance applies to all AFRTS affiliates, unless otherwise noted.
- b. This issuance is required reading for all leadership and production personnel assigned to AFRTS affiliates. It is recommended reading for Technical Services and Resource Management personnel at the same AFRTS affiliates.

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 DSN 312.733.4397, or the AFRTS Broadcast Operations Officer, Mr. Erik Brazones, erik.g.brazones.civ@mail.mil, 301.222.6473 or DSN 312.733.4473.

SECTION 2: PROCEDURES

2.1. Intent

a. This SOP provides a method of reporting production workload at AFN stations, as they support local, regional and DoD command information (CI) objectives. This workload is conveyed in the number of products generated, the number of man-hours needed to produce them, and the number of personnel necessary to accomplish the actual production.

b. This SOP provides suggested production workloads (See Enclosure 3.3, Workload Factor Standards) that demonstrate potential employment activities of assigned production personnel.

c. This SOP provides a simple method of capturing production of deliverables (see Enclosure 3.1, AFN Broadcast Production Capabilities (Deliverables)), in terms of manpower expended to support local, regional, and DoD CI objectives. This data, provided in the form of a monthly report, is necessary as AFRTS quantifies its use of available resources.

2.2. Contributing Elements

a. Elements taken into account in determining production workload include:

(1) Number of qualified production personnel assigned to an AFN station.

(2) Number of hours per day production personnel are available for production tasks.

a. This number has been established at an average of 126 man-hours per month, based upon six (6) hours per duty day, with 21 duty days in a 30-day month.

b. The above proposition allows an average of two man-hours per duty day for administrative actions, physical training, professional development, etc. It also accounts for weekends and federal U.S. holidays.

(3) Workload factors (WLF) that dictate the number of man-hours necessary to generate any given deliverable (see Enclosure 3.2, Task Breakdowns and Workload Factors).

b. All broadcast productions must adhere to the published standards for quality.

2.3. The Workforce

a. Military personnel coded in the AFSC/MOS/Rate/PMOS of 3N0XX (USAF), 46RXX, 46SXX or 25VXX (USA), MCX (USN), and 43XX (USMC) are production personnel, except as follows:

(1) Military personnel in grades E-7 and above are considered to be in management positions and not counted as producers.

(2) Any person in the series' specified in paragraph 2.3.a. in a grade of E-6 or below that is coded as Station Manager or Operations Manager is not counted as a producer.

(3) Smaller stations do not have a position coded for an Operations Manager. At these locations, personnel performing Ops Managers' duties are counted as producers.

(4) Volunteers, interns and Korean Augmentee to U.S. Army (KATUSA) personnel are not counted as producers.

b. Civilian employees in the series 1001 and 1071 in grades of GS-09/11 are considered producers unless otherwise excepted. Civilians in the grade of GS-12 and higher are considered to be in management positions.

2.4. The AFN "Menu of Services"

a. The AFN Broadcast Production Capabilities (Deliverables) listed here are the menu of services available from AFN affiliates. Full descriptions of the listed deliverables are found in Enclosure 3.1. The capabilities performed differ from location to location based upon available resources and the needs of the community.

- Radio Entertainment Program
- Radio Information Program
- Radio Remote Broadcast
- Radio Newscast
- Radio News Story or Feature
- Television Newscast
- Television Newsbreak
- Television News Story
- Television Feature / Sports Story
- Multi-Day Exercise Coverage
- Radio Reader
- Radio Spot, Tier 1 (Minimum Production)
- Radio Spot, Tier 2 (Full Production)
- Television Spot 1 (Blue Page or Community Calendar)
- Television Spot 2 (Minimum Production)
- Television Spot 3 (Full Production)
- Live/Special Event // HADR Coverage
- Social Media Post, Tier 1 (Existing)
- Social Media Post, Tier 2 (Short Form)
- Social Media Post, Tier 3 (Long Form)

b. The capabilities performed, viewed through the lens of production output targets, demonstrate the support AFN stations provide to clients ranging from host commands to DMA and DoD. Enclosure 3.2, Task Breakdowns and Workload Factors, provides a rough breakdown of the steps required to produce each deliverable, and the workload factor associated with each.

2.5. Workload Factors

a. Workload factors (WLF) are estimations of the average time it takes to produce a deliverable, based upon a consensus of experienced AFRTS staff from all regions. The WLF itself is expressed as the number of man-hours required to complete a deliverable (on average).

b. The number of deliverables produced in a month, multiplied by their respective WLF, then divided by 126 (see paragraph 2.2.a(2)a.) gives a “producer quotient,” the number of people necessary to have created that number of deliverables.

2.6. Calculating Actual Workloads

a. Enclosure 3.3, Workload Factor Standard, is a table that shows the WLF of each deliverable, the probable output of deliverables based upon the number of producers available, the man-hours required to produce them and the producer quotient. This Standard is an example of how an affiliate’s manpower might be employed to meet the command information needs of its clients and community. Managers can use the Standard as production targets to help them assign production tasks among staff. However, these targets are mathematical suggestions.

b. Each station, along with its regional leadership, will determine which deliverables, and the quantity, are needed to meet client needs. They may change from month to month, based upon the number of producers assigned or the deliverables expected by clients.

c. Enclosure 3.4, Monthly Workload Calculator, provides affiliate and regional managers with a monthly snapshot of production workload by quantity of deliverables produced, and the ability to assess production efficiency by means of the producer quotient. The closer the producer quotient is to the actual number of producers assigned, the closer producers are to performing according to established WLFs. The producer quotient can be an excellent tool for managers to determine if workloads are appropriate, although care must be taken when evaluating the quotient.

(1) A producer quotient that is very close to the actual number of producers assigned likely means that the production staff is properly employed, the WLFs are accurate and affiliate operations are working as intended.

(2) A producer quotient that is significantly higher than the actual number of producers assigned could mean the producers are superior performers who are exceeding production expectations. It could also mean one or more WLFs are incorrect, and need to be reviewed and adjusted to more accurately reflect the reality of the man-hours needed for deliverables produced.

