



# VIDEO PRODUCTION PLAYBOOK

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# PLAYBOOK PURPOSE

This playbook outlines the video production process including specific next steps that are unique to the United States Postal Service. It's important to review this entire document before any production starts.

To distinguish among key roles and tasks within this Video Production Playbook, specific Agency responsibilities have been highlighted in GREEN and specific Brand Marketing responsibilities have been highlighted in BLUE.

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# KEY CONTACTS

## UNITED STATES POSTAL SERVICE

### Brand Marketing

- The **Brand Marketing** team is the day-to-day USPS POC for all TV production logistics including creative development, client presentations, and production. This USPS POC also works directly with Corp Comms to facilitate getting all applicable USPS property including technology and machinery on set for shoot. **Brand Marketing** will also work with USPS partners to facilitate casting. Based on shoot location, this POC works with the local post offices to facilitate getting the necessary props, technology, wardrobe, etc. on-site

### United States Postal Service Subject Matter Experts (Corp Comms)

- Representative to be on set at all times and take part in all production meetings.
- Must be involved in pre-production and post-production approvals and provide expertise for all wardrobe and prop requirements

### Corp Comms Contacts (**Agency** to confirm contacts with **Brand Marketing** for each campaign)

- Roles needed:
  - Individual with expert knowledge of USPS wardrobe
  - Individual with knowledge of proper USPS procedures
    - Ability to set up local employee casting at USPS locations
    - Ability to coordinate vehicle acquisition and return
    - Ability to coordinate site visits and shooting details for USPS locations
    - Ability to manage proper communication between production company, agency and USPS employees
  - Individual on set and at PPM
- LA: David Walton – David.Walton@usps.gov  
Evelina Ramirez – Evelina.B.Ramirez@usps.gov
- NY: Maureen Marion – Maureen.P.Marion@usps.gov

## AGENCY

### Account Management

- Day-to-Day **Agency** POC for all TV production logistics including budget, creative development, client presentations, and production. This POC is responsible for communicating client needs and considerations. Responsibilities also include timelines, network clearance/traffic, spot formatting, and AV/BB customized assets

### Creative Team

- Responsible for the ideation around entire TV campaign concept including the visual “look” of the commercial and the copy. Creative team ensures creative concept comes to life according to expectations and strategy

### Producer

- Day-to-Day POC between **Agency/Brand Marketing** and production vendors. It is the job of the producer to oversee the execution of creative concepts and

ultimately deliver the best possible production on time and on budget. The producer is also responsible for triple bidding the job and working with the business manager to create an **Agency** estimate for the entire TV production

#### Business Manager

- Responsible for estimating/negotiating all production costs for **Agency**. The Business Manager works directly with USPS cost consultant to get TV production estimate approved and is also usually behind the scenes overseeing specific budget issues

#### COST CONSULTANT – MRA/Linewatch

#### VP & Consulting Producer

- Responsible for evaluating all production costs for USPS. The cost consultant provides approval of the final estimate and all ADDs before sending to USPS client for final review/approval

# PRODUCTION MANDATORY POLICIES

1. Budget Planning: PO's and Job Estimates
  - a. No work can be started without an approved TPP. All production expenditures must be supported by **Agency** estimates and approved by the **Brand Marketing** lead and appropriate COR (Contracting Officer Representative)
2. Bidding: Triple Bidding
  - a. Triple-bid is required for all production, including directors, editorial and visual effects. Please allow 2-3 weeks for this process.
  - b. Any vendor estimate under \$3,000 or from Craft does not require a triple bid.
  - c. In the event that there are no alternative bid options for estimates over \$3,000, **Agency** can submit a SSJ (Sole Source Justification) as backup and rationale for single sourcing a bid. A SSJ must be submitted to contracting and COR for approval and include proof of fair and reasonable pricing
    - i. An SSJ is applicable when there is no triple bid and/or the **Agency** has a strong reco
    - ii. An SSJ is applicable if there is not enough time to conduct a triple bid process
  - d. All Triple-Bids must be approved and endorsed by the cost consultant, MRA.
    - i. Please allow 24-48 hour period for MRA endorsement
3. Bidding: Overages
  - a. Overage forms or written approval is required for ALL increases to production estimates or scope changes. Additionally, no overages should be conducted without COR approval
  - b. All overages should be submitted for MRA endorsement before submitting to USPS
    - i. MRA contact – Chris Brokensha, [CBrokensha@mraservices.com](mailto:CBrokensha@mraservices.com) or Cindy Pomeroy [cPomroy@mraservices.com](mailto:cPomroy@mraservices.com)
4. Bidding: Travel Guidelines
  - a. Mandatory Travel guidelines allow for up to five (5) **Agency** personnel to travel to an out of town shoot and three (3) **Agency** personnel to out of town edits
    - i. Additional **Agency** personnel have to be approved by contracting/USPS COR prior to travel
    - ii. If **Brand Marketing** plans to have additional clients attend the shoot, **Agency** may consider having an additional presence on set for proper coverage

- b. **Agency** must adhere to government rates for hotels and per diem rates while traveling. See this website to determine rates by city:  
<https://www.gsa.gov/travel/plan-book/per-diem-rates>
- c. **Agency** account team is to confirm and provide all client travel dates and flight information before hotel is booked

5. Process: Mandatory Meetings

- a. The following meetings are mandatory during any production
  - i. Pre-Bid Meeting
  - ii. Bid Review Meeting
  - iii. Employee/SAG casting + Locations (can be handled via email as necessary)
  - iv. Pre-Production Meeting

6. USPS Subject Matter Experts

- a. USPS subject matter experts (Corp Comms) must be present on set at all times and in all meetings leading up to production
- b. USPS subject matter experts (Corp Comms) are responsible for proper demonstration of wardrobe, props and operational protocol

7. Process: Talent Payment & Music Royalty Collection

- a. USPS honors all SAG/AFTRA (Screen Actors Guild and American Federation of Television and Radio Artists) rules and contracts unless otherwise noted in casting specs for talent payroll and music royalty collection
  - i. SAG/AFTRA rules only apply to TV and Radio
  - ii. Residuals will be paid for TV/Radio talent
  - iii. USPS may only pay session fees for Print talent. Print payment rules may vary. **Brand Marketing**/**Agency** to discuss prior to shoot
  - iv. Fees are waived and no talent costs are applied when PMG/CMO is used for VO
- b. Must use real USPS employees for postal roles only filmed carrying out tasks associated with their current position

8. Bidding: Cost-Plus Items + Talent Sessions

- a. Pension & Welfare (P&W)
  - i. These are not cost-plus; costs are a percentage of the talent session
- b. Cost-Plus Items
  - i. Purchased resources such as film and tape stock
  - ii. Post production fees
  - iii. Overages
- c. All postponement and cancellation costs are negotiated in good faith

9. Additional Production Costs

- a. Costs that must be included in production estimate prior to award:
  - i. Talent
    - 1. Sessions fees for:

- a. BTS talent and extras
    - b. Print SAG talent (if there is a photographer on set)
  - 2. Talent residuals will fall under a separate estimate.
- ii. Shipping & Storage
  - 1. Wardrobe & Props round trip
  - 2. Shipping inventory to USPS storage unit
- iii. Transportation
  - 1. Local Corp Comms contact to arrange for USPS vehicles to be returned after shoot
    - a. If necessary, **Agency** will instead contact a tow truck company and these costs will be submitted as an overage
    - b. I.e.: Promaster, LLV, or Two Ton Trucks
  - 2. Vans for client/Agency personnel (1 van for 8-9 people) provided only on shoot days



# PRODUCTION OVERVIEW

(Parallel path where applicable)

