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U.S. AIR FORCE BANDS

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This instruction implements Air Force Policy Directive (AFPD) 35-1, *Public Affairs Management*. It also implements Department of Defense Directive (DoDD) 5410.18, *Public Affairs Community Relations Policy*, and Department of Defense Instruction (DoDI) 5410.19, *Public Affairs Community Relations Policy Implementation*. It identifies and describes Air Force Band resources and functions at all levels. It applies to individuals at all levels who are assigned to Air Force Bands, and to individuals at all levels who manage, supervise, Air Force Bands, including the Air National Guard (ANG), unless otherwise noted. The Air Force Reserve (AFR) does not have Air Force Bands but rather is supported by active duty Air Force Bands. Ensure that all records created as a result of processes prescribed in this publication are maintained in accordance with Air Force Manual (AFMAN) 33-363, *Management of Records*, and disposed of in accordance with the Air Force Records Disposition Schedule (RDS) located in the Air Force Records Information Management System (AFRIMS). The authorities to waive wing/unit level requirements in this publication are identified with a Tier (“T-0, T-1, T-2, T-3”) number following the compliance statement. See Air Force Instruction (AFI) 33-360, *Publications and Forms Management* for a description of the authorities associated with the Tier numbers. Submit requests for waivers through the chain of command to the appropriate Tier waiver approval authority, or alternately, to the Publication OPR for non-tiered compliance items. Refer recommended changes and questions about this publication to the Office of Primary Responsibility (OPR) using the Air Force (AF) Form 847, *Recommendation for Change of Publication*, and route AF Form 847s from the field through the appropriate functional chain of command.

SUMMARY OF CHANGES

This instruction has been substantially changed and requires a complete review. Major changes include: stand up of the Secretary of the Air Force Office of Public Affairs, Bands Division (SAF/PAB) at Headquarters Air Force; changes Air Force Chief of Music position to Chief, Air Force Bands Division; changes Superintendent, Engagements Division position to Superintendent, Bands Division; revises Air Force Band core functions; standardizes regional Band duty titles; provides guidance authorizing the hiring of civilian musicians for performances; reduces number of compliance items and identifies tiered waiver authorities for wing level compliance requirements IAW AFI 33-360; updates name and description of Air Force Public Affairs Agency (AFPAA) Band Support Cell; adds arranger positions to the United States Air Force (USAF) Band of the West, USAF Heritage of America Band, USAF Band of Mid-America, USAF Band of the Golden West, United States Air Forces in Europe (USAFE) Band, and USAF Band of the Pacific-Asia; updates ANG Career Field Manager description and duties; clarifies command and staff authority over ANG Bands; updates ANG Band unit-level organization; clarifies guidance for supporting community relations events in Canada, Mexico, and the Bahamas; adds Puerto Rico to the USAF Band of the West area of responsibility; transfers Idaho and Utah from the USAF Band of the Golden West area of responsibility to the USAF Academy Band area of responsibility; authorizes USAF Heartland of America Band missions in North Dakota and South Dakota; updates USAF Band of the Pacific-Asia manning table; includes guidance regarding gifts to benefit military musical units; updates guidelines for in-store credit program; clarifies guidance for Band concerts in religious facilities; updates guidance on video and recording projects; provides guidance on official performances by Air Force personnel outside the 3N1 or 3N2 career field; updates guidance on wear of performance uniforms; clarifies guidance on use of digital platforms for advertisements and content sharing.

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Chapter 1

PURPOSE AND OBJECTIVES

1.1. Purpose. This instruction outlines and explains the capabilities Air Force Bands employ to accomplish a wide range of objectives around the world. It provides commanders and Public Affairs (PA) professionals the guidance to use the unique ability of music to bridge language and cultural differences to build relationships with a wide variety of audiences and communicate a broader, deeper sense of meaning behind their ideas and messages. Implementing Air Force Policy Directive (AFPD) 35-1, *Public Affairs Management*, this document describes Air Force Bands, explains how they are functionally organized, and outlines their capabilities and activities.

1.2. Application. The guidance in this publication is authoritative. When complying with official policy, guidance, and/or procedures, the unit may request a waiver. Each compliance item is identified by a tier level in parenthesis. See AFI 33-360, *Publications and Forms Management*, for more information on tier levels, waiver authorities, and the waiver process. Individual conduct, official programs, and daily activities within Air Force Bands should always be accomplished lawfully and ethically. If conflicts arise between the content of this publication and Department of Defense guidance, higher level guidance takes precedence for the activities of joint forces unless the Secretary of Defense has provided more current and specific guidance.

1.3. Air Force Band Mission. Air Force Bands provide a wide spectrum of musical support for events that enhance the morale, motivation, and esprit de corps of our Airmen, foster public trust and support, aid recruiting initiatives, and promote our national interests at home and abroad.

1.4. Air Force Band Core Competencies. Four Band core competencies provide the vision for senior leaders to use the effects of music to accomplish the Air Force mission at home, overseas, and in an expeditionary environment. These are the fundamental competencies of Air Force Bands and directly relate to their primary missions. Their strong linkage to the overarching Public Affairs competencies serves as a foundation for the synergistic integration of all Public Affairs capabilities. For more information, refer to AFI 35-101, *Public Affairs Responsibilities and Management*.

1.4.1. Official Representation. Air Force Bands serve as official representatives of the United States and the United States Air Force in the presentation of formal musical honors in state events and military ceremonies.

1.4.2. Airman Morale and Readiness. Airman morale and readiness is the foundation of all Air Force core competencies. Bands provide Air Force leaders an effective and efficient means of building, maintaining, and strengthening morale and readiness.

1.4.3. Public Trust and Support. Public trust and support are fundamental to a highly trained and well-equipped air, space, and cyberspace force. Bands strengthen the bonds between the Air Force and the public through a wide range of events designed to engage communities, opinion leaders, and the media.

1.4.4. Global Influence and Deterrence. Bands directly affect international perceptions of the United States and the Air Force through musical events designed to engage audiences of strategic value. Bands partner with Headquarters (HQ) or Major Command (MAJCOM)

International Affairs (IA) directorates to develop and implement engagement strategies toward building partnerships and opening lines of communication with international audiences. Such actions enhance support from allies, and build and strengthen relationships with potential international partners.

1.5. Air Force Band Core Functions. Air Force Band core competencies are supported and enabled by five core functions. These functions enable Bands to effectively perform their primary mission and assist Air Force leaders in creating desired effects intended for key audiences.

1.5.1. Ceremonial: Air Force Bands create and convey a profound sense of dignity at state events and official military ceremonies and functions by rendering appropriate and required musical honors to our nation and our Airmen. Bands create this dignity through the professionalism and quality of their music, drill, and Air Force image.

1.5.2. Communication: Air Force Bands design and execute musical events which serve as communication platforms and facilitate the effective delivery of key messages to audiences. Band leadership teams expertly combine diverse communication methods to ensure priority messages are delivered in the most effective way.

1.5.3. Engagement: Air Force Bands represent the professionalism and commitment of the United States Air Force with the exceptional quality of their musical performance, diverse array of musical styles, and Air Force image. Performances are designed to capture and hold the attention, interest, and admiration of key audiences.

1.5.4. Building Partnerships: Air Force Bands actively design a wide variety of musical events to bridge language and cultural differences to engage, inform, entertain, and uplift audiences. Bands perform the right music for the right event and utilize performing styles and techniques which establish a sense of commonality and community with key audiences.

1.5.5. Organize, Train and Equip: Air Force Bands ensure the military readiness and ability to deploy of Airman Musicians.

1.6. Air Force Band Objectives. The Air Force conducts comprehensive, active Public Affairs activities at all levels of command to provide audiences with information contributing to awareness and understanding of the Air Force's mission. As a key capability of Public Affairs, music can be used to enhance the communication process and enable Air Force leaders to convey a broader, deeper sense of meaning behind their ideas and messages. With this capability in mind, Bands design operations to:

1.6.1. Render musical honors on behalf of the United States and the Air Force to our flag, national leaders, allies, guests, and Airmen in official state and military events as required, to include State Funerals, Presidential Inaugurations, White House and Pentagon arrival ceremonies, Changes of Command, and military funerals.

1.6.2. Build, maintain, and strengthen the morale, esprit de corps, and readiness of Airmen in the Continental United States (CONUS), outside the Continental United States (OCONUS), and at forward deployed locations.

1.6.3. Synergize Band capabilities and the effects of music with the capabilities and effects of the broader Public Affairs community to increase the effectiveness of Air Force communication.

1.6.4. Increase public awareness and understanding of the bravery, sacrifice, and dedication of Airmen; the importance of airpower; and the mission, policies and heritage of the Air Force.

1.6.5. Create, maintain, and strengthen relationships with a variety of audiences to enhance the reputation of the Air Force as a good neighbor and as a respected, professional organization charged with an integral role in maintaining U.S. national security.

1.6.6. Create, maintain, and strengthen relationships with strategic international audiences, using music to bridge cultural, societal, and socio-economic differences.

1.6.7. Aid Air Force recruiting by supporting recruiting service events and initiatives.

1.7. The Use of Music in the Communication Process. Band events play a key role in the Air Force communication process. Each event is an opportunity to engage and interact with a particular audience on behalf of the Air Force and is planned and structured to maximize the effectiveness and impact of the message being delivered. Airman musicians deliver the right message at the right time to the right audience, even if the message is delivered through music alone. Bands facilitate the use of music in the communication process in the following ways:

1.7.1. Band Leadership. Integrate the work of Band Operations and Band Publicity in support of senior leader objectives, and serve as a liaison between the Band and other Public Affairs teams throughout the Band's geographic area of responsibility (AOR).

1.7.2. Band Operations. Maximize the use of effects-based planning to ensure Band events are aligned with Air Force, MAJCOM, and wing priorities.

1.7.2.1. Public Affairs Partnerships. Establish and maintain an aggressive, interactive relationship with supported combatant commands, MAJCOM, and wing Public Affairs staffs in the Band's geographic AOR with the goal of synergizing capabilities to reach communication goals more effectively.

1.7.3. Band Publicity. Facilitate the Band's participation in the Air Force communication process. Band Publicity should be actively engaged in the following four areas, and should coordinate these efforts with MAJCOM and wing Public Affairs staffs in their AOR as appropriate:

1.7.3.1. Graphic Media: In coordination and partnership with host wing Public Affairs, design and create graphic media products such as posters, artwork for recordings, concert programs, and other such products which help support Air Force Band performances and audition opportunities.

1.7.3.2. Social Media: Utilize a wide variety of Social Media to enhance engagement and communication goals and optimize resources.

1.7.3.3. Multimedia: In coordination and partnership with AFPAA and host wing Public Affairs, help integrate the effects of music into the mission of the broader Public Affairs community and assist in creating multimedia products designed to tell the Air Force story.

1.7.3.4. Print and Broadcast Media: Engage and seek coverage from print and broadcast media to expand the reach and effectiveness of Band operations.

1.7.4. Integration. Ensure all levels of Band personnel understand the role of music in the communication process and the role of Airman Musicians within Public Affairs.

1.7.5. Band Recordings. Produce recordings that serve as force multipliers, produce desired effects, and achieve specific goals and objectives in the communication process.

Chapter 2

CAREER FIELD MANAGEMENT

2.1. Headquarters Air Force (HAF). The Secretary of the Air Force Office of Public Affairs (SAF/PA) is the functional manager of Air Force Bands. Secretary of the Air Force Office of Public Affairs Bands Division (SAF/PAB) manages all issues related to the use of Air Force Bands and facilitates integration of Band capabilities into the Air Force communication enterprise. The Chief, Air Force Bands Division is the primary point of contact in SAF/PAB regarding these issues. The Career Field Manager is the primary point of contact in SAF/PAB regarding the organization, training, and equipping (OT&E) of Air Force Bands.

2.2. Chief, Air Force Bands Division will:

- 2.2.1. Be the primary advisor to the SAF/PA Director on Air Force Band issues.
- 2.2.2. Advise Secretary of the Air Force Office of Public Affairs, Requirements and Development Division (SAF/PAR) on Band officer accessions, assignments, deployments, training, development, career progression, and sustainment.
- 2.2.3. Develop and implement a strategic engagement model for Air Force Bands to achieve, assess, and communicate desired effects.
- 2.2.4. Coordinate with the Secretary of the Air Force Office of Public Affairs Strategy and Assessments Division (SAF/PAX) on the integration of Air Force Bands into communication plans and in the development of Band strategic effect assessment and reporting tools.
- 2.2.5. Provide operational guidance to Air Force Bands.
- 2.2.6. Coordinate with the Air Force Public Affairs Agency (AFPAA) and the appropriate legal office on the efforts of branding and trademark licensing and general support to the career field.
- 2.2.7. Oversee total force initiatives in coordination with the Chief of ANG Bands.
- 2.2.8. Oversee Band officer accession process to include coordination with Air Force Manpower, Personnel, and Services (AF/A1) and Air Force Recruiting Service. Administer officer auditions.