(3) A producer quotient that is significantly lower than the actual number of producers assigned could also indicate WLFs that need review. Alternately, it could mean that one or more of the production staff is struggling to meet production demands for any number of reasons such as producer qualification, technical problems with equipment, an excess of taskings that are not production-related, etc. Station and regional managers should keep an eye on production quotients that trend low, and analyze operational activities to determine the cause.

2.7. Reporting Workloads

a. The Monthly Workload Calculator doubles as a reporting device for stations to report production workload to regional leadership, and for regional leadership, in turn, to report to AFRTS component leadership. These reports can then be used by AFRTS to demonstrate, at the DMA and OSD levels, a quantifiable use of manpower in support of local and regional clients.

(1) Every month, no later than the third duty day of the month, the Station Manager (or designated staff) will conduct a count of all deliverables produced in the month prior. The counts of products are entered into the Monthly Workload Calculator in the Quantity (Qty) column. As each quantity of products is entered, the Calculator adjusts the number in the man-hours (MH) column, the total number of Man-Hours of work, and the Producer Quotient.

a. The Station Manager also enters the number of Producers Authorized, and the number of Producers Assigned, based upon the descriptions outlined in section 2.3, The Workforce.

b. For the report to have any value, each station must enter the production quantities with 100% accuracy. Only count products that are completed, approved and ready for air.

c. The report is sent on to regional Operations staff.

(2) Every month, no later than the sixth duty day of the month, regional Operations staff compiles all the data from the station reports into a single regional report. The regional report provides a single quantity in each category of deliverables produced at all stations.

a. The regional Operations staff also totals the number of Producers Authorized across the entire region (this number should remain relatively constant), and the number of Produced Assigned at all stations.

b. As with the reports from the stations, totals of all production quantities must be accurate.

b. The regional report is forwarded to the regional Director, who will send it on to the AFRTS Deputy Director, with a courtesy copy to the AFRTS Operations staff email distro group (dma.meade.afrts.list.afrts-hq-operations-all@mail.mil).

SECTION 3: ENCLOSURES

3.1. AFN Broadcast Production Capabilities (Deliverables)

Radio Entertainment Program:

- Radio show, produced and aired live Monday-Friday at regular and consistent times.
- Executed by all stations for a local audience. Usually intended for a local audience. However, show can be carried by multiple stations as circumstances require, with approval from regional Directorate staff.
- Typically, local shows are produced during “drive times” of 0600-1000 and 1400-1800, and a midday show from 1000-1400, weekdays. During manning shortfalls, with approval, the midday and afternoon show may be taken from another station or replaced by satellite service.
- Run time: Normally four hours per show, with time allotted for show prep.
- Produced on normal duty days (M-F) and on training holidays, but not on federal holidays.
- In Production Levels Report, count each live hour as one Radio Entertainment Program.

Radio Information Program:

- Radio program scheduled with a local or visiting leader, generally the installation commander or staff member, or a visiting VIP. Does not include low-level interviews with community representatives or entertainment guests that are aired during live radio shows.
- Executed by stations for a local audience. Usually intended for a local audience. However, show can be carried by multiple stations if appropriate for the topic or authority level of the guest.
- Run time: Thirty minutes to one hour as part of a local or regional live radio show.
- Requires research and coordination with the interview subject’s PAO to gather information and draft questions.
- Executed at regular intervals on a scheduled basis (excluding visiting VIPs), heavily promoted.
- In Production Levels Report, counted as one Radio Information Program.

Radio Remote Broadcast:

- A radio show hosted from a site other than the AFN radio studio. Intent is to reach audience members who are not at the remote site event and encourage them to go, or to give audience members unable to go to the event a feel for what is happening.
- Executed by stations for a local audience.
- Run time: Typical duration is 2-3 hours, but may be as short as one hour or longer than three, depending on the event.
- Additional guidance for conducting remote broadcasts can be found in the AFRTS Station Operations SOP, and in DoD Manual 5120.20.
- In Production Levels Report, count each entire remote broadcast as one Radio Remote Broadcast.

Radio Newscast:

- Designed to deliver news coverage of an event or multiple events to the audience. Local newscast is made available to a worldwide audience via DVIDS. Regional newscasts are made available via FTP to AFN-BC for use worldwide in the satellite radio programming streams, as well as to DVIDS.

- Executed by Regional Media Centers for a regional or worldwide audience, and by stations for a local audience.
- Run time: 1:00 to 5:00. Audio is dual-mono.
- Produced daily, loaded into radio automation, and uploaded to DVIDS and FTP site (regional only) by close-of-business on the day produced.
- Made up of local or regional news readers and/or produced radio news stories.
- May include a cross-promotion for scheduled regional television newscast. Otherwise, does not include promos or spot announcements.
- See AFRTS Standard for Radio & TV Newscasts for specific product qualities.
- In Production Levels Report, counted as one Radio Newscast (Under 5 min).

Radio News Story or Feature:

- Aired within a radio newscast. Either created solely for the radio newscast or reproduced from a TV story and designed to deliver news coverage of an event or mission to a local, regional or world-wide audience. Due to these intended audiences, the information that is "strictly local" (i.e. phone numbers, hours of operation, etc.) should be avoided and reserved for use in spots and readers.
- Executed by Regional Media Centers in support of regional themes, messages and priorities, and by stations for local command themes, messages and priorities.
- Typically 40-50 seconds. Audio is split
- May be original for radio only, or an edited version of a TV story.
- A straight rip of audio from a TV story is not acceptable.
- Uploaded to FTP site and DVIDS for use by RMC and DMA Production component.
- See AFRTS Standard for Radio News Reports-Features for specific product qualities.
- In Production Levels Report, counted as one Original Radio News Story or one TV to Radio News Story.

Television Newscast:

- In-studio anchored production that supports the themes, messages and priorities of a regional combatant command (CCMD). Typically, it includes stories on a variety of topics. Alternately, special single-topic programs are based upon extensive coverage of regional exercises or other special events of interest to the CCMD.
- Executed by the Regional Media Centers for a regional or worldwide audience.
- Run time: 2-10 minutes. Audio is dual mono.
- Fills the weekly 10-minute avail on AFN Prime on Thursdays.
- May be produced live, "live-to-tape" or post-produced.
- Product is transferred to AFN-BC for regional programming and broadcast.
- See AFRTS Standard for Radio & TV Newscasts for specific product qualities.
- In Production Levels Report, counted as one TV Newscast.

