

Public Affairs

Handbook for

Engineering & Services

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INTRODUCTION

This handbook is a guide to help you understand the role of public affairs and in the practical matter of preparing for a news media interview. Although you may occasionally have contact with a member of the PA staff, your understanding of their job is important for you and your people. And, while talking to the news media is not your primary job, being accountable to the American public for your stewardship of the national defense establishment is an important part of your job.

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Additional copies can be obtained by contacting:

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WHAT IS PUBLIC AFFAIRS?

Public affairs supplies the information on which public opinion is based. The raw material PA works with is the day-to-day activities within the military environment of interest to American public.

Public affairs uses information about those activities to build an understanding within the Air Force of Air Force roles, programs and goals. This boosts morale and esprit de corps, and improves our ability to accomplish the Air Force mission.

PA also increases the general public's knowledge of the Air Force mission and needs. Public interest and attitudes are important since the role of aerospace power in our national defense is determined by the citizens of the United States. Commanders, with or through their public affairs officers (PAOs), communicate with the individuals and groups whose attitudes and opinions ultimately comprise public opinion.

Public affairs is a shared responsibility. It is, by regulation, a function of command. But at the same time, it is everyone's job in the Air Force to help get the word out to the American public about the Air Force. This may be done through speeches to local community groups, participating in community events, membership in community civic clubs, being interviewed by the news media, or just being good citizens and neighbors.

The PAO is a crucial member of the commander's personal staff and acts on behalf of the commander in dealing with members of the public. Although the PAO gathers a lot of information during weekly staff meetings, there are a lot of things going that either never come to his attention or come too late. The public affairs office cannot operate in a vacuum. They must be kept informed of what is going on so that base personnel can be informed (after all, it's the public affairs office that puts out the base newspaper). The PAO also needs to keep the public informed about the base and its activities. And during a crisis, it's the Public Affairs office that must deal with the news media and respond to their questions.

The Public Affairs officer and his staff are there to support you. But they can only support you if you keep them informed about your unit's activities and make yourself and your people available for interviews and participation in community events.

Internal Information

Most of your contact with public affairs will be from the internal information branch. They are the ones who produce the base newspaper. One of their jobs is to recognize the accomplishments of your unit and your people. Therefore, in order to gain recognition for your unit and your people you must get the information to the newspaper staff.

One way to do that is to appoint a Unit Public Affairs Representative (UPAR) for your organization. This is an additional duty, outlined in AFR 190-1. The job of the UPAR is to be the PA point of contact for your unit. He or she should be "feeding" information on a continuous basis to the newspaper staff. The reverse is also true. The UPAR can be contacted by PA to get information about a

particular program or to answer a question from the local community or the news media.

The UPAR can also be used to help you conduct your Commander's Call program.

Community Relations

The community relations branch works closely with the area Chamber of Commerce as well as civic and political leaders in promoting good relations with the surrounding community. These activities range from providing guest speakers for civic groups to providing tours of base facilities.

The PA office is always looking for volunteers to join the Speaker's Bureau. This is a group of volunteers who have agreed to speak in the local community on specific topics. These topics can be Air Force related or personal topics (hobbies are a major personal topic for speeches downtown). Examples include providing a speaker for the Rotary Club to talk about environmental issues or providing someone to go to the local high school career day to talk about the Air Force and engineering.

Media Relations

The area of public affairs with which you will have the least contact is the media relations branch. It is also the most critical area of PA if you are ever upon for assistance.

Despite popular belief, Public Affairs does not work for the news media. PA works for the installation commander and serves as his or her spokesperson in answering questions from the media. PA cannot be expected to be the subject-matter expert on all issues. So, occasionally, the public affairs officer may ask you to meet with the news media and answer questions directly.

More than likely, this will happen when there has been an accident or incident on base and you are the subject matter expert. An example is after a toxic spill, the news media may want to interview someone from civil engineering or the fire department on what actions are being taken to clean up the area. Another example is the mortuary officer may be asked to talk to the news media about search and recovery procedures after an airplane crash. If you are called upon by PA it's because you, or someone who works for you, are the subject matter expert and you are needed to answer questions posed by the news media concerning the situation. You will not be left alone. Someone from PA will be with you to help you prepare for and get through the interview.

