

CHAPTER 1

GETTING STARTED

THE DEFINITION OF CORPORATE COMMUNICATIONS

1. The Institute of Public Relations has defined PR/CC as:
“The planned and sustained effort to establish and maintain goodwill and mutual understanding between an organisation and its publics.”
2. Another definition relating directly to the Armed Forces appeared in a Defence White Paper:
“The role of Defence public relations is to promote and enhance the public perception of the fighting Services as defenders of the country and its interests, as good employers, as efficient and cost effective users of taxpayers money, and as contributors to the well-being of the civil communities of which they form part.”
3. Obviously, the ACO does not constitute part of the fighting services which defends the country. However, the most important part of that last statement is about being *‘contributors of well-being of the of the civil communities of which they form part.’* The ACO has an important part to play throughout the local communities of the UK and, as such, we should be mindful of the positive image we should be showing the public through good corporate communication.

WHY COMMUNICATE?

4. In a free society, organisations function more effectively with public goodwill and support. The Air Cadet Organisation is no exception. Effective corporate communications help to cultivate this goodwill and public support for the work we do. Successful communication can also achieve specific goals, one obvious example being the recruitment of cadets or adult volunteers.
5. Good corporate communications means using every opportunity to ensure a positive attitude from all sections of public image. This handbook is the definitive corporate communications guide for the ACO, covering a wide range of communication opportunities.
6. Every adult volunteer and cadet within the ACO has a role to play in representing the public image of the ACO. Done properly, corporate communications is a rewarding activity to become involved with, particularly when positive results begin to be seen.
7. The ACO – our ‘product’ - is one of the finest youth organisations in the UK, offering a range of important activities and opportunities to young people. We should let everyone know about us!

SECURITY IMPLICATIONS

8. The security implications which can arise through Corporate Communications work is outlined in Chapter 15 of AP 1919 - “Security”. It sets out several pitfalls with regard to public relations/corporate communications.

9. In the light of this, ONLY designated CCOs at Regional, Wing and Squadron level are permitted to speak to the Press, write press releases and communicate with the radio and television service on publicity matters relating to their own unit and sphere of influence as laid down in the relevant Annex to Section B.
10. Designated unit CCOs who may be the Squadron Commander or otherwise, are those notified to this Headquarters on the HQ AC Hd CC contact form as issued. Information on CCOs at Wing and Region level are set out in Section B.
11. The details of AP 1919 are set out below for information:

AP 1919

12. Chapter 15 – ‘Security’

a. Communications with the Media. Members of the RAFVR(T) and ATC are not permitted, without authority, to write letters to the press, to make speeches, lectures, plays, films, records, tapes or items for broadcast by radio or television which contain material obtained from official sources or deal with Service subjects.

b. Seeking MOD Authority. Detailed instructions for obtaining MOD Authority are contained in Annex C to this Chapter. Cadets who wish to write articles or letters on ATC subjects, eg for ‘RAF News’ or for school magazines, should first consult their squadron commanders or CCO, who, in giving advice, should bear in mind the interests of the Corps. In the case of any doubt, Commanders should initially seek further advice from their Wing and Region CCOs and ultimately the national CCO at HQ AC.

13. There is always a risk that publicity could attract unwanted attention for the individuals featured. This is rare, however, details such as an individual’s precise home address should **NEVER** be released to the public. It is preferable to state that the cadet belongs to a particular squadron and give that address if asked. This is the case for news releases and for photo captions. It is also important to use discretion in the information you release if you pre-publicise an event not open to the public, but taking place at an accessible location.

LEGAL CONSIDERATIONS

14. Before beginning any PR activity, it is vital to be aware of and conform to all legal and security implications.

COPYRIGHT

15. Copyright ownership is an intellectual property right involving works that may be literary, dramatic, musical or artistic. Text, for example, is literary while photographs and film are artistic. Within ACO CC activities the issue of copyright is most likely to occur in connection with external use of Crown copyright photographs. Copyright law is covered by the Copyright Designs and Patents Act, 1988. Section 163 concerns Crown copyright.

16. The Crown owns copyright of all photographs taken by ACO personnel during the course of their official ACO duties. The MOD Crown Copyright Administrator administers the application of Crown copyright within the MOD and its external use.

17. The following extract from DCI GEN 304/94 applies to the use of Crown copyright material by external organisations, and therefore is relevant to ACO PR activities.