Television Newsbreak:

- Designed to deliver news coverage of an event or mission to a local or regional audience. Produced as soon as possible after an event takes place or a topic becomes "hot" to ensure timely reporting to our audience.
- Executed by Regional Media Centers for a regional audience.
- Run time: 1:00 or 2:00 (:59:00 or 1:59:00). Audio is dual-mono.

- Graphic intro and optional close.
- Includes any combination of news readers, interviews or packages; anchor lead-in is required for packages.
- Product is transferred to AFN-BC for regional programming and broadcast.
- Content may be time-sensitive.
- In Production Levels Report, counted as one TV Newscast, 2 Min or less.

Television News Story:

- News product of a time-sensitive nature usually featuring a VIP/Distinguished Visitor (DV) or other high-interest subject, and is in high demand from a client command, the DMA Joint Operations Center or DMA Production Component. Product includes a suggested anchor lead-in and tag, reporter narrative, and one or more soundbites. Designed to deliver news coverage of an event or mission to a regional or worldwide audience.
- Executed by Regional Media Centers and stations for time-sensitive, high-impact events of interest to a regional or worldwide audience.
- Run time: Average up to 1:30. Audio is split.
- Used in newscasts and newsbreaks, and uploaded to FTP site for use by DMA Components.
- Uploaded to DVIDS for external agencies to access.
- See AFRTS Standard for TV News Packages for specific qualities of packages.
- Include interviews recorded outside of the studio and single-camera DV coverage in this product category.
- Some News Stories may be produced as voice-over-video, or simple prime cuts.
- Package script and soundbites should be used to also make a radio news story.
- In Production Levels Report, counted as one TV News Story.

Television Feature/Sports Story:

- Feature or sports product that includes a suggested anchor lead-in and tag, reporter narrative, and one or more soundbites. Designed to deliver news coverage of a “soft” event to a local or regional audience. Feature stories are not typically time-sensitive, and are usually allowed to take longer to produce than a TV News Story, but are expected to include more detail and have higher production value.
- Executed by Regional Media Centers in support of regional themes, messages and priorities, and by stations for local command themes, messages and priorities
- Run time: Averages 1:30. Audio is split
- Used in newscasts and newsbreaks, and uploaded to FTP site for use by RMC and DMA Production component.
- Uploaded to DVIDS for external agencies to access.
- See AFRTS Standard for TV News Packages for specific qualities of packages.
- Some features may be produced as non-narrative.
- Package script and soundbites should be used to also make a radio news story.
- In Production Levels Report, counted as one TV News Story or Feature.

Multi-Day Exercise Coverage:

- A command information mission in support of the Combatant or Component Command’s themes, priorities and messages. Coverage normally involves TDY to a remote location, often outside of the RMC’s host country.

- Executed by Regional Media Centers for a worldwide audience; Sometimes executed by local AFN assets when the host command is involved and, typically, funds the trip.
- Typical mission is one producer TDY to the location of the activity, with two days travel time and five days in place to cover activities allowed.
- Daily deliverables include a combination of phoners, photos, and radio and television stories, depending on access to Internet and telephone.
- When internet access is limited or not available, producers will still create products each day, but hold them until traveling to a location with adequate access.
- Upon return, coverage is encapsulated in a comprehensive 10-minute newscast.
- In Production Levels Report, each coverage event is counted as one Multi-Day Exercise Coverage per producer sent. Count individual products separately.

Radio Reader:

- A command information product designed to be read by the host during local and/or regional live shows. Readers should be planned into Show Prep and the host should rehearse his/her delivery, ad-libbing as necessary to make the info more appealing to the audience, while not burying the message in chatter. Readers provide the best opportunity for instantly notifying our audience about timely information intended to promote "quick kill" events.
- Executed by stations for a local audience. Messages for a regional audience will be executed by all stations whose communities are impacted by the information.
- May be read over a music bed or song ramp, and may incorporate sound effects.
- Discusses one specific theme, idea, issue, or event.
- Targets a broad audience, especially emergency or special announcements.
- If the topic is TFN in nature, the reader should be produced into a Radio Spot as soon as practically possible.
- Duration of broadcast should be no more than 21 days; activities later than three weeks out should be produced into spots.
- In Production Levels Report, counted as one Radio Reader.

Radio Spot, Tier 1 (Minimum Production):

- A command information product produced at the request of a client to publicize an event, program, service or other command theme or message.
- Executed by Regional Media Centers for a regional audience, and by stations for a local audience.
- Run time: 30 seconds. Audio is dual-mono.
- Simple voice over music.
- Targets one specific audience (by gender, age, common interest, etc.).
- Addresses one specific theme, idea, issue, or event.
- Duration of broadcast depends upon the topic. Some ongoing messages may have a "Til Further Notice" (TFN) kill date. These must be programmed and managed to ensure the information is, in fact, undated. Recommended run duration of no more than 90 days, spot is then "rested" for 60 days and reactivated. After 24 months, spot is reviewed for continued use, retirement or replacement.
- See AFRTS Standard for Radio & TV Spots for specific product qualities.
- Promo: Includes productions for radio that promote a local or regional AFN product or service.
- In Production Levels Report, counted as one Radio Spot, Tier 1.

Radio Spot, Tier 2 (Full Production):

- A command information product produced at the request of a client to publicize an event, program, service or other command theme or message.
- Executed by Regional Media Centers for a regional audience, and by stations for a local audience.
- Run time: 30 seconds. Audio is dual-mono.
- Complex production using one or more voices, music tracks and/or SFX.
- Targets one specific audience (by gender, age, common interest, etc.).
- Addresses one specific theme, idea, issue, or event.
- Designed for an extended air duration of longer than 30 days. Duration of broadcast depends upon the topic. Some ongoing messages may have a "Til Further Notice" (TFN) kill date. These must be programmed and managed to ensure the information is, in fact, undated. Recommended run duration of no more than 90 days, spot is then "rested" for 60 days and reactivated. After 24 months, spot is reviewed for continued use, retirement or replacement.
- See AFRTS Standard for Radio & TV Spots for specific product qualities.
- Promo: Includes productions for radio that promote a local or regional AFN product or service.
- In Production Levels Report, counted as one Radio Spot, Tier 2.