Because dealing with the news media can be tricky, a large portion of this handbook will deal with how to get through a news media interview. Read it and keep it handy for reference in case you are ever called upon as the subject-matter expert. Have it available for your people in case they ever have to serve as a subject-matter expert. But, don't let this handbook serve as a substitute for talking with your local Public Affairs officer about what to expect from the local media. He is the one who knows them and can tell you what to expect.

HQ AFESC PUBLIC AFFAIRS AVAILABLE TO HELP YOU

The public affairs staff at Headquarters, Air Force Engineering and Services Center is available to assist you and/or your base level public affairs office. If you or your local public affairs office needs help in responding to questions from the news media or needs to put local news media in touch with our subject-matter experts, please give us a call. Our numbers are AV 523-6476/6114.

We spend a good portion of our time providing this assistance to MAJCOM and local public affairs offices in dealing with Engineering and Services issues. We are also available to assist with suggestions on dealing with local community relations problems which the base may encounter as a result of an Engineering and Services issue.

By far, most of our contact with the national news media and with MAJCOM and local public affairs offices concerns the return of remains from Southeast Asia. Our office provides SAF/PA and ASD/PA with the personal information on Air Force MIAs which is used in the DoD news release once identities are confirmed and next of kin notified.

Once the DoD news release is made, we respond to calls from the news media across the country who want more detailed information about the individual (such as circumstances of loss, names of next of kin, and funeral details). All this

information is closely coordinated with the next of kin through HQ AFESC/DEHM (Mortuary Affairs).

We also have a part in the disposition message sent by DEHM to the installation assigned to provide funeral honors. It is addressed to that installation's public affairs office and gives specific guidance in dealing with the news media at the local level based on the wishes of the family. We follow-up on this message with a phone call to the base public affairs office to ensure they received the message and to offer assistance to them.

In addition, we provide the next of kin (through DEHM) a news release they can use if they wish in responding to questions from the news media.

Although MIA issues make up most of our contact with the news media and MAJCOM/base level public affairs offices, we do occasionally respond to inquiries concerning utility rate cases, environmental issues, fires, food service and billeting, and readiness.

We also send out news releases on our traveling teams when they are scheduled to visit an installation. These are sent to the local public affairs office for use in the base newspaper and for release to the local news media if they so desire.

AFRTS AND COMMANDER'S CABLE ACCESS CHANNELS

Although you may never have to grant an interview to the civilian news media, you may be asked to be part of a radio or television interview conducted by someone on base. Overseas, these would be Armed Forces Radio and Television Service broadcasters.

Although a part of the commander's internal information program, AFRTS personnel do not work for the public affairs office, or even the commander. They follow a different chain of command.

It's not important that you understand that chain, but it is important that you realize that they are part of the Air Force family whose mission is to provide local news and information to base personnel. They are always looking for local stories and you may be asked for an interview.

Grab this opportunity and tell what good things are going on in Engineering and Services. If it is a television

interview, some of the hints contained later in this book will help you out.

Another opportunity is participating on an interview conducted by public affairs for use on the commanders access channel. When cable television companies negotiate contracts with local bases, one of the items they are supposed to provide in the contract is a channel on the cable for base use. Some bases have only a character generator that scrolls information across the screen. Others have television studios and produce a weekly news/talk show for base viewers. If your base has this capability, use the channel to get out information on Engineering and Services activities.

Some public affairs offices also produce a radio or television show which is aired on local radio or television. They too are always looking for story ideas for these programs.

PRINCIPLES OF INFORMATION

In order to know what you can say and what you cannot say, you first need to have an understanding of the Department of Defense Principles of Information. While there are certain bits of information which may be withheld for various period of time (such as withholding the release of names of casualties UNTIL the next of kin are notified or commenting on the cause of an accident or incident UNTIL a board of investigation has completed its report), almost all DoD information is releasable as long as it is not classified or an invasion of personal privacy. If in doubt as to what is releasable, ask your public affairs representative BEFORE the interview.