“MOD and Service Press and PR officers [volunteer CCOs appointed by the ACO fall within this group] have been given special dispensation for the free issue of material and the waiving of copyright fees in respect of:

Crown copyright material for publication in newspapers, magazines and periodicals which are published at regular intervals of three months or less and address a regular public readership.”

18. All requests from external organisations to use resources covered by Crown copyright for purposes not covered by the extract above must be referred to Corporate Communications, HQ Air Cadets.

19. Permission is not needed for the use of ACO material covered by Crown copyright in the production by the ACO of publicity resources such as recruiting stands, websites and promotional literature. Permission should be sought from Corporate Communications, HQ Air Cadets for the use of Crown copyright material not generated by the ACO.

LEGAL POSITION OF PUBLICITY PICTURES AND THE NEED FOR PERMISSION

20. The following information provides clarification of the legal position of the use and publication of photographs with press releases, in the light of the Data Protection Act 1998 (DPA) and the Human Rights Act 2000 (HRA), Common Case Law and the Directorate of Reserve Forces and Cadets’ Photographic Policy 2004.

21. The main change following introduction of the DRFC Photographic Policy 04 is that consent is needed from parents/guardians on Enrolment Form 3822A **CHECK** before photographs or footage is taken of cadets aged under 18. Common Case Law holds that a child lacks the legal capacity to give valid consent until aged 18 years. Consent is valid only if the person agreeing to the use of their image has a FULL and CLEAR understanding of the final use of the images. Consent covers the use of photographs/footage for publicity and recruitment reasons. Once consent is given the onus rests with parents/guardians to inform the squadron commander of any change in status. Written consent is needed as verbal consent is transient. However, under the Human Rights Act, cadets can still opt not to be photographed even if parental consent has been given.

22. With regard to the data protection issue, it is correct to say that a photograph is governed by DPA if it meets the criteria of “personal data” (which, in effect, means that it is clear enough to identify an individual, although the individual need not be named). Where DPA applies, personal data must be “processed” (a term which includes collection, destruction, storage and just about everything in between) in accordance with the 8 principles of data protection, which you do not need to go into detail over. This “protects” the personal data. The second main thrust of the DPA is that of the right of a data subject to gain access to information or photographs held on him/her - for example, access to annual appraisal reports not previously disclosed or photo archives.

23. The DPA contains a variety of exemptions for different parts of the Act. One such exemption is that contained within Section 32, which exempts various parts of the Act where the personal data is processed “with a view to the publication by any person of any journalistic, literary or artistic material”. The use of photographs of ATC events to accompany press releases is thus EXEMPT. However, in order to make use of the exemption, you must ensure the following:

- a. The processing must be undertaken with a view to the publication by any person of any journalistic, literary or artistic material i.e. photographs.
- b. As the data controller you must reasonably believe that publication would be in the public interest.
- c. As the data controller you must reasonably believe that - in all circumstances – you have complied with the Data Protection Act.

24. Provided you can satisfy these three points (which are essentially aimed at retaining freedom of expression to an acceptable degree), the exemption will apply.

25. With regards to the impact of the HRA. Indeed the “right to a private life” as stated in the Act was the basis of an action brought by Catherine Zeta Jones and Michael Douglas against Hello! Magazine regarding the publication of unauthorised wedding photographs. The case was decided against Hello! and is generally accepted as being the first step towards a more comprehensive “privacy law” in England and Wales. However, it is important to draw a distinction between photographs taken of individuals at “public” events and those taken at “private” events, such as a wedding. The taking of photographs of cadets at ATC functions and events cannot be criticized under HRA as such functions/events can hardly be said to be “private” to the same degree as a wedding or other family event.

26. It is perfectly proper to continue to take/publish photographs of ATC events provided the three requisite criteria as stated in the DPA (as quoted in paragraph 22 above) are fulfilled.

STORAGE OF PHOTOGRAPHS

27. In practical terms, care must be taken when using old photographs or stored images. Photographs should be date stamped and kept for a maximum of 2 years and then destroyed, unless they are specifically required for archive purposes. The latter are exempt under the DPA.

CODES OF CONDUCT

28. The Institute of Public Relations (www.ipr.org.uk), the Press Complaints Commission (www.pcc.org.uk), the National Union of Journalists (www.nuj.org.uk) expect professionals working in the PR and media industries to abide by codes of conduct. Thus if a photograph of a scantily clad young person is inadvertently submitted to public relations officers/corporate communications officers and/or journalists it is unlikely to be used. In addition, there is a moral code amongst these professionals relating to duty of care. In addition, UNICEF’s ethical guidelines for reporting on children state that special attention should be paid to each child’s right to privacy and confidentiality, to have their opinions heard and to be protected from harm and risk. The best interests of the child are to be

protected. Furthermore, UNICEF says do not discriminate in choosing children to interview because of their sex, race, age, religion, status, educational background or physical abilities.

