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SECRETARY OF THE AIR FORCE**

**AIR FORCE INSTRUCTION 35-110**

**11 AUGUST 2014**

**Public Affairs**

**U.S. AIR FORCE BAND PROGRAM**



**COMPLIANCE WITH THIS PUBLICATION IS MANDATORY**

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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, or utilize 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). Refer recommended changes and questions about this publication to the Office of Primary Responsibility (OPR) using the AF Form 847, *Recommendation for Change of Publication*, and route AF Form 847s from the field through the appropriate functional chain of command. Requests for waivers must be submitted through the chain of command to the appropriate tier waiver approval authority.

**SUMMARY OF CHANGES**

This Instruction has been substantially changed and must be completely reviewed. Major changes include: revision of the Air Force Bands Program mission statement; addition of Air Force Bands Program core competencies and core functions; revision of Air Force Bands Program objectives; addition of how to use music in the communication process; addition of Air Force Chief of Music job description; addition of Assistant Career Field Manager and Superintendent positions and job descriptions; clarification of active duty unit-level organization, to include the addition of the premier band unit-level organization; clarification of Chief of Air National Guard Bands responsibilities; addition of Air National Guard Band unit-level organization; updates to names, locations, manning tables, areas of responsibility, State Funeral Plan, facilities and vehicle requirements due to Bands Program restructure; addition of administrative capabilities required for bands; updated requirements for traveling outside of designated Area of Responsibility; clarification of legal guidelines for band performances at public events and DoD events; addition of new recording policy; clarification of funding sources and authorized purchases, to include recruiting items and auditions advertising; updates to accessions processes; addition of Air National Guard Band utilization; updates to off-duty employment requirements due to changes in Title 10 United States Code Section 974; addition of three attachments containing guidance not yet included in higher-level publications; makes administrative corrections; and identifies compliance item tier levels in accordance with AFI 33-360.

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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 and should be followed except when, in the judgment of the commander, exceptional circumstances dictate otherwise. When complying with official policy, guidance, and/or procedures, the unit may request a waiver. Each compliance item is identified by a parenthetical tier level. See Air Force Instruction (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. Mission of Air Force Bands.** 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 PA competencies serves as a foundation for the synergistic integration of all PA 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 targeted 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 represent key capabilities bands possess to effectively perform their primary missions and assist Air Force leaders in creating desired effects intended for target audiences.

1.5.1. 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 honor 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. Air Force bands design and support musical events which serve as communication platforms and facilitate the effective delivery of key messages to target audiences. Band leadership teams expertly combine diverse communication methods to ensure priority messages are delivered in the most effective way.

1.5.3. 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 target audiences.

1.5.4. 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, drawing the largest number of attendees into the event.

1.5.5. Air Force bands ensure the military readiness and deployability of Airman musicians.

**1.6. Air Force Band Objectives.** The Air Force conducts comprehensive, active Public Affairs programs at all levels of command to provide target 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 reach and affect the human spirit, thereby conveying a broader, deeper sense of meaning behind their ideas and messages. With this capability in mind, bands design operations to:

1.6.1. Render honor 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 United States (CONUS), outside the United States (OCONUS), and 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 USAF 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, programs, and heritage of the Air Force.

1.6.5. Create, maintain, and strengthen relationships with a variety of publics 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. Support Air Force recruiting by inspiring patriotism and encouraging highly qualified people to serve and remain in the Air Force, to include highly skilled, professional musicians to serve in Air Force bands.

**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 public on behalf of the USAF and is planned and structured to maximize the effectiveness and impact of the message being delivered. Airman musicians powerfully 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 Public Affairs teams in support of senior leader objectives, and serve as a liaison between the band and other PA teams throughout the band's geographic area of responsibility (AOR).

1.7.2. Band Operations. Maximize the use of effects-based targeting to ensure band events are aligned with USAF, MAJCOM, and Wing priorities.

1.7.2.1. PA Partnerships. Establish and maintain an aggressive, interactive relationship with supported COCOMs, MAJCOM, and Wing PA staffs in the band's geographic AOR with the goal of synergizing capabilities to reach communication goals more effectively.

1.7.3. Band Public Affairs. Create and maintain Band Public Affairs teams designed to facilitate the band's participation in the Air Force communication process. Band Public Affairs 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: Design and create a wide range of printed products which directly and indirectly support Air Force communication goals and objectives.

1.7.3.2. Social Media: Utilize a wide variety of Social Media to enhance engagement and communication goals. Explore new ways to use digital media in such a way as to add capability while saving time and money.

1.7.3.3. Multimedia: Help integrate the effects of music into the mission of the broader Public Affairs community and assist in creating a variety of 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 PA.

1.7.5. Band Recordings. As appropriate, produce recordings that serve as force multipliers and produce desired effects designed to 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 the Air Force band program. The Engagement Division (SAF/PAY) manages all issues related to the use of Air Force bands and overall band strategy, and facilitates integration of band capabilities in HAF-level targeted events. The Air Force Chief of Music is the primary point of contact in SAF/PAY regarding these issues. The Requirements and Development Division (SAF/PAR) manages all issues related to the organization, training, and equipping (OT&E) of Air Force bands. The Career Field Manager is the primary point of contact in SAF/PAR regarding these issues.

**2.2. Air Force Chief of Music (SAF/PAY).**

- 2.2.1. Primary advisor to the SAF/PA Director on Air Force band program issues.
- 2.2.2. Advises SAF/PAR on band officer accessions, assignments, deployments, training and development, career progression, and sustainment.
- 2.2.3. Develops and implements a strategic engagement model for Air Force bands to achieve, assess, and communicate desired effects.
- 2.2.4. Coordinates with the Secretary of the Air Force Office of Public Affairs, Strategy and Assessment Division (SAF/PAX) in development of band strategic effect assessment and reporting tools.
- 2.2.5. Provides operational guidance to Air Force bands.
- 2.2.6. Coordinates with the Air Force Public Affairs Agency on the efforts of the Band Support Cell to provide musical arrangements and compositions, copyright and licensing research, and general support to the career field.
- 2.2.7. Oversees total force initiatives in coordination with the Chief of ANG Bands.

**2.3. Career Field Manager, 3N1XX & 3N2XX, (SAF/PAR).**

- 2.3.1. Primary advisor to SAF/PA on all band-related OT&E issues.
- 2.3.2. Oversees enlisted accessions, deployments, training, manpower requirements, and sustainment.
- 2.3.3. Coordinates band enlisted assignments with Air Force Personnel Center.
- 2.3.4. Provides SAF/PAR with band-related unit type code (UTC) sourcing and posturing guidance for active duty and ANG bands.
- 2.3.5. Organizes and conducts career field conferences, workshops, and communications.
- 2.3.6. Conducts Staff Assistance Visits to active duty bands.
- 2.3.7. Oversees total force initiatives in coordination with ANG Band Enlisted Program Manager.

**2.4. Assistant Career Field Manager, 3N1XX & 3N2XX, (SAF/PAR).**

- 2.4.1. Manages enlisted accessions and career field deployments.
- 2.4.2. Coordinates band enlisted 3N1XX and 3N2XX accessions with Air Force Recruiting Service (AFRS).
- 2.4.3. Coordinates with unit auditions coordinators on all aspects of accession process.
- 2.4.4. Manages Air Force Band Careers webpage and electronic mailing vacancy notifications.
- 2.4.5. Sources band deployments and schedules pre-deployment training for active duty and ANG bands.
- 2.4.6. Provides pre-deployment guidance to active duty and ANG bands.
- 2.4.7. Manages the USAF Bands Shared Resources SharePoint site.
- 2.4.8. Functions in place of Career Field Manager during absences.

**2.5. Superintendent, Engagement Division (SAF/PAY).**

- 2.5.1. Primary point of contact for policy guidance regarding Air Force Bands. Advises and assists with exception to policy requests for band missions.
- 2.5.2. Program Manager for the Air Force Outreach System (AFORS) and Aerial Events Support (AES); maintains close contact with software vendor, reports problems, proposes solutions, coordinates upgrades, and maintains compliance.
- 2.5.3. Collects, stores, analyzes, and organizes relevant mission data from CONUS, OCONUS and deployed bands; generates and distributes reports to Air Staff and career field leadership as needed.
- 2.5.4. Manages and updates Air Force Bands Program website and social media sites.
- 2.5.5. Provides oversight of career field public Web program.
- 2.5.6. Key advisor to Division Chief on all enlisted development matters.
- 2.5.7. Oversees administrative support for unit members and two field offices.

**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 are selected at a competitive board and demonstrate a preexisting ability to conduct at a professional level.

2.7.2. While assigned to a band, band officers are authorized to hold the duty title of Commander, Director of Operations (The USAF Band only), 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 at the rank of Airman through Master Sergeant are instrumentalists, vocalists, arrangers/composers, or audio engineers/technicians who are selected via audition and demonstrate a preexisting ability to perform at a professional level.

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

2.7.5. Regional Band Superintendents report to the Band Manager 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 Band Manager, the Band Superintendent reports to the unit commander and assumes the responsibilities of the Band Manager. 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).

2.7.6. Premier band enlisted members at the rank of Technical Sergeant through Senior Master Sergeant and select Chief Master Sergeants are instrumentalists, vocalists, or audio engineers/technicians who are selected via audition and demonstrate a preexisting ability to perform at a professional level.

2.7.7. The premier band has five full-time administrative positions, each held by a Chief Master Sergeant due to the high level of managerial skill and expertise required to carry out the assigned duties of each position.

2.7.7.1. The premier band Chief Enlisted Manager (CEM) serves as the top senior noncommissioned officer of the unit. The CEM develops and implements squadron policies, is the technical advisor and subject matter expert to AFDW/A1 and The USAF Band Promotion Board. The CEM is the commander's representative for events requiring senior executive leadership.

2.7.7.2. The premier band Superintendent serves as the second highest senior noncommissioned officer of the unit and oversees all manning and personnel matters. The Superintendent serves as the CEM in his or her absence.

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

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

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

2.7.8. Band leadership teams facilitate the synergistic integration of music with other Public Affairs capabilities to achieve the goals and priorities of the Air Force.

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

2.8.1. Determines the readiness of ANG bands through inspections, staff assistance visits, reports, and written and electronic communication.

2.8.2. Recommends actions for improving the ANG band program to the Director of the ANG, SAF/PA, and NGB.

2.8.3. Develops policy guidance for the ANG band program.

2.8.4. Coordinates band policy issues directly with the Air Force Chief of Music, NGB, and the states.

2.8.5. Establishes qualifications and procedures for hiring and training new band officers and enlisted members and conducts band officer auditions to fill vacancies using the same musical performance standards as active duty USAF band officers.

**2.9. ANG Bands Enlisted Program Manager advises the Chief of ANG Bands on enlisted force issues as they pertain to ANG bands.**

**2.10. The Adjutant General (TAG).** The Adjutant General of a state where an ANG band is assigned directs the band's operations. The AG is responsible to ensure that band performances are equitably distributed throughout the band's AOR.