The following are the Principles of Information:

"It is the policy of the Department of Defense to make available timely and accurate information so that the public, Congress, and members representing the press, radio and television may assess and understand the facts about national security and defense strategy. Requests for information from organizations and private citizens will be answered responsively and as rapidly as possible. In carrying out this policy, the following Principles of Information will apply.

- Information will be made fully and readily available, consistent with statutory requirements, unless its release is precluded by current and valid*

security classification. The provisions of the Freedom of Information Act will be supported in both letter and spirit.

- A free flow of general and military information will be made available, without censorship or propaganda, to the men and women of the Armed Forces and their dependents.*
- Information will not be classified or otherwise withheld to protect the government from criticism or embarrassment.*
- Information will only be withheld when disclosure would adversely affect national security or threaten the safety or privacy of the men and women of the Armed Forces.*
- The Department's obligation to provide the public with information on its major programs may require detailed public affairs planning and coordination within the Department and with other government agencies. The sole purpose of such activity is to expedite the flow of information to the public: Propaganda has no place in Department of Defense public affairs programs.*
- The Assistant Secretary of Defense (Public Affairs) has the primary responsibility for carrying out this commitment.*

FREEDOM OF ACT

The primary guidance on release of information is contained in the Freedom of Information Act (FOIA). An understanding of the Act provides basic guidance on federal policy for release of information.

The FOIA is a disclosure law which says all information in the possession of the Government is releasable to the public except nine specific categories of information. It's important to keep in mind the positive phrasing of the law - RELEASE ALL EXCEPT; not withhold all except. Further, the act does not *require* that exempted information be withheld, but rather *permits* it to be withheld. Neither you nor Public Affairs decides whether exempted information will be released. That responsibility lies with the commander responsible

for the information and his or her Staff Judge Advocate. But you should understand that the spirit of this primary guidance is to release, not withhold.

The categories of information which may be withheld are:

- Secret by executive order - classified.*
- Internal personnel rules and practices (need not be released but may be, if by doing so, the service's position or action is better explained).*

- Disclosure exempted by statute - there are about 135 laws specifically prohibiting disclosure, such as the CIA charter.*
- Trade secrets, commercial or financial data.*
- Inter-agency or intra-agency memos or letters (the final action or decision is released, and raw factual data [graphs, charts, statistics, etc.] may be released. But opinions and positions leading to the decision need not be released.) ?concerning agencies responsible for regulation of financial institutions.*
- Personnel, medical or financial data (in practical terms, this exemption duplicates the provisions of the Privacy Act).*
- Investigatory files or information which would hamper law enforcement efforts.*
- Information concerning agencies responsible for regulation of financial institutions.*
- Geological and geophysical information.*

WHEN BEING INTERVIEWED

When being interviewed, listen carefully to the question you're being asked.. People are generally not good listeners. Confusion and misunderstanding result when we answer the question we expect, rather than the one we were asked. **HEAR** the question.

The word "**HEAR**" reminds you how to answer the question:

Honestly
Ethically
Accurately
Responsively

Honestly: Tell the truth. If you don't know the answer, say so. If you can't release the answer, explain why. Don't speculate.

Ethically: Don't play games with a reporter. Don't withhold significant information just because the reporter failed to ask exactly the right question.

Accurately: Don't speculate and don't guess.

Responsively: Answer the question or explain why the question cannot be answered. Don't be evasive, but answer questions in accordance with **SAPP**, which is:

Security: Is it classified?
Accuracy: Is it right?
Propriety: Is it proper?
Policy: Is it in line with policy?

RIGHTS OF THE INTERVIEWEE

YOU SHOULD...

1. If the reporter is unescorted by a Public Affairs representative, decline the interview and tell the reporter to contact Public Affairs.
2. If contacted directly by telephone by a reporter, decline the interview and tell the reporter to contact Public Affairs.
3. If contacted by a Public Affairs representative about a media interview, accept if you are the subject matter expert. If you are not the expert, help Public Affairs get in contact with someone who is.