2.3. Career Field Manager, 3N1XX & 3N2XX, will:

- 2.3.1. Be the primary advisor to SAF/PA on all Band-related OT&E issues.
- 2.3.2. Oversee enlisted accessions, deployments, training, manpower requirements, and sustainment.
- 2.3.3. Coordinate Band enlisted assignments with Air Force Personnel Center.
- 2.3.4. Provide SAF/PAR with Band-related unit type code (UTC) sourcing and posturing guidance for active duty and ANG Bands.
- 2.3.5. Organize and conduct career field conferences, workshops, and communications.
- 2.3.6. Oversee total force initiatives in coordination with ANG Band Enlisted Program Manager.

2.4. Assistant Career Field Manager, 3N1XX & 3N2XX, will:

2.4.1. Manage enlisted accessions.

2.4.1.1. Coordinate Band enlisted 3N1XX and 3N2XX accessions with Air Force Recruiting Service (AFRS).

2.4.1.2. Coordinate with unit auditions coordinators on all aspects of accession process.

2.4.1.3. Manage Air Force Band Careers webpage and electronic mailing vacancy notifications.

2.4.2. Manage career field deployments.

2.4.2.1. Source Band deployments and schedule pre-deployment training for active duty and ANG Bands.

2.4.2.2. Provide pre-deployment guidance to active duty and ANG Bands.

2.4.3. Manage the Air Force Bands Shared Resources SharePoint site.

2.4.4. Function in place of Career Field Manager during absences.

2.5. Superintendent, Bands Division will:

2.5.1. Be the primary point of contact for policy guidance regarding Air Force Bands. Advise and assist with exception to policy requests for Band missions.

2.5.2. Be the Program Manager for the Air Force Outreach System (AFORS) and Aerial Events Support (AES); maintain close contact with software vendor, report problems, propose solutions, coordinate upgrades, and maintain compliance.

2.5.3. Collect, store, analyze, and organize relevant mission data from CONUS, OCONUS and deployed Bands; generate and distribute reports to Air Staff and career field leadership as needed.

2.5.4. Manage and update Air Force Bands website and social media sites. See paragraph 8.3 of this AFI on the use of social media.

2.5.5. Provide oversight of career field public Web program.

2.6. Active Duty Command or Installation Level. The MAJCOM, Direct Reporting Unit (DRU), or wing to which an active duty Band is assigned has overall command and staff responsibility for the Band.

2.6.1. The MAJCOM, DRU, or wing provides funding, facilities, transportation, and guidance for the effective use of Band capabilities throughout the Band's geographic AOR.

2.6.2. The MAJCOM, DRU, or wing authorizes awards and decorations for Bands.

2.6.3. MAJCOM Public Affairs Directors promote and provide guidance for the synergistic integration of music with other Public Affairs capabilities at the MAJCOM, wing, and Band levels to achieve the goals and priorities of the Air Force.

2.7. Active Duty Unit-Level. With the exception of 15-member Bands, active duty Bands are named units commanded by Band officers and operate similarly to squadrons. Active duty 15-member Bands are named activities of another unit.

2.7.1. Band officers are professionally trained musicians who demonstrate a preexisting ability to conduct at a professional level. They are carefully chosen at a competitive audition by a selection board.

2.7.2. While assigned to a Band, Band officers are authorized to hold the duty title of Commander, Director of Operations, Assistant Director of Operations, Operations Officer, or Flight Commander. Band commanders are appointed to command and exercise command authority in accordance with AFI 51-604, *Appointment to and Assumption of Command*.

2.7.3. Regional Band enlisted members are instrumentalists, vocalists, arrangers/composers, or audio engineers/technicians who are selected via audition and demonstrate a preexisting ability to perform at a 3-skill level.

2.7.3.1. Regional Band Chief Enlisted Managers (CEM) oversee all fiscal, logistical, and operational activities of their unit, including training, equipping, and deploying of Airman musicians. In addition, the CEM oversees all manning and personnel matters. Band CEMs are exempt from performing in their area of expertise as an instrumentalist, vocalist, or audio engineer/technician. CEMs are the highest ranking senior noncommissioned officer of the unit and normally hold the rank of Chief Master Sergeant (E-9).

2.7.3.2. Regional Band Superintendents report to the CEM and assist in managing the fiscal, logistical, and operational activities of their unit. In addition, the Band Superintendent assists in the management of personnel matters. In units where there is no CEM, the Band Superintendent reports to the unit commander and assumes the responsibilities of the CEM. Band Superintendents may be utilized in their area of expertise as an instrumentalist, vocalist or audio engineer/technician on a limited basis. Typically, the Band Superintendent holds the rank of Senior Master Sergeant (E-8).

2.7.4. Premier Band enlisted members are instrumentalists, vocalists, arrangers/composers, or audio engineers/technicians who are selected via audition and demonstrate a preexisting ability to perform at a 7-skill level. The premier Band has six full time Flight Chiefs, normally held by Chief Master Sergeants that lead the Band's six performing flights.

2.7.4.1. The premier Band has five full-time administrative positions, each held by a Chief Master Sergeant.

2.7.4.2. The premier Band Chief Enlisted Manager (CEM) serves as the top senior noncommissioned officer of the unit. The CEM develops and implements squadron policies and is the commander's representative for events requiring senior executive leadership.

2.7.4.3. The Chief of Personnel and Readiness serves as the second highest senior noncommissioned officer of the unit and oversees all manning and personnel matters. The Chief of Personnel and Readiness serves as the CEM in his or her absence.

2.7.4.4. The Chief of Operations manages all logistics for The Air Force Band, manages the travel and operations portions of the unit budget, and ensures proper planning of engagements to meet Air Force objectives.

2.7.4.5. The Chief of Resources and Facilities manages the unit's annual operations and maintenance (O&M) budget and all facility requirements.

2.7.4.6. The Chief of Marketing and Outreach develops and deploys The Air Force Band's marketing program to meet Air Force strategic communication objectives.

2.8. Chief, Air National Guard (ANG) Bands serves as the functional manager for ANG Bands and principal advisor to the Director of the Air National Guard, SAF/PA, National Guard Bureau Public Affairs (NGB-PA) and the Director of the National Guard on matters pertaining to ANG Bands. In addition, the Chief of ANG Bands will:

- 2.8.1. Determine the readiness of ANG Bands through inspections, staff assistance visits, reports, and written and electronic communication.
- 2.8.2. Recommend actions for improving ANG Bands to the Director of the ANG, SAF/PA, and National Guard Bureau (NGB).
- 2.8.3. Develop policy guidance for the ANG Bands.
- 2.8.4. Coordinate Band policy issues directly with the Chief, Air Force Bands Division, NGB, and the states.
- 2.8.5. Establish qualifications and procedures for hiring and training new Band officers and enlisted members and conduct Band officer auditions to fill vacancies using the same musical performance standards as active duty Air Force Band officers.

2.9. ANG Bands Career Field Manager advises the Chief of ANG Bands on enlisted force issues as they pertain to ANG Bands. In addition, the Career Field Manager will:

- 2.9.1. Be the primary advisor to the Chief, Air National Guard Bands on all Band-related OT&E issues.
- 2.9.2. Provide Air Force Band Assistant Career Field Manager with Band-related unit type code (UTC) sourcing and posturing guidance for ANG Bands.
- 2.9.3. Organize and conduct career field conferences, workshops, and communications.
- 2.9.4. Conduct program reviews of ANG Bands.
- 2.9.5. Coordinate total force initiatives with Air Force Band Career Field Manager.

2.10. ANG Command and Installation Level Responsibilities. The wing to which an ANG Band is assigned has overall command and staff responsibility for the Band.

- 2.10.1. The wing ensures necessary funding, facilities, transportation, and organizational support for the effective use of Band capabilities throughout the Bands' geographic AOR.

2.11. ANG Band Unit-Level Organization. ANG Bands are organized as follows. The ranking senior noncommissioned officer is the Senior Enlisted Manager (E-8) and oversees all Band operations and personnel. The Squadron Superintendent (E-8) reports to the Senior Enlisted Manager. The Squadron Superintendent supervises six Master Sergeants (E-7) that hold one of the following duty titles: Section Chief, Resources; Section Chief, Operations; Section Chief, Readiness; Section Chief, Administrative Support; Section Chief, Publicity. One Master Sergeant is assigned as an additional duty First Sergeant and reports directly to the commander.

Chapter 3

CLASSIFICATIONS AND LOCATIONS

3.1. Active Duty Bands. With the exception of 15-piece Bands, active duty Bands are named units commanded by Band officers and operate similarly to squadrons. Active duty 15-piece Bands are named activities of another unit. Names and locations of active duty Bands are listed in Table 3.1.

3.1.1. The United States Air Force Band, Joint Base Anacostia-Bolling, Washington, D.C. (Air Force Specialty Code (AFSC): 3N2XX) is the premier Band of the United States Air Force.

3.1.2. All other Bands are regional Bands (Air Force Specialty Code (AFSC): 3N1XX). **Note:** The Air Force Band of the Pacific is a single regional Band divided among two geographically separated operating locations assigned by PACAF. The Heartland of America Band is designated as a named activity at Offutt AFB, and is assigned to the Heritage of America Band as Operating Location A.

Table 3.1. Active Duty Air Force Bands

MAJCOM/DRU Affiliation	Band Name Address
Air Force District of Washington (AFDW) (Premier)	The United States Air Force (USAF) Band 201 McChord Street Joint Base Anacostia-Bolling DC 20032-0202
Air Education and Training Command (AETC)	USAF Band of the West 1860 Carswell Avenue Suite 1 Joint Base San Antonio-Lackland TX 78236-5542
Air Combat Command (ACC)	USAF Heritage of America Band 86 Hickory Street Joint Base Langley-Eustis VA 23665-2192
ACC	USAF Heartland of America Band (OL-A, USAF Heritage of America Band) 109 Washington Square Suite 111 Offutt AFB NE 68113-2126
USAF Academy Band (USAFA)	The USAF Academy Band 520 Otis Street Peterson AFB CO 80914-1620
Air Mobility Command (AMC)	USAF Band of Mid-America 900 Chapman Drive Scott AFB IL 62225-5115
AMC	USAF Band of the Golden West 551 Waldron Street Bldg. 240 Travis AFB CA 94535-5000
Air Force Materiel Command (AFMC)	USAF Band of Flight 3920 Lear Street Building 1420 Wright-Patterson AFB OH 45433-5721

United States Air Forces in Europe (USAFE)	United States Air Forces in Europe (USAFE) Band Unit 4965 APO AE 09094-3486
Pacific Air Forces (PACAF)	USAF Band of the Pacific (Asia) Unit 5075 APO AP 96328-5000
PACAF	USAF Band of the Pacific, OL-A (Hawaii) 1225 Vickers Avenue Joint Base Pearl Harbor-Hickam HI 96853-5399
U.S. Air Forces Central Command (AFCENT)	United States Air Forces Central Command Band CAOC/PAB Unit 61224 APO AE 09309-1224

3.2. ANG Bands. ANG Bands are numbered units, commanded by Band officers and operate similarly to squadrons. Names and locations of ANG Bands are listed in Table 3.2.

Table 3.2. Air National Guard Bands.

Band Name Address
553d Air Force Band (ANG Band of the Northeast) 1505 Adams Street Building 505, Fort Indiantown Gap Annville, PA 17003
566th Air Force Band (ANG Band of the Midwest) 2412 South Falcon Boulevard Peoria, IL 61607-5023
572d Air Force Band (ANG Band of the South) 404 Brisco Drive McGhee-Tyson ANGB, TN 37777-6208
531st Air Force Band (ANG Band of the Southwest) 200 Hensley Avenue Fort Worth, TX 76127-1672
562d Air Force Band (ANG Band of the West Coast) 107 Mulcahey Drive Port Hueneme, CA 93041-4013

3.3. Other Units with Band Authorizations.

3.3.1. Supreme Headquarters Allied Powers Europe (SHAPE) International Band. As the official musical representative of the North Atlantic Treaty Organization (NATO), the SHAPE International Band is comprised of approximately 20 multinational professional

military musicians, including four active duty regional Band members. The address for the SHAPE International Band is listed in Table 3.3.