Television Spot, Tier 1 (Blue Page or Community Calendar):

- Designed to promote community activities taking place within 30 days from initial air date. Other Tier 1 TV spots are those ongoing spots that are overwritten daily or weekly with updated information and include such items as local weather, exchange rates, menus, etc.
- Executed by Regional Media Centers for a regional audience, and by stations for a local audience.
- Run time: 15 seconds. Audio is dual-mono.
- Professional voice over graphics with sound effect and/or music as part of a set template.
- Reviewed for accuracy and technical quality.
- In Production Levels Report, each is counted as one TV Spot, Tier 1.

Television Spot, Tier 2 (Minimum Production):

- A command information product produced at the request of a community or command client designed to promote community activities taking place 14 to 60 days from initial air date. Includes more detail than a Tier 1 spot, but less production value and effort than a Tier 3 spot. Precludes having to shoot any video.
- Executed by Regional Media Centers for a regional audience, and by stations for a local audience.
- Run time: 15 or 30 seconds. Audio is dual-mono.
- Professional voice over graphics or existing video with sound effect and/or music.
- 30-second products can be adapted for radio.
- Reviewed for accuracy and technical quality.
- Promo: Includes productions for TV that promote a local or regional AFN product or service.
- In Production Levels Report, each is counted as one TV Spot, Tier 2.

Television Spot, Tier 3 (Full Production):

- A command information product produced at the request of a community or command client to publicize an event, program, service or other command theme or message. Includes highest production value, and therefore has the longest run duration of any type of TV spot.
- Executed by Regional Media Centers for a regional audience, and by stations for a local audience.
- Run time: 15 or 30 seconds (spots having scripts drafted by client command leadership may be 60 seconds). Audio is dual-mono.
- Producers should opt for the shortest length possible to increase the broadcast rotation.
- Incorporates any combination of graphics, original video, narration, actors, sound effects and/or music.
- Targets one specific audience (by gender, age, common interest, etc.).
- Discusses one specific theme, idea, issue, or event.
- *Spots that feature command leadership must be completed and ready for PAO review within two duty days of the shoot unless otherwise directed, and may not be made available for broadcast until the approval process is complete.*
- Run duration is determined by topic; if of an undated (TFN) topic, recommended run duration of no more than 90 days, spot is then “rested” for 60 days and reactivated. After 24 months, spot is reviewed for continued use, retirement or replacement.
- See AFRTS Standard for Radio & TV Spots for specific product qualities.
- Promo: Includes productions for TV that promote a local or regional AFN product or service.
- In Production Levels Report, counted as one TV Spot, Tier 3.

Live/Special Event // Humanitarian Assistance or Disaster Relief (HADR) Coverage:

- Live/Special Event: Coverage is occasional and event-driven. Typically, it is initiated upon notice of a DV making stops in the overseas theater of operations. These DVs often hold troop or media events in some form and these events are of particular interest to the Office of the Secretary of Defense and/or DMA. In support of this, AFRTS, in synchronization with DMA Forward Centers and Joint Operations Center, responds with non-standard event coverage.
- HADR Coverage: Deployment of DMA assets to cover regional CCMD support of HADR operations.
- Executed by Regional Media Centers and/or, when resources allow, by local stations.
- Rarely broadcast live over radio or TV, but are instead fed to DVIDS via NORSTAT to be streamed live by DMA on the Internet at www.defense.gov.
- HADR coverage would be similar to Multi-day Exercise Coverage, but in support of HADR ops following manmade or natural disasters.
- When live connection is impractical or technically difficult; the event is recorded and transferred via FTP to DMA.
- DVs that merit non-standard productions include (but are not limited to):
 - POTUS or VPOTUS and cabinet members when their activities include appearing before or interacting with US military members
 - Senior civilian Department of Defense officials such as the Service Secretaries
 - Members of the Joint Chiefs of Staff and their senior enlisted advisors
 - Combatant Commanders and regional Service component commanders
- See AFRTS Non-Standard Productions SOP for specific product qualities and requirements for pre-event coordination with DMA.
- In Production Levels Report, counted as one Non-Standard Production / HADR.

Social Media Post, Tier 1 (Existing):

- Post to web or social media of a product, or link to a product, originally created for broadcast on radio or TV, or provided by a non-AFN producer with no manpower being expended by AFN personnel for the production. Alternately, a web or social media post is drafted and posted, independent of other products (example: The post is not part of interaction with audience during a live radio show).
- Executed by Regional Media Centers and by all stations for a local, regional or worldwide audience.
- Run time: None, item is a post of text or an existing product.
- Workload factor is based solely on the time it takes to process and post the product or link, not on the time needed to create the product.
- In Production Levels Report, counted as one Social Media Post, Tier 1.

Social Media Post, Tier 2 (Short Form):

- Command information elements that are produced exclusively for web or social media, and that do not meet the technical requirements for radio or television broadcast such as run time, or audio or video quality.
- Executed by Regional Media Centers for a regional audience, and by stations for a local audience. Product is accessible to a worldwide audience by virtue of being posted to the Internet.
- Run time: No set length, but does not exceed three minutes.
- Typically a “selfie” stand-up or interview with client or audience member
- Shot with a cell phone or tablet
- Receives little or no post-production editing
- Posted to social media or other web sites
- In Production Levels Report, counted as one Social Media Post, Tier 2 (Short)

Social Media Post, Tier 3 (Long Form):

- Command information elements that are produced exclusively for web or social media, and that do not meet the technical requirements for radio or television broadcast such as run time, or audio or video quality.
- Executed by Regional Media Centers for a regional audience, and by stations for a local audience. Product is accessible to a worldwide audience by virtue of being posted to the Internet.
- Run time: No set length, but more than three minutes.
- In-studio or on-location shoot of an interview.
- On location shoots may be recorded on cell phone or tablet.
- Receives little or no post-production editing.
- Posted to social media or other web sites.
- In Production Levels Report, counted as one Social Media Post, Tier 3 (Long).