In interviews of a spontaneous nature (at a crash site or natural disaster when approached by Public Affairs for an on-the-spot interview with reporters)...

YOU HAVE THE RIGHT...

1. To know who is interviewing you and who he or she represents.
2. To have complete agreement by both parties on the ground rules (the boundaries or types or questions you will answer and those you will not), no matter how hastily the interview is arranged.
3. To be treated courteously. The questions can be tough, but the reporter's demeanor should not be abusive.
4. To have everything you say "on-the-record". There is no such thing as "off-the-record" comments. Keep in mind that although the reporters tape recorder may appear off, it may in fact still be recording. Treat all microphones and cameras as if they were "hot."
5. Not to be physically threatened or impaired by lights held too closely or microphones shoved in your face (ask the reporter to adjust the lights and move the microphone back).

6. To conclude the interview after a "reasonable" amount of time, but only after important questions have been answered (when the reporter starts repeating questions or starts asking dumb questions, conclude the interview).
7. To not answer questions which are not related to the purpose of the interview.
8. To not answer questions for which you are not the subject-matter expert (but offer to help arrange through public affairs an interview with the expert on that subject).

In pre-arranged office or TV-studio interviews...

YOU HAVE THE RIGHT...

1. To all the above.
2. To know the general content, subject, or thrust of the interview so you have time to research the appropriate information.
3. To know approximately how long the interview will last.
4. To know if there are other people being interviewed at the same time and if so what the nature of their interview will be.
5. To require a public affairs representative be present.
6. To make your own audio or videotape of the interview (or have the public affairs representative do it for you).
7. To physical comfort during the interview (appropriate setting, comfortable chair, etc.)
8. To be allowed to answer without constant interruptions (as long as your answers are brief and to the point).
9. To ignore editorial comments by reporters or others being interviewed with you.
10. To have the time to get some of YOUR points across during the interview (be sure to have some positive points ready and work them in during the interview).

UNDERSTANDING THE ROLE OF THE NEWS MEDIA

"Why is it that the news media always pick the worst possible times to show up," a commander asked recently. "I've got a crisis on my hands. I don't have time to be bothered."

Part of that statement is true. The news media can always be expected to show up at the site of a crisis situation. But no matter what the crisis and how busy you are, you have a responsibility to the Air Force to make the time to talk to the news media if you are the subject-matter expert. If you don't talk to them the media will find someone in the civilian community willing to make a statement about the situation. And that statement may be negative and incorrect. The best way to get the Air Force position out is to meet with the media and answer their questions as accurately and truthfully as possible.

You don't have to drop what you're doing and be interviewed immediately. You should finish the immediate task at hand, if it can be done in a reasonable amount of time. There is nothing wrong with asking the reporter to wait 10 or 15 minutes before you make yourself available for the interview. The key is "a reasonable amount of time". Don't put the reporter off for more than 15 minutes. In many cases, the media are working against deadlines and have to rush to get their story done. Again, if you don't make yourself available and appear cooperative, they will find someone in the civilian community to comment so they can finish their report.

If you do ask the reporter to wait, make sure the public affairs escort removes the reporter from the immediate area so that he or she can't overhear conversations you may not want them to hear. And along the same lines, two-way radio conversations should be kept to a minimum. Reporters downtown monitor base communications on their scanners and can gather all sorts of information just by listening. (An example is learning the identity of dead pilots in an aircraft crash. NEVER give names over two-way radios. They'll end up on the next radio station newscast BEFORE the next-of-kin are notified if you do.)

As you watch the six o'clock news that evening, or as you read the next day's paper, you may see a story that bears little resemblance, in your opinion, to what you felt took place. The facts appear to be correct: at least, the story doesn't contain any falsehoods. But what the story emphasizes and what it omits seem to put it in a context entirely different from what you saw, heard, or said.