3.3.2. Air Force Public Affairs Agency (AFPAA). AFPAA has one 3N1XX SNCO who provides copyright and music licensing support, controls the primary music archive repository, and is a site manager for the unified Air Force Band website (<http://www.music.af.mil>). Additionally, this position is the Manager for the Branding & Trademark Licensing Division.

Table 3.3. Other Units with Band Authorizations

Unit Name Address
SHAPE International Band Unit 21420 APO AE 09705
AFPAA Band Support 555 E. Street East, Rm 102 JBSA-Randolph, TX 78150

Chapter 4

BAND MANPOWER, CAPABILITIES, ADMINISTRATION, AND DUTY TITLES

4.1. Band Manning. Core manning is needed to meet State Funeral and deployment taskings, and to ensure adequate personnel for CONUS and OCONUS assignment rotations. Air Force Manpower Standard, AFMS 499100, 23 May 2012, documents active duty manpower requirements. Table 4.1 reflects the manning of the premier Band. Tables 4.2, 4.3, 4.4, 4.5, and 4.6 reflect the manning of various sized active duty regional Bands. Table 4.7 reflects the manning of ANG Bands.

Table 4.1. Manning for Premier Band

	AFSC Shred	Authorized	Maximum
Field Grade Officer	C35B3	1	N/A
Field Grade Officer	35B3	1	N/A
Company Grade Officer	35B3	2	N/A
CMSgt (E-9)*	3N200	11	N/A
SMSgt (E-8)	3N291	31	N/A
First Sergeant (E-7)	8F000	1	N/A
MSgt (E-7)	3N271	66	N/A
TSgt (E-6)	3N271	66	N/A
TOTAL		179	

Note:

1. Premier Band manning is set at each grade listed in Table 4.1. Variations are not authorized.
2. Premier Band enlisted members (3N2XX) do not have alpha suffixes designating a primary instrument attached to their AFSC. Musical instrumentation is determined solely by The Air Force Band commander so as to provide maximum flexibility to meet mission requirements.
3. In addition to the above, at least two administrative support positions are authorized for the premier Band, not to be counted against total 35B, 3N2XX, and 8F000 positions.

*CMSgt target grade; CMSgt grades are determined by the CMSgt Review Board.

Table 4.2. Manning for Active Duty Regional Band–60 Members

	AFSC Shred	Minimum	Maximum
Field Grade Officer	C35B3	1	1
Company Grade Officer	35B	1	1
CMSgt (E-9)*	3N100	1	1

SMSgt (E-8)	3N191	1	2
Clarinet	3N1X1A	6	6
Saxophone	3N1X1B	3	5
Bassoon	3N1X1C	2	2
Oboe	3N1X1D	2	2
Flute	3N1X1E	2	2
Horn	3N1X1F	4	4
Trumpet	3N1X1G	6	8
Euphonium	3N1X1H	1	1
Trombone	3N1X1J	3	5
Tuba	3N1X1K	2	2
Percussion	3N1X1L	5	6
Piano	3N1X1M	3	3
Guitar	3N1X1N	3	4
Arranger	3N1X1P	1*	1
Bagpipe	3N1X1Q	0	4
Vocalist	3N1X1R	3	5
String/Electric Bass	3N1X1S	3	3
Steel Guitar	3N1X1U	0	1
Audio Technician	3N1X1V	3	3
Commander Discretion	Mixed Shreds	4	4
TOTAL		60	

Note:

1. Band commanders may adjust remaining positions to meet their unit's requirements without exceeding the variation allowed numbers for any specific AFSC shred as listed in Table 4.2.
2. In addition to the above, at least one administrative support position is authorized for units of 15 members or more, not to be counted against total 35B and 3N1X1 positions.
3. In addition to the above, the Air Force Academy Band is authorized three 2T1X1 positions, not to be counted against total 35B and 3N1X1 positions.
4. The Air Force Academy Band is exempt from the 1 minimum arranger requirement.

*CMSgt target grade; CMSgt grades are determined by the CMSgt Review Board

Table 4.3. Manning for Active Duty Regional Band—47 Members (USAFE Band)

	AFSC Shred	Minimum	Maximum
Field Grade Officer	C35B3	1	1

Company Grade Officer	35B	1	1
CMSgt (E-9)*	3N100	1	1
SMSgt (E-8)	3N191	1	1
Clarinet	3N1X1A	5	6
Saxophone	3N1X1B	3	5
Bassoon	3N1X1C	1	2
Oboe	3N1X1D	1	2
Flute	3N1X1E	1	2
Horn	3N1X1F	1	4
Trumpet	3N1X1G	4	8
Euphonium	3N1X1H	1	2
Trombone	3N1X1J	3	5
Tuba	3N1X1K	1	2
Percussion	3N1X1L	4	6
Piano	3N1X1M	2	3
Guitar	3N1X1N	2	3
Arranger	3N1X1P	1	1
Bagpipe	3N1X1Q	0	6
Vocalist	3N1X1R	3	5
String/Electric Bass	3N1X1S	2	3
Steel Guitar	3N1X1U	0	1
Audio Technician	3N1X1V	2	3
Commander Discretion	Mixed Shreds	6	6
TOTAL		47	
Note:			
1. Band commanders may adjust remaining positions to meet their unit's requirements without exceeding the variation allowed numbers for any specific AFSC shred as listed in Table 4.3.			
2. In addition to the above, at least one administrative support position is authorized for units of 15 members or more, not to be counted against total 35B and 3N1X1 positions.			
*CMSgt target grade; CMSgt grades are determined by the CMSgt Review Board.			

Table 4.4. Manning for Active Duty Regional Band –25 Members (USAF Band of the Pacific–Asia)

	AFSC Shred	Minimum	Maximum
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Field Grade Officer	C35B3	1	1
CMSgt (E-9)*	3N100	0	0
SMSgt (E-8)	3N191	1	1
Clarinet	3N1X1A	0	0
Saxophone	3N1X1B	3	4
Bassoon	3N1X1C	0	0
Oboe	3N1X1D	0	0
Flute	3N1X1E	0	0
Horn	3N1X1F	0	1
Trumpet	3N1X1G	2	3
Euphonium	3N1X1H	0	0
Trombone	3N1X1J	2	3
Tuba	3N1X1K	0	1
Percussion	3N1X1L	2	2
Piano	3N1X1M	2	2
Guitar	3N1X1N	2	2
Arranger	3N1X1P	1	1
Bagpipe	3N1X1Q	0	0
Vocalist	3N1X1R	3	4
String/Electric Bass	3N1X1S	2	2
Steel Guitar	3N1X1U	0	0
Audio Technician	3N1X1V	2	2
Commander Discretion	Mixed Shreds	2	2
TOTAL		25	
Note:			
1. Band commanders may adjust remaining positions to meet their unit's requirements without exceeding the variation allowed numbers for any specific AFSC shred as listed in Table 4.4.			
2. In addition to the above, at least one administrative support position is authorized for units of 15 members or more, not to be counted against total 35B and 3N1X1 positions.			
*CMSgt target grade; CMSgt grades are determined by the CMSgt Review Board.			

Table 4.5. Manning for Active Duty Regional Band–15 Members (USAF Heartland of America Band and USAF Band of Flight)

	AFSC Shred	Minimum	Maximum
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CMSgt (E-9)*	3N100	1	1
Clarinet	3N1X1A	0	0
Saxophone	3N1X1B	0	1
Bassoon	3N1X1C	0	0
Oboe	3N1X1D	0	0
Flute	3N1X1E	0	0
Horn	3N1X1F	1	1
Trumpet	3N1X1G	2	2
Euphonium	3N1X1H	0	0
Trombone	3N1X1J	1	1
Tuba	3N1X1K	1	1
Percussion	3N1X1L	2	2
Piano	3N1X1M	1	2
Guitar	3N1X1N	1	2
Arranger	3N1X1P	0	0
Bagpipe	3N1X1Q	0	0
Vocalist	3N1X1R	2	3
String/Electric Bass	3N1X1S	1	1
Steel Guitar	3N1X1U	0	0
Audio Technician	3N1X1V	1	2
Commander/CEM Discretion	Mixed Shreds	1	1
TOTAL		15	

Note:

1. Band commanders or CEMs may adjust remaining positions to meet their unit's requirements without exceeding the variation allowed numbers for any specific AFSC shred as listed in Table 4.5.
 2. In addition to the above, at least one administrative support position is authorized for units of 15 members or more, not to be counted against total 3N1X1 positions.
- *CMSgt target grade; CMSgt grades are determined by the CMSgt Review Board.

Table 4.6. Manning for Active Duty Regional Band–15 Members (USAF Band of the Pacific-Hawaii)

	AFSC Shred	Minimum	Maximum
CMSgt (E-9)*	3N100	1	1
Clarinet	3N1X1A	0	0
Saxophone	3N1X1B	1	1
Bassoon	3N1X1C	0	0
Oboe	3N1X1D	0	0
Flute	3N1X1E	0	0
Horn	3N1X1F	0	0
Trumpet	3N1X1G	1	1
Euphonium	3N1X1H	0	0
Trombone	3N1X1J	1	1
Tuba	3N1X1K	0	0
Percussion	3N1X1L	2	2
Piano	3N1X1M	1	2
Guitar	3N1X1N	1	2
Arranger	3N1X1P	0	0
Bagpipe	3N1X1Q	0	0
Vocalist	3N1X1R	2	3
String/Electric Bass	3N1X1S	2	2
Steel Guitar	3N1X1U	0	0
Audio Technician	3N1X1V	1	1
Commander/CEM Discretion	Mixed Shreds	2	2
TOTAL		15	

Note:

1. Band commanders or CEMs may adjust remaining positions to meet their unit's requirements without exceeding the variation allowed numbers for any specific AFSC shred as listed in Table 4.6.

2. In addition to the above, at least one administrative support position is authorized for units of 15 members or more, not to be counted against total 3N1X1 positions.

*CMSgt target grade; CMSgt grades are determined by the CMSgt Review Board.

Table 4.7. Manning for ANG Bands.

	Minimum	Maximum
Field Grade Officer	1	1
Squadron Superintendent (E-8)	1	1
Superintendent (E-8)	1	1
Clarinet	5 (3double saxophone)	6
Saxophone	2	3
Bassoon	1	1
Oboe	1	1
Flute	2	2
French Horn	3	3
Trumpet	4	5
Euphonium	1	1
Trombone	3	4
Tuba	1	1
Percussion	2	3
Piano	1	2
Guitar	1	1
Arranger	0	0
Vocalist	1	2
Electric Bass	1	1
Audio Technician	0	1
Commander Discretion	7	7
TOTAL	40	

Note:

1. Band commanders may adjust remaining positions to meet their unit's requirements without exceeding the variation allowed numbers for any specific AFSC shred as listed in Table 4.7.
2. A minimum of three clarinet shreds are expected to double on saxophone.
3. The piano, vocal, and electric bass shreds are expected to double on percussion.

4.2. Musical Capabilities.

4.2.1. General Capabilities. Bands may be configured into various ensembles to satisfy local, MAJCOM, and regional needs. The following are examples of ensemble types that can perform in support of a Band's mission. This list is not all-inclusive, nor does it in any way limit the capabilities a Band may use.

4.2.1.1. Marching or Ceremonial Band.

4.2.1.2. Concert Band.

4.2.1.3. Jazz Band.

4.2.1.4. Popular Music Ensemble.

4.2.1.5. Protocol Combo.

4.2.1.6. Chamber Ensembles (e.g. Brass Quintet, Woodwind Quintet, and Clarinet Quartet).

4.2.1.7. Individual Musicians (solo vocalist, pianist, bugler, etc.).

4.2.2. Unique Capabilities. The following additional capabilities exist solely at The United States Air Force Band, Joint Base Anacostia-Bolling, and Washington, D.C.