1. Concept and Legal Approval (Approximately 2 weeks after quantitative testing)
  - a. After qualitative and quantitative testing and optimizations, **Agency** to present final storyboards and final creative concepts for approval (Multicultural Included)
  - b. **Brand Marketing** to provide direction over which campaign execution to move forward with into production
    1. **Brand Marketing** to reach out to Corp Comms to inform them which concept was chosen, and rough timeline
  - c. **Agency** and **Brand Marketing** to send final storyboards and final creative concepts to USPS/IPG legal for approval
    1. USPS Legal requires one week for feedback
  - d. **Agency** must submit all trademarks and claims to IPG legal - Anca.Cornis-Pop@interpublic.com & Irini.Killian@interpublic.com
    1. Allow 2-3 days for Preliminary Trademark Search results, 1 week for full TM search results
    2. Be aware of costs incurred for searches (\$0-\$150 for preliminary TM search, \$628 for full TM search)
  - e. Share boards/scripts with Network Clearance Manager so that they can be submitted for preclearance to the major networks and follow up with any additional needs
    1. Network Clearance Manager will provide initial feedback. **Agency** must acquire appropriate substantiation for claims from USPS or third-party vendor
2. Brand Partnerships, as necessary (1-3 Weeks prior to production)
  - a. Pertains to any campaign that is leveraging use of 3<sup>rd</sup> party brands as part of creative concept (e.g. People/Greetings campaign)
  - b. **Brand Marketing** provides initial POC for brand partners
    1. If partnership is tied to USPS business (such as a stamp) then **Brand Marketing** will handle all communication. (e.g. Coke Santa Stamp)
  - c. **Agency** to take lead in securing brand partnerships and all necessary elements for shoot
    1. **Agency** to email Brand POC, cc'ing **Brand Marketing**, with details of campaign and requested partnership to schedule kick-off call
    2. **Agency** to hold kick-off call with Brand POC and **Brand Marketing**, to receive Brand approval to move forward with partnership
    3. **Agency** to work with IPG legal to draft Brand Partnership contract (inclusive of partnership details and length of contract) and share with USPS
    4. **Brand Marketing** and USPS legal to approval contract

5. **Agency** to share contract with Brand POC for signature, cc'ing USPS
6. Upon receipt of binding contract, partnership is successfully in place. **Agency** to maintain timeline and necessary renewals for Brand partnership, as re-running creative featuring the brand requires an active contract.
- d. **Agency** to clear all brand partner asset use through brand partners before and after production (i.e.: as applicable – employee casting, locations, rough cuts, layouts)
- e. At least three brands must be featured per spot/asset, to avoid preference/favoritism of one brand

### 3. Integrated Schedules/Calendars

- a. It is critical that a master TV/Video calendar be maintained by the **Agency** and shared at any junctures of change to ensure alignment of all project partners. A central calendar with all team deliverables should be revised by **Agency** producer and available to all as new information becomes available with details about dependencies and schedule changes
- b. Schedules should include meetings/dates at which USPS approval is expected as well as turn-around time for USPS reviews (creative, scripts, rough cuts, copy, legal, etc.)
- c. Allow a 12-24 hour window for client approval
  1. Prep timelines according to this approval time
  2. As needed, this time period can be expedited to accommodate calendar needs to make launch date
- d. For internal production, work with producer, media team and production company to understand:
  1. How much time is needed to traffic a spot with Extreme Reach
  2. What would be the drop-dead date to ship final spot based on the in-market date
  3. At what point should traffic instructions be issued to traffic coordinator

### 4. Pre-Bid Meeting (Approximately 1-2 Days)

- a. **Agency** to fill out the pre-bid document that includes: objectives, key dates, creative considerations, locations, shooting requirements, appropriate wardrobe, casting, production budget, director reels and all additional production assumptions
  1. MRA to review with producer and approve pre-bid document prior to pre-bid meeting
  2. **Agency**, **Brand Marketing** and MRA to review document in meeting - **Brand Marketing** to approve the specs/budget of the job captured in the document
  3. USH team to be included in GM pre-bid meeting to help maintain synergy between productions

- b. This step also kicks off employee casting. (Inclusive of Multicultural employee casting needs)
    1. If necessary, employee casting can kick off earlier than this
5. Triple Bid (Approximately 3 Weeks)
  - a. **Agency** to begin search for directors and gather all materials to bid the job
  - b. **Agency** to review and revise bids with MRA/Linewatch before triple bids are presented for award
6. Bid Presentation + Award Job (Approximately 1-2 Days)
  - a. **Agency** to share complete production proposal including director recommendation (representative pages from director treatment) with **Brand Marketing**
  - b. **Agency** will submit the official TPP for COR (Contracting Officer Representative) approval immediately following this meeting
  - c. **Brand Marketing** and COR to approve TPP to begin pre-production
  - d. **Brand Marketing** to provide Corp Comms contact to assist in all on-site USPS production needs (talent, props, vehicles, wardrobe and USPS sorting facility locations)
7. Director Touch-Base, if necessary (Approximately 1 Day)
  - a. **Creative Team** and Director to have a conversation with **USPS lead(s)** prior to pre-production meeting to align on final creative vision including shooting styles, unique music, etc.
8. Pre-Production (Approximately 3 Weeks)
  - a. Casting (Full details on Page 13)
    1. Production company will facilitate casting
    2. Creative team and Production Company to have callbacks with USPS and SAG Casting
      - a. USPS Callbacks are dependent on the needs of their role in the spot
    3. **Agency** to present casting and locations to **Brand Marketing** for approval prior to PPM
  - b. Locations (Full details on Page 15)
    1. Production company will scout locations, **Agency** to share with **Brand Marketing** prior to pre-pro meeting
  - c. Wardrobe (Full details on Page 16)
    1. Production company will prep wardrobe (SAG and USPS)
    2. **Brand Marketing** to provide updated USPS uniform booklet and pre-clearances for props/wardrobe
    3. **Agency** to ship acquired wardrobe items to Production Company
  - d. Props (Full details on Page 17)
    1. Production company will prep generic props; **Agency** to clear with IPG legal and share with **Brand Marketing** at pre-pro meeting
  - e. PPM (Pre-Pro Meeting)

1. To be held in-person at Production Company for Agency, Production Company, and Director to walk USPS through the final shooting boards, locations, talent, props, wardrobe, schedule and any relevant additional details
  2. If a still photographer is on set or if additional footage is being captured for secondary reasons, discuss specific needs and scheduling for these projects to ensure all footage can be captured without disrupting production during shoot days
9. Shoot (Approximately 1-3 Days)
  - a. Agency, Production Company, and Director will shoot all scenes agreed upon during the Pre-Pro Meeting
    1. If necessary, Agency/Director to facilitate a walk-through of the daily shot list for each shoot day
  - b. Things to bring on set:
    1. Pre-pro book, pre-bid document, final storyboards, approved scripts, laptop, notepad, pens/pencils, Wi-Fi hotspot, cell phone charger, previous TV spots and competitive (available on laptop), production playbook, and tax exemption forms
    2. Dress code: Business casual
  - c. USPS can send behind-the-scenes shooting crew to attend one day of shooting
10. Post Production (Approximately 2-4 Weeks, depending on amount of visual effects)
  - a. Agency will work with the Production Company and director to finalize all additional post work logistics. This may include: edit, conform, music/mix, AVO, record, and any additional graphic work
  - b. Agency to work with traffic manager and production company to traffic and ship the spots (see page 25 for more post-production details)
11. On-Air (Media to confirm on-air date)
  - a. Date(s) final spot(s) go live on TV