The Role of Conflict

Much of the way a story is treated occurs because reporters know that conflict is what sells newspapers and keeps audiences tuned in. Conflict and the need to emphasize the drama in a story - coupled with the problem of the brief space or time available in which to tell the story - compound the dilemma. In the first sentence or two, the story must tell the who, what, when, where, and how. But even this will likely be boiled down to the most dramatic (newsworthy) statements possible, in order to hook the reader, listener, or viewer into the rest of the story.

Because it is easier to find the conflict "hook" in bad news than it is to find it in so-called "good-news"

stories, reporters will often report the negative side of a story. This is not necessarily biased reporting. It is simply a practicality, given the pressure of deadlines in many cases. The facts and details a reporter selects will be those that emphasize or dramatize the points of conflict he or she feels are inherent in the story. Couple this with a growing trend among reporters to perceive themselves as "advocates" for the "little guy," and you can see how the problem of trying to get fair coverage of a story becomes compounded.

Reporters for newspapers and magazines, in looking for data that support their concept of conflict, seek out reports and documents that can be excerpted, and officials who can be urged into making meaty, quotable statements.

Radio reporters try for the "on-the-scene" kinds of quotes that bring immediacy to their coverage. This is why they sometimes resort to aggressive questioning techniques and "loaded" or "leading" questions as they push a microphone into your face.

Television reporters look for statements that take 30 to 45 seconds and that are accompanied by visual drama - fires, the scene on the flight line, etc.

What Can You Do?

You, your officers, and your program managers must be prepared for the possibility of news coverage, especially when something newsworthy happens that involves you or your people. In this era, anyone can find himself or herself in front of a camera with very little warning. To be prepared, you need to know and understand reporters' styles and techniques and what rights you have as the interviewee. There is no ducking away from a reporter as a means for avoiding a negative experience any more. Too many organizations have found out the hard way that their uncooperative attitude has only forced the reporter to seek the story elsewhere - perhaps from someone with an ax to grind.

One thing for sure: if the command does not do its own talking, some opposition group may do it instead, - and the results could be chaotic. The same holds true for the "no comment" answer once an interview has begun. A television interviewer can turn a no comment answer into "Sir, I must assume, then, by your 'no comment' answer, that the Air Force is guilty."

Understanding the Reporter

Reporters are human, with good days and bad, preferences and prejudices, likes and dislikes. But they also try to be analytical and unbiased in their approach to a story.

Try to empathize with a reporter's needs and priorities. Just as you have to deal with unpleasant problems in your operations, reporters also have to deal with unpleasanties. If you are courteous and cooperative instead of antagonistic and defensive, the reporter will be more likely to hear and understand your viewpoints when the story is told. He or she will also be more likely to give you opportunities to put a story in perspective.

What You Can Expect

All this does not mean the reporter will avoid grilling you and pressing you into a story when he or she is on the trail of a “big one”. But, the more you cooperate, the more likely your side of the story will come out. Tell them the truth and talk in plain English. Explain technical details and avoid military jargon. Neither give nor expect

favoritism. If you agree to be interviewed by one reporter, you must also agree to be interviewed on the same subject by all other reporters. NEVER ask to see a reporter’s story before he uses it. You, and the Air Force, have no right to see the story before it is used. The only exception is when access to classified information may have been obtained. Then, the legal office must ask for the story, not you.

PREPARATION

As with any event, the better prepared you are, the better the likely result. What you do before you meet the media is as important as what you do when you meet them. Often these preparatory activities determine the success or failure of your media interview. By being prepared, you will not only be more confident and comfortable, you’ll be better able to get your story across to those who count most: the audience.