3.2. Task Breakdowns and Workload Factors

Task 1: Radio Entertainment Program (Live):
Show host researches and compiles command information (local reader and prerecorded spots) and non-information elements (liners, IDs, etc.) to present during the show, primarily using radio automation equipment and database software.
Plans live (in-studio or telephone) or recorded interviews.
Constructs entertainment bits and contests, completes Road Map and In-Touch checklist in accordance with Playbook.
Conducts show.
Performs post-production editing as necessary.
Posts edited product to appropriate authorized social media sites.
Archives products IAW established guidance.
Cleans work area, files information used during the show, files playlists for future reference.
WLF: Allow 1.3 man-hours per hour of live Radio Entertainment programming.
Task 2: Radio Information Program:
Note: This is a scheduled interview with a local or visiting leader, generally the installation commander, representative from the senior staff or a visiting VIP. It is not low-level live or recorded interviews with community representatives or entertainment guests that are conducted within a Live Radio Entertainment Program.
Client contacts AFN, event is scheduled (if it is not a regular calendar item).
Researches data for developing questions for the program, or questions are provided by subject's staff.
Talent meets with PAO/OPR for the program, reviews drafted questions, gathers other information.
Holds pre-show meeting with the interviewee or his/her staff before airtime.
Configures studio.
Conducts interview.
Performs post-production editing as necessary.
Posts edited product to appropriate authorized social media sites.
Archives products IAW established guidance.
Conducts after-action review, determine areas to improve or replicate.
WLF: Allow 2.5 man-hours per interview program aired.
Task 3: Radio Remote Broadcast (Live):
Station POC coordinates with the appropriate client/agency to determine time, date, location and event focus IAW existing guidance.
Operations Manager or Radio Section supervisor coordinates with the station staff to arrange for support from Technical Services and the operations staff.
Event team is identified consisting of two maintainers and at least two broadcasters. From these, two crews are formed, one for on-site and one for in-studio.
Prior to the day of the event, on-site crew visits site to conduct site survey to determine logistical and technical requirements for the event.
On-site crew packs equipment needed to conduct the remote broadcast, travels to site and sets up equipment.
In-studio crew operationally checks equipment and connection to remote site.
On the day of the event, on-site crew travels to site and conducts live operations; in-studio crew conducts operations from on-air studio.

Upon conclusion of the broadcast, on-site crew breaks down and packs up equipment for transports back to station; in-studio crew closes down or resume normal studio operations.
On-site crew travels back to the station and returns the equipment to storage.
Performs post-production editing as necessary.
Posts edited product to appropriate authorized social media sites.
Archives products IAW established guidance.
Additional time is allotted for supervisory oversight of operations.
WLF: Allow 28 man-hours for each radio remote live broadcast.
Task 4: Radio Newscast (5:00 or less):
Reviews and selects available stories or other command information elements.
Compiles elements into a structured sequence.
Writes and edits script including reader stories, lead-ins, tags for produced story elements drafted by the story contributor.
Reviews script, approves for production.
Produces newscast live, or records "live-to-tape" or post-produces for multiple broadcasts.
Newscast is reviewed for quality control.
Posts newscast for broadcast and other distribution.
Archives final product IAW established guidance.
WLF: Allow 3 man-hours per radio newscast produced.
Task 5: Radio News Story / Feature
Original:
Supervisor or assignment editor assigns task to individual.
Producer collects information through research and meeting with subject-matter experts, collects sound bites needed for the story.
Drafts, proofreads and edits story script.
Coordinates script approval.
Creates news story by voicing and editing narrative with soundbites and other elements of the story.
Product is reviewed for quality control.
Posts story for use in newscast and other distribution.
Archives final product IAW established guidance.
TV to Radio News Story:
Producer rewrites TV news story for radio (removes references that require supporting video).
Coordinates script approval.
Creates news story by voicing and editing narrative with sound bites, and other elements of the story taken from the video recordings.
Product is reviewed for quality control.
Posts product for use in newscast and other distribution.
Archives final product IAW established guidance.
WLF: Allow 2 man-hours for each story produced

Task 6: TV Newscast (2-10 Min) (Live, live-to-tape or post-produced):
Producer reviews and selects available stories and other command information elements.
Compiles elements into a structured sequence.
Writes and edits script including reader stories, lead-ins, tags for produced story elements drafted by the story contributor, and transitions.
Coordinates script approval.
Loads script into the teleprompter, checks for completeness. Edits newscast elements (open, close, bump, weather, exchange rate donuts, credits, etc.) to update the information.
Anchor prepares for executing the newscast by donning the appropriate attire and makeup. Studio is readied for production of the newscast by operating the cameras and lighting.
If live, studio crew and anchor rehearse newscast, then execute the live production. If "live-to-tape," studio crew and anchor rehearse newscast, then record the final production. If post-produced, the newscast anchor segments are recorded, reviewed and approved for use.
Anchor returns to duty uniform.
Studio equipment is shut down and readied for the next process.
For post-produced newscasts, elements (anchor segments, stories or story elements, pre-produced elements, graphics, font information, etc.) are edited on a timeline.
Newscast is close-captioned.
Newscast is rendered to final form.
Product (live-to-tape or post-produced) is reviewed for quality control.
Posts product for broadcast and other distribution.
Email notification of completed upload sent to end users.
Archives final product IAW established guidance.
WLF: Allow 26 man-hours per newscast.
Task 7: TV Newscast/Newsbreak (2:00 or less):
Producer reviews and selects available stories and other command information elements.
Compiles elements into a structured sequence.
Writes and edits script including reader stories, lead-ins, tags for produced story elements drafted by the story contributor, and transitions.
Script is reviewed and approved for production.
Script is loaded into the teleprompter and checked for completeness.
Anchor prepares for executing the newscast by donning the appropriate attire and makeup. Studio is readied for production of the newscast by operating the cameras and lighting.
If "live-to-tape," studio crew and anchor rehearse newscast, then record the final production. If post-produced, the newscast anchor segments are recorded, reviewed and approved for use.
Anchor returns to duty uniform.
Studio equipment is shut down and readied for the next process.
For post-produced newsbreaks, elements (anchor segments, stories or story elements, pre-produced elements, graphics, font information, etc.) are edited on a timeline.
Newsbreak is close-captioned.
Newsbreak is rendered to final form.
Product is reviewed for quality control.
Posts product for broadcast and other distribution.
Archives final product IAW established guidance.
WLF: Allow 4 man-hours per newsbreak.