FREEDOM OF INFORMATION ACT

29. CCOs are the brokers of information but not the owners. Stakeholders – particularly taxpayers – are entitled to know certain unclassified information and photographer are an extension of that information. The FIA comes into force in 2005 and along with the Data Protection Act will enable individuals to request information held about themselves.

OFFICIAL SECRETS ACT

30. Care should be taken to ensure that when conducting CC activities that the limits of the Official Secrets Act are adhered to. Particular care should be taken that cadets and adult volunteers visiting stations do not have their picture taken in a restricted area.

CHAPTER 2

ACO CC STRUCTURE

CC DEPT, HQ AIR CADETS.

1. The CC dept. is responsible for:
 - a. Safeguarding the ACO's reputation. Crisis management of issues likely to interest the media.
 - b. Promoting the ACO through the national media, and arranging coverage of national ACO events.
 - c. Planning and directing the ACO's CC strategy throughout the United Kingdom.
 - d. Producing and developing the ACO internet site
 - e. Supervising all squadron websites.
 - f. Liaising with RAF and MOD CC. Reporting monthly on ACO CC activities.
 - g. Providing training and support for regions, wings & squadrons.
 - h. Producing the bi-monthly 'Air Cadet' magazine. Managing editorial content, design and advertising/sponsorship revenue.
 - i. Producing promotional materials such as literature, posters and videos.
2. The establishment of the CC dept. consists of three permanent staff:
 - a. Head of Corporate Communications. An Information Officer (Grade C2) is appointed from the Government Information and Communication Service (GICS).
 - b. The GICS provides experienced corporate communications specialists to all Government departments to manage publicity, marketing and media issues.
 - c. Deputy Hd of CC, an Assistant Information Officer (Grade D) also from GICS (see above).
 - d. Corporate Communications Office Manager (Grade E1)
3. Special Projects Officer attached to HQ AC CC dept. include:
 - a. ACO Photographer (Flt Lt RAF VR(T))

ROLE AND APPOINTMENT OF A CCO

4. All CCO appointments must be registered with HQ AC.

5. In accordance with AP 1919 (“Security”), only Regional, Wing and Squadron CCOs registered with HQ AC CC may have contact with the media or act as official public spokespersons.
6. The ideal person is one who has a sense for written and visual communication and knowledge of the product he/she is publicising. It is always best to give the task to someone who has the necessary time and enthusiasm for the task. All CCOs should, as a minimum:
 - a. Possess a good knowledge of the ACO, its history, activities, local unit(s) and own area.
 - b. Have (or have capacity to learn) basic knowledge of publicity methods, presentation techniques, psychology of media.
 - c. Possess good communications skills and the ability to impart enthusiasm for the ACO.
 - d. Have excellent writing skills (with good grammar).
 - e. Be able to take (or brief others to take) effective PR photographs.
 - f. Be capable of reacting quickly, calmly and professionally to changing and pressured circumstances.
7. In accordance with the terms of commissioning, all CCOs should normally serve no longer than four years. However they may be re-appointed for successive terms of four years at the discretion of the appropriate commander.
8. Due to the visible nature of CC, it is important that Commanding Officers monitor all CC activities closely.
9. Only Regional and Wing CCOs qualify for the rate of administrative expenses currently in force.
10. Regional and Wing CCOs may receive reimbursement for all appropriate official journeys within their area of responsibility other than home to duty travel.

SQUADRON CCO

11. Unit Commanding Officers must appoint a suitable VR(T) officer, AWO, civilian instructor, senior cadet or member of the civilian committee as Squadron CCO, to undertake the duties outlined at Annex A.
12. Frequently the most successful CC is achieved when the squadron CCO recruits a team of volunteers to assist them. However, the security regulations set out in Chapter 15 of AP 1919 must be adhered to.
13. In “Notes of Guidance for Civilian Committees”, squadron committees, who play an important role in the administration of their unit, are tasked with assistance in the unit’s CC effort, particularly:

- a. Establishing and maintaining good relationships between the squadron and all elements of the local community with the objective of obtaining maximum support.
- b. Giving assistance to the Squadron Commander in obtaining the maximum of good press, radio and television publicity.