If you’ve prepared well, all you’ll have to do is take advantage of a few techniques that will help you come across to the audience in a forceful yet friendly way. Besides preparing answers to questions you think you will be asked and thinking of all the angles, here are a few techniques:

- Ask public affairs to provide you with background information on the reporters and their experience in dealing with the issues at hand. Ask about the reporters’ track records. Are they fair and cooperative? Are they easy to deal with? Are their stories generally accurate?
- Make sure public affairs has informed the media on what the limits of the interview will be (how much time will be allowed, what topics are off-limits, etc.)
- Be yourself! Concentrate on getting your ideas across, not just the words.
- Develop key points and write them on index cards to study before your appearance.
- If there is enough time, have the public affairs representative play the devil’s advocate by playing the role of the interviewer through a mock interview to see how you do. Were you able to get your key points across? Did you get hit with any unexpected questions?
- Avoid memorizing statements. It makes people come across as stilted and pompous. There is nothing wrong with referring to your notes before answering a question

(especially if numbers are involved).

- Make sure your facts are correct and up-to-date.
- Use your key points at every opportunity. You can use one question as a springboard to other points by building on your answer. Know in advance what key points are important.
- Take a second or two to think about your answer. Not only do rapid responses appear rehearsed, but many people regret an answer they didn’t think about. Remember, pauses always seem much longer to you than others. And, pauses can be edited out of audio and videotaped interviews.
- Don’t give simple “yes” and “no” answers. If the interviewer permits, take 40 to 45 seconds for your response. The more time you take in answering the question, the less time the media rep will have to ask his or hers. And, you might even answer several questions before the reporter has a chance to ask them if you expand your answer.
- If multiple-part questions are used, choose the one part which allows you to make a positive point. Ignore the others. If the interviewer wants to return to those, he or she will.
- If you are unsure what the reporter is asking, ask them to rephrase the question.
- Treat any interview conversationally. Warmth, friendliness and sincerity are important to the interview and particularly important if some accident or controversial incident has occurred.
- If you feel comfortable doing so, use the reporter’s first name.

WHEN ANSWERING QUESTIONS

DO:

1. Be relaxed, confident, and honest.
2. Maintain a neutral attitude.
3. Change your vocal pitch and rate to give variety.
4. Discuss only those activities within your area of responsibility.
5. Admit when you don't know an answer, if that's the case. You can promise to get back with the person - just be sure if you promise more information, you deliver.
6. Use visual aids if you absolutely have to, but make sure they're simple, readable, uncluttered, and relevant to the subject. Also, practice with them beforehand.
7. Above all, GIVE POSITIVE ANSWERS!!

DON'T

1. Use jargon, acronyms, and technical terms.
2. Use oral pauses such as "er-ah". Watch your "um" count.
3. Be curt, even with the dumbest question.
4. Answer more than one question at a time.
5. Restate the question. Instead, rephrase the question in your own words.
6. Begin with gratuitous phrases, such as, "I'm glad you asked that."
7. Give a "no comment" response; if you're unsure of the answer or can't discuss it, say so and say why.
8. Get into a verbal fencing match. If it's classified - admit it's classified and move on. (Just make sure it really is classified.)
9. Volunteer information unless it supports a positive point you want to make.
10. Be defensive.
11. Ever assume anything is "off-the-record;" there is no such thing.
12. Let anyone put words in your mouth; only agree if the facts and figures are the truth.
13. Be Sarcastic.

TYPES OF QUESTIONS

Not every question asked of you during an interview will be tough. Each of them, however, presents a challenge to the interviewee - to handle the answer in a way that shows you and the company you represent in a positive light. The following table lists the most common types of questions and techniques for handling each. Use the table as a quick reference guide to refresh your memory before an interview..

Type of Question	Techniques
Puffball (any "easy" question)	Acknowledge the question Take the opportunity to communicate a positive point. Don't let the opportunity pass without talking about one of your key points.
Hypothetical	No one has the ability to see into the future. Don't ever answer "what ifs." Discount the hypothetical statement. Bridge into a key positive point.
False Facts/ False Assumptions	Do not repeat the false information. Discount the false facts or assumptions by bridging to a positive point. If the interviewer returns to the false information, briefly and politely correct the record.
Leading or Loaded	Don't repeat the information. Set the record straight, but don't dwell on the interviewer's leading or loaded question. Bridge to a key positive point.
Putting Words in Your Mouth	Don't let it happen! Never repeat what the interviewer has said if it's not true or you don't agree. Be sure not to repeat key negative words an interviewer has used. Do give a positive answer by using a key point.
Factual	Affirm and bridge to a positive point if the information is correct. Disagree (tactfully) and give the straight facts. End with a positive point.
Forced Choices	Do not agree if both choices are incorrect. Tell the "real story". Make the information as positive as possible.