# CASTING & TALENT

- **Brand Marketing** to notify labor relations of upcoming casting call
- **Agency** to draft USPS employee casting call Smartsheet and share with client. Casting call Smartsheet should include any multicultural needs, questions regarding whether the employee has been featured in previous creative, facility address of employees, if they've been trained on the Promaster van, and further pertinent information (see example casting form in appendix).
- **Brand Marketing** to approve casting call email and online casting Smartsheet copy drafted by the **Agency**. Once the casting call email language is approved, **Brand Marketing** will incorporate the copy into an email blast that will be distributed via USPS Link internal server.
- When possible, casting and callbacks should take place at a USPS location
  - a. Local Corp Comms will set up casting times, locations and POCs
  - b. Callbacks are not standard, however if additional acting or info is needed, the production company to schedule accordingly
  - c. If necessary, casting and callbacks can be done via Skype and/or at the production company, due to location of mail carrier v. shoot location
- **Agency** to evaluate all USPS casting submissions at close of casting call and work with director to determine selects. This initiates the casting call back process
  - a. Only full-time letter carriers can be featured in video productions. Part time carriers cannot be featured in any productions (I.e.: City Carrier Assistant's cannot participate). Note: Other types of employees can be featured based on creative
  - b. Ensure full team is aware if the USPS carriers have been featured in previous creative campaigns. See USPS Casting Chart to confirm
    - i. **Agency** to maintain Casting Chart to ensure information is updated
- Upon approval, **Agency** to review casting selects with USPS for approval
- Upon approval, **Brand Marketing/Corp Comms** to clear selects with Labor Relations/ HR/ Managers. The employee clearance process can vary in timing depending on Labor Relations/HR/Managers availability
  - a. **Agency** cannot clear employees. All employee clearance must be handled by USPS and all candidates must be cleared by manager
- Once they've been approved by **Brand Marketing** team, **Agency** to notify the cleared employees that they've been selected to participate in TV campaign. **Agency** must also communicate the next steps of the casting process and make it clear that USPS clearance does not necessarily mean you have been selected for the

final cast. (Agency will ensure proper releases/SAG contracts are completed on set.)

- a. All chosen USPS employees must work with Corp Comms to arrange to have their shift covered. Once this has been done, your team can communicate directly with the USPS employees to coordinate fittings, timing, etc.

# LOCATIONS

1. **Agency** to begin scouting based on location specs
2. **Agency** to create location recommendation and provide to USPS for approval
3. **Agency** to propose recommended location for shoot
  - a. Shoot locations should not feel city/region specific. Must be representative of the country
  - b. Locations should feel seasonal for the time of the TV flight
    - i. If shooting a carrier in situation, the time of day represented must be illustrative of normal working business hours
  - c. To allow for the maximum amount of shoot time at USPS facilities, Production Company should work with Local Corp Comms to ensure that we are shooting during appropriate hours
  - d. Non-USPS locations (hero houses, delivery points, etc.) should not be used in more than one creative campaign except in situations where creative approach or extenuating circumstances deem it necessary
4. **Brand Marketing** to approve and provide consolidated feedback on location recommendation. (This typically happens one week before the shoot.)
5. **Brand Marketing** to contact appropriate local USPS Partners based on shoot location. (USPS partners include corporate communications, operations, etc.)
6. If USPS facilities are required, Production Company to work with Local Corporate Comms. POC to determine best fitting USPS facilities for shoot
  - a. **Agency** to work to location scout USPS facilities to ensure director shooting boards can/will be executed upon arrival at location
7. Once locations have been chosen, local Corp Comms contact to arrange for USPS vehicle to be transported to and from set.
  - a. If necessary, **Agency** to contact tow truck company to transport USPS vehicles. The costs associated with this will be provided as an overage for approval.
  - b. Trucks will need to be towed at the beginning and end of each day – unless they can be housed overnight in an enclosed locked area, with on-site security, or otherwise specified

# WARDROBE

1. **Agency** to assess Postal wardrobe in storage to outfit the cast. **Agency** must confirm that wardrobe is current with USPS Corp Comms/Subject Matter Experts.
  - a. If additional USPS wardrobe is needed, **Agency** must work with USPS to order items from Brookfield Uniforms. **Brand Marketing** must provide a POC and the appropriate USPS account number for billing, and **Agency** to provide a detailed list of items needed to order items from Brookfield Uniforms
2. **Agency** and **Brand Marketing** to discuss USPS wardrobe specific needs dependent on the theme and season of the TV spot to determine what inventory will need to be shipped to shoot
  - a. **Brand Marketing** to approve SAG wardrobe/wardrobe specs at pre-pro meeting
3. **Agency** and **Brand Marketing** to align prior to shoot to set wardrobe guidelines and necessities specific to weather and season of shoot/campaign, followed by a discussion with subject matter experts
  - a. Scanner, dog spray, chain and employee ID must always be visible on USPS employee and is mandatory for all shoots
  - b. Satchel should be worn on one shoulder and never cross body.
  - c. If filming in sorting facility, workers can wear T-Shirts stored in the storage facility
4. USPS Ops personnel to be present on set at all times to monitor proper use of USPS wardrobe
5. **Brand Marketing** to provide all necessary pre-clearances for any specialized wardrobe items
  - a. If partnering with a third-party vendor, **Brand Marketing** to assist with approval process
6. **Agency** to ship all approved wardrobe to Production Company. **Agency** must also provide Production Company with a final list of all wardrobe/inventory shipped
  - a. **Agency** to follow proper inventory process. (Please contact George Morris: George.Morris@mccann.com for more details.)
7. Production Company to assess inventory provided by **Agency** and determine what additional items will need to be purchased
8. USPS employees casted should bring their uniforms to shoot. Employee uniforms must be inspected/approved prior to use
9. At end of shoot, production company to record a list (and take a picture) of every item provided by **Agency** (including items purchased) and ship back to storage facility. The production company must always use USPS Identification forms provided by the Agency when recording inventory



*All consumable items that have no intention of being returned must also be accounted for by a picture and cited on the final inventory list. Large items can be donated with USPS approval.*

\*See PDF of carrier wardrobe guidelines in appendix

# PROPS/EQUIPMENT

1. **Agency/Brand Marketing** to determine additional USPS products, props (labels, boxes), brand assets, etc. for shoot and consolidate list to provide to the production company in advance of pre-production meetings
2. USPS Subject Matter Experts to be present on set at all times to monitor proper use of USPS props
3. **Agency/Brand Marketing** to work with USPS Partners to acquire all government property needed for shoot
4. **Brand Marketing** to provide all necessary pre-clearances for props such as government property, stamp designs/artwork, mock up mail, etc.
  - a. Mail (a combination of letter-sized, bank-statement slides, catalogues, mail trays, etc.) should be incorporated into every campaign execution
5. **Agency** to acquire approved brand assets prior to production. All other props should be generic unless otherwise discussed with USPS. Verification may be required post-shoot
  - a. **Agency** to ensure that 3<sup>rd</sup> party brands are represented accurately
6. **Brand Marketing** to ensure that any technical equipment is cleaned, activated, fully functional, and tested prior to shoot
7. There are three types of Trucks for use:
  - a. Pro-Master – Modern, medium sized truck (preferred)
  - b. Two Ton Truck – Large, shows scale (preferred)
  - c. LLV – small, ideal for just mail
  - d. 7-11 ton trucks – Large
  - e. Plant vehicles – fork lifts, etc.
8. At end of shoot, production company to record a list (and take a picture) of every item provided by **Agency** (including items purchased) and ship back to storage facility. The production company must always use USPS Identification forms provided by the Agency when recording inventory
  - a. *All consumable items that have no intention of being returned must also be accounted for by a picture and cited on the final inventory list. Large items can be donated with USPS approval.*

## MAIL

1. Carrier satchels should look full of generic mail
2. No rubber bands around mail bundles

3. Always feature a variety of mail – i.e. large envelopes, approved brand envelopes, catalogues
4. Catalogues should always be organically placed, not forced
  - a. Must be cleared for use prior to shoot or unidentifiable
5. **Agency** is to always provide and confirm that proper releases have been received for all addresses and names used on mail and packages
6. Addresses and names on BOTH mail and packages should be cleared with releases provided by the **Agency** and/or blurred