WING CCO

14. Each Wing Commanding Officer is to appoint a CCO to undertake the duties outlined at Annex B.

15. At Wing level the officer appointed, who may hold other wing staff duties, should hold the rank of Squadron Leader or Flight Lieutenant, but nothing in these regulations would preclude the appointment of a suitable officer of lower rank.

16. The position may only be held by current VR(T) officers.

REGIONAL CCO

17. Each Regional Commandant is to appoint a Regional CCO to undertake the duties outlined at Annex C.

18. The officer appointed will normally hold the rank of Squadron Leader.

19. The position may only be held by current VR(T) officers.

EXPENSES

20. Regional and Wing CCOs qualify to claim administrative expenses in the course of the CC role. Items such as cost of telephone calls, postage, stationery and photograph development can be claimed, but need to go through the standard points through wing and region to HQ AC for payment.

21. Regional and Wing CCOs may also receive reimbursement for official CC journey's appropriate to their area of responsibility and other than home to duty travel. Hd CC HQ AC should be consulted if in case of doubt.

Annexes:

- A. Terms of Reference for Regional CCO.
- B. Terms of Reference for Wing CCO.
- C. Terms of Reference for Unit/Squadron CCO.

ANNEX A TO
CHAPTER 2

TERMS OF REFERENCE FOR REGIONAL CCO

1. Pass reactive incidents immediately to Hd of CC HQAC.
2. Promote ACO activities in their area.
3. Liaise with appropriate media, including regional radio and television stations.
4. Capitalise on participation in air days and other community events.
5. Arrange for photo coverage of Regional and Wing activities as necessary ensuring all wings receive reasonable coverage.
6. Submit regional copy to Air Cadet Magazine, the ACO website, and to RAF News.
7. Advise Regional Commandant and HQAC Hd of CC on all aspects of CC within the region.
8. Prepare a PR plan for the region.
9. Encourage and support Wing CCOs and arrange meetings of all Wing CCOs at least twice a year.
10. Where appropriate, deputise for Regional Comdt as spokesperson for region.

ANNEX B TO
CHAPTER 2

TERMS OF REFERENCE FOR WING CCO

1. Pass all reactive/sensitive incidents immediately to Hd of CC.
2. Ensure that enquiries from HQAC CC Dept are followed up and that HQAC is informed of all CC activities with national significance or special sensitivity.
3. Advise Wing CO on all aspects of CC within the wing
4. Promote wing activities in the local media including local radio and television, and by displays at suitable community events.
5. Arrange photo coverage of Wing events and special squadron activities as required
6. Encourage squadron CCOs to submit copy to local media, Air Cadet and RAF News
7. Encourage cadet participation
8. Encourage Unit CCOs in all PR matters and arrange training for all squadron CCOs at least once each year. Put through suggestions to their Regional CCO and prepare a Wing CC plan.
9. Maintain contact with local RAF stations, Service organisations, community groups, Civil Authorities and major employers in their area.

ANNEX C TO
CHAPTER 2

TERMS OF REFERENCE FOR UNIT/SQUADRON CCO

1. Immediately pass news of any reactive issues/events to Hd of CC HQAC.
2. Advise Unit CO on aspects of CC concerning the squadron.
3. Ensure that the squadron and its activities receive adequate coverage in the local media.
4. Submit article suitable for inclusion in Air Cadet, the ACO website and RAF News
5. Advise HQ AC CC and Wing CCO of special CC activities and those of National importance.
6. Prepare a squadron CC plan
7. Maintain liaison with local media
8. Maintain contact with local RAF stations, civic and education authorities, schools and churches, local businesses, service, youth and community organisations in order to ensure maximum community support and involvement, and associated CC opportunities.
9. Seek clearance for visits by MPs and VIPS from HQ AC CC Dept Two Months BEFORE inviting them (use MP visit request form – see Annex D).
10. Monthly reporting of publicity achieved to HQ AC (copied to wing/region).