EXAMPLE OF EACH TYPE OF QUESTION

Puffball

Q: Are the young men and women being recruited today better or worse than they were ten years ago?

A: The young men and women we're recruiting are undoubtedly the best-educated, brightest young individuals yet. In fact, this month alone, our recruiting district has tested applicants with extremely high qualifying scores.

Hypothetical

Q: What would happen if the Air Force's budget were reduced by 5%?

A: Well, Jean, no one can foresee the future. I can tell you though, that this Air Force base will strive for the highest operational efficiency rating in the command, as we do each year.

False Facts/Assumptions

Q: So the base has been responsible for over 50% of the community's oil spills?

A: No, that's not right. What I said was that the base's Oil Containment Team has had to address 50% fewer oil spill incidents this year.

Leading or Loaded

Q: Are you saying that the Finance Center lost 5,000 pay records this month?

A: Not at all. The Finance Center's internal audit system is set up to stop problems before they happen. In fact, this year is the third year in a row of error-free accounting for the Finance Center.

Finance

Q: Wasn't there a big fire this morning at the fuel depot?

A: That's correct. Workers were disassembling an unused fuel storage tank and sparks from a cutting torch ignited the fumes. Luckily, the base fire department had anticipated a possible problem, had a team on site, and put the fire out within three minutes.

Forced Choices

Q: Did the General commit suicide because he was gay or because his wife found out about the affair he'd been having with his secretary?

A: First, let me say that this tragedy has affected everyone on base to a great degree. The general's death is under investigation at this time, so no one knows yet how it is that he died. I can tell you that General Smith had many outstanding achievements during his career and his leadership will be missed.

WHAT TO EXPECT IN A TELEVISION STUDIO

If you ever find yourself going to a television studio for an interview, there are some things you need to know in order to prepare.

1. Arrive early to check the setting and your appearance. Walk around the set if you can; talk to the crew and producer if possible. Familiarize yourself with the environment: Where are the lights, cameras, and monitors?
2. Sit in the chair and assume your position. Lean forward at 45 degree angle-don't sit against the back of the chair. Cross your legs at the ankles and cup your hands loosely in your lap-don't grip the chair. Remain still, don't rock or swivel. Ask for water if you need it.
3. Don't trip over the cables: they're everywhere. Avoid being mesmerized by the monitor. Look at it once BEFORE taping begins to check your appearance and see if you look acceptable; then, forget it. (During taping, ignore the monitor and when

answering questions, look at the reporter, not the camera.)

4. DO NOT wear insignia with a high shine. It will reflect off the camera. If you need to, dull the shine on your brass.
5. No matter how bright the lights, or how bright the sun if outdoors, NEVER wear sunglasses on camera. People want to be able to see your eyes.
6. When you are asked for a "mike check", don't say "testing one, two, three". The engineer needs more than that to set the level properly. Talk in the tone and volume you will use to answer questions and give the mike check by giving your full name, rank, and organization followed by a short positive point. When the engineer has the mike level set, he will tell you to stop talking.

APPEARANCE ON CAMERA

How you look on camera can be MORE important than what you say. There are things you can do to make the best visual impression possible. Remember, you're representing the Air Force and, in some cases, the entire Department of Defense. It's worth the extra effort to look your best. These hints apply both to people in uniform and those in civilian clothes.