Task 8: TV News Story:
Supervisor or assignment editor determines story focus, information objective or product deliverable(s). Assigns task to individual by email, calendar entry or at a meeting.
Producer coordinates with the point-of-contact for the event being covered, arranges access.
Conducts basic research, plans logistical aspects, drafts questions for possible interview(s).
Assembles and loads ENG equipment and travels to the event site.
Captures interviews, supporting video, natural sound.
Packs and loads equipment in the vehicle for transport back to the station, turns in ENG equipment.
Reviews gathered material, creates edit decision list.
Writes script for news story IAW established guidance for News Packages, or assembles prime cuts.
Coordinates script approval.
Creates package by voicing narrative and editing it with interviews, supporting video, natural sound, graphics and other supporting elements.
Product (story or prime cuts) is close-captioned.
Product (story or prime cuts) is rendered to final form.
Product is reviewed for quality control.
Posts product and script for use in a newscast, newsbreak, on web site or other distribution.
Archives final product IAW established guidance.
WLF: Allow 7 man-hours per news story.
Task 9: TV Feature/Sports Story:
Supervisor or assignment editor determines story focus and assigns task to individual by email, calendar entry or at a meeting. Stories found by producers on their own must be approved by supervisor before production begins.
Producer coordinates with the point-of-contact for the event being covered.
Conducts detailed research, plans angle of approach, lists supporting video (b-roll) and natural sound opportunities, drafts questions for interviews.
Assembles and loads ENG equipment and travels to the event site.
Captures interviews, supporting video, natural sound.
Packs and loads equipment in the vehicle for transport back to the station, turns in ENG equipment.
Reviews gathered material, creates edit decision list.
Writes script for news story IAW established guidance.
Coordinates script approval.
Creates package by voicing narrative and editing it with interviews, supporting video, natural sound, graphics and other supporting elements.
Product is close-captioned.
Product is rendered to final form.
Product is reviewed for quality control.
Posts product and script for use in a newscast, newsbreak, on web site or other distribution.
Archives final product IAW established guidance.
WLF: Allow 18 man-hours per feature.
Task 10: Multi-Day Exercise Coverage

Regional News Director coordinates with the appropriate Public Affairs Officer to determine exercise objectives and specific coverage opportunities and expectations. (0)
Regional News Director assigns coverage to producer and conveys information objectives of the coverage. (0)
Producer uses DTS to arrange travel to coverage location. (1)
Producer assembles and ops-checks necessary equipment. (1)
Producer travel to coverage location. (6)
At the coverage location, producer(s) execute ENG missions per Tasks 5, 7 and 8. (0)
Producer plan development of 10-minute newscast based upon activities at the coverage location and on instructions from News Director, shoots supporting video and interviews. (8)
Producer travel from coverage location to home base. (5)
Producer uploads any product files not already uploaded while in the field. (0)
Producer completes travel vouchers. (4)
Producer constructs special 10-minute newscast. (0)
Regional News Director coordinates with the appropriate Public Affairs Officer to determine whether exercise coverage objectives and expectations were met. (0)
WLF: Allow 25 man-hours per person per coverage event.
Task 11: Radio Reader:
Receives information from a client or through a supervisor or command information manager electronically or in paper form.
Edits information into broadcast style, files in computerized system or reader book.
Monitors spot for timely removal from the rotation of spots, files alibi copy IAW established guidance.
WLF: Allow 0.25 man-hours per reader.
Task 12: Radio Spot, Tier 1 (Minimum Production):
Note: Tier 1 spots are simple voice over music.
Receives tasking or identifies a need to create a spot.
Coordinates with client to develop an understanding of the information objective for the spot, ensures script is correctly focused on local or regional audience.
Writes draft of script, selects music bed.
Coordinates script for approval.
Creates spot by combining voice and music.
Product is reviewed for quality control and edited to final form.
Coordinates finished product with client to ensure information objective of the spot is met.
Uploads product for broadcast or other distribution.
Archives final product IAW established guidance.
WLF: Allow 2 man-hours per spot.
Task 13: Radio Spot, Tier 2 (Full Production):
Note: Tier 2 spots are more complex, using one or more voices, music tracks and sound effects, and designed for an extended air duration of longer than 14 days.
Receives tasking or identifies a need to create a spot.
Coordinates with client to develop an understanding of the information objective for the spot, ensures script is correctly focused on local or regional audience.
Develops theme, identifies target audience.

Writes draft of script, to include sound effects and production music to support the spot information objective.
Coordinates script for approval.
Creates spot by combining voice and non-voice elements.
Product is reviewed for quality control and edited to final form.
Coordinates finished product with client to ensure information objective of the spot is met.
Uploads product for broadcast or other distribution.
Archives final product IAW established guidance.
WLF: Allow 5 man-hours per spot.
Task 14: TV Spot, Tier 1 (Community Calendar or Blue Page):
Tier 1 Video Spot: Community Calendar (Blue Page): The Comcal or Blue Page uses a graphics-based template to present written information to the TV audience. This process and WLF also is used to account for formatted donut spots that typically are updates to a template, such as the exchange rate or a weather forecast.
Receives information from a client or through a supervisor or command information manager electronically or in paper form.
Writes information into broadcast style. Ensures script is correctly focused to either local or regional audience.
Records audio track of information (if used).
Using template, add audio track and relevant text.
Render to final form.
Review for accuracy and technical quality.
Uploads product for broadcast or other distribution.
Archives final product IAW established guidance.
WLF: Allow 0.5 man-hours per spot.
Task 15: TV Spot, Tier 2 (Minimum Production):
Note: TV Spot, Tier 2 (Minimum Production) applies to “quick kill” spots using pre-recorded video such as animated backgrounds or video already acquired by other means.
Receives information from a client or through a supervisor or command information manager electronically or in paper form, or identifies a need to create a spot.
Coordinates with client to develop an understanding of the information objective for the spot.
Develops theme, identifies the target audience.
Writes information into broadcast style. Ensures script is correctly focused to either local or regional audience.
Coordinates script and storyboard with supervisor.
Identifies necessary backgrounds, video, graphics or other imagery as well as music bed if used.
Records audio track of information (if used).
On a timeline, compiles audio track and relevant imagery.
Spot is closed-captioned.
Render to final form.
Product is reviewed for quality control and edited to final form.
Coordinates finished product with client to ensure information objective of the spot is met.
Uploads product for broadcast or other distribution.
Archives final product IAW established guidance.
WLF: Allow 5 man-hours per spot.