CHAPTER 3

PLANNING AHEAD

1. Corporate communications are most effective when they are integrated into the planning of every activity. By looking ahead, and becoming involved at the earliest stages of a project, PR benefits can be maximised.
2. A useful exercise is to complete an annual SWOT analysis for your unit, and individually for specific projects. Consider STRENGTHS, WEAKNESSES, OPPORTUNITIES and THREATS. (See Annex A for an example)
3. You can then determine what objectives you want your CC activities to achieve (more cadets/public support for an accommodation move etc).
4. Which events and activities can you use to publicise your message? (Media coverage associated with D of E achievements or a summer camp, a recruiting stand at a community event.)
5. What channels you could use to communicate your messages, bearing in mind who you need to communicate with? I.e Local BBC radio stations tend to attract an older audience than local independent radio stations. A good idea is to use the BBC to communicate with parents/grandparents, use independent stations to reach a younger audience. See Section F for more details on Radio as a media outlet.
6. You now have an outline around which you can build a planned and sustained publicity campaign. The approach is really no different to planning any military activity.
 - a. Get in on the ground floor
 - b. Decide clear objectives
 - c. Plan well in advance
 - d. Tailor your efforts to your audience

PREPARING A PROGRAMME

7. Once appointed, the CCO needs to establish and maintain contacts at all levels both in and outside of his/her unit or area of responsibility. (See Annex A-C in Section B for listing).
8. He/she needs to build up a list of useful addresses and telephone numbers; and needs to build up a general picture of the strength, facilities and activities of his unit.
9. The CCO needs to discuss PR requirements in both the short and long term and obtain other people's views on how PR could be strengthened locally, but theirs is the final decision in preparing a positive PR programme for his/her area of responsibility.
10. Most important he needs to prepare an overall plan of action and establish contact with the local media, press, radio and TV (Annex C) and through community events, which can maximize promotional and recruiting prospects.

11. To be really effective the Corporate Communications Officer must step outside the normal “chain of command” situation, take an overall view of his unit, its part in the organisation and within the wider world of youth service, MOD, the community and business, in his area and in so doing be aware of the implications for his unit’s PR programme.
12. It is often useful to make comparisons with other youth groups PR efforts both in the press and in the local community to assess your own PR requirements and success rate.
13. If they are more or less successful than yours, why is that? Adjust your programme to suit changes in local conditions, and always maintain a publicity guard book to record your local publicity items and press cuttings.

CCO CHECKLIST

14. Annex B shows a brief checklist for anyone who is new into the role of an ACO Corporate Communications Officer should have to hand. As a basic guide, the best idea is to make friends and build up strong relationships with all of the media and influential people in your local area. This will help you to promote the ACO message across a broad range of media and the community.

ANNEX A TO
CHAPTER 3

Example SWOT Analysis for ACO event/facility (Example used – Cadet activity at RAF Airshow)

<u>STRENGTHS</u>	<u>WEAKNESSES</u>
<p>Operational RAF Base – Media Facilities available. Secure Site Large Turnout – Audience of around 25,000 people Possible Celebrity visit Large Cadet numbers on the ground Wing CCO organising event at ground level Local/National media interest High ranking RAF/MOD/Gov visitors New RAF ‘Super plane’ on show for the first time – Attract bigger audience</p>	<p>Operational RAF Base – Media need to be escorted at all times Security will hinder media/cadet ops In war time – Lack of Aircraft on display Dependent upon Media attendance Cost of entry to event Supervision of cadets required Accommodation for cadets to be arranged if required Competition from other youth organisations on the day – ACF/Scouts etc Insufficient budget for all ACO activity</p>
<u>OPPORTUNITIES</u>	<u>THREATS</u>
<p>Chance to promote and raise awareness of the ACO to general public Promote links and ties with RAF Red Arrows on display and on ground – Ex Cadets Possible sponsorship opportunities Chance to target influencers – Mayor, MP’s, Gov officials etc Celebrity visits and association Meet and reaffirm relationship with local, regional and national media National media coverage a possibility Big recruitment possibility, both cadets and staff Display from cadets in action – Flying of glider or tutor aircraft</p>	<p>Bad weather Terrorism Threat – Heightened during war time – Possible cancellation of event Accident – Air crash or cadet injury Bad PR possibilities – Cadets out of order or make mistake in front of members of the media</p>

ANNEX B TO
CHAPTER 3

ACO CCO CHECKLIST:

1. Establish a CC cell including a clerk and photographer. (Mainly At Wing and Region level, but also at Squadron level if time and personnel allows).
2. Make up a media list of ALL media and publicity outlets in your area- in consultation with Hd of CC HQ AC.
3. Visit and get to know:
 - a. Editors (news/features/sports/etc) and military correspondents.
 - b. Mayor and heads of local councils.
 - c. Police chief.
 - d. Headmasters/career masters.
 - e. Fire Service.
 - g. Chamber of Commerce Chairperson and members.
4. If possible, try to attach the photographer to a local newspaper for training and advice.
5. Produce a brief, up to date history of your Sqn, Wing or Region with emphasis on the last 3 years.
6. Keep a diary of past and forthcoming events.
7. Don't forget recruiting areas - they are your lifeblood.
8. Consult Hd of CC HQ AC before dealing with national newspapers and local and national radio and TV.