## PACKAGES

1. Always capture at least 1 Priority Mail box
  - a. **Brand Marketing** to confirm box artwork prior to shoot
2. Feature multiple USPS box sizes (small, medium, large)
  - a. Avoid using boxes larger than a Priority Mail box
  - b. Tape should be generic or match the box type (e.g. Priority Mail tape featured on a brown box)
  - c. There is an opportunity to use different kinds of boxes (i.e. Readypost, etc.), but these should be acquired by **Brand Marketing** in advance of shoot days
3. Packages must be displayed in a natural and realistic manner
4. Always capture footage of generic boxes as an alternative
  - a. **Brand Marketing** to provide camera-ready Priority Mail boxes
5. Packages cannot be placed in the front seat of the USPS vehicle
6. Sunday delivery is only brown boxes or Priority Mail Express boxes. Not regular mail/letters
7. Packages must be scanned before being handed off to a customer or delivered to next gen mailbox
8. Names and addresses on BOTH mail and packages should be cleared with releases provided by the Agency and/or blurred
9. If stamp is featured, a hand canceller may be required to cancel the stamp. **Brand Marketing** or Corp Comms to provide

## USPS VEHICLES

1. A USPS vehicle cannot be seen without a Postal Carrier in the frame
2. A USPS vehicle should never be shot backing up in video
3. A USPS vehicle should not be shot doing a U-Turn
4. USPS vehicles should turn the wheels into the curb when they come to a stop
5. A Letter Carrier has the ability to deliver mail while physically in an LLV truck as long as they don't have to take off their seatbelt. In the event that their seatbelt must come off to stand up, the Letter Carrier must put their LLV truck in park and turn on their hazard lights. Additionally, Letter Carriers should avoid leaning out of their LLV truck in a manner that might seem reckless or unsafe.
6. When loading a USPS vehicle for a mail route, Letter Carriers should distribute an even weight of Priority Mail and other package types. When transporting packages

from the mail distribution center to the USPS vehicle, Letter Carriers must physically place each item in the vehicle. Simply tossing packages in the truck is prohibited.

7. Do not use stamped boxes (they pose an FAA aviation security challenge). Seasonal boxes should only be used for specific seasonal campaigns such as Holiday.
8. To minimize risk, LLV is approached from right side. USPS carrier should exit vehicle then walk along the sidewalk side of the LLV to approach back of LLV/packages (not along the street side).
9. When retrieving packages from the back of the USPS vehicle, USPS carrier must appear to unlock hatch before opening hatch
10. A USPS vehicle must be full with BOTH mail and packages (see reference photo on page 20)
11. Vehicles should always have their headlights and taillights on, windows closed and hazards when the Van is parked
12. Ensure license plates are not on USPS vehicle

USPS props/equipment considerations have included:



Pro-Master Truck



Two Ton Truck



LLV



Holiday PM Boxes



PM/PME Boxes



Brown Boxes



Click-N-Ship Labels



MPOS Scanners



MDD's (Honeywell Scanners)



Sorting Facility Machinery



ReadyPost Boxes

Mail/Packages should fill USPS vehicle:






USPS Package Labels: \*Ensure prices are representative of box featured

<b>P</b>	PRIORITY MAIL US POSTAGE PAID COMPANY NAME eVS
	<b>PRIORITY MAIL® 2-DAY</b>
INTERNET SALES DEPT FAST & EFFICIENT SUPPLY CO 10474 MAIN ST DUPLEX B ANYTOWN MD 20910-9999	
MAY JUNG 819 OLMSTEAD AVE BRONX, NY 10473-2010	
USPS TRACKING # eVS  9210 8912 3456 7894 0323 02	

<b>P</b>	PRIORITY MAIL US POSTAGE PAID COMPANY NAME eVS
	<b>PRIORITY MAIL® 2-DAY</b>
INTERNET SALES DEPT FAST & EFFICIENT SUPPLY CO 10474 MAIN ST DUPLEX B ANYTOWN MD 20910-9999	
MAY JUNG 819 OLMSTEAD AVE BRONX, NY 10473-2010	
USPS TRACKING # eVS  9210 8912 3456 7894 0323 02	

Brown Box Package/Envelope Package Label

Flat Rate

UNITED STATES POSTAL SERVICE® <b>Click-N-Ship®</b> <b>P</b> 9405 5036 9930 0390 7122 85 0158 0000 0002 0260 \$15.89 US POSTAGE LG Flat Rate Box Commercial Base Pricing Mailed from 20260 062200000000310 10/06/14	
<b>PRIORITY MAIL 1-DAY™</b> SANTA CLAUSE 325 S SANTA CLAUS LN NORTH POLE AK 99705-7757 Expected Delivery Date: 10/07/2014 0024 C000	
SHIP TO: PATRICK DONAHOE 475 LENPANT PLZ SW WASHINGTON DC 20260-0004	
USPS TRACKING #  9405 5036 9930 0390 7122 85 Electronic Rate Approved #038555749	

**Instructions**

- Each Click-N-Ship label is unique. Labels are to be used as printed and used only once. DO NOT PHOTO COPY OR ALTER LABEL.
- Place your label so it does not wrap around the edge of the package.
- Adhere your label to the package. A self-adhesive label is recommended. If tape or glue is used, DO NOT TAPE OVER BARCODE. Be sure all edges are secure.
- To mail your package with PC Postage®, you may schedule a Package Pickup online, hand to your letter carrier, take to a Post Office™, or drop in a USPS collection box.
- Mail your package on the "Ship Date" you selected when creating this label.

**Click-N-Ship® Label Record**

USPS TRACKING #: 9405 5036 9930 0390 7122 85

From: SANTA CLAUSE  
325 S SANTA CLAUS LN  
NORTH POLE AK 99705-7757  
To: PATRICK DONAHOE  
475 LENPANT PLZ SW  
WASHINGTON DC 20260-0004

SHIP DATE: 10/06/2014  
DELIVERY DATE: 10/07/2014

Postage: \$15.89  
Postage Paid: \$15.89  
Total: \$15.89

\* Commercial Base Pricing. Priority Mail® rates apply. There is no fee for USPS® Flat Rate boxes. Flat Rate boxes are subject to weight and content restrictions. Flat Rate boxes for insured packages must be for registered carriers. 30 day term. See post office for details.

Cut on dotted line.

Large Flat Rate Box Package Label

Click on the link below

### Instructions

**EVERY CD, DVD, VHS, and Laser Disc** has a "Return to Sender" label in unique, tamper-evident ink. Labels are to be used as printed and used only once. DO NOT PHOTO COPY OR ALTER LABEL.

Please your label so it does not wrap around the edge of the package.

Address your label to the package. A self-addressed label is not acceptable. Write clearly. Do not use abbreviations. Do not use "PO Box" or "Rt. 1". Do NOT TYPE OVER BARCODES. Be sure all edges are secure.

To mail your package with PC Postage®, you only need a PC Postage® label, and you can use the "Return to Sender" label in First Class®, or drop in a USPS collection box.

Mail your package on the "Ship Date" you indicated when creating the label.

<sup>1</sup> Commercial laundry facility that also apply. There is no fee for utility tracking or service on laundry that is not one of the services we are offering and. Receipts for commercial laundry are required within 30 days from

 **UNITED STATES  
POSTAL SERVICE** Thank you for shipping with the United States Postal Service!  
Check the status of your shipment on the USPS Tracking<sup>SM</sup> page at [usps.com](http://usps.com)

— — — — —  
Cut on dotted line.

### Instructions

### INSTRUCTIONS

Each Click-N-Ship label is unique. Labels are to be used as printed and used only once. DO NOT PHOTO COPY OR ALTER LABEL.


Place your label so it does not wrap around the edge of the package.

Adhere your label to the package. A self-adhesive label is required. Do not use tape. Do NOT TAPE OVER BARCODE. Be sure all edges are secure.

To mail your package with PC Postage®, you may schedule a Package Pickup online, hand your label to a carrier or drop it to Post Office™, or drop it in a USPS collection box.

Mail your package on the "Ship Date" you selected when creating this label.