4.2.2.1. The Singing Sergeants, the official chorus of the United States Air Force.

4.2.2.2. The Air Force Strings, the official string ensemble of the United States Air Force.

4.3. Administration. Active duty Band units are organized into five administrative functional areas. Each of these broad areas encompasses various administrative duties required to sustain and operate the unit. Individual units are authorized to organize each functional area and align administrative duties as best facilitates their local mission. The following are administrative functional areas required of all active duty Band units:

4.3.1. Operations.

4.3.2. Readiness.

4.3.3. Resources.

4.3.4. Administrative Support.

4.3.5. Publicity.

4.4. Regional Band Standardized Duty Titles. Standardization of duty titles supports career progression, ensures consistency, and enhances understanding of unit structure. Section Chief may be replaced with NCOIC at the discretion of the commander or Chief Enlisted Manager based on the number of individuals assigned to that area. Regional Band personnel will use only the following duty titles. **(T-3)**

4.4.1. Chief Enlisted Manager (CEM)—for use by CMSgts

4.4.2. Superintendent—for use by SMSgts

4.4.3. Section Chief, Operations.

4.4.4. Section Chief, Readiness.

- 4.4.5. Section Chief, Resources.
- 4.4.6. Section Chief, Administrative Support.
- 4.4.7. Section Chief, Publicity
- 4.4.8. NCOIC, Music Performance Team.
- 4.4.9. NCOIC, Supply.
- 4.4.10. NCOIC, Productions—Productions may encompass live performances and recorded products, both audio and video.
- 4.4.11. Regional Band, (Insert specialty e.g. Regional Band, Trombone).

4.5. Premier Band Duty Titles. The following duty titles may be applied to positions in the Air Force premier Band located in Washington D.C. Chief Enlisted Manager (CEM); Chief; Superintendent; Section Chief; NCOIC; Premier Band, (Insert Instrument). The duty titles may be applied to personnel holding significant positions in the major musical and administrative functions of the unit, as deemed appropriate by the Band commander and chief enlisted manager.

4.6. Band Readiness and Deployments. All Air Force Bands must be ready to perform their mission in contingency and wartime environments. **(T-1)** Deploying Air Force Band music support teams provide the combatant commander with operational assets specialized to enhance Airman morale and readiness and support Combatant Commander outreach initiatives.

- 4.6.1. Specific information regarding the deployment of Air Force Bands is located in AFI 35-111, *Public Affairs Contingency Operations and Wartime Readiness*.

Chapter 5

AREAS OF RESPONSIBILITY

5.1. Areas of Responsibility (AOR). CONUS Air Force Bands operate in geographic AORs as assigned by SAF/PA and the ANG. OCONUS Air Force Bands operate in geographic AORs as assigned by PACAF and USAFE. Figure 5.1. shows the AORs for active duty Bands and Figure 5.2. shows the AORs for ANG Bands. Coverage of any OCONUS AORs not assigned to a Band should be provided for in accordance with paragraph 6.6. and sub-paragraphs, or via a Request For Forces (RFF). For events in Canada, Mexico, and the Bahamas, Military Department Headquarters will determine support eligibility and forward to United States Northern Command (USNORTHCOM) to determine if the event will be favorably considered. Puerto Rico belongs to USAF Band of the West, Joint Base San Antonio-Lackland, AOR.

5.2. Support to MAJCOMs . Subject to the guidance in section 6 of this AFI, Bands may support official or unofficial military events outside their AOR which are directly sponsored by their MAJCOM. The event should be sufficiently important to the MAJCOM to warrant support from a non-local Band asset and Bands should ensure the support is provided with fiscal prudence. Limited support to public events in conjunction is permissible to ensure that the itinerary includes a full schedule of performances, and to increase overall cost-effectiveness. For example, if the itinerary has military events on Monday and Wednesday, then the Band may support a public event on Tuesday; however, the Band should not extend their stay to perform a public event on Thursday. The requirements outlined in paragraphs 5.3. and sub-paragraphs do not apply these MAJCOM sponsored, external AOR events. Bands should coordinate with the primary Band assigned to that AOR and inform SAF/PAB.

5.3. Events Outside a Band's AOR . To support military or civilian sponsored public events outside their AOR, Bands must follow guidance set forth in DoDI 5410.19, *Public Affairs Community Relations Policy Implementation*. (T-0) At least 30 days prior to the event, provide written confirmation of the following to SAF/PAB, or the Chief, ANG Bands as appropriate, along with the official request (AFORS number or DD Form 2536), the itinerary and a non-availability statement from the primary Band assigned to cover the AOR. Due to proximity, USAF Heartland of America Band is authorized to support Air Force bases, missile facilities, and communities in North and South Dakota, per coordination and approval from The USAF Academy Band. Bands may also combine assets to perform missions that cross AORs. All other events outside a Band's designated AOR will meet the following criteria: (T-1)

5.3.1. Support is in the best interest of the Air Force.

5.3.2. No similar military asset local to the event is available to meet the request.

5.3.3. No other military Band assets are participating in the event. If other military Bands are participating in the event, all participation is in accordance with the Office of the Assistant to the Secretary of Defense for Public Affairs (OATSD(PA)) Memorandum, *Interim Guidance for Military Participation in Parades and Civic Celebrations*, 7 March 2012, or in accordance with an approved exception to policy from the OATSD(PA).

5.3.4. All opportunities for local area public concerts within the AOR have been met before accepting requests outside the AOR.

5.3.5. No invitations from within the AOR are being declined to allow the unit to accept the invitation outside the AOR.

5.3.6. The itinerary includes a full schedule of performances.

5.3.7. Support is at no additional cost to the government beyond the unit’s programmed O&M funds for community relations.

5.4. CONUS-Wide Missions for The USAF Band and The USAF Academy Band. Due to their national missions, when The USAF Band or The USAF Academy Band performs in another Band’s AOR, they should begin coordination with that Band at least 6 months in advance in order to deconflict locations with local operations. The USAF Band and The USAF Academy Band should provide courtesy copies of proposed itineraries to the Band and to SAF/PAB at least 30 days in advance.

5.5. The Office of the Assistant to the Secretary of Defense for Public Affairs (OATSD(PA)) identifies the specific CONUS area five-year schedule for use by the National Capital Region (NCR) based military Bands to include The Air Force Band.

Figure 5.1. AORs of Active Duty Bands.

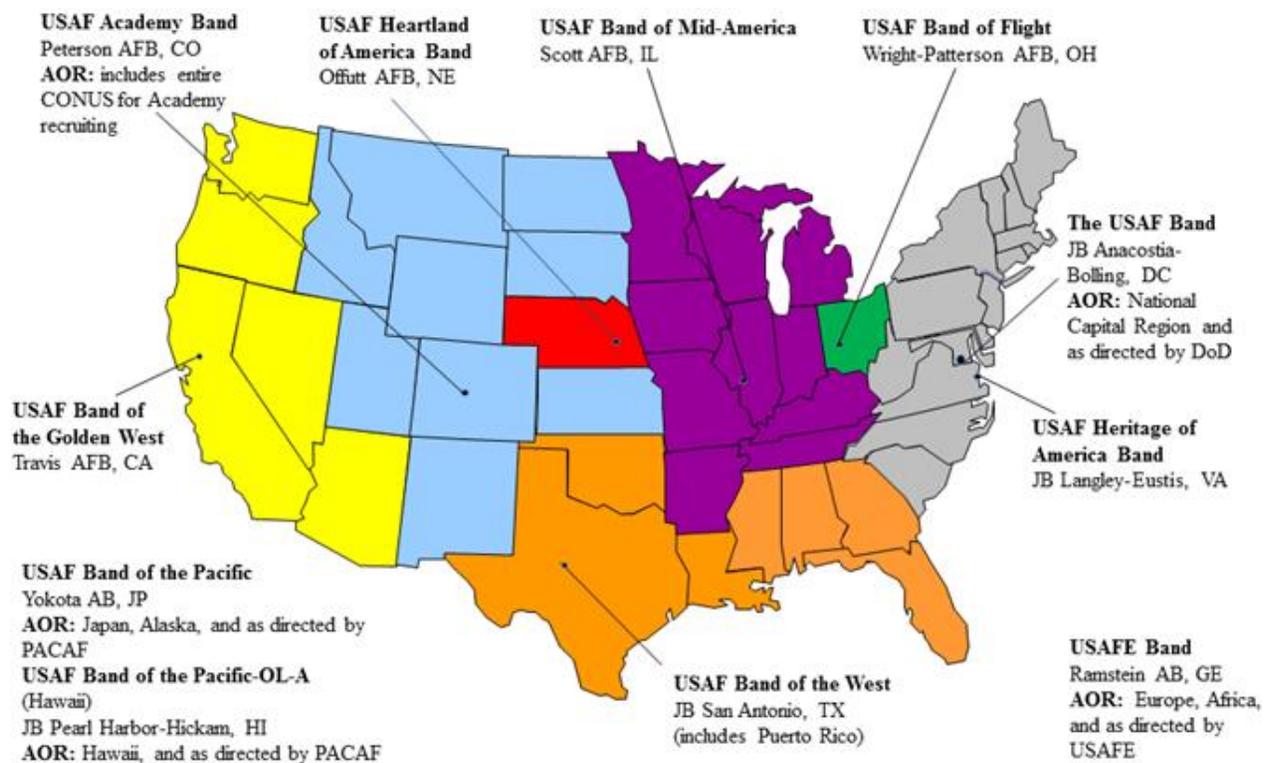
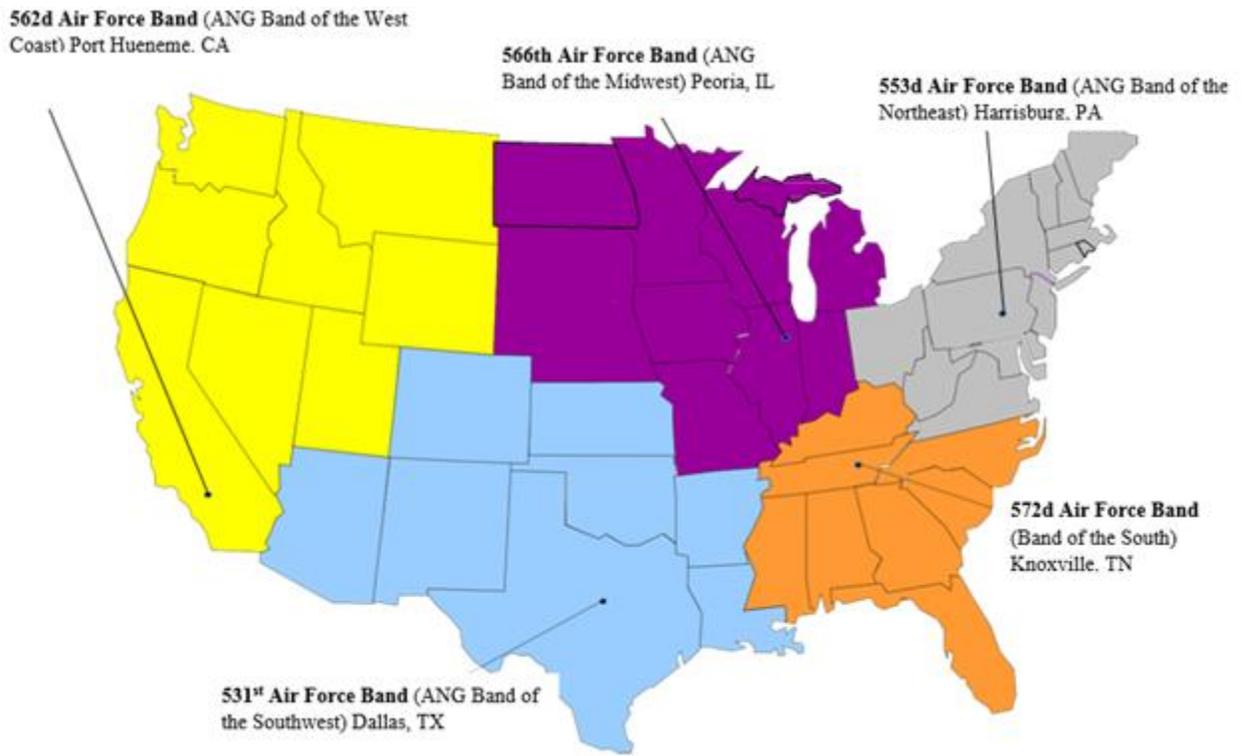


Figure 5.2. AORs of Air National Guard Bands



Chapter 6

OPERATIONS

6.1. General Guidance.

6.1.1. SAF/PAB manages all issues related to performance guidance for Air Force Bands. Strategic oversight of active duty Band operations rests with the assigned MAJCOM, DRU, or wing Headquarters of each Band. Strategic oversight of ANG Band operations rests with the respective DRU or wing.