**2.11. ANG Command and Installation Level Responsibilities.** The highest level ANG commander (wing/group) where a band is assigned has overall command and staff responsibility for the band. The command ensures necessary funding, facilities, transportation, administrative support, and effective use of band personnel.

**2.12. ANG Band Unit Level Organization.** ANG bands are organized as follows. The ranking senior noncommissioned officer is the Band Manager (E-8) and oversees all band operations and personnel. The Band Superintendent (E-8) reports to the Band Manager. The Superintendent supervises the five Master Sergeants (E-7). Five Master Sergeants are in charge of one of the five functional areas: operations, mission support, training, supply, and UDM. 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 USAF Band, Joint Base Anacostia-Bolling, Washington, D.C. (AFSC: 3N2XX) is the premier band of the United States Air Force.

3.1.2. All other bands are regional bands (AFSC: 3N1XX). **Note:** The USAF Band of the Pacific is a single regional band divided among two geographically separated operating locations assigned by PACAF.

**Table 3.1. Active Duty Air Force Bands**

MAJCOM/DRU Affiliation	Band Name Address
AFDW (Premier)	The United States Air Force Band 201 McChord Street Joint Base Anacostia-Bolling DC 20032-0202
AETC	United States Air Force Band of the West 1860 Carswell Avenue Suite 1 Joint Base San Antonio-Lackland TX 78236-5542
ACC	United States Heritage of America Band 86 Hickory Street Joint Base Langley-Eustis VA 23665-2192
ACC	United States Heartland of America Band 109 Washington Square Suite 111 Offutt AFB NE 68113-2126
USAFA	The United States Air Force Academy Band 520 Otis Street Peterson AFB CO 80914-1620
AMC	United States Air Force Band of Mid-America 900 Chapman Drive Scott AFB IL 62225-5115
AMC	United States Air Force Band of the Golden West 551 Waldron Street Bldg 240 Travis AFB CA 94535-5000
AFMC	United States Air Force Band of Flight 3920 Lear Street Building 1420 Wright-Patterson AFB OH 45433-5721
USAFE	United States Air Forces in Europe Band Unit 4965 APO AE 09094-3486
PACAF	United States Air Force Band of the Pacific (Asia)

	Unit 5075 APO AP 96328-5000
PACAF	United States Air Force Band of the Pacific – OL-A (Hawaii) 1225 Vickers Avenue Joint Base Pearl Harbor-Hickam HI 96853-5399
AFCENT	United States Air Forces Central Band CAOC/PAB APO AE 09309

**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
553rd 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
572nd 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
562nd Air Force Band (ANG Band of the West Coast) 107 Mulcahey Drive Port Huemene, 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 professional multinational 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. The Air Force Public Affairs Agency (AFPAA) Band Support Cell. The AFPAA Band Support Cell is comprised of three active duty regional band personnel. The primary roles of

the Band Support Cell are: to create new, unique, music compositions and arrangements for use by Air Force bands, PA personnel, and other AF entities; to provide copyright and music licensing support for Air Force bands; and to project the Air Force message throughout the world via cutting edge innovation, utilizing ground-breaking publicity tools such as the U.S. Air Force Recordings website (<http://www.music.af.mil>). The address for the AFPAA Band Support Cell is listed in Table 3.3.

**Table 3.3. Other Units with Band Authorizations**

Unit Name
Address
SHAPE International Band
Unit 21420 APO AE 09705
AFPAA Band Support Cell
AFPAA/HQ 2261 Hughes Ave., Ste. 157 Joint Base San Antonio-Lackland, TX 78236-9853



## Chapter 4

### BAND MANNING AND CAPABILITIES

**4.1. Band Manning.** Core manning is required to meet State Funeral and deployment taskings, and to ensure adequate personnel for CONUS and OCONUS assignment rotations. Table 4.1 reflects the manning of the premier band. Tables 4.2, 4.3, 4.4, and 4.5 reflect the manning of various sized active duty regional bands. Table 4.6 reflects the manning of ANG Bands.

**Table 4.1. Manning for Premier Band**

	<b>AFSC Shred</b>	<b>Standard</b>	<b>Variation Allowed</b>
Officer	35B	4	N/A
Manager (E-9)	3N200	11	N/A
Superintendent (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
<b>TOTAL</b>		<b>179</b>	
<b>Note:</b>			
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 USAF 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.			

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

	<b>AFSC Shred</b>	<b>Standard</b>	<b>Variation Allowed</b>
Officer	35B	2	2
Manager (E-9)	3N100	1	1
Superintendent (E-8)	3N191	2	2
Clarinet	3N1X1A	6	6
Saxophone	3N1X1B	3	5
Bassoon	3N1X1C	1	2
Oboe	3N1X1D	1	2
Flute	3N1X1E	1	2

Horn	3N1X1F	3	4
Trumpet	3N1X1G	6	8
Euphonium	3N1X1H	1	2
Trombone	3N1X1J	4	6
Tuba	3N1X1K	2	2
Percussion	3N1X1L	4	6
Piano	3N1X1M	2*	3*
Guitar	3N1X1N	2*	4*
Arranger	3N1X1P	0	1
Bagpipe	3N1X1Q	0	6
Vocalist	3N1X1R	4	5
String/Electric Bass	3N1X1S	2	3
Steel Guitar	3N1X1U	0	1
Audio Technician	3N1X1V	2	3
Commander Discretion	Mixed Shreds	11	11
<b>TOTAL</b>		<b>60</b>	

\*Combined total of Core M- and N-shreds must equal a minimum of 4 positions. (T-2). These positions can be split between the M- and N-shreds as determined by the band commander; minimum requirement in each shred is 1.

**Note:**

1. Band commanders may adjust remaining positions to meet their unit's requirements but must not exceed 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 USAF Academy Band is authorized three 2T1X1 positions, not to be counted against total 35B and 3N1X1 positions.

**Table 4.3. Manning for Active Duty Regional Band – 46 Members**

	<b>AFSC Shred</b>	<b>Standard</b>	<b>Variation Allowed</b>
Officer	35B	2	2
Manager (E-9)	3N100	1	1
Superintendent (E-8)	3N191	1	1
Clarinet	3N1X1A	4	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	3	6
Piano	3N1X1M	2*	3*
Guitar	3N1X1N	2*	3*
Arranger	3N1X1P	0	1
Bagpipe	3N1X1Q	0	6
Vocalist	3N1X1R	2	5
String/Electric Bass	3N1X1S	2	3
Steel Guitar	3N1X1U	0	1
Audio Technician	3N1X1V	2	3
Commander Discretion	Mixed Shreds	9	9
<b>TOTAL</b>		<b>46</b>	
<p>*Combined total of Core M- and N-shreds must equal 4 positions. (T-2). These positions can be split between the M- and N-shreds as determined by the band commander; minimum requirement in each shred is 1.</p> <p><b>Note:</b></p> <ol style="list-style-type: none"> <li>1. Band commanders may adjust remaining positions to meet their unit's requirements but must not exceed the variation allowed numbers for any specific AFSC shred as listed in Table 4.3.</li> <li>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.</li> </ol>			

**Table 4.4. Manning for Active Duty Regional Band – 24 Members**

	<b>AFSC Shred</b>	<b>Standard</b>	<b>Variation Allowed</b>
Officer	35B	1	1
Manager (E-9)	3N100	0	0
Superintendent (E-8)	3N191	1	1
Clarinet	3N1X1A	0	0
Saxophone	3N1X1B	0	0

Bassoon	3N1X1C	0	0
Oboe	3N1X1D	0	0
Flute	3N1X1E	0	0
Horn	3N1X1F	0	0
Trumpet	3N1X1G	0	0
Euphonium	3N1X1H	0	0
Trombone	3N1X1J	0	0
Tuba	3N1X1K	0	0
Percussion	3N1X1L	1	1
Piano	3N1X1M	1*	2
Guitar	3N1X1N	1*	2
Arranger	3N1X1P	0	0
Bagpipe	3N1X1Q	0	0
Vocalist	3N1X1R	2	2
String/Electric Bass	3N1X1S	1	1
Steel Guitar	3N1X1U	0	0
Audio Technician	3N1X1V	1	1
Commander Discretion	Mixed Shreds	15	15
<b>TOTAL</b>		<b>24</b>	
<p>*Combined total of Core M- and N-shreds must equal 2 positions. (T-2). These positions can be split between the M- and N-shreds as determined by the band commander.</p> <p><b>Note:</b></p> <ol style="list-style-type: none"> <li>1. Band commanders may adjust remaining positions to meet their unit's requirements but must not exceed the variation allowed numbers for any specific AFSC shred as listed in Table 4.4.</li> <li>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.</li> </ol>			

**Table 4.5. Manning for Active Duty Regional Band – 15 Members**

	<b>AFSC Shred</b>	<b>Standard</b>	<b>Variation Allowed</b>
Officer	35B	0	0
Manager (E-9)	3N100	1	1
Superintendent (E-8)	3N191	0	0
Clarinet	3N1X1A	0	0
Saxophone	3N1X1B	0	0

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	2
String/Electric Bass	3N1X1S	1	1
Steel Guitar	3N1X1U	0	0
Audio Technician	3N1X1V	1	1
Commander/Manager Discretion	Mixed Shreds	1	1
<b>TOTAL</b>		<b>15</b>	
<p>*Combined total of Core M- and N-shreds must equal 2 positions. (T-2). These positions can be split between the M- and N-shreds as determined by the band commander or manager.</p> <p><b>Note:</b></p> <p>1. Band commanders or managers may adjust remaining positions to meet their unit's requirements but must not exceed the variation allowed numbers for any specific AFSC shred as listed in Table 4.5.</p> <p>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.</p>			

**Table 4.6. Manning for ANG Bands.**

	<b>Standard</b>	<b>Variation Allowed</b>
Field Grade Officer	1	1
Manager (E-8)	1	1
Superintendent (E-8)	1	1

Clarinet	5 (3 double 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 (double percussion)	2
Guitar	1	1
Arranger	-	-
Vocalist	1 (double percussion)	2
Electric Bass	1 (double percussion)	1
Audio Technician	-	1
Commander Discretion	7	7
<b>TOTAL</b>	<b>40</b>	
<b>Note:</b>		
1. Band commanders may adjust remaining positions to meet their unit's requirements but must not exceed the variation allowed numbers for any specific AFSC shred as listed in Table 4.6.		

#### 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 capabilities 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. Rock and/or Country 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, 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. Administrative Capabilities.** Active duty band units are organized into five administrative functional areas or capabilities. Each of these broad areas encompasses various collateral duties required to sustain and operate the unit. Individual units are authorized to organize each functional area and align collateral duties as best facilitates their local mission. The following are administrative capabilities required of all active duty band units:

4.3.1. Band Operations.

4.3.2. Band Readiness.

4.3.3. Band Resources.

4.3.4. Band Administrative Support.

4.3.5. Band Public Affairs.

**4.4. 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 musical support teams provide the combatant commander with operational assets specialized to enhance Airman morale and readiness and support host nation outreach initiatives.