CHAPTER 4

THE MEDIA

1. In today's world the media has become more influential and demanding than ever before. Their influence means that cultivating good media relations is an extremely effective way of getting your message across to your local community. Bearing in mind that the ACO has no resources to pay for paid advertising, media relations is also a very inexpensive way of reaching a large audience.
2. As a CCO for the ACO you start off with an enormous advantage. You are not selling a commercial product. In many cases the media are approached by companies who are trying use them to improve their own profits. The media hate to be exploited.
3. The sections of the media that are relevant to the aims of a unit CCO are local newspapers, local radio, local magazines, local radio, community internet sites and possibly regional television. The national media **ARE OFF LIMITS**. It is an absolute, non-negotiable rule that all CCOs must pass any national media enquiries to HQAC CC dept.
4. The Media Do Not Exist To Provide Free Adverts For The ACO. The local media are under no charitable obligation to advertise the ACO. They are in the business of selling newspapers or increasing audience figures, and will not use a story if they do not believe that it will be interesting to their customers. However, all is not lost. They do position themselves as "the voice of the community", reporting on local matters for local people. As an integral part of community life, ACO activities (whether positive or negative) are of great interest to the local media. When you contact the media, stress your position at the heart of the community. Highlight the local angle in everything that your sqn, wing or region does. Their readers want to know what is happening in their area and the ACO is part of it.
5. Not Every Journalist Likes The Military. The local media do try to be fair, factual and responsible. This is not to say that they always achieve this. Editors are entitled to their own political and social opinions, and these can affect the stories they deem of interest, and the way they report news. However in a commercial world this kind of situation is relatively rare. Unlike national newspapers, editors want their product to appeal to all sections of the community, and cannot afford to just appeal to people with certain political/social views.
6. They Need You Too. It is also in the interest of local media to maintain good relations with the people who supply their news. Unlike a national journalist, they know they will need your support in the future.
7. Journalists – Busy Or Lazy? 99% of all journalists are just extremely busy. If they are not answering your phone calls or e-mails it is more than likely that they are working on other stories which have priority over yours. However, there are a small section of journalists who are lazy and cannot be bothered to chase up good news stories. This is where a good relationship with the local reporters comes in as they are more likely to use a story from someone they know they can get hold of and will have information to hand, than someone that doesn't.

8. Mistakes Do Happen. Sometimes journalists do get their facts wrong. This is generally accidental due to carelessness or overwork. It is in your interest to present them with information that is accurate, clear and needs as little alteration as possible. This gives little room for mistakes to occur, and also gives your story a better chance of being featured. If a busy journalist on a deadline has to choose between a piece of copy that needs a lot of work doing on it to make it viable, and one of similar interest but which needs minimal effort, they will choose the latter every time. If in doubt, stick to the facts and state the obvious. Your story might not go to the same reporter every time so keep it simple. Avoid using ACO 'jargon' and never use Three Letter Abbreviations (TLAs) as they could be misunderstood and reported incorrectly. And always be careful with ranks. Your Regional Commandant will not take kindly to being reported as a Flying Officer in a photo caption in the local paper!
9. Journalists Are Always On Duty. They are always looking for a good story – be it positive or scandal. They are trying to make a living too, and it is a fact of life that they run bad news stories because it makes commercial sense. They simply bring news of 'scandals' to a wider audience clamouring for them anyway.
10. But Don't Be Too Trusting. Don't be naive and believe you can rely on their good faith not to use a story you mention "off the record". The only way for something to stay off the record is not to mention it at all. So, Never, EVER talk 'off the record' with a member of the media. There is no such thing!
11. Be Careful. In every instance it is necessary to be careful about what you say, and who within your unit they talk to. Make it clear who is allowed access to the media, and more importantly, who isn't.
12. Read The Papers. The best way to get your message into the media is to do it their way. Read the style and content of the press and listen to the programmes and stories on the radio. If that's what the media in your area are using, do it that way too. It makes life easier for the media outlet and means they will be more likely to come back to you in the future for more stories.
13. Don't Get Left Behind. In recent years, journalists have become far more sophisticated in their use of technology. Email and digital photography means that events can be reported immediately they happen. This means that you now have far less time in which to notify them of a story before it becomes 'old news'. The key word to bear in mind is Topicality. Journalists and news editors want the most up-to-date stories and if you are late getting copy to them they will look elsewhere. One of the keys to getting articles printed on a regular basis is to have it on a news editor's desk in plenty of time. With more space to fill they will put more copy on the page. Last minute usually means little or no space at all.
14. Be Aware Of Other Stories Running. The media moves quickly and with so little time to fill space they will take stories on their merit and importance. If you keep a close eye on the local newspapers, especially the 'What's On' section and listen to the local radio station you will get a good idea of any other major events or stories that are making the news. This can give you ideas of when and what to do to get the ACO into the news and also means you can plan your approach to the media when there is less competition for space or airtime.
15. Be Prepared. It is vital to be well prepared. Make sure you know the subject. Journalists are irritated by people who cannot come up with simple details when asked. Make sure that you have all the information at your fingertips before writing a news release or contacting a journalist.