6.1.2. To ensure MAJCOM, DRU, or wing Band objectives are codified, aligned, and prioritized, Bands should maximize the use of effects-based targeting in the construction of their operational plans. In addition, planning should involve representatives from Public Affairs, Air Force Recruiting, Protocol, and other agencies as appropriate. Effects-based targeting should be ongoing in order to continually identify and assess priority missions.

6.1.3. In order to build trust and maintain strong relationships with each Public Affairs and protocol office within their AOR, Bands should proactively reach out to military sponsors, Public Affairs offices, and protocol offices regarding developing and recurring requirements.

6.1.4. In order to deconflict schedules and promote partnership between active duty and ANG Bands, scheduling representatives should provide each other with regular, ongoing feedback regarding operational and strategic planning.

6.2. Department of Defense Authority. DoDD 5410.18 and DoDI 5410.19 establish policies for military Bands to perform at certain events, ceremonies, broadcasts, and other activities in the civilian community. Bands must coordinate OATSD(PA) approval through SAF/PAB to participate in:

6.2.1. Any public event that results in additional cost to the Air Force beyond the unit's programmed O&M funds for community relations. **(T-0)**

6.2.2. Any event where more than one military Band is requested to perform, unless participation is in accordance with OATSD/PA memorandum *Interim Guidance for Military Participation in Parades and Civic Celebrations*, 7 March 2012. **(T-0)**

6.2.3. Public events in the NCR (regional and ANG Bands only). **(T-0)** The USAF Band coordinates with the Military District of Washington (MDW).

6.2.4. Events of international or national importance, including national conventions and meetings. **(T-0)**

6.2.5. National sports and professional athletic events within the United States. **(T-0)**

6.2.6. National television or radio events and programs. **(T-0)**

6.2.7. Any request made for CONUS based Bands for OCONUS events. **(T-0)** For events in Canada, Mexico, and the Bahamas, Military Department Headquarters will determine support eligibility and forward to USNORTHCOM to determine if the event will be favorably considered.

6.3. Participation Guidelines.

6.3.1. Rules for participation in public events.

6.3.1.1. Bands must ensure that every event complies with public law and Department of Defense (DoD) policy, by ensuring at least one condition in each of the authorized participation criteria categories (activity, sponsor, site, and program) listed in DoDI 5410.19, Enclosure 13 is met. **(T-0)**

6.3.1.2. Air Force Bands may play music for public events and parades which are sponsored by corporate, private, or civic entities, when the sponsor's role is clearly civic in nature and not political or commercial, the event is of general interest or benefit to a local, state, or national community, and is free and open to the entire community. Band support at events which are commercially sponsored, designed to increase business traffic, or associated with a particular religious or ideological movement (e.g. Christmas parade or political gathering), or would trivialize Air Force participation (e.g. beauty pageant) is not authorized.

6.3.1.3. A religious facility is an authorized site for a public concert when the event is of community-wide interest, non-sectarian, and broadly promoted. Air Force Band concerts must not be part of a religious service. An Air Force Band performance in a religious facility does not imply federal endorsement of any particular religion or ideology.

6.3.1.4. Air Force Bands may perform a patriotic opener at events which are not supported with U.S. federal government funds and are not free to the public or not held on a military base (e.g. civilian sponsored social, civic, cultural, and athletic events). Refer to DoDD 5410.18 enclosure 2 paragraph 1.12 for the definition of a patriotic opener.

6.3.1.5. Air Force Bands must not engage in the performance of music in competition with local civilian musicians. **(T-0)** Refer to the Assistant Secretary of Defense for Public Affairs Memorandum, *2010 National Defense Authorization Act (NDAA), 10 U.S.C. §974*, 5 November 2009, and the Assistant Secretary of Defense for Public Affairs Memorandum, *Determination of Military Band Participation in Certain Military Relief Activities*, 29 January 2010, for the definitions of performances in competition with local civilian musicians.

6.3.1.6. Bands may perform at events where general admission is charged only if the Band's participation is incidental to the primary event and the minimum criteria for activity, sponsor, site, and program have been met as outlined in DoDI 5410.19 Enclosure 13 *Evaluation Checklist* (e.g. county or state fairs, festivals, exhibitions). No additional charge may be imposed to hear the Band play. Refer to DoDD 5410.18, paragraph 4.1.4. and sub-paragraphs, and E2.1.14. for the descriptions of incidental support. Until such time as new guidance is issued by the OATSD(PA), the definition of music allowable under incidental support is limited to DoDD 5410.18, paragraph E2.1.12.

6.3.1.7. Guidance for support of charitable fund-raising activities hosted or sponsored by non-Federal entities is governed by DoD 5500.07-R, *Joint Ethics Regulation*. In general, Air Force Bands do not provide support to fundraising events, except as authorized by *Title 5 Code of Federal Regulations (CFR) Part 2635 (Standards of Conduct)* section 2635.808, the *Joint Ethics Regulation*, and by the Assistant Secretary of Defense for

Public Affairs Memorandum, *Determination of Military Band Participation in Certain Military Relief Activities*, 29 January 2010. Providing support at charitable fund-raising events by military service members in uniform, or while performing in a military Band, choral group, or portion thereof, is inappropriate because it may convey in that context a strong visual appearance of endorsement of the non-Federal entity, its event, or its goals. For more information, contact your local legal office or SAF/PAB.

6.3.1.8. Air Force Bands are expected to perform concert tours and other concerts in traditional settings as part of their community outreach efforts.

6.3.1.9. As Appropriated Fund activities, Air Force Bands are not authorized to accept commercial sponsorship as outlined in AFI 34-108, *Commercial Sponsorship and Sale of Advertising*. Co-sponsorship of civic events in accordance with DoDI 5410.20, *Public Affairs Relations with Business and Nongovernmental Organizations Representing Business*, and the *Joint Ethics Regulation* is authorized. Coordinate any questions with your local legal office or SAF/PAB.

6.3.2. Rules for participation in Department of Defense events.

6.3.2.1. Bands are authorized to support, subject to 5 *CFR Part 2635 (Standards of Conduct)* and the *Joint Ethics Regulation*, all musical requirements at official United States Government events, on or off military installations, which are supported, in whole or in part, by United States Government funds.

6.3.2.2. Bands are authorized to support, subject to 5 *CFR Part 2635 (Standards of Conduct)* and the *Joint Ethics Regulation*, all musical requirements at traditional, yet unofficial, military sponsored events (e.g. dining-in and out, awards banquets, holiday parties, military balls, etc.) on or off military installations, held only for service members, service members and their immediate families, or service members, their immediate families and guests. Support for unofficial events held solely or primarily for family members is not authorized.

6.3.2.3. Support to Non-appropriated Fund Instrumentalities (NAFIs). Air Force Bands are authorized to perform in NAFI facilities for events as described in paragraphs 6.3.2.1. and 6.3.2.2. Otherwise, Air Force Bands are not authorized to perform for events sponsored by revenue-generating NAFIs.

6.3.2.4. Air Force Reserve Officer Training Corps (ROTC) and Junior ROTC events. Bands may support Air Force ROTC and Junior ROTC ceremonial events and military balls as described in paragraphs 6.3.2.1. and 6.3.2.2., provided these events are for ROTC cadets, faculty members, and guests. Band Operation and Maintenance (O&M) funds may be used to pay for Band transportation and per diem expenses.

6.3.2.5. Civil Air Patrol annual ceremonial events may be supported as outlined in paragraph 6.3.2.1., provided they have an active duty sponsor.

6.3.2.6. Funding and transportation costs should be paid by DoD sponsors for events outside the Band's AOR. Funding and transportation costs are the obligation of DoD sponsors for events within the AOR if the request comes after all resources have been allocated.

6.3.3. Gifts to Benefit Military Musical Units

6.3.3.1. In accordance with AFI 51-601, *Gifts to the Department of the Air Force*, and 10 U.S.C. § 974(d) as amended by § 351 of the National Defense Authorization Act for Fiscal Year 2014, Air Force Bands are authorized to accept gifts under specific conditions. The only gifts that may be considered are contributions of cash instruments (gift cards and checks, but not cash in the form of currency) and personal property or services for the benefit of an Air Force musical unit. Solicitation of gifts is prohibited. Bands must coordinate with SAF/PAB before accepting any gifts. **(T-1)** Note that the provision of a performance venue and associated performance support services by a requestor are not considered a gift.

6.3.3.2. Air Force Bands submit a report to SAF/PAB for all gifts accepted during the fiscal year. The report identifies the Acceptance Authority or designated official, description of the gift, value of the gift, valuation method used, name and address of the donor, date the gift was received, statement identifying the benefit of the gift, and any additional relevant details. In addition, any gifts that are rejected by Acceptance Authorities are documented to include the reason for the rejection. SAF/PAB submits a consolidated report to the Secretary of the Air Force, who submits the report to Congress at the end of each fiscal year, no later than January 30.

6.3.4. Manning Assists. Bands should first make every effort to utilize Active Duty, Reserve, or Guard military musicians for performances or recordings. When a military musician cannot fill the temporary vacancy for an upcoming performance or recording, a civilian musician's services may be contracted and paid for using O&M funds for community outreach performances and recordings. The amount paid to the civilian musician should reflect the fair market value of the musician's services in order to prevent any ethics or gift issues. This authority is limited by applicable fiscal guidance requiring that the use of appropriated funds be reasonable and necessary to fulfill the Air Force Band mission.

6.4. Official Performances by Air Force Personnel Outside the 3N1XX or 3N2XX Career Field.

6.4.1. Official military musical performances that could garner national media attention (e.g., singing the National Anthem at a sporting event) should be performed by an airman who holds the 3N1XX or 3N2XX AFSC. On a case-by-case basis, service members who do not hold the 3N1XX or 3N2XX AFSC who volunteer or are solicited to perform at such events must be approved by the closest military Band commander or SAF/PAB prior to accepting an invitation to perform in uniform. **(T-2)** Even if the service member volunteers to perform in civilian attire, if introduced as a member of the military, prior approval is still required. Refer also to guidance in DoDI 5410.19.

6.4.2. When the National Anthem is part of an official function and that function is receiving support from an Air Force Band, Airman musicians should perform the National Anthem. Exceptions may be approved by the Band commander or chief enlisted manager.

6.5. Requesting Band Performances.

6.5.1. Except as noted below, all requests are submitted through the Air Force Outreach Request System (AFORS) at <http://www.outreachrequests.hq.af.mil>. Civilian sponsors should submit their request at least 90 days before the event. Military and government sponsors should submit their request at least 60 days in advance for active duty Bands and 90

days in advance for ANG Bands. Military and federal government personnel, in their official capacity, should not act on behalf of civilian sponsors to submit requests for events, as doing so could constitute a violation of the *Joint Ethics Regulation*.

6.5.1.1. Sponsors requesting the USAFE Band, the USAF Band of the Pacific-Asia or Air National Guard Bands submit a DD Form 2536 (for public events), or other locally identified form (for military or government events), to the Director of Operations for each Band.

6.5.1.2. Military District of Washington (MDW) coordinates all requests for military Band appearances at public events and non-Air Force official military and federal government functions within the NCR. For further assistance regarding requests within the NCR, please contact MDW at (202) 685-4990 or (202) 685-1072.

6.5.1.3. Air Force requesters within the NCR do not need to coordinate through the MDW office and should contact The Air Force Band scheduler at 202-767-9253.

6.5.2. In accordance with AFI 34-501, *Mortuary Affairs Program*, when a Band cannot provide a solo bugler for a funeral ceremony, the Mortuary Affairs officer is authorized to obtain a bugler from other authorized providers and pay using Mortuary Affairs O&M funds. Additional options are also outlined in AFI 34-501.

6.6. OCONUS Band Support.

6.6.1. The Secretary of Defense may delegate to commanders of combatant commands the authority to approve participation in public events overseas. Overseas MAJCOMs should follow guidance as prescribed in DoDD 5410.18 and DoDI 5410.19 as much as possible; however, the policy direction and guidance of their combatant command headquarters takes precedence. Overseas Bands should advise SAF/PAB when they participate in any public event, recording, or video project that significantly affects their operations or requires major administrative, financial, or logistical support. In general, Bands ensure all performances comply with the criteria for participation in public events outlined in paragraph 6.3. and subparagraphs. Restrictions regarding performances in competition with civilian musicians do not apply to performances outside the United States, its commonwealths, or its possessions.