Task 16: TV Spot, Tier 3 (Full Production):
Note: TV Spot, Tier 3 (Full Production) applies to “enduring” spots that have an indefinite or “Til Further Notice” (TFN) broadcast duration.
Receives information from a client or through a supervisor or command information manager electronically or in paper form, or identifies a need to create a spot.
Coordinates with client to develop an understanding of the information objective for the spot.
Develops theme, identifies the target audience.
Writes script and storyboard, incorporating all narrative, dialogue, music beds, sound effects, video, graphics and other imagery. Ensures script is correctly focused to either local or regional audience.
Coordinates script and storyboard with supervisor.
Production team draws equipment and travels to a chosen location to record A/B-roll for the spot, returns to the station and stores equipment.
Creates spot on a timeline, incorporating all sound and imagery elements.
Spot is reviewed for quality control, necessary changes made.
Spot is closed-captioned.
Render to final form.
Product is reviewed for quality control and edited to final form.
Coordinates finished product with client to ensure information objective of the spot is met.
Uploads product for broadcast or other distribution.
Archives final product IAW established guidance.
WLF: Allow 36 man-hours per spot.
Task 17: Live/Special Event // HADR Coverage
WLF: Allow 25 man-hours per person per coverage event.
Task 18: Social Media Post, Tier 1 (Existing):
Producer receives a completed product or link to a completed product.
Writes a cutline for the product or link, including metadata.
Posts cutline, metadata, and product (or link) to social media.
Track analytics as necessary.
Or,
Producer drafts a web or social media post independent of other products.
Posts material to web or social media site.
Tracks analytics as necessary.
WLF: Allow 1 man-hour per post/product.
Task 19: Social Media Post, Tier 2 (Short Form):
Producer identifies a need/opportunity for a quick-turn social media command information product.
Travels to site, gathers info.
Shoots interview and video (A- and B-Roll) using mobile device.
Writes script or other notes for audio track.
Records voice track.
Edits video and sound using app on mobile device.

Posts finished product to appropriate authorized social media.
Archive product IAW established guidance.
Track analytics as necessary.
WLF: Allow 3 man-hours per product.
Task 20: Social Media Post, Tier 3 (Long Form):
Client contacts AFN, event is scheduled (if it is not a regular calendar item).
Researches data for developing questions for the program, or questions are provided by subject's staff.
Talent meets with PAO/OPR for the program, reviews drafted questions, gathers other information.
Holds pre-show meeting with the interviewee or his/her staff before airtime.
Configure TV studio.
Conduct interview.
Perform post-production editing, add graphics.
Posts finished product to appropriate authorized social media.
Archive product IAW established guidance.
Conduct after-action review, determine areas to improve or replicate.
Track analytics as necessary.
WLF: Allow 10 man-hours per product.

3.3. Workload Factor Standards

Task	WLF	4 Producers		5 Producers		6 Producers		7 Producers		8 Producers	
		Qty	MH								
1. Radio Entertainment Program (Hrs)	1.3	168.0	218.4	168.0	218.4	168.0	218.4	168.0	218.4	252.0	327.6
2. Radio Information Program	2.5	2.0	5.0	2.0	5.0	2.0	5.0	2.0	5.0	2.0	5.0
3. Radio Remote Broadcast	28.0	0.0	0.0	1.0	28.0	1.0	28.0	1.0	28.0	1.0	28.0
4. Radio Newscast	3.0	21.0	63.0	21.0	63.0	21.0	63.0	21.0	63.0	21.0	63.0
5. Radio News Story / Feature	2.0	21.0	42.0	21.0	42.0	21.0	42.0	21.0	42.0	21.0	42.0
6. TV Newscast, 2-10 Min	26.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
7. TV Newsbreak, 2 Min or Less	4.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
8. TV News Story	7.0	4.0	28.0	4.0	28.0	4.0	28.0	4.0	28.0	4.0	28.0
9. TV Feature / Sports Story	18.0	2.0	36.0	2.0	36.0	4.0	72.0	6.0	108.0	6.0	108.0
10. Multi-Day Exercise Coverage	25.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
11. Radio Reader	0.25	20.0	5.00	20.0	5.00	20.0	5.00	20.0	5.00	20.0	5.00
12. Radio Spot, Tier 1 (Voice-Over)	2.0	8.0	16.0	13.0	26.0	12.0	24.0	9.0	18.0	12.0	24.0
13. Radio Spot, Tier 2 (Full Production)	5.0	4.0	20.0	8.0	40.0	12.0	60.0	12.0	60.0	12.0	60.0
14. TV Spot, Tier 1 (ComCal / BP)	0.5	20.0	10.0	20.0	10.0	18.0	9.0	20.0	10.0	18.0	9.0
15. TV Spot, Tier 2 (Voice Over)	5.0	8.0	40.0	8.0	40.0	16.0	80.0	16.0	80.0	16.0	80.0
16. TV Spot, Tier 3 (Full Production)	36.0	0.0	0.0	1.0	36.0	2.0	72.0	4.0	144.0	4.0	144.0
17. Live/Special Event // HADR	25.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
18. Social Media Posts, Tier 1 (Existing)	1.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0
19. Social Media Posts, Tier 2 (Short)	3.0	0.0	0.0	4.0	12.0	3.0	9.0	4.0	12.0	8.0	24.0
20. Social Media Posts, Tier 3 (Long)	10.0	0.0	0.0	2.0	20.0	2.0	20.0	4.0	40.0	4.0	40.0
Man-Hours of Work			504.4		630.4		756.4		882.4		1008.6
Producer Quotient			4.0		5.0		6.0		7.0		8.0