4.4.1. 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 Combatant Command AOR not assigned to a band should be provided for in accordance with paragraph 6.5. and sub-paragraphs, or via a Request For Forces (RFF). Coverage of any U.S. territory not assigned to a band should be provided in accordance with paragraphs 5.1.1. through 5.1.2.7.

5.1.1. 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 5.1.2. and sub-paragraphs do not apply for these out of AOR events. Bands should coordinate with the primary band assigned to that AOR and inform SAF/PAY.

5.1.2. 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/PAY, 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:

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

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

5.1.2.3. No other military band assets are participating in the event. If other military bands are participating in the event, all participation must be in accordance with the Assistant Secretary of Defense for Public Affairs (ASD(PA)) Memorandum, *Interim Guidance for Military Participation in Parades and Civic Celebrations*, 7 March 2012, located at Attachment 3, or in accordance with an approved exception to policy from the ASD(PA).

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

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

5.1.2.6. The itinerary includes a full schedule of performances.

5.1.2.7. Support is at no additional cost to the government.

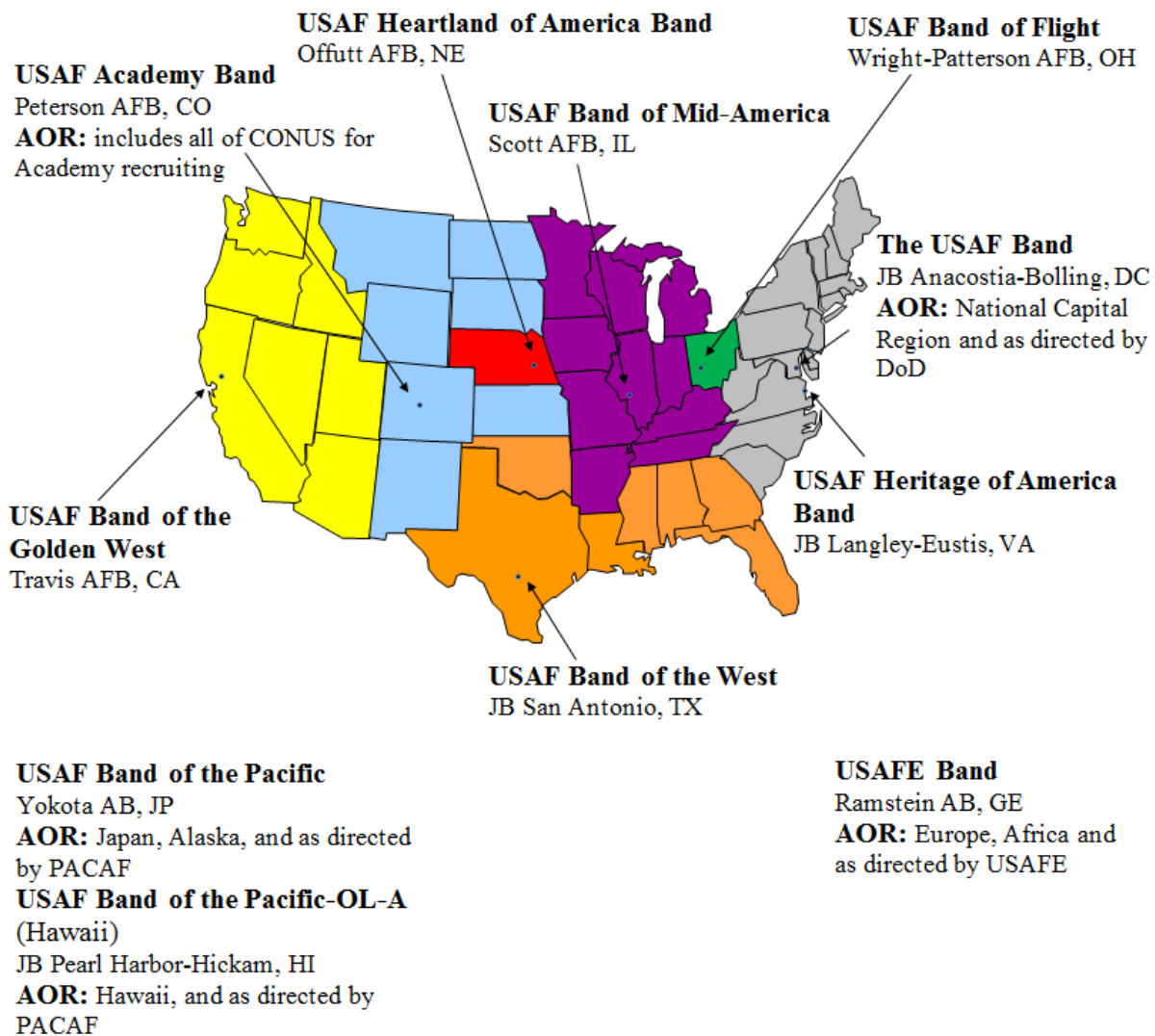


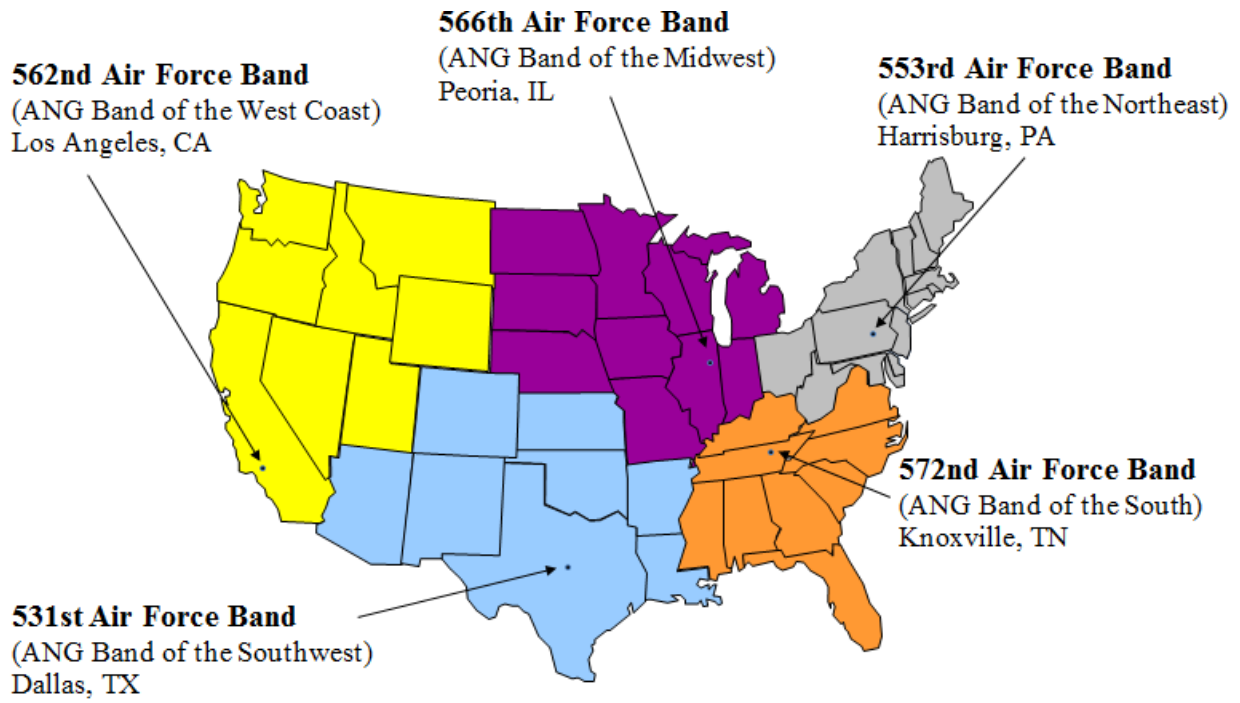
5.1.2.8. When The USAF Band or The USAF Academy Band performs in another band’s AOR, they should begin coordination with that band at least 6 months in advance in order to deconflict targeted locations with local operations. The USAF Band and The USAF Academy Band should provide courtesy copies of proposed itineraries to the band and to SAF/PAY at least 30 days in advance.

5.1.2.9. Bands may combine assets to perform missions that cross AORs.

5.2. The Office of the Assistant Secretary of Defense for Public Affairs (OSAD(PA)) identifies the specific CONUS area five-year schedule for use by the National Capital Region (NCR) based military bands to include The USAF Band.

Figure 5.1. AORs of Active Duty Bands.





## Chapter 6

### OPERATIONS

#### 6.1. General Guidance.

6.1.1. SAF/PAY 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 State Adjutants General (TAG).

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 PA, Air Force Recruiting, Protocol, and other agencies as able and 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 PA and protocol office within their AOR, bands should proactively reach out to military sponsors, PA 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.** The Department of Defense establishes policies for military bands to perform at certain events, ceremonies, broadcasts, and other activities in the civilian community. See DoDD 5410.18 and DoDI 5410.19 for more information. Bands must obtain approval from SAF/PAY and/or OASD(PA) to participate in:

6.2.1. Any event in the public domain that results in additional cost to the Air Force. These are costs, such as travel, transportation, meals, and lodging, which are incurred solely because of participation in or support of an activity or event which cannot be covered by the participating band's budget. (T-0).

6.2.2. Any event where more than one military band is requested to perform, unless participation is in accordance with the Assistant Secretary of Defense for Public Affairs Memorandum located at Attachment 3. (T-0).

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

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 OCONUS travel, except Hawaii and Alaska, by military musical units located in the United States and its territories. (T-0).

### 6.3. Legal Guidelines.

#### 6.3.1. Rules for participation in public events.

6.3.1.1. To ensure that every event complies with public law and DoD policy, at least one condition in each of the authorized participation criteria categories listed in DoDI 5410.19, Enclosure 13 must be 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. Air Force bands may perform incidental, short patriotic programs 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). A patriotic program is defined as a program that helps a civilian sponsor provide honors to the flag and nation. It consists of patriotic or military music, appropriate military honors, and music for presenting the colors. Background, dinner, dance, or other social music is not authorized for these types of events.

6.3.1.4. Air Force bands must not engage in the performance of music in competition with local civilian musicians. Refer to 10 USC §974, 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, located at Attachment 4, for the definitions of performances in competition with local civilian musicians.

6.3.1.5. Bands may perform at events where general admission is charged only if the band's participation is incidental to the primary event (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 ASD(PA), the definition of music allowable under incidental support is limited to DoDD 5410.18, paragraph E2.1.12.

6.3.1.6. Guidance for support of charitable fund-raising activities hosted or sponsored by non-Federal entities is governed by DoD 5500.07-R. In general, the Air Force does not provide support to fundraising events, except as authorized by DoD 5500.07-R and by the Assistant Secretary of Defense for Public Affairs Memorandum, *Determination of Military Band Participation in Certain Military Relief Activities*, 29 January 2010, located at Attachment 4. Providing support at charitable fund-raising events by military service members in uniform, performing in a military band, choral group, or portion thereof, is particularly inappropriate because they convey in that context a strong visual

appearance of an endorsement of the non-Federal entity, its event, or its goals. For more information, contact your local legal office or SAF/PAY.