6.6.2. Military services and subordinate commands located in the United States and its territories refer all requests for OCONUS performances by CONUS-based units to the appropriate combatant command or SAF/PAB.

6.6.3. Requests for OCONUS performances by CONUS-based units may be approved only if:

6.6.3.1. The combatant command evaluates the request and tasks in-theater assets if the request meets support criteria. If no in-theater assets are available and the event is sufficiently important to warrant support, the combatant command forwards the request, with its recommendation and embassy endorsement, to OATSD(PA) for evaluation and approval.

6.6.3.2. OATSD(PA) evaluates the request and, if approved, forwards it to the appropriate military service for action.

6.6.4. Approval procedure for Air National Guard Band OCONUS support differs from the above only in that combatant commands submit their requests for ANG Band support through National Guard Bureau-Public Affairs (NGB-PA). NGB-PA evaluates requests and submits its recommendation to OATSD(PA) for approval.

6.6.5. Any situation not covered by the guidance on OCONUS travel of musical units stationed in the CONUS should immediately be brought to the attention of SAF/PAB.

6.7. Band Reports.

6.7.1. Active duty Bands, except as noted below, will ensure their events in AFORS are closed-out by the 10th day of each month. **(T-2)**

6.7.1.1. The USAF of the Pacific-Asia, the USAFE Band, and the AFCENT Band will submit reports of monthly Band performances, electronically to SAF/PAB, by the 10th day of each month. **(T-2)** In addition, the USAF Band of the Pacific-Asia and the United States USAFE Band will email reports of projected performances to SAF/PAB by the 25th day of each month. **(T-2)**

6.7.1.2. The USAF Band will email reports of monthly Band performances to SAF/PAB by the 10th day of each month. **(T-2)**

6.7.2. ANG Bands will record Band performances in the AFORS system as directed by the Chief, ANG Bands **(T-2)** In addition, ANG Bands will submit reports of noteworthy projected performance activities to the Chief, ANG Bands on an as-needed basis. **(T-2)** Examples of reported events should include any nationally televised events and events supporting Armed Forces Day/Week, Memorial Day, Independence Day, and Veterans Day.

Chapter 7

STATE FUNERAL PLAN

7.1. General Guidance. Active duty and Air National Guard Band personnel are trained and equipped to support the State Funeral Plan (SFP) as required by USNORTHCOM and Military District of Washington Joint Task Force National Capital Region (JTF-NCR). The USAF Band serves as the point of contact (POC) for all state funeral requirements involving Air Force Bands.

7.2. Roles (The USAF Band).

7.2.1. The USAF Band Commander is the officer in charge (OIC) and conductor for all SFP musical support provided by the Air Force within the NCR. The USAF Band Director of Operations is the alternate.

7.2.2. The USAF Band Chief of Operations organizes, develops, and executes the unit command post and coordinates all operational support functions needed for unit execution during a state funeral to include maintenance and 24-hour manning of open telephone lines for the direct and exclusive communication of SFP information. The command post coordinates the return to the local area of Band personnel on leave or temporary duty (TDY), including documentation of travel entitlements.

7.2.3. Performance personnel call the SFP Hotline for performance scheduling information. All other personnel are assigned to the command post. Unit Control Center (UCC) staff releases a duty status roster to the command post and Ceremonial Brass operations personnel. The UCC and group leaders on TDY account for all members on TDY. If leave is interrupted due to official recall, personnel are eligible for entitlements as authorized in *The Joint Travel Regulations*.

7.3. Roles (Active Duty and ANG Bands).

7.3.1. Active duty regional Bands and Air National Guard Bands operate in support of The USAF Band during state funeral operations. Each Band has a primary and alternate SFP POC and receives guidance from The USAF Band. The regional Band commander is OIC and conductor of assigned musical support provided by the Air Force outside of the NCR.

7.3.2. Active duty regional Bands and Air National Guard Bands may be tasked to perform ceremonies (primary Band) or act as a support Band (primary support or secondary support Band.)

7.3.3. Primary, primary support, and secondary support Bands follow local recall procedures to ensure a full accounting of all Band members.

7.3.4. Upon notification, all Band members of tasked and supporting Bands report availability by calling their unit noncommissioned officer in charge (NCOIC.) All personnel are on permanent standby until released by local leadership.

Chapter 8

AUDIO AND VIDEO RECORDINGS

8.1. Audio Recording Projects.

8.1.1. In the planning stages of recording projects, Bands coordinate with SAF/PAB. Air National Guard Bands coordinate with the Chief, ANG Bands, regarding audio recording projects.

8.1.2. Coordination includes a short description of the strategy and content. If the recording project includes packaging and distribution, the coordination includes an overview of the graphic design (with particular attention paid to the required elements listed in par. 8.5. below) and the distribution plan.

8.2. Video Recording Projects. Policy guidance for video recordings is located in AFI 35-109, *Visual Information*. Depending on the type of video recording being created, requirements may vary significantly from audio recordings. Early coordination with the installation and/or MAJCOM Public Affairs offices or the Chief, ANG Bands, as appropriate, is highly encouraged to ensure all requirements are met.

8.3. Social Media Use.

8.3.1. Policy guidance for Social Media is located in AFI 35-107 *Public Web Communications*. Air Force Bands develop an overall social media strategy with each post meeting a targeted objective and an established set of standards with regards to dress and appearance, content, and messaging. It is imperative that Air Force Bands social media posts are targeted and deliberate, and the purpose of the post aligns with Air Force Bands purpose and objectives as outlined in **Chapter 1** of this AFI.

8.3.2. Appropriated funds may be used for enhanced advertising vehicles offered by social media to advertise vacancies or performances as long as the advertisements do not engage in grassroots lobbying or take action(s) in violation of publicity or propaganda prohibitions (i.e. covert propaganda, self-aggrandizement or purely partisan communication). Bands planning to boost content, as opposed to advertisements for vacancies and upcoming performances, must first obtain approval from SAF/PAB and Secretary of the Air Force Office of Public Affairs, Command Information Division (SAF/PAI). **(T-2)**

8.3.2.1. Grass Roots Lobbying: Air Force Bands ensure that none of their advertisements, communications, including Facebook posts and Twitter tweets, can be perceived as making (either by asking or encouraging) a direct or indirect appeal to the public to contact members of Congress with regards to any pending legislation. Air Force Bands should not use advertisements or communications in a manner that could be perceived as appealing to the public to encourage increases in federal funding or to affect other congressional action for Air Force Band activities. Additionally, when using hyperlinks to external websites in its communications and advertising, Air Force Bands should be vigilant in checking the information on the linked websites for potential violations of the grassroots lobbying prohibition as the Air Force Band will be responsible for the messages it endorses through such hyperlinks.

8.3.2.2. Covert Propaganda: All information disseminated by Air Force Bands must clearly identify the Air Force Band as the author and/or sponsor of the messages being disseminated.

8.3.2.3. Self-Aggrandizement: Air Force Bands should not use advertisements to primarily emphasize their own importance. For example, a social media post advertising an upcoming 4th of July concert focuses on inspiring patriotism, as opposed to solely showcasing the band.

8.3.2.4. Partisan Communication: Air Force Bands should ensure advertisements are not political in nature.

8.3.2.5. Anti-Deficiency Act: Violations of the prohibition on grass roots lobbying and the publicity or propaganda prohibition also trigger potential Anti-Deficiency Act (ADA) violations. The ADA prohibits an agency from making or authorizing an expenditure or obligation that exceeds available budget authority. Because the Air Force has no appropriation available for grassroots lobbying or prohibited publicity or propaganda, any expenditure of funds for these purposes would constitute a potential ADA violation.

8.4. Video and Audio Project Planning Guidelines. A careful, effects-based approach to reaching key audiences significantly increases the degree to which recordings and video projects augment a Band's mission. Planning should involve the following:

8.4.1. Communication Planning Process. In the earliest stages of the recording process, active duty Bands should coordinate with senior leadership and their local Public Affairs team to identify the key audience and desired effects for each project. ANG Bands may develop this plan internally and/or with their local or state Public Affairs team. Once the audience and effects have been identified, the Band should utilize the Communication Planning Process (Research, Plan, Execute, and Assess) to develop the programming, design and distribution elements of the project. Refer to AFI 35-101, *Public Affairs Responsibilities and Management*, **Chapter 6** for more information.

8.4.2. Effects-based musical programming. Bands should select, arrange, organize, and perform music in such a way as to create a series of specific effects in support of combatant command, HAF, MAJCOM and local commander priorities.

8.4.3. Effects-based graphic design. The artistic pairing of music and graphic design is a critical element of the recording project. Bands should ensure music and graphic art are complementary in style and quality, and are designed to achieve desired effects. Regardless of its artistic style, each project should reflect the professionalism and corporate image of the Air Force. See paragraph 8.5 and subparagraphs for more information.

8.4.4. Effects-based product distribution. Bands should design distribution strategies based on demographic studies of their key audience. As playback technologies and the listening habits of consumers become more diverse, so should the distribution methods. Bands should be prepared to utilize innovative, cost-effective and practical methods of distribution that effectively reach audiences.

8.5. Graphic Design.

8.5.1. Graphic design for all recording projects will be approved by SAF/PAB to ensure proper display of Air Force corporate image. (T-2)

8.5.1.1. Graphic designs that accompany any recorded product should prominently feature the Air Force logo on the front cover and comply with trademark and licensing guidance found at the following website: <http://www.trademark.af.mil/usagerules/index.asp>.

8.5.1.2. The ANG logo is also prominently displayed on the exterior of any graphic art associated with an ANG Band recording. See the following authorized logo: <http://www.ang.af.mil/shared/media/ggallery/webgraphic/AFG-120410-003.jpg>.

8.5.1.3. The graphic design should creatively represent some aspect of following attributes associated with the Air Force corporate image: Technologically advanced guardians of new security domains; capable of winning against complex threats; highly professional and empowered thinkers; skilled innovators; compassionately human.

8.5.2. The following disclaimers should be included on the back case or sleeve of compact discs (CDs) and digital versatile discs (DVDs), exceptions and variations are approved by SAF/PAB:

8.5.2.1. Air Force Motto: “*Aim High*”

8.5.2.2. “This recording is approved for Department of the Air Force use and is not for sale.”

8.5.2.3. “The United States Air Force is wholeheartedly committed to reflecting the diversity of our great nation. Individuals from all cultural and ethnic backgrounds are actively encouraged to learn about and seek positions in the Air Force. For more information, contact Air Force Recruiting via <http://www.airforce.com/> or call 1-800-423-USAF”.

8.5.2.4. “For more information on United States Air Force Bands, contact (*insert local Band information here*).

8.5.2.5. Recruiting Statement for ANG Band recordings: “Always on Mission” “Contact Air National Guard Recruiting via <http://www.goANG.com> or call 1-800-TO-GO-ANG.”

8.6. Copyright.

8.6.1. If material protected by copyright is included in products released by the Air Force, Air Force personnel responsible for the release must ensure Air Force has obtained an appropriate license for all materials subject to copyright protection and should consult with qualified legal counsel to determine the necessary license provisions. (T-0) Refer to AFI 51-303, *Intellectual Property—Patents, Patent Related Matters, Trademarks and Copyrights* for more information.

8.6.2. Bands are highly encouraged to consider developing and recording content unrestricted by copyright or licensing agreements to remove barriers for use and distribution.

8.6.3. Active duty regional Bands and ANG Bands are required to contact the Air Force Public Affairs Agency (AFPAA) Copyright and Licensing Support Section and use AFPAA’s copyright research capabilities. (T-2)

8.7. Distribution.

8.7.1. Bands should make every effort to maximize legal public access to their recordings. AFPAA provides digital versions of recordings of original compositions by Air Force personnel for streaming and download at www.music.af.mil Further terms and conditions applicable to uploading and distribution of music are located in the 'Questions' section of the website, and any additional questions about appropriate reproduction, distribution, and licensing of music via the website should be addressed in writing to the 'Contact Us' section of the website.

8.7.2. Distribution plans also include the following:

8.7.2.1. Air Force Museum. Bands send three copies of recordings to the National Museum of the United States Air Force, Wright-Patterson AFB, OH, 45433, for historical preservation.

8.7.2.2. Chief, Air Force Bands Division. Bands send one copy to the Chief, Air Force Bands Division, Air Force Public Affairs, 1690 Air Force Pentagon, Washington, D.C., 20330-1690.

8.7.2.3. Air Force Public Affairs Agency. Bands send one copy to AFPAA Band Support, 555 E. Street East, Rm 102, JBSA-Randolph, TX 78150.