DO:

1. Arrive early to check your appearance.
2. Be vain; of the total message you get across on camera, about 7% is what you say, 38% is your voice, and 55% is non-vocal, non-verbal communication.
3. Ask for makeup to help control perspiration and to avoid glare from your skin under the lights. (If you are a woman, wear the same makeup you wear every day. Don't apply it more heavily than usual. You want to look natural on camera, so avoid extra blush, lipstick, or eye makeup.)
4. If you have a heavy beard, shave before you go to the studio. Cameras pick up five-o'clock shadow easily.
5. If you know you're going to be on camera in a couple of days and you need a haircut, get it several days ahead of time several days ahead of time. A haircut too close to air time may leave white marks around your neck, forehead, and ears and may also make your hair look unfinished and "flyaway" on camera.
6. If you're perspiring during the interview, touch off any sweat only when the camera IS NOT on you.
7. Unbutton your suit jacket if it's a sit-down interview and you're in civilian clothes. If in service dress, unbutton

the bottom button only. To remove wrinkles in the front, pull the jacket down in the rear and sit on it.

8. Make sure all buttons are buttoned if it's a stand-up interview.
9. For civilian clothes, wear light-colored shirts and blouses.
10. Wear over-the-calf socks (that way, if you cross your legs, your shins won't outshine your shoes).
11. Slightly dull your brass if in uniform; the same applies for very shiny wire-rimmed glasses.
12. If you wear glasses, tilt them down slightly. It eliminates any glare from the lights.
13. If in civilian clothes and male, wear medium-tone gray, blue, or brown suits.
14. If in civilian clothes and female, wear solid, medium-color dresses; conservative street-length dresses or pantsuits are preferred. Make sure your knees are covered when you sit down. Keep jewelry simple, as the lights dancing off excessive jewelry will detract from what you are saying.

DON'T

1. Wear sunglasses (this includes tinted or photo-gray lenses) indoors or outdoors on camera.
2. Wear a vest.
3. Wear stripes or checks; solid colors or pinstripes are best.

4. Wear white; it's difficult for the technical crew to adjust contrasts.
5. Wear bow ties—they tend to bob when you're talking.
6. Wear very light or very dark dresses.

HOW TO SIT, GESTURE, AND LOOK LIKE YOU KNOW WHAT YOU'RE DOING

Recalling that appearance is among the most important factors in any on-camera interview, here are some hints for body language. They will take some work for you, but the more familiar you are with the techniques, the more easily they'll come to you when you're under stress in an interview situation.

DO:

1. Gesture frequently; gestures make you look natural and will constructively channel your nervous energy.
2. Take your elbows off the chair arms and make sure your shirt sleeves peek out under your jacket sleeves.
3. Smile, unless the interview concerns a serious accident or incident.
4. Open your eyes a little wider than normal to show interest and animation.
5. Keep your hands off the microphone.
6. Concentrate on the interviewer - listen to what he or she is saying and maintain eye contact with the person, NOT the camera. If you can't stand to look the person straight in the eyes, choose a spot - the nose, eyebrows, or ear, for example, so it will look to the audience as if you have constant eye contact.
7. Breathe deeply from your diaphragm. If you don't, you'll run out of air at the end of sentences and the last few words will be inaudible.
8. Keep your head up so you won't look guilty. This is especially important if you wear military glasses. If the audience can't see your eyes, they may not trust you.
9. Have your hands relaxed in your lap, ready to gesture (during a sit-down interview). Keep them at your side during a stand-up interview.
10. Sit toward the edge of your chair during a sit-down interview with your back straight, leaning slightly toward the interviewer. It may feel uncomfortable, but it makes you look interested and alert on camera.
11. Stand up straight in stand-up interviews.
12. Tell the program staff if you have a genuine physical reason for preferring one profile or side (e.g. a hearing problem).

DON'T:

1. Smile or grin when discussing a serious or fatal incident.
2. Distract your audience by making nervous gestures (pulling your socks, fiddling with jewelry or looking at your watch). The key to avoiding these actions is to use natural, expressive gestures.
3. Swivel or rock in your chair.
4. Lean back and relax in a chair.
5. Cross your legs; keep your body weight on both feet so your diaphragm can work at its best.
6. Shift your eyes from the interviewer while you're answering, as if you're "searching" for a response. Rolling your eyes, looking into the air or down at the floor and darting your eyes back and forth can give a sinister, dishonest look on camera.