16. Remember:
- a. Journalists are very busy
 - b. Get to know your journalists – visit them and invite them to visit you or offer them the chance to fly in a glider or tutor aircraft. (See media flight form Section I Annex A and B)
 - c. Make up a contact list
 - d. Maintain a record of your activities
 - (1) Keep copies of media releases sent out
 - (2) Keeping samples of press cuttings
 - (3) If possible, record local radio or TV articles

CHAPTER 5

LOCAL PRESS

1. The local press can be generally divided into three categories; daily newspapers, weekly newspapers and glossy magazines. Each differs in their purpose, their set-up and their requirements from a CCO.

DAILY NEWSPAPERS

2. Daily newspapers – either morning or evening – are always hungry for news and copy. A newspaper that is printed so regularly needs to be filled with stories that are topical, factual, interesting and, probably most importantly, up-to-date.

3. The requirements from a CCO, with respect to a local daily newspaper, are one of immediacy, rather than outright planning. The paper will be able to turn around your press release or story and have it out to its audience within 24 hours, depending on the topicality and importance of the copy. However, with at least six copies a week to produce plus final editions throughout the day, a good bank of stories means that a daily paper can find space a great deal easier than a weekly.

4. This is good for a CCO as it means that there is more scope for your press release or photo's to be included in the press. Never be too disheartened if a reporter from a daily paper comes to a facility on, say, Monday and your story does not appear in the next days issue. It might be that the journalist and editor who are putting the story together think that it deserves more space and will give it a bigger slot in a later edition during the week.

5. The other side of the coin is, of course, that the speed at which the news comes into the daily's office that your story gets lost or bumped from the pages.

6. It is best to try and chase the story once you have sent it in with your contact at the paper. If they have got a large amount of stories to get through, they might have missed yours, so they could need prompting to dig it out of their in-tray!

WEEKLY NEWSPAPERS

7. Weekly newspapers, by comparison, are easier to work with, as the lead up time for copy deadlines is a lot longer. However, this can sometimes prove to be both frustrating and awkward if you need to preview an upcoming Sqn or Wing event, as you have to take into account the deadline and the date that that particular newspaper comes out to the public.

8. Weekly papers vary in the day of the week across the country that they come out and the deadline for receiving copy will obviously differ from paper to paper. It is easy to find out when they go to print and when the last time is for accepting press releases and photos, just call up the main switchboard and ask for the newsdesk and they will be able to tell you.

LOCAL MAGAZINES

9. Most local magazines are printed on a monthly basis and this helps a CCO to promote and event well in advance to a local community. Quite a number of local magazines revolve around a specific community or area, usually a large city or county. So, for a small squadron that is looking for support from the local public, they can be a great source of information and PR.

10. The use of photos and images is more likely in a monthly magazine as they will have more space and will want each article or story to stand out. Provision of good quality images is one of the important areas when dealing with the local press as they can help boost a story and give it more life, as well as giving it more chance to get onto the page in the first place.