Commercial time pricing Priority Mail rates apply. There is no fee for using Tracking™ service on Priority Mail service with use of this electronic rate shipping label. Refunds for unused postage paid labels can be requested online 30 days from

 **UNITED STATES  
POSTAL SERVICE®**

*Thank you for shipping with the United States Postal Service!*

*Check the status of your shipment on the USPS Tracking™ page at [usps.com](http://usps.com)*

**Click-N-Ship®**

P

usps.com 9405 5036 9930 0390 7378 20 0113 0000 0001 0023  
**\$11.30**  
 US POSTAGE  
 MD Flat Rate Box

Commercial Base Pricing  
 Mailed from 20260 0625000000315  
 10/06/14

**PRIORITY MAIL 2-DAY™**  
 Expected Delivery Date: 10/08/2014  
 SANTA CLAUSE  
 325 S SANTA CLAUS LN  
 NORTH POLE AK 99705-7757  
0004

C056

SHIP TO:  
 RONALD STROMAN  
 40 W 73RD ST  
 NEW YORK NY 10023-3118

**USPS TRACKING #**  
  
 9405 5036 9930 0390 7378 20

Electronic Rate Approved #038555749

**Instructions**  
 1. Each Click-N-Ship® label is unique. Labels are to be used as printed and used only once. **DO NOT PHOTO COPY OR ALTER LABEL.**  
 2. Place your label so it does not wrap around the edge of the package.  
 3. Adhere your label to the package. A self-adhesive label is provided. If tape or glue is used, **DO NOT TAPE OVER BARCODE.** Be sure all edges are secure.  
 4. To mail your package with PC Postage®, you may schedule a Package Pickup online, hand to your letter carrier, take to a Post Office™, or drop in a USPS collection box.  
 5. Mail your package on the "Ship Date" you selected when creating this label.

**Click-N-Ship® Label Record**  

**USPS TRACKING # :**  
**9405 5036 9930 0390 7378 20**  
 From: SANTA CLAUSE  
 325 S SANTA CLAUS LN  
 NORTH POLE AK 99705-7757  
 To: RONALD STROMAN  
 40 W 73RD ST  
 NEW YORK NY 10023-3118  
 Ship Date: 10/06/2014  
 Delivery Date: 10/08/2014  
 Total: **\$11.30**  
 Priority Mail® Postage: **\$11.30**

Cut on dotted line.

\* Commercial Base Pricing Priority Mail rates apply. There is no fee for USPS® Signature Confirmation® or Registered Mail®. Insurance coverage is provided for up to \$500. Additional insurance coverage may be purchased. Postage and insurance charges are rounded up to the nearest cent. For more information, visit usps.com.

Thank you for shipping with the United States Postal Service!  
Check the status of your shipment on the [USPS Tracking™](#) page at [usps.com](#)

**Click-N-Ship®**

P

usps.com 9405 5036 9930 0390 7378 44 0113 0000 0006 0614  
**\$11.30**  
 US POSTAGE  
 MD Flat Rate Box

Commercial Base Pricing  
 Mailed from 20260 0625000000310  
 10/06/14

**PRIORITY MAIL 2-DAY™**  
 Expected Delivery Date: 10/08/2014  
 SANTA CLAUSE  
 325 S SANTA CLAUS LN  
 NORTH POLE AK 99705-7757  
0004

C085

SHIP TO:  
 MEGAN BRENNAN  
 455 W SAINT JAMES PL  
 CHICAGO IL 60614-2761

**USPS TRACKING #**  
  
 9405 5036 9930 0390 7378 44

Electronic Rate Approved #038555749

**Instructions**  
 1. Each Click-N-Ship® label is unique. Labels are to be used as printed and used only once. **DO NOT PHOTO COPY OR ALTER LABEL.**  
 2. Place your label so it does not wrap around the edge of the package.  
 3. Adhere your label to the package. A self-adhesive label is provided. If tape or glue is used, **DO NOT TAPE OVER BARCODE.** Be sure all edges are secure.  
 4. To mail your package with PC Postage®, you may schedule a Package Pickup online, hand to your letter carrier, take to a Post Office™, or drop in a USPS collection box.  
 5. Mail your package on the "Ship Date" you selected when creating this label.

**Click-N-Ship® Label Record**  

**USPS TRACKING # :**  
**9405 5036 9930 0390 7378 44**  
 From: SANTA CLAUSE  
 325 S SANTA CLAUS LN  
 NORTH POLE AK 99705-7757  
 To: MEGAN BRENNAN  
 455 W SAINT JAMES PL  
 CHICAGO IL 60614-2761  
 Ship Date: 10/06/2014  
 Delivery Date: 10/08/2014  
 Total: **\$11.30**  
 Priority Mail® Postage: **\$11.30**

Cut on dotted line.

\* Commercial Base Pricing Priority Mail rates apply. There is no fee for USPS® Signature Confirmation® or Registered Mail®. Insurance coverage is provided for up to \$500. Additional insurance coverage may be purchased. Postage and insurance charges are rounded up to the nearest cent. For more information, visit usps.com.

Thank you for shipping with the United States Postal Service!  
Check the status of your shipment on the [USPS Tracking™](#) page at [usps.com](#)

Medium Flat Rate Box Package Label (For both Medium Flat Rate Boxes)

24



# BEHIND THE SCENES

USPS typically produces a Behind the Scenes (BTS) video that is filmed during **Agency** production, including interviews with the postal workers being featured in the TV commercial. Since there are rules related to SAG talent and crew, it is important that these steps are considered prior to the shoot.

1. Upon awarding the job, **Brand Marketing** to confirm who the main USPS contacts are for BTS so the productions can be coordinated.
  - a. **Agency** to notify USPS POC of shoot details
2. **Brand Marketing** to identify any TV commercial scenes that they would like to capture as part of their video.
3. If there are non-USPS actors in any of the scenes identified in item 2, additional SAG talent payments are required. **Agency** to assess approximate talent costs and share with USPS
  - a. This is inclusive of SAG extras
4. On the first day of the shoot, prior to filming, **Agency** to provide BTS releases, which must be signed by all cast and crew who plan to be featured.
  - a. Cast and crew of the TV commercial have the right to refuse participation in BTS video. If this is the case, BTS crew should avoid filming these people and ensure they don't appear in the final cut.
5. Before the BTS video is posted to YouTube or any other public forum, it is recommended that the **Agency** review to ensure there are no unforeseen SAG talent costs associated with the final cut.

# POST PRODUCTION LOGISTICS

1. Production Inventory (Agency)
  - a. All purchased wardrobe and props (not consumed on set or returned) must be shipped to storage via USPS.
    - i. Large props (e.g. swingsets) may be donated with USPS approval
  - b. Alert Agency account team prior to shipping to ensure someone is present to accept shipment at storage unit or Agency
  - c. Storage address:
    - i. CubeSmart
      1. 98-34 Jamaica Ave, Unit 2049 2<sup>nd</sup> Floor
      2. Woodhaven, NY 11536
      3. 2017: Ad/Brand Team's Unit
      4. 1211: Hispanic Team's Unit
2. Agency to estimate dubs, shipping and traffic costs and submit to Brand Marketing for approval in a separate TPP from the TV production TPP.
  - a. This should be inclusive of costs associated with all campaigns anticipated for the current year. If this is the second campaign of the year, costs should already be covered in the initial TPP, unless unforeseen circumstances require an ADD to the TPP
3. Agency to Open AD-IDs for the total number of spots
  - a. Send traffic coordinator names and the length of each spot being produced
4. Agency to submit spot(s) for network clearance
  - a. Send initial boards/scripts to Network Clearance Manager for pre-clearance
  - b. Send rough cut and script for network clearance, followed by final approved spot and as-produced script
    - i. Michelle Mason, Network Clearance Manager:  
[Michelle.Mason@mccann.com](mailto:Michelle.Mason@mccann.com)
5. Shipping + Traffic (Approximately 2-3 Days)
  - a. Agency to provide slate info to production company
    1. Agency: McCann New York or Casanova//McCann
    2. Client: USPS
    3. Product: USPS (campaign)
    4. Title
    5. ISCI
    6. Duration
    7. Audio
    8. Date
    9. Copyright: ©United States Postal Service [year]
    10. Artist (as necessary)