Task	WLF	9 Producers		10 Producers		11 Producers		12 Producers		13 Producers	
		Qty	MH	Qty	MH	Qty	MH	Qty	MH	Qty	MH
1. Radio Entertainment Program (Hrs)	1.3	252.0	327.6	252.0	327.6	252.0	327.6	252.0	327.6	252.0	327.6
2. Radio Information Program	2.5	2.0	5.0	2.0	5.0	2.0	5.0	2.0	5.0	2.0	5.0
3. Radio Remote Broadcast	28.0	1.0	28.0	1.0	28.0	1.0	28.0	1.0	28.0	2.0	56.0
4. Radio Newscast	3.0	21.0	63.0	21.0	63.0	21.0	63.0	21.0	63.0	21.0	63.0
5. Radio News Story / Feature	2.0	21.0	42.0	42.0	84.0	42.0	84.0	42.0	84.0	42.0	84.0
6. TV Newscast, 2-10 Min	26.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
7. TV Newsbreak, 2 Min or Less	4.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
8. TV News Story	7.0	7.0	49.0	6.0	42.0	8.0	56.0	8.0	56.0	8.0	56.0
9. TV Feature / Sports Story	18.0	8.0	144.0	8.0	144.0	8.0	144.0	10.0	180.0	12.0	216.0
10. Multi-Day Exercise Coverage	25.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
11. Radio Reader	0.25	20.0	5.00	20.0	2.50	20.0	5.00	20.0	5.00	20.0	5.00
12. Radio Spot, Tier 1 (Voice-Over)	2.0	12.0	24.0	12.0	24.0	12.0	24.0	16.0	32.0	16.0	32.0
13. Radio Spot, Tier 2 (Full Production)	5.0	12.0	60.0	12.0	60.0	12.0	60.0	16.0	80.0	20.0	100.0
14. TV Spot, Tier 1 (ComCal / BP)	0.5	20.0	10.0	22.0	11.0	20.0	10.0	24.0	12.0	24.0	12.0
15. TV Spot, Tier 2 (Voice Over)	5.0	15.0	75.0	16.0	80.0	16.0	80.0	15.0	75.0	20.0	100.0
16. TV Spot, Tier 3 (Full Production)	36.0	6.0	216.0	8.0	288.0	10.0	360.0	11.0	396.0	12.0	432.0
17. Live/Special Event // HADR	25.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
18. Social Media Posts, Tier 1 (Existing)	1.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0	21.0
19. Social Media Posts, Tier 2 (Short)	3.0	8.0	24.0	10.0	30.0	13.0	39.0	16.0	48.0	16.0	48.0
20. Social Media Posts, Tier 3 (Long)	10.0	4.0	40.0	5.0	50.0	8.0	80.0	10.0	100.0	8.0	80.0
Man-Hours of Work			1133.6		1260.1		1386.6		1512.6		1637.6
Producer Quotient			9.0		10.0		11.0		12.0		13.0

3.4. Monthly Workload Factor Calculator / Report

Task	Produced		
	Qty	WLF	MH
1. Radio Entertainment Program (Hrs)	0.0	1.3	0.0
2. Radio Information Program	0.0	2.5	0.0
3. Radio Remote Broadcast	0.0	28.0	0.0
4. Radio Newscast	0.0	3.0	0.0
5. Radio News Story / Feature	0.0	2.0	0.0
6. TV Newscast, 2-10 Min	0.0	26.0	0.0
7. TV Newsbreak, 2 Min or Less	0.0	4.0	0.0
8. TV News Story	0.0	7.0	0.0
9. TV Feature / Sports Story	0.0	18.0	0.0
10. Multi-Day Exercise Coverage	0.0	25.0	0.0
11. Radio Reader	0.0	0.25	0.0
12. Radio Spot, Tier 1 (Voice-Over)	0.0	2.0	0.0
13. Radio Spot, Tier 2 (Full Production)	0.0	5.0	0.0
14. TV Spot, Tier 1 (ComCal / BP)	0.0	0.5	0.0
15. TV Spot, Tier 2 (Voice Over)	0.0	5.0	0.0
16. TV Spot, Tier 3 (Full Production)	0.0	36.0	0.0
17. Live/Special Event // HADR	0.0	25.0	0.0
18. Web-Only Prod (Short)	0.0	3.0	0.0
19. Web-Only Prod (Long)	0.0	10.0	0.0
20. Social Media Posts	0.0	1.0	0.0
Producers Authorized			
Producers Assigned			0
Man-Hours of Work			0.0
Producer Quotient			0.0

ONE PRODUCER = 126 MAN-HOURS (MH) PER MONTH
(6 hours per day, 21 duty days per month)

SECTION 4: MANAGEMENT INTERNAL CONTROL PROGRAM

Item No.	Item	Yes	No	N/A
01	<p>Are digital versions of the AFRTS SOP 80-04, Production Requirements, 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 affiliates?</p> <p>Ref: AFRTS SOP 80-04, Production Requirements, March 10, 2017 Section 1, paragraphs 1.1.b. and 1.2.a.</p>			
02	<p>Does the Station Manager (or designated staff), by the third duty day of each month, conduct a count of all deliverables, enter them in a report and send it to the regional Operations staff?</p> <p>Ref: AFRTS SOP 80-04, Production Requirements, March 10, 2017 Section 2, paragraphs 2.7.a(1) and 2.7.a(1)c.</p>			
03	<p>Does the regional Operations staff, by the sixth duty day of each month, compile the data from station reports into a regional report that is sent to the regional Director?</p> <p>Ref: AFRTS SOP 80-04, Production Requirements, March 10, 2017 Section 2, paragraph 2.7.a(2) and 2.7.b.</p>			