



**STANDARD OPERATING PROCEDURES
LIBERATION DAY PARADE BROADCAST**

Standard Procedure for Producer of Liberation Day Parade

- The producer is responsible for the on-air product—the audience experience.
- The Producer must thoroughly prepare talent and staff.
- The Producer must anticipate and be prepared for all needs and all contingencies.
- The Producer must coordinate with management, all other departments, the parade committee and talent.
- The Producer must constantly monitor, supervise and support the production.

To these ends, the Producer should follow these guidelines and procedures:

Pre-Production

(To begin at least 3 months before the broadcast)

Marketing Plan / Media Promotion Schedule

Secure Talent for Anchors

- Anchors work in pairs. The primary anchors should be KGTF personalities with the second chair going to an appropriate community member.
- Other possible talent includes MOS reporter(s) and pre-parade reporter(s) to create packages of atmosphere and festivities for insertion during parade lulls.

Create Anchor Schedule

- Establish 45-minute rotations for each pair of anchors
- Call each anchor at least a half-hour before their scheduled air time

Gather and Organize Anchor Materials

- Materials should be well organized and bound in a notebook. Each primary anchor should have the notebook at least 24 hours before the parade. An anchor desk copy of the notebook should also be created, as well as at least one back-up copy and a copy for the public address announcer in case it is needed.
- All information originating with the parade committee will require diligent pursuit to obtain, especially in a timely manner.
- The anchor notebooks should contain:
 - The Official Parade Line-up (From the parade committee)
 - The Parade Unit Descriptions with numbered floats or entrees in line-up order and edited to bullet list format if possible) (From the parade committee pick up the night before usually from the Mayors Council of Guam)
 - Grand Marshal bio & information (From the parade committee)
 - Liberation Queen bio& information (From the parade committee)
 - Queen's Court & Jr. Princess information
 - Off-Island unit information (Guam clubs in the states sometimes send a unit)

- Underwriter/Sponsor List for mentions (Coordinate with Development)
- Thank You List for mentions (Coordinate with Development)
- Anchor Schedule
- Guest Schedule & information (Coordinate with Development)
- Weather Report (download from NWS website the morning of the parade)
- Back-up copy--
 1. PBS/KGTF Programming Information (Coordinate with Programming and Development)
 - a. Regularly scheduled shows
 - b. Specials
 - c. Local Shows
 2. Historic Information on Liberation Day and the parade
 3. Information on upcoming KGTF promotional and fundraising events

Promotion & Publicity (Coordinate with Development & Production)

- Issue a press release announcing the parade broadcast schedule, details of coverage, underwriters, etc.
- Create a promotional spot for the parade broadcast to run for 2 weeks before the parade.

Production and Parade Committee Meetings (Coordinate with Management, Development & Engineering)

- The first parade production meeting should be held no later than May 1st. Weekly staff meetings should be held weekly for the month preceding the parade.
- A KGTF Staff member must be designated to liaison with the parade committee and attend all of their meetings. Items of concern for the committee liaison are—Routing of unit descriptions and parade lineup to KGTF as far in advance of the parade as possible—this is a high priority.
 - Source, placement and construction of the stage
 - Source and erection of canopy over the stage
 - Engineering requirements such as a power drop for the truck and scaffolding for camera positions
 - Access and parking passes for KGTF vehicles

Guests

- Identify and Schedule Interviews, which should be less than 5 minutes each. Some may be recorded and produced in advance, especially the senior politicians.
 - Island Dignitaries & Politicians
 - Grand Marshal
 - Liberation Queen
 - Underwriters/Sponsors (Coordinate with Development)
- Work with non-professional guests on what they can expect and what is expected of them
- Designate a Guest Coordinator

Stage & Set (Coordinate with Engineering & Operations)