11. Info (as necessary)

- b. **Agency** to fill out traffic instructions form with air date information and station list from media team
  - i. Send to traffic coordinator to confirm traffic instructions are correct.
  - ii. Send as produced scripts to Traffic Coordinator
  - iii. Have traffic coordinator provide Extreme Reach with final script and place order for CC.
- c. If we are trafficking a cinema spot:
  - i. Have traffic coordinator place PO with Extreme Reach for custom formatted spot
  - ii. Get confirmation from traffic coordinator that custom cinema spot was shipped to applicable cinema company
- d. Post-Production company to upload spots to ER directly
  - i. ER to provide SRT and closed caption files
- e. **Agency** to share digital files built to specs with media team to traffic directly to digital partners
- f. **Agency** to share social files built to specs with social team to post on organic social channels
- g. **Agency** to share digital files built to specs and below details with Jeff Marino to upload directly to USPS Youtube page
  - i. Title
  - ii. Link to video in .MP4 format
  - iii. SRT File
  - iv. Thumbnail (2MB max size)
  - v. Description (creative team to write, USPS to approve)
  - vi. Tags
  - vii. Launch date
  - viii. Expiration date
- h. **Agency** to share digital files built to specs with retail team for USPS breezeway
- i. **Agency** to share final spot, YouTube link and PR QA document with internal comms for PR
- j. **Agency** to share all final spots MP4 formatted with Jenny Dyke for research/results purposes: Jenny@todistill.com

6. Thank You Emails

- a. **Agency** to draft thank you emails for all TV campaign casting submissions
- b. **Brand Marketing** to approve email copy
- c. **Brand Marketing/Corp Comms** or **Agency** to send out thank you emails to all employee casting submissions that were not selected for campaign
- d. **Brand Marketing** or **Agency** to inform USPS employee casted when the first airing is planned for.

- 7. **Agency** to estimate talent residual costs and submit to **Brand Marketing** for approval in a separate TPP from the TV production TPP. (Residual Estimate- based the # of principals and the media plan.)

- a. Items needed for an estimate: Length of spot, # of on camera principals, # of voice overs, # of units of music, cable cycle (max cable cycle), network cycle units, if it has cinema, if it has Internet, if it is Industrial, and # of holding fees

# TRAVEL

1. Upon award, **Brand Marketing** to confirm dates and total number of USPS attendees traveling for shoot.
2. **Agency** to propose hotel recommendation, along with location, **Agency** attendees, dates, etc., for **Brand Marketing** to ensure proposed hotel meets government standards
  - a. Hotel will be based on the US Government Joint Travel Regulations:  
<https://www.gsa.gov/travel/plan-book/per-diem-rates>
  - b. If no hotels are available within Per Diem, **Agency** will coordinate most affordable alternative with USPS.
3. **Brand Marketing** to approve hotel reservation details.
4. **Agency** to make hotel reservations for all **USPS/Agency** team members attending TV shoot.
5. Travel and Per Diems (meals) will be based on the US Government Joint Travel Regulations
  - a. **Agency** cannot purchase alcohol or client dinners as a part of per diem
6. **Agency** to fill out tax-exempt forms. Confirm tax amounts with hotel and provide forms for all travelers (client and **Agency**). Tax-exempt form must be filled out and given to the front desk by each traveler for check in time to have tax removed from their hotel bill.
  - o In order to be exempt a guest must provide the following:
    - Signed government Agency letter with letterhead (see next page) noting:
      - Name of the guest staying
      - Dates corresponding to the stay
      - Confirmation statement showing the stay is for government related business
      - A tax exemption document that the hotel provides the guest to fill out
      - A copy of a valid government issued identification card

## Example of Valid Government Agency Letter:



March 17, 2017

To Whom It May Concern:

The McCann Worldgroup agency team is shooting a TV commercial for the United States Postal Service. As such, they are covered under the agreed upon government rate with a tax exemption. Please see guest names and hotel stay dates below:

Catherine Boyko : 16-Mar-24-Mar

Patrick Clarke: 16-Mar-24-Mar

Lizzie Wilson: 16-Mar-24-Mar

Kevin Scher: 20-Mar-24-Mar

Tali Gumbiner: 21-Mar-24-Mar

*Lillia Shapiro*

Lillia Shapiro  
Marketing Specialist  
Brand Marketing

475 L'ENFANT PLAZA SW  
WASHINGTON DC 20260-5657  
WWW.USPS.COM

# VIDEO PRODUCTION GLOSSARY

**AD-ID Code (ISCI):** The advertising industry standard unique identifier for all TV and radio commercial assets airing in America. The use of Ad-ID helps assure that the correct assets are delivered to the media, and ultimately, to the end consumer by providing a central, secure, web-based source for stakeholders throughout the marketing communications landscape.

**Added Value/TV Billboards:** Extra brand exposure within various media channels at no added cost. For USPS this has historically included :05, :10 billboard copy and a logo lockup.

**Billboard Copy:** ‘Brought to you by’ copy and visual end tag we share with UM and the TV network partners to be used during any opportunities for additional on-air exposure. This includes: 05/:10 live reads (1st and 3rd person), copy points, as well as logo lockups.

**Cable TV:** TV usage across TV channels offered to paying subscribers.

**Cinema Usage:** In-theatre TV usage.

**Conform:** Replacing rough scenes with transferred scenes. The process of checking against a video copy of the offline edit to verify that the edits are correct and frame-accurate. At this point the edit is locked. All legal supers should be in place and everything that appears on screen is final.

**Editing:** Post-production process where creative team collaborates with editor to piece together footage, VO and music.

**Extreme Reach:** Ad operations partner who QC’s (Quality Control), closed captions, and distributes the final TV spot to the TV networks.

**Finished Version:** The last version of a television production after full editing inclusive of transferring, conforming and mixing. Also known as a final spot.

**Industrial Usage:** Non-broadcast use of video; use of a spot at a retail level i.e. tradeshow, kiosks, in-store, events etc.

**Logo Lockup:** The visual billboard provided to the TV networks used for any Added Value opportunities.

**Mix:** The process of combining all audio elements (VO, Music, SFX, etc.) to ensure volume, pace, etc. are in sync with the picture (conformed cut).

**Network:** TV usage on the major TV networks- ABC, CBS, FOX, and NBC.

**Network Clearance:** The network approval process (ABC, NBC, FOX, CBS, CW, MTV, NICK, FCN, MyNetworkTV) to make sure ads meet applicable standards for content and substantiation. Scripts and rough cuts are submitted for preclearance. Final spots are submitted with as-produced scripts, which include the name of the advertiser, the product

being advertised, as well as the title, ISCI/Ad Id Code, length and date of the commercial. They should also include all legal disclaimers/supers appearing in the commercial.

**On-Air:** Final version is released in market and running on the designated media channels.

**Post-Production:** The process following a TV or radio production where the **Agency** edits, finishes, and ships the final spots.

**Pre-Production:** The tasks undertaken before production begins including storyboarding, director search, casting, employee clearance, network pre- clearance, and bidding.

**Production:** On set/on location, essentially synonymous with the shoot.

**Record:** The process of professionally recording all VOs in studio with hired talent. Analog video (or audio) signals are converted into digital formats.

**Rough Cut:** The first version of a TV spot after 1st round of editing. A rough-cut typically non-transferred/color corrected footage and scratch VO. Music and audio are not typically mixed.

**SAG:** Screen Actors Guild; an American labor union which represents over 100,000 film & television principal and background performers worldwide. SAG negotiates and enforces collective bargaining agreements that establish equitable levels of compensation, benefits, and working conditions for performers.

**Ship:** The process of sending the final spot to the stations on the media buy.

**Slate(s):** The identifier placed in front of a TV cut. Typically including a countdown and information about the production- title, length, AD-ID, Client, copyright info, etc.