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

6.3.1.8. 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*. Pursuant to 31 U.S.C. § 1353 and 41 C.F.R. 304-2.1, bands will not accept reimbursement or in-kind support from corporate, private, or civic entities to defray venue, lodging, meals, transportation, or other costs which would otherwise have been borne by the DoD. Air Force bands will not accept the free use of musical instruments, equipment, transportation, or other services. 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/PAY.

#### 6.3.2. Rules for participation in Department of Defense events.

6.3.2.1. Bands are authorized to support, subject to existing government-wide and DoD ethics rules and regulations, 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 existing Government-wide and DoD ethics rules and regulations, all musical requirements at traditional, yet unofficial, military sponsored events (e.g. dinings-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 membership association or 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 are the obligation of 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.

#### 6.4. Requesting Band Performances.

6.4.1. 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*.

6.4.1.1. 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.

6.4.1.2. The 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 the MDW at (202) 685-4990 or (202) 685-1072.

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

6.4.2. In accordance with AFI 34-242, *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 34-242.

#### 6.5. OCONUS Band Support.

6.5.1. 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/PAY 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, all performances must comply with the criteria for participation in public events outlined in paragraph 6.3. and subparagraphs. (T-0). Restrictions regarding performances in competition with civilian musicians do not apply to performances outside the United States, its commonwealths, or its possessions.

6.5.2. Military services and subordinate commands located in the United States and its territories will refer all requests for OCONUS performances by CONUS-based units to the appropriate combatant command or SAF/PAY. (T-0).

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

6.5.3.1. 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 OASD/PA for evaluation and approval.

6.5.3.2. OASD/PA evaluates the request and, if approved, forwards it to the appropriate military service for action.

6.5.4. 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 OASD/PA for approval.

6.5.5. Any situation not covered by the guidance on OCONUS travel of musical units stationed in the United States should immediately be brought to the attention of OASD/PA.

## **6.6. Band Reports.**

6.6.1. 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).

6.6.1.1. The USAF Band of the Pacific, the United States Air Forces in Europe Band, and the AFCENT Band will submit reports of monthly band performances, electronically to SAF/PAY, by the 10th day of each month. (T-2). In addition, the USAF Band of the Pacific and the United States Air Forces in Europe Band will email reports of projected performances to SAF/PAY by the 25th day of each month. (T-2).

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

6.6.2. Every 6 months, ANG bands will submit reports of monthly band performances to 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.** All active duty band personnel are trained and equipped to support the State Funeral Plan (SFP). 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 Drum Major is the primary POC. The USAF Band Chief of Operations is the alternate.

7.2.2. 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.

7.2.3. 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.

7.2.4. 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 Federal Travel Regulations, Volume 1, *Uniformed Service Members*, current edition.

**7.3. Roles (Regional Bands).**

7.3.1. 60-piece regional 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. 60-piece regional 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 of the demise of a sitting or former president, all band members of tasked and supporting bands report availability by calling their unit noncommissioned officer in charge (NCOIC.) Notification includes, but is not limited to, radio, television, print, Internet, or other news service, telephone, or word of mouth. All personnel are on permanent standby until released by local leadership.



## Chapter 8

### RECORDING

**8.1. General Guidance.** 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 our country and its heroes, engage public audiences at home and overseas, and support Air Force recruiting efforts. Recording augments band operations in four critical ways:

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

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

8.1.1.2. 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.

8.1.1.3. 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, key concert partners, sponsors, and event coordinators.

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

8.1.2. Recordings serve as force-multipliers. Air Force band recordings serve as force multipliers in the following ways:

8.1.2.1. 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 target audiences and thereby increase its effectiveness.

8.1.2.2. 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.

8.1.2.3. 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.

8.1.3. 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:

8.1.3.1. 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 (CD, MP3, DVD).

8.1.3.2. 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.

8.1.3.3. Provides on the job training. One-deep manning and a persistent, yet irregular, OPSTEMPO often present a serious challenge to band training programs. The recording process helps solve that challenge by helpfully combining mission and training. The rigorous discipline involved in the recording process focuses on musical skill and proficiency more intensely than any other band activity.

8.1.3.4. Provides irreplaceable benefits to individual musicians. Once the Air Force accesses a musician, very little additional musical training is mandated by the Career Field Education and Training Plan (CFETP.) Commissioned and enlisted musicians maintain technical proficiency through participation in ongoing operations. Music, however, involves more than just technical skill. Airman musicians are professional artists who, like other professionals, should constantly push themselves beyond their limits to maintain peak skill. The recording process creates the environment required to maintain the highest standards of excellence.

8.1.3.5. Provides irreplaceable benefits to performing groups. These principles apply to Air Force performing groups as well. To become an artistic team, entire groups should be pushed beyond their collective limits to develop and maintain peak proficiency.

8.1.3.6. Provides irreplaceable benefits to bandleaders. The recording process critically challenges, tests, and improves core listening, rehearsing, performing, and leadership skills of both commissioned and enlisted bandleaders.

## **8.2. Coordination.**

8.2.1. Active duty bands will coordinate in writing with the Air Force Chief of Music, SAF/PAY, regarding formal audio or video recording projects. (T-2). Air National Guard bands will coordinate in writing with the Chief, ANG Bands, NGB/CF, regarding audio or video recording projects. (T-2).

8.2.2. Written proposals must include a short description of the strategy and content, and outline any intent to package or distribute the recording. (T-2). If the recording project includes packaging and distribution, the proposal will include an overview of the graphic design (with particular attention paid to the required elements listed in par. 8.4. below) and the distribution plan. (T-2).

8.2.3. 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 PA offices or the Chief, ANG Bands, as appropriate, is highly encouraged to ensure all requirements are met.

**8.3. Planning.** A careful, effects-based approach to reaching target audiences significantly increases the degree to which recordings augment a band's mission. Planning should involve the following:

8.3.1. 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 target audience and desired effects for each recording 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, Chapter 4 for more information.

8.3.2. 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 COCOM, HAF, MAJCOM and local commander priorities.

8.3.3. 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 in the target audience. Regardless of its artistic style, each project should reflect the professionalism and corporate image of the Air Force. See paragraph 8.4 and subparagraphs for more information.

8.3.4. Effects-based product distribution. Bands should design distribution strategies based on demographic studies of their target 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 target audiences.

## **8.4. Graphic Design.**

8.4.1. Air Force corporate image.

8.4.1.1. The Air Force logo will be prominently displayed on the exterior and interior of any graphic art associated with the recording. (T-2). See the following for authorized logos: <http://www.trademark.af.mil/downloads/mediagallery.asp?galleryID=6588>.

8.4.1.2. The ANG logo will also be prominently displayed on the exterior of any graphic art associated with an ANG band recording. (T-2). See the following for authorized logos: <http://www.ang.af.mil/shared/media/ggallery/webgraphic/AFG-120410-003.jpg>.

8.4.1.3. 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.

8.4.2. Disclaimers. Any significant packaging or graphic art accompanying the recording must include the following statements / disclaimers (exceptions and variations must be approved by the Air Force Chief of Music):

8.4.2.1. Air Force Motto: “*Aim High...Fly, Fight, Win*” (T-2).

8.4.2.2. “This recording is approved for Department of the Air Force use and is not for sale.” (T-2).

8.4.2.3. “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”. (T-2).

8.4.2.4. “For more information on the USAF Bands Program, contact (*insert local band information here*). (T-2).

8.4.2.5. Recruiting Statement for ANG band recordings: “*Guarding America, Defending Freedom*” “Contact Air National Guard Recruiting via <http://www.goANG.com> or call 1-800-TO-GO-ANG.”(T-2).

## 8.5. Copyright.

8.5.1. Use of material protected by copyright in products released by the Air Force must honor the rights of the copyright owner (T-0) and comply with the law. (T-0). Refer to Air Force Instruction 51-303, *Intellectual Property—Patents, Patent Related Matters, Trademarks And Copyrights*, and *Title 17 United States Code* for more information.

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

8.5.3. 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 their copyright research capabilities if available.

## 8.6. Distribution.

8.6.1. Bands should make every effort to maximize legal public access to their recordings and consider using a variety of distribution methods for each project, to include CDs, DVDs, downloadable, or streaming files posted on a variety of sites, download cards, and file-sharing services. Research and planning for band media products should seek maximum flexibility and opportunity to re-purpose or re-format content for multiple uses.

8.6.2. Distribution plans must also include the following:

8.6.2.1. USAF Museum. Send three copies of recordings to the National Museum of the United States Air Force, Wright-Patterson AFB, OH, 45433, for historical preservation. (T-2.)

8.6.2.2. Air Force Chief of Music. Send one copy to the Air Force Chief of Music, Air Force Public Affairs, 1690 Air Force Pentagon, Washington, D.C., 20330-1690. (T-2).

8.6.2.3. Air Force Public Affairs Agency. Send one copy via USPS to AFPAA/DS Bldg 171, 2261 Hughes Ave, Ste 157, Joint Base San Antonio-Lackland AFB, TX, 78236-9853. (T-2).

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

8.7.1. Provides copyright and licensing research and support for regional and ANG bands.

8.7.2. Manages the Air Force Media Awards program. See AFPAA's annually published Air Force Media Contest Guidelines for judging criteria and a list of categories related to recording. Criteria for all awards related to recording are based on the requirements contained in this policy.

8.7.3. Facilitates the distribution of recordings through various forms of digital/social media.

8.7.4. 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.

8.7.5. 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.

**8.8. Stewardship and Cost Savings.** Bands should strive for an effective balance between the priorities of excellence and stewardship in their recording projects. While working to reach the highest standards of the music industry, bands should minimize costs so as to achieve the greatest return on their fiscal investment.

## 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.

9.1.3. In accordance with AFI 65-601, Volume 1, *Budget Guidance and Procedures*, bands are authorized to purchase recruiting items of nominal value in support of recruiting efforts.

9.1.4. Per Air Force Recruiting Service (AFRS) exception to policy, bands are authorized to use their O&M funding to purchase their own band audition advertising. See Attachment 2 for details.

#### 9.2. Equipment & Supplies.

9.2.1. Bands procure equipment, supplies, and music per the applicable procedures described in AFMAN 23-110, *USAF Supply Manual*, and IAW the Air Force Equipment Management System at <https://www.afems.wpafb.af.mil/>. Bands may purchase supplies, expendable equipment, and music from local vendors.

9.2.2. Before disposing of equipment, supplies, or music, bands should contact other active duty or ANG bands and offer the opportunity to transfer materials, or work with selected vendors in exchange for in-store credit. Return excess musical equipment purchased with appropriated funds to the equipment management office of the base supply facility for redistribution as described in AFMAN 23-110.

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

9.2.4. 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.