8.8. The Air Force Public Affairs Agency (AFPAA). AFPAA fills the following roles with regard to recording:

8.8.1. Provides copyright and licensing research and support.

8.8.2. Facilitates the distribution of recordings through various forms of digital and social media. See paragraph 8.3 of this AFI on the use of social media.

8.8.3. Makes copyright-free music recorded by Air Force Bands available to Public Affairs professionals around the world (<http://www.music.af.mil/>). Bands are encouraged to write, record, and submit all kinds of music for posting to this site.

8.8.4. AFPAA can provide assistance with identifying a servicing professional video production center either owned by the Band's MAJCOM or by AFPAA, to provide video production support.

8.9. General Guidance Recording Benefits and Justification. Air Force Bands are highly encouraged to record. Recording plays an important and multifaceted role in Band operations and in promoting the proficiency and readiness of Airman musicians. Quality recorded products serve as a clear demonstration of Air Force excellence and professionalism and are used to help support Airmen, render honor to the nation and its heroes, connect with public audiences at home and overseas, and support Air Force recruiting efforts. Recording augments Band operations in three critical ways:

8.9.1. Recordings are powerful communication tools. Air Force Bands produce, utilize, and distribute audio and video recordings as communication tools to strategically affect audiences around the globe. Recordings are used to accomplish the following:

8.9.1.1. Efficiently communicate key Air Force messages. Through the creative synergy of words, images, and/or sounds, recordings communicate key Air Force messages in highly memorable formats.

8.9.1.2. Foster morale and enhance public trust. Band recordings harness the effects of music to foster and enhance the morale and esprit de corps of Air Force personnel, and strengthen public trust and support from the nation they serve.

8.9.1.3. Communicate excellence. Quality recordings clearly communicate Air Force excellence to radio, television, and internet audiences. This excellence inspires and educates audiences of all ages and attracts potential recruits, sponsors, and event coordinators.

8.9.1.4. Bridge cultural barriers. Recordings use music to bridge language, cultural, societal, and socio-economic barriers, and can be an effective part of relationship building.

8.9.2. Recordings serve as force multipliers. Air Force Band recordings serve as force multipliers in the following ways:

8.9.2.1. Expand a Band's reach. Recordings can be employed to significantly expand a Band's reach. Due to their small size and the abundant methods of playback, recordings are a cost-effective way to multiply a Band's ability to reach audiences and thereby increase its effectiveness.

8.9.2.2. Re-usable outreach tools. While recordings don't provide as dynamic an experience as live concerts, recordings are a permanent representation of the Air Force's corporate image. Due to their ease of use (and re-use), recordings have the potential to not only reach a wider variety of audiences, but reach them numerous times.

8.9.2.3. Helpful recruiting tools. As industry-standard demonstrations of musical excellence in a commercially accepted format, Band recordings not only provide musical support to the Air Force's broader recruiting efforts, but help attract and encourage highly skilled musicians to consider a career in the Air Force.

8.9.3. The recording process provides highly effective musical training for Air Force musicians. The nature of the recording process makes it an unparalleled and uniquely effective way for musicians to maintain and improve their skills while remaining engaged in ongoing operations. Whether performing, leading, or producing, the recording process challenges, tests, and improves a wide variety of skills necessary to maintain musical proficiency and readiness. Recording enhances musical training in the following ways:

8.9.3.1. Functions like a critical military exercise focused on operational readiness. The recording process vigorously tests the skills Bands use every day in standard musical operations, and provides intense, direct feedback which highlights areas of excellence and areas requiring improvement. Skill levels are then documented in an industry standard recording format.

8.9.3.2. Shortens the music performance feedback cycle. The recording process focuses intensely on the synergy of technical skill and creative artistry of professional Airman musicians. With immediately repeated cycles of practice, performance, and assessment, recording enables Bands to maintain and push the boundary of their peak performance levels. While other Band operations generally contain this same cycle, the immediacy of the repetition, the absence of a live audience (other than peers), and the goal of producing

a permanent product for distribution make the recording process an effective training environment.

8.9.3.3. Provides an irreplaceable real-world training environment that benefits individual Airman musicians, music performing teams, and Band leadership. The rigorous discipline involved in the recording process focuses on musical skill and proficiency more intensely than any other Band activity.

CHAPTER 9

FUNDING AND LOGISTICS

9.1. Funding .

9.1.1. The highest level of command (MAJCOM, DRU, or wing) under which a Band is assigned provides operational funding for the Band.

9.1.2. Bands fund their own travel expenses for performances throughout their AOR. Therefore, a sizable portion of each Band's operating budget includes funding for TDY support of ceremonial, military, civic outreach, and recruiting events.

9.2. Equipment & Supplies.

9.2.1. Bands procure equipment, supplies, and music per the applicable procedures described in, AFI 23-101, *Air Force Materiel Management*, and IAW the Air Force Equipment Management System at <https://www.afems.wpafb.af.mil/>. Bands may purchase supplies, expendable equipment, music, and other items required to carry out its mission.

9.2.2. Band members may perform preventative maintenance and make minor repairs on Band equipment.

9.2.3. When Band members move via a permanent change of station (PCS), certain performance equipment, as agreed upon by gaining and losing Band commanders or managers, may be transferred to the gaining Band.

9.2.4. Before disposing of equipment, supplies, or music, Bands should contact other active duty or ANG Bands and offer the opportunity to transfer materials. Return excess musical equipment purchased with appropriated funds to the equipment management office of the base supply facility for redistribution in accordance with AFMAN 23-122, *Material Management Procedures*.

9.2.5. In Store Credit. Band property may be exchanged when a similar item will be acquired. AF/JAA and SAF/GCQ have determined the Federal Acquisition Regulation (FAR), Subpart 13.201(c) allows for this type of program. Important guidelines:

9.2.5.1. Trade transactions do not involve transactions that exceed the micro-purchase limit of the Government Purchase Card.

9.2.5.2. Revolving credit with a vendor is not authorized.

9.2.5.3. Meticulous record keeping of each transaction is employed.

9.2.5.4. Purchases will not be split into separate orders to stay under the micro-purchase limit.

9.2.5.5. Exchanging items that exceed the micro-purchase limit will be handled by the local contracting activity.

9.2.5.6. In-store credit account balances are not authorized.

9.3. Performance Uniforms. Formal concert, ceremonial, and informal uniforms are authorized in Allowance Standard-016 (AS-016) and listed in AFI 36-2903, *Dress and Personal Appearance of Air Force Personnel*. These items should be used for all concerts, parades,

ceremonies, and official functions. Formal concert, ceremonial, and informal uniforms are authorized for wear only for rehearsals, during transport, sound checks, and performances. Organizational clothing, performance clothing, and accessories are ordered, stored, cleaned, and maintained by the respective Bands with accountability resting with the respective individual Band. Contracted civilian musician's apparel will be approved by the local senior band officer responsible for the event.

9.3.1. Musicians performing for a military event, even if unofficial and social in nature such as a military ball, must wear the appropriate uniform or civilian attire as requested by the host/hostess or directed by the commander. If civilian attire is required, the Air Force Informal Uniform is an appropriate uniform to wear in these situations, per AFI 36-2903 paragraph 9.2., unless the host/hostess or commander requires different civilian attire based on cultural, diplomatic, or security needs. Civilian performance clothing is ordered, stored, cleaned, and maintained as organizational clothing by the respective Bands with accountability resting with the respective individual Band.

9.3.2. Commanders may authorize female Airman musicians performing in mess dress to wear altered mess dress pants in lieu of the skirt, when a skirt would inhibit the ability to properly play the instrument and maintain a proper professional military image.

9.3.3. In appropriate circumstances, commanders may authorize performance clothing that reflects Air Force culture, has a direct thematic correlation to the music, and does not bring discredit upon the Air Force.

9.3.4. When Band members PCS to another Band, certain performance uniforms or accessories, as agreed upon by the gaining and losing Band commanders or managers, may be transferred to the gaining Band.

9.3.5. The ceremonial uniform is worn as authorized in AFI 36-2903 and AFMAN 35-106, *Ceremonial Music*.

9.3.6. The Supplemental Clothing Allowance is described in AFI 36-3014, *Clothing Allowances for Air Force Personnel*. Rates and frequency for this allowance can be found in *DoD Financial Management Regulation 7000.14-R, Vol 7A, Ch. 29, Table 29-6*.

9.4. Facilities. AFMAN 32-1084, *Facility Requirements*, paragraph 2.7.2., outlines requirements for Band facilities. Rehearsal rooms and other space include:

9.4.1. Acoustically treated rehearsal studios and individual practice rooms. All required Band units must be able to train simultaneously in separate rehearsal studios. **(T-2)** Rehearsal rooms are soundproofed sufficiently so ensembles experience no degradation in rehearsal efficiency. Ceilings are at least 20 feet high in large rehearsal rooms, and 15 feet high in smaller rehearsal rooms. A professional acoustician should be employed during phases of a facility design or redesign.

9.4.2. Secured areas for the music library, music arranging equipment, musical instruments, and supplies.

9.4.3. Individual lockers and separate dressing rooms and restrooms for men and women.

9.4.4. Administrative spaces with separate offices for the commander, flight commander(s), manager, superintendent(s), first sergeant, operations section, and administrative support.

9.4.5. The space requirements for Band facilities are published in AFMAN 32-1084, Table 2.31.

9.5. Vehicles. Bands are the primary users of vehicles assigned to their units. Minimum requirements are determined by the 441st Vehicle Support Chain Operations Squadron during vehicle validation visits and in accordance with AFI 24-302, *Vehicle Management*. Based on historical and ongoing mission parameters, recognized requirements are as follows:

9.5.1. The USAF Band: five intercity coaches, three five-ton trucks with lifts, two 15-passenger van/truck carry-alls, and one 8-passenger van/truck carry-all.

9.5.2. The USAF Band of the Pacific-Hawaii: one five-ton truck with lift, and two 15-passenger van/truck carry-alls.

9.5.3. The USAF Band of the Pacific-Asia: one intercity coach, one five-ton truck with lift, two 2.5-ton trucks with lift, and two 15-passenger van/truck carry-alls.

9.5.4. Fifteen-member unit: two trucks (any combination of: 2.5-ton truck with lift, 5-ton truck with lift, 6-passenger truck with topper, as determined by local requirements) and two 15-passenger van/truck carry-alls.

9.5.5. The USAFE Band: two intercity coaches, three trucks (any combination of 2.5 and 5-ton trucks each with a lift, as determined by local requirements), and two 15-passenger van/truck carry-alls.

9.5.6. Sixty-member unit: two intercity coaches, three trucks (any combination of 2.5- and five-ton trucks each with lift, as determined by local requirements), and three 15-passenger van/truck carry-alls.

9.5.7. ANG Bands: one intercity coach, two 2.5 ton trucks with lifts, and two 15-passenger van/truck carry-alls.

9.5.8. Truck lift requirements: folding platform rail lift rated at 3,000 lb. max load weight, 66"-72" deep platform, 90" with 12" fixed ramp with 4" cart stop (to lift/lower road cases up to 45" wide x 42" deep safely). The five-ton and 2.5-ton trucks should have lifts which can be used in conjunction with a loading dock.

9.5.9. In accordance with AFI 24-301, *Vehicle Operations*, intercity coaches are assigned to the vehicle operations branch of the Logistics Readiness Squadron with the Band as the primary user. All Band travel requirements are met before the coaches are used to support other authorized activities. When no Band requirements exist, coaches may be used for other authorized on- or off-base transportation needs.

9.5.10. When an intercity coach is not available for Band use, it is the responsibility of the installation Vehicle Management activity to short-term lease or charter a replacement vehicle to meet the Band's scheduled engagements. Funding for leased or chartered buses is provided by the Band. Since charter contracts usually require a minimum of 24-hours prior notice, Band coaches cannot be used for non-Band travel 24 hours before a scheduled Band trip. This ensures sufficient time to make repairs or obtain a commercial contract for a replacement coach if the Band coach should develop mechanical problems.

9.5.11. The Band pays drivers' TDY expenses for all Band-related travel.

9.5.12. Changes to vehicle authorizations or new requirements are submitted to the installation Vehicle Fleet Manager for review and subsequent submittal to 441st Vehicle Support Chain Operations for approval. Refer to AFI 24-302, *Vehicle Management*, for more information concerning vehicle authorizations and short-term lease request process.