**Storyboards:** A sequence of still images with directions and script (on camera lines as well as VO), representing shots planned for a TV production.

**Syndication:** The airing of television programs over network affiliate stations in various cities—or markets— without going through the national network itself, on a station by station basis.

**Talent Residuals:** Payment made to the talent for subsequent showings/screenings of the filmed work after payment of the session fee.

**TPP:** Technical price proposal, government specific term for client estimate approval. A TPP must include: Statement of Work (SOW), a Workbook breaking down the costs from specific vendors and an Out of Pocket Backup document with cost consultant endorsed estimate attached.

**Traffic:** **Agency** department that oversees the distribution of produced materials to necessary vendors and networks.

**Transfer:** Color correction on all visual shots in the approved rough cut.

**Uploading:** When the final spot is sent to Extreme Reach prior to shipping the spot to the stations on the media buy.



# APPENDIX

## USPS [CAMPAIGN] [YEAR] Employee Casting

Welcome! We appreciate your interest in being part of the USPS® [CAMPAIGN] TV commercial.

To be considered, please complete this form along with uploading a video of yourself with the following:

1. Tell us your name, where you are from, your position held at the US Postal Service and how long you've been working there.
2. Why do you love working for the US Postal Service?

### [RECOMMENDED FOR HOLIDAY PRODUCTIONS]

3. Tell us your favorite Holiday-specific memory while working for the US Postal Service.

### [OPTIONAL TO ADD FURTHER QUESTIONS TO DETERMINE LEVEL OF ACTING ABILITY, SUCH AS]

4. How would you react if you ever met the real Santa Claus?
5. Show us your surprised look.
6. Show us your smile.

You can upload your video at the bottom of this form. Video uploads are limited to 30mb in size.

Please note the following details related to this process:

**\*\*Any casting submissions that do not follow the advised format will not be considered.**

**\*\*Upon review of your submission, you may be contacted for a 2nd audition.**

**\*\*If you are chosen to appear in the commercial, you are responsible to ask your supervisor for time off for the production.**

**\*\*All candidate video submissions will receive an unbiased review.**

Submissions are due by **[DATE & TIME AGREED UPON WITH PRODUCER + USPS]**

- First Name\*

- Last Name\*
- Email\*
- Phone\*
- Do you have access to Skype and/or Facetime?\*
- Have you been featured in a USPS TV commercial or Print Ad previously?\*
- Your Job Function\*
- Have you been trained with a Promaster van?\*
- Name & Title of Installation Head\*
- Local Post Office Street Address\*
- Local Post Office Address Line 2
- Local Post Office City\*
- Local Post Office State\*
- Local Post Office Zip Code\*
- SAG Eligibility\*
- Spanish Fluency\*
- Gender\*
- Date of Birth\*
- Ethnicity\*
- Video Submission\*
  - File name: Upload



# Postal Uniform Guidelines



**2018** | *Version 1*

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# POSTAL UNIFORM GUIDELINES

Uniformed Postal Employees are among the most recognizable and respected figures in the nation. The Postal Service® serves over 157 million delivery points every day, with each customer interaction a valuable opportunity to leave a lasting, positive impression of USPS®.

Postal uniforms provide immediate visual identification of Postal employees. It is critical that USPS employees maintain a high standard of dress and make a consistent effort to project a professional appearance while on duty. The uniforms are practical and easy to maintain, and when worn properly, they create a positive public perception of USPS.

It's an honor to represent one of America's founding organizations. As USPS employees, we're responsible for delivering the Postal brand everyday. Employees are encouraged to not simply 'wear the Postal brand', but to 'be the Postal brand'- in attitude and attire. It's your uniform, **wear it with pride.**

# USPS® LETTER CARRIER

Type 1 Uniforms

# YEAR ROUND



## SHIRTS

Must be clean, pressed, and tucked in

## BELTS

Must be black smooth leather with a nickel buckle and fit properly

## SATCHELS<sup>5</sup>

Carried on the right shoulder with scanner and dog spray

## SHOES

Black leather with visible SR/USA label

## PANTS

Postal blue with braid stripe  
Must be clean and pressed

# USPS® LETTER CARRIER

## Type 1 Uniforms

# YEAR ROUND

### TIES<sup>2</sup>

Ladies' Crossover necktab

### BELTS

Must be black smooth leather with a nickel buckle and fit properly

### SHOES

Black leather with visible SR/USA label

### SHIRTS

Must be clean, pressed, and tucked in

### TIES<sup>2</sup>

Men's 4-in-hand, regular or pre-tied

### PANTS

Postal blue with braid stripe  
Must be clean and pressed

# USPS® LETTER CARRIER

## Type 1 Uniforms

# YEAR ROUND

### HATS



White with Blue Band  
Sun Helmet



Postal Blue  
Baseball Cap<sup>4</sup>



Postal Navy Blue  
Sun Hat



Postal Blue  
Sun Visor

### SHOES

Black leather with  
visible SR/USA label



### KNIT SHIRTS<sup>1b</sup>

Must be clean,  
pressed, and  
tucked in

### BELTS

Must be black  
smooth leather with  
a nickel buckle and  
fit properly

### SHORTS

Hem no higher than  
3 inches above knee

Postal blue with  
braid stripe

Must be clean  
and pressed

### SOCKS

Blue-gray, black, or  
white with blue stripes



# USPS® LETTER CARRIER

## Type 1 Uniforms

# YEAR ROUND

### KNIT SHIRTS<sup>1b</sup>

Must be clean, pressed, and tucked in

### BELTS

Must be black smooth leather with a nickel buckle and fit properly

### CULOTTES

Hem no higher than 3 inches above knee

Postal blue with braid stripe

Must be clean and pressed

### SHOES

Black leather with visible SR/USA label

### SOCKS

Blue-gray, black, or white with blue stripes



# USPS® LETTER CARRIER

## Type 1 Uniforms

# YEAR ROUND

### SHIRTJACS<sup>1a</sup>

Must be clean and pressed  
(Shirtjacs are not to be tucked in)

### PANTS

Postal blue with braid stripe  
Must be clean and pressed

### SHOES

Black leather with visible SR/USA label

### SHORTS

Hem no higher than 3 inches above knee  
Postal blue with braid stripe  
Must be clean and pressed

### SOCKS

Blue-gray, black, or white with blue stripes



# USPS® LETTER CARRIER

## Type 1 Uniforms

# YEAR ROUND

### WIND BREAKER<sup>1b</sup>

Ties are not to be wore with knit shirts

### CULOTTES

Hem no higher than 3 inches above knee

Postal blue with braid stripe

Must be clean and pressed

### SOCKS

Blue-gray, black, or white with blue stripes

### SHIRTS<sup>2</sup>

Must be clean, pressed, and tucked in

### ALL WEATHER GEAR (AWG) JACKET

A tie must be worn whenever a jacket or coat is worn

### PANTS

Postal blue with braid stripe

Must be clean and pressed

### SHOES

Black leather with visible SR/USA label



# USPS® LETTER CARRIER

## Type 1 Uniforms

# YEAR ROUND

### TIES

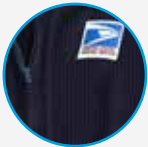
The tie is optional when wearing a sweater