**9.3. Music.** The official Air Force version of *The Star Spangled Banner* is the U.S. Armed Forces Edition, in the key of B-flat and is dated May 1997. The version performed by The USAF Band, Ceremonial Brass, is also authorized. The U.S. Navy arrangements of foreign national anthems and the U.S. Marine Band arrangement of *Hail to the Chief* are designated as the official Air Force versions. The USAF Band, Joint Base Anacostia-Bolling, maintains and provides up-to-date instrumental parts to *The Star Spangled Banner*, *Hail to the Chief*, and all foreign national anthems to all Air Force bands. In addition, The USAF Band maintains electronic copies of all anthems for all DoD bands and provides all music required in support of State Funeral plans. For detailed information on ceremonial music, reference AFMAN 35-106, *Ceremonial Music*.

**9.4. 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. These 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.

9.4.1. 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.

9.4.2. Blazers, tuxedos, gowns, and other attire are included in AS-016 for use by bands in appropriate social environments. Special costumes may be used in on-base entertainment functions and in connection with off-base recruiting and civic outreach performances when such wear would enhance the effectiveness of the program.

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

9.4.4. MAJCOM commanders may authorize band members to wear distinctive uniform accessories in addition to uniforms authorized in AS-016 and AFI 36-2903. These are decorative items that can be worn temporarily or attached to authorized uniforms in connection with official performances. Sewn-on items or other attachments that permanently change the basic performance uniform are not authorized.

9.4.5. Purchase of decorative items with military welfare funds is described in AFI 34-201, *Use of Nonappropriated Funds (NAFS)*, Table 12.1.

9.4.6. The Supplemental Clothing Allowance for band members is described in AFI 36-3014, *Clothing Allowances for Air Force Personnel*.

9.4.7. Rank insignia is worn as prescribed in AFI 36-2903.

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

9.5.1. Acoustically treated rehearsal studios and individual practice rooms. All required band units must be able to train simultaneously in separate rehearsal studios. Rehearsal rooms must be soundproofed sufficiently so ensembles experience no degradation in rehearsal efficiency. Ceilings must be 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.

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

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

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

9.5.5. The minimum space requirements for band facilities are published in AFMAN 32-1084, Table 2.31.

9.5.5.1. 15-member units: 15,000 square feet.

9.5.5.2. 24-30-member units: 19,000 square feet.

9.5.5.3. 40-45-member units: 25,000 square feet.

9.5.5.4. 60-member units: 30,000 square feet.

9.5.5.5. The United States Air Force Band: 92,000 square feet.

**9.6. Vehicles.** Bands are the primary users of vehicles assigned to their units. Minimum requirements are determined by the AF Element Vehicle and Equipment Management Support Office (AFELM VEMSO) during vehicle validation visits. Based on historical and ongoing mission parameters, recognized requirements are as follows:

9.6.1. The United States Air Force 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.

9.6.2. The United States Air Force Band of the Pacific-OL-A (Hawaii): one five-ton truck with lift, and two 15-passenger van/truck carry-alls.

9.6.3. The United States Air Force 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.

9.6.4. 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.

9.6.5. Forty-five 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 two 15-passenger van/truck carry-alls.

9.6.6. 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.

**Note:**

1. 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).

2. The five-ton and 2.5-ton trucks should have lifts which can be used in conjunction with a loading dock.

9.6.7. In accordance with Air Force Instruction 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 must be met before the coaches are used to support other authorized activities. When no band requirements exist, coaches may be used for other on- or off-base transportation needs.

9.6.8. 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 must not 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.

9.6.9. The band pays drivers' TDY expenses for all band-related travel. Band members must be trained and licensed in accordance with AFI 24-301 and any local requirements in order to drive any owned, leased, or rented government motor vehicle. (T-1).

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

## Chapter 10

### ACCESSIONS, TRAINING, AND UTILIZATION

#### 10.1. Advertising and Audition Authority.

10.1.1. Due to the uniqueness of recruiting Air Force band members with existing specialized skills, bands have the authority to audition and musically qualify applicants to serve in the Air Force.

10.1.2. Per AFRS exception to policy, bands are authorized to use their O&M funding to purchase their own band audition advertising. See Attachment 2 for details.

#### 10.2. Accessions.

##### 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 the Air Force band program. 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 DVD 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 will consist of the Air Force Chief of Music, two or more band officers, and at least one regional band Chief Master Sergeant. The ANG officer audition panel will consist of the ANG, Chief of Bands, one other band officer, 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 Air Force Chief of Music 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 the Air Force band program. The first step includes an initial selection review of a pre-recorded CD or DVD 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 band managers must listen to a live audition to musically qualify an applicant for accession. (T-2). Standardized audition requirements 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 managers) are authorized.

10.2.2.3. Accession into active duty bands. According to Air Force Instruction 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*. Gaining band commanders or band 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. 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 a pre-recorded CD and performance resume and be found musically qualified by performing a live audition. 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.

#### **10.3.1.1. Active Duty.**

10.3.1.1.1. Active duty band commanders administer the band officer training program primarily through 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 must also accomplish the requirements for the 35P career field specialty by attending the Public Affairs Qualifying Course at the Defense Information School. (T-2).

#### 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 proceed 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: 120 days of training with an active duty USAF band.

10.3.2.3.2.2. Option 2: Training at a regionally accredited college or university for one academic term.

### 10.4. Utilization.

10.4.1. Internal Utilization. With the exception of Band Managers 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 Band Managers and Superintendents, all enlisted band members execute collateral responsibilities, as outlined in paragraph 4.3., in addition to their musical specialties.

10.4.2. External Utilization. Band members must not be given other duties by external agencies that interfere with performances, rehearsals, preparations, other musical duties, or scheduled down time.

10.4.2.1. Rehearsals are training missions, dynamic in nature, and essential to mission success. Musical missions are often scheduled at night, on weekends, and holidays, so providing and protecting adequate down time is vital. Neither training missions nor down time should be interfered with. Individual musicians should not be scheduled for other duties when they conflict with a unit rehearsal, performance, or scheduled down time.

10.4.2.2. The wartime mission of bands remains the same as the peacetime mission, with the additional responsibility of deploying to theaters of operations. In wartime, bands must perform their primary mission. Band members must remain with their units during contingency operations or general war. Air Force Band members should not be tasked to perform duties in other functional areas; this applies to both regular and recurring responsibilities as well as augmentation for exercises. Air Force Band members train and perform in elements that require 100 percent manning of assigned positions. The loss of even one position may render a unit ineffective and lead to mission failure at either their home base or deployed area of responsibility. **Note:** Band members may be treated as part of the base manpower pool during local real-world disaster situations.

10.4.2.3. The ANG band program's unique federal and state mission includes deployment, disaster relief, and homeland defense missions. ANG band members shall receive Category B weapons qualification and training as detailed in AFI 36-2226. (T-1). All members are required to maintain a current military passport. Members shall receive all training as required by deployment reporting instructions or as deemed necessary by the ANG Chief of Bands. (T-1). This training will be provided by their local wings or supporting commands. Airmen shall receive equipment as specified by reporting instructions or as deemed necessary by the ANG Chief of Bands. (T-1)

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

10.5.1. As outlined in 10 USC, Section 974, 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. Off-duty employment must comply with DoDD 5500.07 (T-0), DoDD 5500.07-R (T-0), and any local or MAJCOM requirements (T-1). Consult the local staff judge advocate for requirements and additional guidance. Band members who perform off-duty will not use government owned equipment or resources. Band members shall not use nor allow the use of their titles, positions, or organization names in conjunction with off-duty employment.

## 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 and disposed of in accordance with the Air Force Records Disposition Schedule (AF RDS).

KATHLEEN A. COOK, Brigadier General, USAF  
Director, Air Force Public Affairs

## Attachment 1

## GLOSSARY OF REFERENCES AND SUPPORTING INFORMATION

*References*

Title 10, *United States Code – Armed Forces*, 3 Jan 2012

Title 17, *United States Code – Copyright Law*, Dec 2011

Title 31, *United States Code – Money and Finance*, 3 Jan 2012

Title 41, Code of Federal Regulations, Chapter 304, *Payment of Travel Expenses from a Non-Federal Source*, 17 Mar 2003

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**DoDD 5500.07**, *Standards of Conduct*, 29 Nov 2007

**DoDI 5410.19**, *Public Affairs Community Relations Policy Implementation*, 13 Nov 2001

**DoDI 5410.20**, *Public Affairs Relations With Business and Nongovernmental Organizations Representing Business*, 16 Jan 1974

**Joint Publication 1-02**, *Department of Defense Dictionary of Military and Associated Terms*, 8 Nov 2010, as amended through 15 Apr 2013

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**AFECD**, *Air Force Enlisted Classification Directory*, 30 Apr 2013

**AFI 10-401**, *Air Force Operations Planning and Execution*, 7 Dec 2006, *Incorporating Through Change 4*, 21 13 Mar 2012, including AFI10-401\_AFGM3, 6 Nov 2012

**AFI 10-403**, *Deployment Planning and Execution*, 20 Sep 2012, *Incorporating Change 1*, 29 April 2013

**AFI 24-301**, *Vehicle Operations*, 1 Nov 2008, *Incorporating Through Change 2*, 11 May 2012, Certified Current 17 Aug 2012

**AFI 24-302**, *Vehicle Management*, 26 Jun 2012

**AFI 32-6005**, *Unaccompanied Housing Management*, 9 October 2008, Certified Current 1 Dec 2010, *Incorporating Through Change 2*, 7 May 2013

**AFI 34-201**, *Use of Nonappropriated Funds (NAFS)*, 17 Jun 2002

**AFI 34-242**, *Mortuary Affairs Program*, 2 Apr 2008, including AFI34-242\_AFGM1, 2 Nov 2012

**AFI 35-101**, *Public Affairs Responsibilities and Management*, 18 Aug 2010

**AFI 35-105**, *Community Relations*, 26 Jan 2010, *Incorporating Change 1*, 31 Aug 2011, including AFI35-105\_AFGM1, 22 Jan 13

**AFI 35-111**, *Contingency Operations and Readiness*, 28 Oct 2009

**AFI 36-2002**, *Regular Air Force and Special Category Accessions*, 7 Apr 1999, *Incorporating Through Change 3*, 20 Oct 2011

**AFI 36-2201**, *Air Force Training Program*, 15 Sep 2010, *Incorporating Change 3*, 3 May 2013

**AFI 36-2226**, *Combat Arms Program*, 24 Feb 2009

**AFI 36-2903**, *Dress and Personal Appearance of Air Force Personnel*, 18 Jul 2011, including AFI36-2903\_AFGM1, 1 Mar 2013

**AFI 36-3014**, *Clothing Allowances for Air Force Personnel*, 22 May 2007

**AFI 51-303**, *Intellectual Property*, 1 Sep 1998

**AFI 64-102**, *Operational Contracting Program*, 25 Jul 2005, Certified Current 15 Jul 2011

**AFI 65-601**, Volume 1, *Budget Guidance and Procedures*, 16 Aug 2012

**AFMAN 23-110**, *USAF Supply Manual*, 1 Apr 2009, *Incorporating Through Change 11*, 1 Apr 2012, including AFMAN23-110\_AFGM3, 15 Mar 2013