9.6. Contracts with Civilian Musicians. Air Force Bands are authorized to contract civilian musicians for community outreach performances and recording sessions. The amount paid to the civilian musician should reflect the fair market value of the musician's services in order to prevent ethics and gift issues.

Chapter 10

ADVERTISING, ACCESSIONS, TRAINING, AND UTILIZATION

10.1. Advertising.

10.1.1. Per Air Force Recruiting Service (AFRS) exception to policy, Bands are authorized to use O&M funding to purchase advertising for career field vacancies.

10.1.2. Air Force Bands may pay to advertise on social media platforms to specifically advertise vacancies and upcoming performances. See paragraph 8.3 of this AFI on the use of social media.

10.2. Accessions. Per AFI 36-2002 *Regular Air Force and Special Category Accessions*, Bands have the authority to audition and musically qualify applicants to serve in the Air Force.

10.2.1. Officers.

10.2.1.1. Pre-screening. Applicants for Air Force Band officer positions (35B) undergo a two-step pre-screen process to audition for Air Force Bands. The first step includes an initial selection review of a resume, official college transcripts, repertoire list, letters of recommendation, and a 15- to 30-minute video demonstrating their conducting skills. Once selected, applicants then meet with their local Air Force recruiter to determine if they meet Air Force eligibility requirements (to include age, weight, medical, financial, and criminal record). Members who pass both steps of the pre-screen process are invited to perform a live musical audition.

10.2.1.2. Auditions. The active duty officer audition panel consists of the Chief, Air Force Bands Division, two or more Band officers, and at least one regional Band Chief Master Sergeant. The ANG officer audition panel consists of the ANG, Chief of Bands, one other Band officer, ANG Career Field Manager, and at least one ANG Band manager. Audition requirements for active duty and ANG Band officers may be found at <http://www.Bands.af.mil/careers/>.

10.2.1.3. Accession. Upon successful completion of the audition, qualified applicants for active duty Bands receive a Band Officer Qualification/Certification letter from the Chief, Air Force Bands Division, and contact an Air Force recruiter to initiate formal entrance procedures into the United States Air Force. Qualified applicants for ANG Bands receive a Band Officer Qualification/Certification letter from the ANG, Chief of Bands before contacting an ANG recruiter to initiate formal entrance procedures into the United States Air Force.

10.2.2. Enlisted.

10.2.2.1. Pre-screening. Applicants for Air Force regional Band (AFSC: 3N1X1) and premier Band (AFSC: 3N2X1) positions undergo a two-step pre-screen process to audition for Air Force Bands. The first step includes an initial selection review of a pre-recorded CD, DVD, or digital file posted online or sent via electronic transmission and performance resume. Once selected, applicants then meet with their local Air Force recruiter to determine if they meet Air Force eligibility requirements (to include age,

weight, medical, financial, and criminal record). Members who pass both steps of the pre-screen process are invited to perform a live musical audition.

10.2.2.2. Auditions. Premier, regional, or ANG (AFSC: 3N1X1Z) Band commanders or CEMs must listen to a live audition to musically qualify an applicant for accession. **(T-2)** Standardized audition materials for active duty and ANG Bands may be found at <http://www.Bands.af.mil/careers/>. Comparable substitutions to the posted list (as determined and approved by Band commanders or CEMs) are authorized. Applicants must meet the 3-skill level requirements in the 3N1, 3N2 Career Field Education and Training Plan (CFETP) to be considered for acceptance into a regional or Air National Guard Band. Premier Band applicants must meet the highest standards of performance as determined by the commander.

10.2.2.3. Accession into active duty Bands. According to AFI 36-2002, *Regular Air Force and Special Category Accessions*, upon successful completion of an audition, qualified applicants complete AF IMT 485, *Application for Enlistment - US Air Force Band*. Band commanders or Band chief enlisted managers sign the AF IMT 485 to certify qualification and forward a scanned copy to the Air Force Band Career Field Manager. Qualified applicants then contact their Air Force recruiter to initiate formal entrance procedures into the United States Air Force.

10.2.2.4. Accession into ANG Bands. Upon successful completion of an audition, applicants receive a letter of qualification from the Band commander or Band manager written on official letterhead. Qualified applicants then contact an ANG recruiter to initiate formal entrance procedures into the ANG.

10.2.2.5. Prior Service. Before auditioning prior service applicants, contact the Air Force Band Career Field Manager to confirm authorizations are available. If authorized, members who have served in a Reserve, ANG, or active duty component of the armed forces may audition and, if found musically qualified, enter active duty in the regional or premier Band career fields. Applicants must meet all non-prior service requirements to include age, weight, medical, financial, and criminal record. To calculate accession age, subtract total previous active duty time from the applicant's current age.

10.2.2.6. Retraining. Airmen may apply to retrain into the Band career field when a vacancy becomes available and their service requirements have been met. As with other applicants, Airmen must submit an audio or video recording and performance resume and be found musically qualified by performing a live audition. **(T-3)** Once the member is found musically qualified and receives a signed AF IMT 485, he or she applies for retraining status through vMPF. Applications for retraining are approved through AFPC/DPTOT Retraining. Normal military service requirements apply: first-term Airmen (4-year enlistment contract) assigned to a stateside base are eligible to apply to retrain after they have completed 35 months (no more than 43 months) of military service. A 6-year enlistee may apply to retrain after completing 59 months of military service.

10.3. Training.

10.3.1. Officers. Active duty and ANG Band officers achieve the 35B1 specialty code through the Band officer audition process and by graduating from Officer Training School or The Academy of Military Science.

10.3.1.1. Active Duty.

10.3.1.1.1. Active duty Band commanders administer the Band officer training program IAW AFI 36-2201, *Air Force Training Program*, and the Career Field Education and Training Plan (CFETP) for the 35B career field.

10.3.1.1.2. To earn the 35B3 specialty code, active duty Band officers complete the Public Affairs Qualifying Course at the Defense Information School IAW the 35B CFETP.

10.3.1.2. ANG.

10.3.1.2.1. The Chief, ANG Bands administers the Band officer training program primarily through Memorandum P000-003 *ANG Band Officer Training*.

10.3.1.2.2. ANG Band officers are not required to take the Public Affairs Qualifying Course to earn the 35B3 specialty code.

10.3.2. Enlisted.

10.3.2.1. Active duty and ANG Band commanders administer the training programs IAW AFI 36-2201, *Air Force Training Program*, primarily through the CFETP for career field specialties 3N1X1, 3N2X1, and 3N1X1Z.

10.3.2.2. This CFETP provides information that commanders, the Career Field Manager, Chief Enlisted Managers, training specialists, supervisors, and trainers need to plan, develop, manage, and conduct an effective career field training program. It outlines the training individuals should receive in order to develop and progress throughout their career life-cycle.

10.3.2.3. All active duty and ANG Band members achieve Apprentice (3-skill level) through the standardized audition process, and by serving in the 737th Training Group Drum and Bugle Corps at Basic Military Training (BMT).

10.3.2.3.1. Air Force Band members do not attend a technical training school after BMT. They report directly to their first duty station.

10.3.2.3.2. Upon completion of BMT, ANG Band members complete follow-on training by using one of two training options selected by the ANG Band commander at the time of enlistment.

10.3.2.3.2.1. Option 1: Up to 120 days of training with an active duty Air Force Band.

10.3.2.3.2.2. Option 2: Musical training at a regionally accredited college or university for one academic term as approved by the commander.

10.4. Utilization.

10.4.1. Internal Utilization. With the exception of CEMs and Superintendents, all enlisted Band members perform with at least one component of the Band, as directed by the Band

commander. With the exception of CEMs and Superintendents, all enlisted Band members execute administrative duties, as outlined in paragraph 4.3., in addition to their musical specialties.

10.4.2. External Utilization. Airman musicians train in teams. Removal of one team member for external utilization degrades the rehearsal or performance for the entire team. Outside agencies coordinate with Band leadership to de-conflict mission preparation when requesting Airman musicians for external duties.

10.4.3. During contingency operations, Bands perform their primary mission and Airman musicians remain with their units. Airman musicians (AFSCs 3N1, 3N2 and 35B) are postured in UTCs and are deployable to support Air Expeditionary Force (AEF) requirements. When not deployed, Airman musicians are available to practice, rehearse, and train with their assigned Band and perform missions.

10.4.4. The ANG Band program's unique federal and state mission includes deployment, disaster relief, and homeland defense missions. ANG Chief of Bands shall ensure ANG Band members receive Category B weapons qualification and training as detailed in AFI 36-2654, *Combat Arms Program*. All members should maintain a current military passport. Members receive all training as required by deployment reporting instructions or as deemed necessary by the ANG Chief of Bands. This training is provided by their local wings or supporting commands. Airmen receive equipment as specified by reporting instructions or as deemed necessary by the ANG Chief of Bands.

10.5. Off-Duty Employment Responsibilities. Public law and the *Joint Ethics Regulation* govern off-duty employment for military members.

10.5.1. Members of military Bands, performing in their official capacities, are restricted in the degree to which they may compete with civilian musicians. This section does not apply to off-duty performances by military Band members. For off-duty employment, Airman musicians must comply with DoDD 5500.07 *Standards of Conduct*, the *Joint Ethics Regulation*, and any local or MAJCOM requirements. **(T-0)** Consult the local staff judge advocate for requirements and additional guidance.

Chapter 11

INFORMATION COLLECTIONS AND RECORDS

11.1. Information Collections. No information collections are created by this publication.

11.2. Records. The program records created as a result of the processes prescribed in this publication are maintained in accordance with AFMAN 33-363, *Management of Records* and disposed of in accordance with the Air Force Records Disposition Schedule (AF RDS).

EDWARD W. THOMAS, Brigadier General, USAF
Director of Public Affairs

Attachment 1

GLOSSARY OF REFERENCES AND SUPPORTING INFORMATION

References

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AFI 51-604, *Appointment to and Assumption of Command*, 11 Feb 2016

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AFMAN 32-1084, *Facility Requirements*, 26 Feb 2016

AFMAN 33-363, *Management of Records*, 1 Mar 2008, *Incorporating Change 2*, 9 June 2016, Certified Current 21 July 2016

AFMAN 35-106, *Ceremonial Music*, 12 Aug 2014

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Allowance Standard 016, *Special Purpose Clothing and Personal Equipment*

Prescribed Forms

No forms are prescribed by this publication.

Adopted Forms

AF IMT 485, *Application for Enlistment—U.S. Air Force Band*

AF Form 847, *Recommendation for Change of Publication*

DD Form 2536, *Request for Armed Forces Participation in Public Events (Non-Aviation)*

Abbreviations and Acronyms

AF—Air Force

AFB—Air Force Base

AFI—Air Force Instruction

AFMAN—Air Force Manual

AFORS—Air Force Outreach Request System
AFPAA—Air Force Public Affairs Agency
AFPD—Air Force Policy Directive
AFSC—Air Force specialty code
AMC—Air Mobility Command
ANG—Air National Guard
AOR—area of responsibility
AS—allowance standards
BMT—Basic Military Training
CFETP—career field education and training plan
CONUS—continental United States
DoD—Department of Defense
DoDD—Department of Defense Directive
DoDI—Department of Defense Instruction
DRU—direct reporting unit
DS—Director of Staff
HAF—Headquarters Air Force
IAW—in accordance with
MAJCOM—major command
MDW—Military District of Washington
NAFI—Non-appropriated Fund Instrumentalities
NCOIC—non-commissioned officer in charge
NCR—National Capital Region
NGB—National Guard Bureau
NGB—PA—National Guard Bureau Office of Public Affairs
O&M—operation and maintenance
OASD(PA)—Office of the Assistant Secretary of Defense for Public Affairs (obsolete)
OATSD(PA)—Office of the Assistant to the Secretary of Defense for Public Affairs
OCONUS—outside of the continental United States
OIC—officer in charge
OPR—office of primary responsibility
OT&E—Organization, training, and equipping

PA—Public Affairs

PACAF—Pacific Air Forces

PCS—permanent change of station

POC—point of contact

ROTC—Reserve Officer Training Corps

SAF—Secretary of the Air Force

SAF/PA—Secretary of the Air Force Office of Public Affairs

SAF/PAB—Secretary of the Air Force Office of Public Affairs, Bands Division

SAF/PAR—Secretary of the Air Force Office of Public Affairs, Requirements and Development Division

TDY—temporary duty

USAF—United States Air Force

USAFE—United States Air Forces in Europe

UCC—unit control center

UTC—unit type code