### SHIRTS<sup>2</sup>

Must be clean, pressed, and tucked in

### SWEATERS

Flat or bulky knit sweater



*Bulky Knit Sweater*



*Flat Knit Sweater*

### PANTS

Postal blue with braid stripe  
Must be clean and pressed

### SHOES

Black leather with visible SR/USA label



# USPS® LETTER CARRIER

Type 1 Uniforms

# YEAR ROUND

## VEST<sup>1d</sup>

## SHIRTS

Must be clean,  
pressed, and  
tucked in

## PANTS

Postal blue  
with braid stripe  
Must be clean  
and pressed

## SHOES

Black leather  
with visible  
SR/USA label



# USPS® LETTER CARRIER

## Type 1 Uniforms - Rain Gear

# YEAR ROUND

 Rain gear to be worn over approved Postal uniform only

### SUN HELMET

White with  
blue band

### RAIN PARKAS

### RAIN HOODS

Optional  
rain hood

### SATCHELS<sup>5</sup>

Carry on the  
right shoulder  
with scanner  
and dog  
spray

### LONG RAIN COATS

### RAIN PANTS

Optional rain  
leggings

### SHOES

Black leather  
with visible  
SR/USA label

Optional black  
overshoes or  
galoshes



# USPS® LETTER CARRIER

Type 1 Uniforms - All Weather Gear

# COLD WEATHER

⚠ All weather gear to be worn over approved Postal uniform only

FUR TROOPER CAP

TIES

4-in-hand, regular or pre-tied

PARKA WITH HOOD

A tie must be worn whenever a jacket or coat is worn

PANTS WITH REFLECTIVE TRIM

WATERPROOF OVERSHOES



# USPS® MVS DRIVER

## Type 1 Uniforms

## COLD WEATHER

### KNIT WATCH CAP

With convertible  
face mask

### SHIRTS

Must be clean,  
pressed, and  
tucked in

### TIES

4-in-hand, regular  
or pre-tied

### BOMBER<sup>1c</sup> JACKET

A tie must be  
worn whenever  
a jacket or coat  
is worn

### SHOES

Black leather with  
visible SR/USA label

### PANTS

Postal blue **without**  
braid stripe  
Must be clean  
and pressed





# USPS® MVS DRIVER

## Type 1 Uniforms

# YEAR ROUND

### TIES

4-in-hand, regular  
or pre-tied

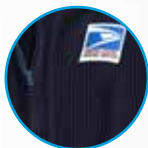
The tie is optional  
when wearing  
a sweater

### SHIRTS

Must be clean,  
pressed, and  
tucked in

### SWEATERS

Flat or bulky knit sweater



*Bulky Knit Sweater*



*Flat Knit Sweater*

### PANTS

Postal blue **without**  
braid stripe

Must be clean  
and pressed

### SHOES

Black leather with  
visible SR/USA label



# USPS® RETAIL CLERK

## Type 2 Uniforms

# YEAR ROUND

### TIES

Must be worn

### NAME BADGES

Must be worn  
on the right side

### BELTS

Must be black  
leather with gold  
buckle or silver  
logo buckle

### SHOES

Black leather  
with visible  
SR/USA label

### SHIRTS

Must be clean,  
pressed, and  
tucked in

### TIES

Must be worn

### PANTS

Postal navy blue  
or heather gray  
Must be clean  
and pressed



# USPS® RETAIL CLERK

Type 2 Uniforms - Retail Women

## YEAR ROUND

### SHIRTS

Must be clean, pressed, and tucked in

### NAME BADGES

Must be worn on the right side

### BELTS

Must be black leather with gold buckle or silver logo buckle

### PANTS

Postal navy blue or heather gray

Must be clean and pressed

### TIES

Tie must be worn  
Silver logo button cover or knotted loop tie options

#### *Tie Options*



*Navy Postal logo with red pin-dot*



*Stars and Stripes*

### SHOES

Black leather with visible SR/USA label



# USPS® RETAIL CLERK

Type 2 Uniforms - Retail Men

# YEAR ROUND

## NAME BADGES

Must be worn  
on the right side

## TIE BAR

Silver with  
postal logo

## PANTS

Postal navy blue  
or heather gray  
Must be clean  
and pressed

## SHOES

Black leather with  
visible SR/USA label

## TIES

Tie must be worn  
Stars and Stripes  
or navy option

### *Tie Option*



*Navy Postal logo  
with red pin-dot*

## SHIRTS

Must be clean,  
pressed, tucked in

## BELTS

Must be black  
leather with gold  
buckle or silver  
logo buckle



# USPS® RETAIL CLERK

## Type 2 Uniforms

# YEAR ROUND

### TIES

Tie must be worn

### NAME BADGES

Must be worn  
on the right side

### SWEATERS

Navy blue with  
corporate emblem

### SHOES

Black leather  
with visible  
SR/USA label

### TIES

Tie must  
be worn

### SHIRTS

Must be clean,  
pressed, and  
tucked in

### VESTS

Navy blue  
with corporate  
emblem

### PANTS

Postal navy  
blue or  
heather gray  
  
Must be clean  
and pressed



# USPS® RETAIL CLERK

## Type 2 Uniforms

# YEAR ROUND

### KNIT POLOS<sup>3</sup>

Short or long sleeve polos must be clean, pressed, and tucked in

### NAME BADGES

Must be worn on the right side

### BELTS

Must be black leather with gold buckle or silver logo buckle

### PANTS

Postal navy blue or heather gray

Must be clean and pressed

### SKORTS

Women's Postal navy blue or heather gray skort must be worn no shorter than top of the knee cap

### SHOES

Black leather with visible SR/USA label

### SOCKS OR HOSIERY

Must wear uniform socks or hosiery in navy blue or natural skin tones



# POSTAL UNIFORM GUIDELINES REFERENCES

Postal uniforms must be purchased through authorized vendors only.

## **<sup>1</sup> Type 1 - Letter Carriers and Motor Vehicle Services (MVS) Drivers (ELM 933.12)**

<sup>1a</sup> Shirtjacks are not to be tucked in or worn with any outer garments (e.g., sweaters, jackets, etc.) except rain gear.

They are not to be worn with ties.

<sup>1b</sup> Knit shirts are to be worn tucked in. They may be worn only with authorized sweaters or windbreakers.

<sup>1c</sup> Craft tabs are worn only on bomber jackets and windbreakers.

<sup>1d</sup> Vests may be worn with or without jackets or parkas; however, they must not be worn without shirts and ties.

## **<sup>2</sup> Type 1 - Warm Weather items, Summer Shirt and Tie (ELM 934.32)**

Where a convertible collar, short- or long-sleeve summer shirt is authorized, the tie is not necessarily required. The tie must be worn whenever a jacket or coat is worn. After consulting with representatives of affected employees at the Post Office, if the postmaster decides a tie is to be worn with the convertible collared summer shirt, the tie is worn by all affected employees at that Post Office. However, if the decision is that a tie need not be worn, individual employees who desire to wear the tie may do so even though the majority are without ties.

## **<sup>3</sup> Type 2 - Retail Operations (ELM 933.21)**

Unless approved by local management, the polo shirts must be tucked in and worn with authorized slacks, skirts, or skorts. A necktie is not to be worn with the knit shirt. This shirt may be layered under other authorized clothing.

## **<sup>4</sup> Type 1 - Newly hired employees: Mandatory Wearing of Cap (ELM 934.12)**

Wearing of the cap is mandatory for (a) casual employees, (b) new employees who are not required to wear a uniform during the first 90 days of their employment, and (c) all other employees who are authorized only a cap as a means of identifying them with the Postal Service. No substitute headgear may be worn by these employees.

**<sup>5</sup> Satchels** - All satchels must be Postal issued

**Uniformed employees** may only purchase and wear authorized items based on their position type.

This booklet provides general dress code guidelines for City Letter Carriers, Motor Vehicles Service (MVS) Drivers, and Retail Clerks. Please reference section 930 of the Employee and Labor Relations Manual (ELM) for official Postal uniform requirements:  
<http://about.usps.com/manuals/elm/elmc9.pdf>

Access [liteblue.usps.gov](http://liteblue.usps.gov) under MyHR tab for the Uniform Program Guidelines.

**If you have questions or issues concerning:**

- Uniform vendors
- Uniform manufacturers
- Uniform program policies
- Grievances regarding uniforms
- Citibank issues

**You may contact the  
Uniform Program Office:**

Uniform Program  
Labor Relations  
475 L' Enfant Plaza, SW  
Room 9520  
Washington, DC 20260-4101

**Email:**  
[uniformprogram@usps.gov](mailto:uniformprogram@usps.gov)

**Uniform Program Hotline**  
202-268-8391

**Fax:**  
202-268-6771