**AFMAN 32-1084**, *Facility Requirements*, 20 Apr 2012

**AFMAN 33-363**, *Management of Records*, 1 Mar 2008

**AFMAN 35-106**, *Ceremonial Music*, 21 Mar 2011, including AFMAN35-106\_AFGM1, 21 Nov 2012

**AFPD 35-1**, *Public Affairs Management*, 28 Sep 2012

**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***

**ACC**—Air Combat Command

**AETC**—Air Education and Training Command

**AF**—Air Force

**AFB**—Air Force Base

**AFELM VEMSO**—Air Force Element/Vehicle and Equipment Management Support Office

**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  
**AFRC**—Air Force Reserve Command  
**AFSC**—Air Force specialty code  
**AG**—Adjutant General  
**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  
**CFR**—Code of Federal Regulations  
**COMREL**—community relations  
**CONUS**—continental United States  
**CoP**—Community of Practice  
**CSAF**—Chief of Staff of the United States Air Force  
**DoD**—Department of Defense  
**DoDD**—Department of Defense Directive  
**DoDI**—Department of Defense Instruction  
**DRU**—direct reporting unit  
**DS**—Director of Staff  
**FAM**—functional area manager  
**FOA**—field operating agency  
**HAF**—Headquarters Air Force  
**IAW**—in accordance with  
**LRS**—Logistics Readiness Squadron  
**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

**OCONUS**—outside of the continental United States

**OIC**—officer in charge

**OPLAN**—operation plan

**OPSTEMPO**—operations tempo

**OPR**—office of primary responsibility

**OT&E**—Organization, training, and equipping

**PA**—Public Affairs

**PACAF**—Pacific Air Forces

**PAO**—Public Affairs Office, Public Affairs officer

**PCS**—permanent change of station

**POC**—point of contact

**RDS**—Records Disposition Schedule

**ROTC**—Reserve Officer Training Corps

**SAF**—Secretary of the Air Force

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

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

**SAF/PAY**—Secretary of the Air Force Office of Public Affairs, Engagement Division

**SJA**—Staff Judge Advocate

**TA**—transportation authorizations

**TAG**—The Adjutant General

**TDY**—temporary duty

**USAF**—United States Air Force

**USAFE**—United States Air Forces in Europe

**USAFA**—U.S. Air Force Academy

**UCC**—unit control center

**UTC**—unit type code

## Attachment 2

## EXCEPTION TO POLICY FOR AF BAND AUDITION ADVERTISING

**A2.1.** This attachment contains the Air Force Recruiting Service exception to policy allowing bands to advertise for their auditions.

**Figure A2.1. Air Force Recruiting Service Exception to Policy Memorandum, 27 Mar 12**DEPARTMENT OF THE AIR FORCE  
AIR FORCE RECRUITING SERVICE (AFRS)

27 March 2012

MEMORANDUM FOR SAF/PA

FROM: AFRS/CV  
550 D St West, Suite 1  
Randolph AFB TX 78150-4527

SUBJECT: Exception to Policy for AF Band Audition Advertising

1. Per AFI 36-2015, Air Force Recruiting Advertising Program, dated 23 May 1994, "The Air Education and Training Command, Air Force Recruiting Service, Advertising Branch, Randolph Air Force Base, Texas, is the Air Force executive agent for active duty recruitment advertising and works with, coordinates, and supports other Air Force advertising programs to achieve maximum economies."
2. Due to the uniqueness of recruiting AF band members (3N1X1 and 3N2X1) with existing specialized skills, the overall small number of accessions each year, and the difficulty in forecasting vacancies with adequate lead time for centralized procurement of advertising through the AF's contracted ad agency, AFRS has determined decentralized procurement of band audition advertising is a more beneficial approach. As such, AFRS grants an exception to policy for all AF bands to use their Operations and Maintenance funding to purchase their own band audition advertising. This policy will remain in effect until rescinded.
3. Please direct any questions to my POC for this issue, Mr. Timothy J. Hanson, Comm (210) 565-0503 or via email at [timothy.hanson5@us.af.mil](mailto:timothy.hanson5@us.af.mil).

  
KIMBERLY K. TONEY, Colonel, USAF  
Vice Commander

## Attachment 3

## INTERIM GUIDANCE FOR MILITARY PARTICIPATION IN PARADES AND CIVIC CELEBRATIONS

**A3.1.** This attachment contains the OASD(PA) interim guidance regarding military participation in parades and civic celebrations.

**Figure A3.1. OASD(PA) Interim Guidance Memorandum, 7 Mar 2012**



PUBLIC AFFAIRS

OFFICE OF THE ASSISTANT SECRETARY OF DEFENSE  
1400 DEFENSE PENTAGON  
WASHINGTON, DC 20301-1400

MAR 07 2012

MEMORANDUM FOR SECRETARY OF THE ARMY (ATTN: MG LANZA)  
COMMANDANT OF THE MARINE CORPS  
(ATTN: BGEN (S) KENNEDY)  
SECRETARY OF THE NAVY (ATTN: RMDL MOYNIHAN)  
SECRETARY OF THE AIR FORCE (ATTN: BRIG GEN KODLICK)

SUBJECT: Interim Guidance for Military Participation in Parades and Civic Celebrations

References: (a) DoD Directive 5410.18, "Public Affairs Community Relations Policy,"  
May 30, 2007  
(b) DoD Instruction 5410.19, "Public Affairs Community Relations Policy  
Implementation," November 13, 2001  
(c) DoD Instruction 1334.01, "Wearing of the Uniform," October 26, 2005

This memorandum provides interim guidance regarding support for parades and civic celebrations until updated DoD community relations policies are published.

One band or choral group per Service is hereby authorized to participate in broad-based community parades and events **without** seeking an exception to policy provided:

- (1) the event is in a band's geographical area of responsibility,
- (2) secondary or tertiary bands do not decline other community relations events with no military support,
- (3) the event is of common interest to the community as prescribed in Reference (a) paragraph 4.2.3 and its subparagraphs, and
- (4) the event does not violate policy outlined in the subparagraphs of 6.7 in Reference (b).

One color guard (joint or single Service) per event is also permitted.

As a reminder, when troop formations are requested for parades and community events, commanders must determine if military participation in the event is appropriate per DoD community relations policies and does not violate the uniform policy outlined in Reference (c) paragraph 3.1 and its subparagraphs.



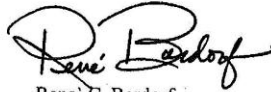
Commanders have unique knowledge of local conditions in their community; therefore, they are generally best positioned to evaluate the appropriateness and level of DoD participation in parades and similar festivals or events based on criteria prescribed in:

- (1) Reference (a) paragraph 4.2.3 and its subparagraphs,
- (2) subparagraphs of 6.7 in Reference (b),
- (3) and overarching DoD policy.

DoD community relations policies beyond the scope of this memorandum are still in effect and should be followed. For example, all requests for DoD community relations participation in programs or events that by their nature or because of expected news media coverage could be of national or international interest, shall still be forwarded through command channels to this office for approval.

Please ensure widest dissemination of this memorandum.

Please direct any questions or concerns to my subject matter experts, Ms. Adrien Starks at 703-695-6290 or [Adrien.starks@osd.mil](mailto:Adrien.starks@osd.mil) or David Nokes at 703-693-0309 or [David.Nokes@osd.mil](mailto:David.Nokes@osd.mil).



Rene C. Bardorf  
Deputy Assistant Secretary of Defense  
for Community and Public Outreach

## Attachment 4

## INTERIM GUIDANCE REGARDING COMPETITION WITH CIVILIAN MUSICIANS

**A4.1.** This attachment contains the OASD(PA) interim guidance regarding the 2010 National Defense Authorization Act (NDAA) updates to 10 USC §974 restriction on military musician performances in competition with local civilian musicians.



PUBLIC AFFAIRS

OFFICE OF THE ASSISTANT SECRETARY OF DEFENSE  
1400 DEFENSE PENTAGON  
WASHINGTON, DC 20301-1400

JAN 27 2010

MEMORANDUM FOR SECRETARY OF THE ARMY  
SECRETARY OF THE NAVY  
SECRETARY OF THE AIR FORCE  
(ATTN: PUBLIC AFFAIRS OFFICE)

SUBJECT: Determination on Military Band Participation in Certain Military Relief Activities

The following determination specifically addresses and updates 10 U.S.C. § 974, subparagraph (a)(3)(D), interim policy guidance released on November 5, 2009, under my signature (Tab A).

Federal regulations prohibit military members or civilian employees in their official capacity from participating "actively and visibly" in fundraising events unless participation is "otherwise authorized by law, regulation, or agency determination." As there is no statutory or regulatory authority that would permit military musical units to perform at the fundraisers of non-Federal organizations, this memorandum shall serve as the requisite agency determination under 5 CFR 2635.808 to permit participation by a military musical unit at a fundraiser as narrowly prescribed below.

In the following limited circumstances, members of military musical units may participate in an official capacity at fundraising events, to include a ball, gala, or similar occasion, sponsored by the national headquarters of any of the named military relief societies in 10 USC § 2566. This authorization is limited to:

- The Army Emergency Relief Society, The Navy-Marine Corps Relief Society, and The Air Force Aid Society, Inc.
- A single, annual event for the national headquarters of each organization.
- Provision of musical support only, to include a featured performance, as well as background, dinner, dance, and other social music.
- No military member or employee shall engage in direct appeals for funds.
- Appearance of musical units shall not used as a draw for the event.



All other provisions of DoD 5500.7-R, the Joint Ethics Regulation, DoD Directive 5410.18, Public Affairs Community Relations Policy, DoD Instruction 5410.19, Public Affairs Community Relations Policy Implementation, and the interim policy guidance released on November 5, 2009, shall remain in effect.

Please direct any questions or concerns regarding this determination and interim policy guidance update to my subject matter expert, Lt Col Phil Waite, at 703-693-1076 or [allan.waite@osd.mil](mailto:allan.waite@osd.mil).



Price B. Floyd  
Principal Deputy Assistant Secretary  
of Defense for Public Affairs

Attachment:  
As stated



PUBLIC AFFAIRS

OFFICE OF THE ASSISTANT SECRETARY OF DEFENSE  
1400 DEFENSE PENTAGON  
WASHINGTON, DC 20301-1400

NOV 05 2009

MEMORANDUM FOR SECRETARY OF THE ARMY  
SECRETARY OF THE NAVY  
SECRETARY OF THE AIR FORCE  
(ATTN: PUBLIC AFFAIRS OFFICE)

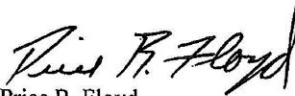
Subject: 2010 National Defense Authorization Act (NDAA), 10 U.S.C. § 974

The President signed the 2010 NDAA into law on October 28, 2009. This legislation contains language that clarifies performance policies for military musicians (Tab A). At a minimum, Section 974 allows military musicians to provide all musical requirements (i) for official military events, held on or off military installations, (ii) at events that foster cooperative relationships with other nations, and (iii) for events sponsored by the military relief societies recognized in 10 U.S.C. § 2566.