- The Stage should be a platform elevated at least 4' with railings at least 16'x16' and an entrance from the access road side.
 - The stage should be covered with a canopy, preferably one with a high center peak, and several tarps should be in place on the sides in case of blowing rain
 - The background must be waterproof, well anchored for wind and it usually includes the
 - Liberation Day logo
 - Table with table cloth
 - Comfortable Chairs (4)
 - An easel on which to display messages for anchors
 - A fan to keep talent cool
 - A cooler with cold water for anchors and staff
- (Also on the stage will be the anchor camera, a monitor, the Floor Manager and a PA)

Floor Management (Producer designates a Floor Manager and makes sure s/he is equipped for all contingencies)

- Tools & Hardware
 - Basic hand tools
 - Cable ties
 - Rope of various kinds and lengths
 - Assorted nails & tacks
 - Staple gun w/ staples
 - Utility knife
 - Extension chords
 - Towels, Tarps, Trash Bags for rain mitigation
 - Walkie-talkies & ear buds for communication between stage and downrange PA's, including back-up battery capability
 - Several umbrellas & 10x10 pop up canopies
 - First-Aid kit
 - Cooler with ice & beverages
 - Floor fans

- Office Supplies
 - Cue cards and dry-erase boards to communicate with the anchors
 - Filming in Progress Signs
 - Strong markers for cue cards and dry-erase boards
 - Large binder clips to secure things in the wind
 - 3-hole punch to insert last-minute pages in anchor notebooks
 - Highlighters and pens for the anchors
 - Tape—gaffer, scotch and duct
 - Tacks of several sizes and types
 - Scissors
 - Tissue & napkins for talent

Production Assistants

- The Floor Manager needs at least 2 PA's to update the anchors constantly with a running list of upcoming units. One is stationed on the stage posting the running list, the other downrange 2 or 3 blocks. Both have a walkie-talkie for communication.

Back-up Spots and Filler (Coordinate with Programming & Production)

- KGTF/PBS promos for filler
- Programming to air in case parade feed is lost

Broadcast Day

Stage & Set

- As soon as possible on parade day, the Producer should be sure that everything is ready on the stage and set. S/he needs to specifically check these elements—
- The backdrop is in place and well secured
- The Anchor table and chairs are in place and secured
- The Anchor materials are organized and in place
- The rain tarps are in place and at the ready
- The Anchor camera is in place and the operator had everything s/he needs
- The Anchor mikes are in place and operating properly
- The Anchor and crew headsets are installed and operating properly
- The PA's understand their jobs and are equipped and ready
- A cooler with cold water for the anchors, cameraman, PA's and FM is ready

Floor Management

- The Producer needs to designate and closely coordinate with a Floor Manager (FM).
- The FM is in charge of the stage, the Anchors and the flow of information between the truck, the Anchors, the PA's and the Guest Coordinator. S/he needs to maintain constant contact with the truck to keep them apprised of the progress of the parade and facilitate the exhaustion of the spot load.
- The FM must monitor the Anchors and provide support as needed.
- The FM should keep notes on discrepancies, problems and ideas for future parade productions.

Guests (Coordinate with Development)

- The Producer needs to designate a Guest Coordinator (probably someone from Development). The Guest Coordinator needs to be stationed at the stage. S/he needs to greet each guest as they come to the set and update them on the timing of their interview. The FM then needs to be informed that the guest(s) are ready and standing-by. When the FM is ready to seat the guests on the set, the coordinator will escort them to the stage. The coordinator will also escort the guest from the stage when the interview is over.

Post Production

- As soon as the parade concludes, the Producer oversees the striking of the set and the inventory and stowing of supplies, equipment and set pieces.
- The Producer makes notes and collects notes from others on discrepancies, issues and ideas for distribution and consideration by appropriate parties. If needed, the Producer will also run a post-mort conference to discuss notes.

- The Producer archives copies of the Anchor notebook and all other pre-production and production materials.
- The Producer reviews the recording of the parade for critique and addresses issues with the appropriate staff members
- The Producer coordinates with Development, Management and Production to be sure volunteers, underwriters and staff have been thanked appropriately.

Full staff debriefing / wrap up meeting to discuss any issues that may have occurred.