This new legislation will require an update to Departmental Community Relations policies. Currently, OASD(PA) is undertaking a complete review and update of DoD Directive 5410.18 (Public Affairs Community Relations Policy) and its accompanying Instruction, DoDI 5410.19, a process that can take as long as twelve months. This memorandum is intended to provide interim Public Affairs guidance to facilitate the implementation of the new legislation while my team works on codifying new DoD Community Relations policies and instructions.

Tab B contains 10 U.S.C. § 974 merged with its section-by-section analysis we provided to Congress, along with my interim policy guidance where required. Tab C contains the 2008 NDAA band language for comparison.

Please direct any questions or concerns regarding this analysis and interim policy guidance to my subject matter expert, Lt Col Phil Waite, at 703-693-1076 or [allan.waite@osd.mil](mailto:allan.waite@osd.mil).

  
Price B. Floyd  
Principal Deputy Assistant Secretary  
of Defense for Public Affairs

Attachments:  
As stated





TAB A

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1 **SECTION 1. SHORT TITLE.**

2 This Act may be cited as the "National Defense Au-  
3 thorization Act for Fiscal Year 2010".

4 **SEC. 2. ORGANIZATION OF ACT INTO DIVISIONS; TABLE OF**  
5 **CONTENTS.**

6 (a) **DIVISIONS.**—This Act is organized into five divi-  
7 sions as follows:

8 (1) Division A—Department of Defense Au-  
9 thorizations.

10 (2) Division B—Military Construction Author-  
11 izations.

12 (3) Division C—Department of Energy Na-  
13 tional Security Authorizations and Other Authoriza-  
14 tions.

15 (4) Division D—Funding tables.

16 (5) Division E—Matthew Shepard and James  
17 Byrd, Jr. Hate Crimes Prevention Act

18 (b) **TABLE OF CONTENTS.**—The table of contents for  
19 this Act is as follows:

Sec. 1. Short title.

Sec. 2. Organization of Act into divisions; table of contents.

Sec. 3. Congressional defense committees.

**DIVISION A—DEPARTMENT OF DEFENSE AUTHORIZATIONS**

**TITLE I—PROCUREMENT**

**Subtitle A—Authorization of Appropriations**

Sec. 101. Army.

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- Sec. 585. Repeal of provisions relating to use of single application for all subsequent elections.
- Sec. 586. Reporting requirements.
- Sec. 587. Annual report on enforcement.
- Sec. 588. Requirements payments.
- Sec. 589. Technology pilot program.

#### Subtitle I—Other Matters

- Sec. 591. Clarification of performance policies for military musical units and musicians.
- Sec. 592. Navy grants for purposes of Naval Sea Cadet Corps.
- Sec. 593. Modification of matching fund requirements under National Guard Youth Challenge Program.
- Sec. 594. Expansion of Military Leadership Diversity Commission to include reserve component representatives.
- Sec. 595. Expansion of suicide prevention and community healing and response training under the Yellow Ribbon Reintegration Program.
- Sec. 596. Comprehensive plan on prevention, diagnosis, and treatment of substance use disorders and disposition of substance abuse offenders in the Armed Forces.
- Sec. 597. Reports on Yellow Ribbon Reintegration Program and other reintegration programs.
- Sec. 598. Reports on progress in completion of certain incident information management tools.

### TITLE VI—COMPENSATION AND OTHER PERSONNEL BENEFITS

#### Subtitle A—Pay and Allowances

- Sec. 601. Fiscal year 2010 increase in military basic pay.
- Sec. 602. Increase in maximum monthly amount of supplemental subsistence allowance for low-income members with dependents.
- Sec. 603. Special compensation for members of the uniformed services with catastrophic injuries or illnesses requiring assistance in everyday living.
- Sec. 604. Benefits under Post-Deployment/Mobilization Respite Absence program for certain periods before implementation of program.
- Sec. 605. Report on housing standards and housing surveys used to determine basic allowance for housing.
- Sec. 606. Comptroller General comparative assessment of military and private-sector pay and benefits.

#### Subtitle B—Bonuses and Special and Incentive Pays

- Sec. 611. One-year extension of certain bonus and special pay authorities for reserve forces.
- Sec. 612. One-year extension of certain bonus and special pay authorities for health care professionals.
- Sec. 613. One-year extension of special pay and bonus authorities for nuclear officers.
- Sec. 614. One-year extension of authorities relating to title 37 consolidated special pay, incentive pay, and bonus authorities.
- Sec. 615. One-year extension of authorities relating to payment of other title 37 bonuses and special pays.
- Sec. 616. One-year extension of authorities relating to payment of referral bonuses.

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1 **“§974. Military musical units and musicians: per-**  
2 **formance policies; restriction on perform-**  
3 **ance in competition with local civilian**  
4 **musicians**

5 “(a) MILITARY MUSICIANS PERFORMING IN AN OF-  
6 FICIAL CAPACITY.—(1) A military musical unit, and a  
7 member of the armed forces who is a member of such a  
8 unit performing in an official capacity, may not engage  
9 in the performance of music in competition with local civil-  
10 ian musicians.

11 “(2) For purposes of paragraph (1), the following  
12 shall, except as provided in paragraph (3), be included  
13 among the performances that are considered to be a per-  
14 formance of music in competition with local civilian musi-  
15 cians:

16 “(A) A performance that is more than inci-  
17 dental to an event that—

18 “(i) is not supported, in whole or in part,  
19 by United States Government funds; and

20 “(ii) is not free to the public.

21 “(B) A performance of background, dinner,  
22 dance, or other social music at an event that—

23 “(i) is not supported, in whole or in part,  
24 by United States Government funds; and

25 “(ii) is held at a location not on a military  
26 installation.

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1       “(3) For purposes of paragraph (1), the following  
2 shall not be considered to be a performance of music in  
3 competition with local civilian musicians:

4           “(A) A performance (including background,  
5 dinner, dance, or other social music) at an official  
6 United States Government event that is supported,  
7 in whole or in part, by United States Government  
8 funds.

9           “(B) A performance at a concert, parade, or  
10 other event, that—

11           “(i) is a patriotic event or a celebration of  
12 a national holiday; and

13           “(ii) is free to the public.

14           “(C) A performance that is incidental to an  
15 event that—

16           “(i) is not supported, in whole or in part,  
17 by United States Government funds; or

18           “(ii) is not free to the public.

19           “(D) A performance (including background,  
20 dinner, dance, or other social music) at—

21           “(i) an event that is sponsored by a mili-  
22 tary welfare society, as defined in section 2566  
23 of this title;

24           “(ii) an event that is a traditional military  
25 event intended to foster the morale and welfare

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1 of members of the armed forces and their fami-  
2 lies; or

3 “(iii) an event that is specifically for the  
4 benefit or recognition of members of the armed  
5 forces, their family members, veterans, civilian  
6 employees of the Department of Defense, or  
7 former civilian employees of the Department of  
8 Defense, to the extent provided in regulations  
9 prescribed by the Secretary of Defense.

10 “(E) A performance (including background,  
11 dinner, dance, or other social music)—

12 “(i) to uphold the standing and prestige of  
13 the United States with dignitaries and distin-  
14 guished or prominent persons or groups of the  
15 United States or another nation; or

16 “(ii) in support of fostering and sustaining  
17 a cooperative relationship with another nation.

18 “(b) PROHIBITION OF MILITARY MUSICIANS AC-  
19 CEPTING ADDITIONAL REMUNERATION FOR OFFICIAL  
20 PERFORMANCES.—A military musical unit, and a member  
21 of the armed forces who is a member of such a unit per-  
22 forming in an official capacity, may not receive remunera-  
23 tion for an official performance, other than applica-  
24 ble military pay and allowances.

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1       “(c) RECORDINGS.—(1) When authorized under reg-  
2 ulations prescribed by the Secretary of Defense for pur-  
3 poses of this section, a military musical unit may produce  
4 recordings for distribution to the public, at a cost not to  
5 exceed expenses of production and distribution.

6       “(2) Amounts received in payment for a recording  
7 distributed to the public under this subsection shall be  
8 credited to the appropriation or account providing the  
9 funds for the production of the recording. Any amount so  
10 credited shall be merged with amounts in the appropria-  
11 tion or account to which credited, and shall be available  
12 for the same purposes, and subject to the same conditions  
13 and limitations, as amounts in such appropriation or ac-  
14 count.

15       “(d) PERFORMANCES AT FOREIGN LOCATIONS.—  
16 Subsection (a) does not apply to a performance outside  
17 the United States, its commonwealths, or its possessions.

18       “(e) MILITARY MUSICAL UNIT DEFINED.—In this  
19 section, the term ‘military musical unit’ means a band,  
20 ensemble, chorus, or similar musical unit of the armed  
21 forces.”

22       (b) CLERICAL AMENDMENT.—The item relating to  
23 such section in the table of sections at the beginning of  
24 chapter 49 of such title is amended to read as follows:

“974. Military musical units and musicians: performance policies; restriction on  
performance in competition with local civilian musicians.”

# TAB B



**“§ 974. Military musical units and musicians: performance policies; restriction on performance in competition with local civilian musicians**

Analysis

This section title was reworded to more aptly reflect the content and intent of the section. Overall, 10 U.S.C. § 974 was reorganized to group related subsections and paragraphs together, facilitate logic flow and allow easier readability.

\* \* \*

**“(a) MILITARY MUSICIANS PERFORMING IN AN OFFICIAL CAPACITY.—**

**“(1) RESTRICTION ON PERFORMANCES IN COMPETITION WITH LOCAL CIVILIAN MUSICIANS.—**A military musical unit, and a member of the armed forces who is a member of such a unit performing in an official capacity, may not engage in the performance of music in competition with local civilian musicians.

Analysis

Paragraph (a)(1) combines and rewords previous subsection (a) and paragraph (a)(1).

\* \* \*

**“(2) PERFORMANCES IN COMPETITION WITH LOCAL CIVILIAN MUSICIANS.—**For purposes of paragraph (1), the following shall, except as provided in paragraph (3), be included among the performances that are considered to be a performance of music in competition with local civilian musicians:

Analysis

Paragraph (a)(2) combines and rewords previous subsection (d) and paragraph (d)(1).

\* \* \*

**“(A) A performance that is more than incidental to an event that (i) is not supported, in whole or in part, by United States Government funds, and (ii) is not free to the public.**

Analysis

Subparagraph (a)(2)(A) replaces and modifies previous subparagraph (d)(1)(A). Striking "solely by appropriated" and inserting "in whole or in part, by United States Government" clarifies the statutory prohibition on military musicians supporting events not funded, in whole or in part, by either appropriated or non-appropriated (*i.e.*, Morale, Welfare and Recreation) funds.

\* \* \*

**“(B) A performance of background, dinner, dance, or other social music at an event that (i) is not supported, in whole or in part, by United States Government funds, and (ii) is held at a location not on a military installation.**

Analysis

Subparagraph (a)(2)(B) replaces and modifies previous subparagraph (d)(1)(B). Striking "solely by appropriated" and inserting "in whole or in part, by United States Government" clarifies the statutory prohibition on military musicians supporting events not funded, in whole or in part, by either appropriated or non-appropriated funds. In addition, striking "regardless of location" and inserting "held at a location not on a military installation" further clarifies that background, dinner, dance and other social music performed by military musicians is considered in direct competition with civilian musicians when it occurs outside the gates of a military installation (notwithstanding exceptions listed under paragraph (a)(3)).

Interim Guidance

Military musicians in an official capacity may not perform background, dinner, dance or other social music when it occurs outside the gates of a military installation, apart from the exceptions listed under paragraph (a)(3).

\* \* \*

"(3) PERFORMANCES NOT IN COMPETITION WITH LOCAL CIVILIAN MUSICIANS.—  
For purposes of paragraph (1), the following shall not be considered to be a performance of music in competition with local civilian musicians:

Analysis

Paragraph (a)(3) combines and rewords previous subsection (d) and paragraph (d)(2).

\* \* \*

"(A) A performance (including background, dinner, dance, or other social music) at an official United States Government event that is supported, in whole or in part, by United States Government funds.

Analysis

Subparagraph (a)(3)(A) replaces and modifies previous subparagraph (d)(2)(A). Striking "solely by appropriated" and inserting "in whole or in part, by United States Government" clarifies the statutory allowance for military musicians to support events funded, in whole or in part, by either appropriated or non-appropriated funds. In addition, inserting "(including background, dinner, dance and other social music)" clarifies that military musicians are not in competition with civilian musicians when performing such music at an official event funded, in whole or in part, by either appropriated or non-appropriated funds. For example, military musicians—limited under previous subparagraphs (d)(2)(A) and (d)(2)(C), and accompanying regulations, to an incidental ceremonial opening or closing at a troop morale event on a military installation funded by non-appropriated funds—would be able to support, subject to existing directives and regulations, all musical requirements at a troop morale event on a military installation funded by non-appropriated funds in keeping with their historical role and military mission.

Interim Guidance

Military musicians may support, subject to existing Government-wide and DoD ethics rules and regulations, all musical requirements at events, on or off military installations, that are funded in whole or in part by U.S. Government funds (e.g., USAF SNCO Academy Graduation Balls in downtown Montgomery, AL).

\* \* \*

“(B) A performance at a concert, parade, or other event, that is a patriotic event or a celebration of a national holiday and is free to the public.

Analysis

Subparagraph (a)(3)(B) is a reiteration of previous subparagraph (d)(2)(B).

\* \* \*

“(C) A performance that is incidental to an event that (i) is not supported, in whole or in part, by United States Government funds, or (ii) is not free to the public.

Analysis

Subparagraph (a)(3)(C) replaces and modifies previous subparagraph (d)(2)(C). Striking “solely by appropriated funds” and inserting “in whole or in part, by United States Government funds or (ii) is not free to the public” clarifies that military musicians would be able to offer incidental performances in support of events not funded, in whole or in part, by either appropriated or non-appropriated funds, or that are not free to the public. Striking “such as short performances of military or patriotic music to open or close events” more closely aligns the language with current title 10 usage and appropriately allows regulations prescribed under the Secretary of Defense to describe when a performance is “incidental” to the event.

Interim Guidance

Continue to refer to DoDD 5410.18, paragraph 4.1.4 and sub-paragraphs, and E2.1.14 for the description of “incidental” support. **Until such time as new guidance is issued by the ASD(PA), the definition of music allowable under “incidental” support is limited to DoDD 5410.18, paragraph E2.1.12.**

\* \* \*

“(D) A performance (including background, dinner, dance, or other social music) at—

“(i) an event that is sponsored by or for a military welfare society, as defined in section 2566 of this title;

Analysis

New subparagraph (a)(3)(D) and accompanying clause (i) authorizes support by military musicians for events sponsored by the three military welfare societies (i.e., The Army

Emergency Relief Society, The Navy-Marine Corps Relief Society, The Air Force Aid Society, Inc.) bearing a unique, historical relationship with the military and identified in section 2566 of title 10. This status comports, in part, with the unique recognition of these entities identified by Department of Defense regulations (e.g., DoD 5500.7-R, Joint Ethics Regulation).

Interim Guidance

Until such time as new guidance is issued by the ASD(PA) or published in DoDD 5410.18 by the Secretary of Defense, performances (including background, dinner, dance, or other social music) by military musicians at events, on or off military installations, sponsored by the identified military relief societies are restricted to events where support or donations do not come from prohibited sources and the events are held only for servicemembers, or servicemembers and their immediate families. **Performances by military musicians are not authorized at events sponsored by the identified military relief societies when solicitation goes beyond the historical "by our own, from our own, for our own" premise.**

\* \* \*

“(ii) an event that is a traditional military event intended to foster the morale and welfare of members of the armed forces and their families; or

Analysis

New subparagraph (a)(3)(D) and accompanying clause (ii) clarifies that military musical support for traditional, yet unofficial, military events (e.g., military dinings in and dinings out, awards banquets, holiday parties) where attendees pay for their meals at the door is, subject to existing directives and regulations, appropriate and allowable.

Interim Guidance

Military musicians may support, subject to existing Government-wide and DoD ethics rules and regulations, all musical requirements at traditional, yet unofficial, military events, on or off military installations, held only for servicemembers, servicemembers and their immediate families, or servicemembers, their immediate families and guests. **Military musicians are not authorized to support unofficial events held solely or primarily for family members.**

\* \* \*

“(iii) an event that is specifically for the benefit or recognition of members of the armed forces, their family members, veterans, civilian employees of the Department of Defense, or former civilian employees of the Department of Defense, to the extent provided in regulations prescribed by the Secretary of Defense.

Analysis

New subparagraph (a)(3)(D) and accompanying clause (iii) authorizes support by military musicians for events that specifically benefit or recognize servicemembers, their family members, veterans (as described in 38 U.S.C 101), and civilian or former civilian employees of

the Department of Defense. The inclusion of “to the extent provided in regulations prescribed by the Secretary of Defense” would require the Secretary of Defense to publish guidance to establish the initial parameters and extent of such support. This guidance would most likely be detailed within the existing Department of Defense Directive 5410.18—Public Affairs Community Relations Policy.

Interim Guidance

Until such time that guidance is published in DoDD 5410.18 by the Secretary of Defense, **this clause is inert.**

\* \* \*

“(E) A performance (including background, dinner, dance, or other social music)—

“(i) to uphold the standing and prestige of the United States with dignitaries and distinguished or prominent persons or groups of the United States or another nation; or

“(ii) in support of fostering and sustaining a cooperative relationship with another nation.

Analysis

New subparagraph (a)(3)(E) and accompanying clauses (i) and (ii) allow support by military musicians for events in the United States, its commonwealths, or possessions, that may or may not be ORF events but otherwise satisfy the cited purpose (e.g., the annual Military Attaché Ball in the National Capitol Region).

Interim Guidance

Until such time as clarifying guidance is issued by the ASD(PA) or published in DoDD 5410.18 by the Secretary of Defense, performances (including background, dinner, dance, or other social music) by military musicians under clause (a)(3)(E)(i) are **limited to those that uphold the standing and prestige of the United States with recognized dignitaries of the United States or another nation.**

\* \* \*

“(b) PROHIBITION OF MILITARY MUSICIANS ACCEPTING ADDITIONAL REMUNERATION FOR OFFICIAL PERFORMANCES.—A military musical unit, and a member of the armed forces who is a member of such a unit performing in an official capacity, may not receive remuneration for an official performance, other than applicable military pay and allowances.

Analysis

Subsection (b) is a reiteration of and expansion on previous paragraph (a)(2). By inserting “other than applicable military pay and allowances,” the statute as amended ensures that military musicians performing in accordance with this statute are authorized to receive payment from the United States Government for official performances. The previous subsection (b) was both redundant to and inadvertently more constraining (paragraph (b)(2)) than guidance provided by

Department of Defense regulations (e.g., DoD 5500.7-R, Joint Ethics Regulation). Therefore, striking current subsection (b) and its paragraphs (1), (2) and (3) was appropriate and recommended.

\* \* \*

“(c) RECORDINGS.—

“(1) AUTHORITY.—When authorized under regulations prescribed by the Secretary of Defense for purposes of this section, a military musical unit may produce recordings for distribution to the public, at a cost not to exceed expenses of production and distribution.

“(2) CREDITING OF FUNDS.—Amounts received in payment for a recording distributed to the public under this subsection shall be credited to the appropriation or account providing the funds for the production of the recording. Any amount so credited shall be merged with amounts in the appropriation or account to which credited, and shall be available for the same purposes, and subject to the same conditions and limitations, as amounts in such appropriation or account.

Analysis

Subsection (c) and accompanying paragraphs (1) and (2) is a reiteration of previous subsection (c) and accompanying paragraphs (1) and (2).

\* \* \*

“(d) PERFORMANCES AT FOREIGN LOCATIONS.—Subsection (a) does not apply to a performance outside the United States, its commonwealths, or its possessions.

Analysis

Subsection (d) is a new subsection that clarifies that new subsection (a) and all its paragraphs, subparagraphs and clauses do not apply to performances by United States military musicians when those performances occur outside the United States, its commonwealths or its possessions. This caveat acknowledges the role and utilization of military musicians outside the United States in support of U.S. Ambassadors, State Department initiatives and Combatant Commanders. In addition, it recognizes the myriad unique circumstances encountered when military musicians are requested by a military commander to perform in support of fostering and sustaining a cooperative relationship with another nation or to uphold the standing and prestige of the United States when those performances are held outside the United States, its commonwealths or its possessions.

Interim Guidance

Until such time as clarifying guidance is issued by the ASD(PA) or published in DoDD 5410.18 by the Secretary of Defense, **the ASD(PA) shall continue to act as sole approving authority for the movement of bands to be used for community relations purposes from the United States to overseas areas IAW DoDD 5410.18, paragraph 5.1.10, pursuant to DoDD 5122.5.**

**CONUS military musicians and musical units are not authorized to solicit performances at OCONUS locations.** If a CONUS unit receives an invitation to perform at an OCONUS location, continue to refer to DoDD 5410.18, paragraph 4.8.9 and sub-paragraphs for guidance on requests for OCONUS performances by CONUS units, with adherence to the instructions “Military Services and commands shall refer all requests for OCONUS musical support to the applicable Combatant Commander.” Until such time as new guidance is issued by the ASD(PA) or published in DoDD 5410.18 by the Secretary of Defense, **CONUS-based musical units not identified as “premier” (e.g., the Washington, DC, and Service Academy-based bands) are not authorized to perform at an OCONUS location, unless in official deployed status.**

However, DoDD 5410.18, paragraph 4.8.9.2, is superseded by the following guidance: **The Combatant Commander shall evaluate the request and, if musical support is in the best interest of the Department of Defense and the event is sufficiently important to warrant the deployment of premier CONUS resources, the Combatant Commander shall forward the request with justification and recommendation to the ASD(PA) for evaluation.**

\* \* \*

“(e) **MILITARY MUSICAL UNIT DEFINED.**—In this section, the term ‘military musical unit’ means a band, ensemble, chorus, or similar musical unit of the armed forces.”.

Analysis

Subsection (e) is a new subsection that defines the term “military musical unit.”