CHAPTER 6

LOCAL RADIO AND TV

LOCAL RADIO

1. Local radio is an extremely effective way of communicating with large numbers of people, and is a medium, which is often underused by the ACO. There are now around 300 local radio stations throughout the country, of different size and character. But most have one thing in common. They have plenty of airtime to fill and they are hungry for material. Most are understaffed, so you have a good chance of getting airtime exposure if you prepare your ground and take the initiative. Unlike newspapers, which may have one deadline per day or week, and limited page space, radio has many deadlines and lots of airtime to fill. In some ways, it is easier to get onto radio than it is to get in a local newspaper.
2. People have the radio on in many situations, whether at work, doing household chores or driving. They may not have their full attention on the radio in the way they would read a newspaper, but research indicates that messages reach the brain subconsciously.
3. BBC and Commercial stations differ slightly in their format and audience, which means that some CCOs across the UK might be able to consider which is most appropriate considering the story and the target audience. However, not all areas have both types of station, or have a wide choice of media to choose from. In these cases, it is best to get your message out to every available outlet. Time taken to listen to the output of your local station will give a CCO a better understanding of the type of story or feature they will use.
4. For commercial stations there is a 30-second radio 'advert' for the ACO. The advert is available on CD through CC dept at HQAC. For details see Annex A. Most local commercial stations will give you free airtime as the ACO is a registered charity and it is a great recruitment tool, especially if you have already arranged events that are being promoted on the station too.
5. Remember that radio has no visual impact to enhance the broadcast, so the story that you want to promote has to have impact in different ways. A good story with the right people for the station to interview will go along way.
6. Journalists will generally use one of three ways to translate a story onto local radio, and it can be both pre-recorded or live.
7. Telephone Interview. Journalist in the studio and interviewee on the telephone. These are usually pre-recorded but can also be done live if the station needs to fill time or has an immediate story to cover.
8. Studio interview. Interviewee is invited into the radio station and the interview is done within a full studio. Most studio interviews are done live during a show. However, a journalist might pre-record an interview in the studio if a guest cannot make it to a live show. It means they will have good quality copy for broadcast if it has been recorded in their own studio.
9. Outside broadcast. An interview by a reporter who comes out to an event with a tape recorder and a microphone, usually where the activity is taking place in order to get background noise.

THE INTERVIEW

10. Make sure you arrive early at the studio centre. Once you are there you may have to wait in the lounge before you are taken to the studio for a voice level check.
11. If it's a LIVE programme you may find that the presenter does not talk to you, or even acknowledge your presence, until he introduces you and you are "on air".
12. Be polite, firm and friendly - give simple answers according to the knowledge you have on the topic and do not go on too long.
13. Once more the presenter will give you help and encouragement, particularly if it is your first time in a radio studio.

LOCAL TV

14. The television medium attracts mass audiences through its ability to put life into words and pictures with action and colour and this makes it an eye-catching outlet for news.
15. The most likely TV coverage you will attract is one carried out on location against a broadcasting deadline, by a mobile camera team generally consisting of two people. One will operate the camera and the other will act as a presenter and director, and will hold the microphone during off camera interviews.
16. Any other forms of TV coverage (studio interviews etc) must be cleared by HQAC CC Dept before they are accepted.

INTERVIEW ADVICE – TV AND RADIO INTERVIEWS

17. A local radio/TV interviewer will tend to ask leading questions to encourage the interviewee to develop the theme of the talk.
18. Getting the correct interviewee is vital. They must be articulate and enthusiastic, and able to choose their words carefully to give the most accurate reflection of the subject. Where possible, speak concisely in rounded 'soundbites'. Broadcast time is always limited, so you may only get a few seconds between each question to get your essential points and message across. There is always an opportunity to speak to the interviewer before the interview starts. This is the best time to discuss what areas they want to take. This way you can work out the best way to get your points across during the interview.
19. The interview should be conducted in a setting where any background noise will NOT adversely affect the quality of the recording. However, bear in mind that some relevant low-level background noise, i.e. the sound of aircraft, can enhance an interview.
20. Make sure telephones (mobile or landlines) are switched off so they do not interrupt proceedings.
21. Insist on discussing the general outline of the interview with the interviewer to determine the line of questioning. Make the limits of your responsibility and the bounds beyond which you cannot go clear to the interviewer before the programme.

22. Interviews should NOT be rehearsed or conducted from a prepared script.
23. Also make it clear that you cannot answer questions on matters of policy, comment on the actions of those outside your area of responsibility or offer personal views on official matters.
24. Work out the key points you want to put over during the interview.
25. Compile a list of obvious questions and prepare short, positive and complete answers to each.
26. List any sensitive or controversial questions that could arise and work out the line the answers should take. Seek assistance from CC Dept at HQ AC.
27. Sit or stand, as the situation requires, in an upright and comfortable position without relaxing too much.
28. Use conversational terms.
29. Don't use abbreviations, technical terms or jargon.

FINALLY

30. No debates – either in studio or on telephone.
31. The easiest way of initiating a story for radio is through the all-important **News Release** in exactly the same way that you send it to a local paper. (See Section H for details on News Releases)

Annexes:

- A. ACO Radio Advert
- B. Radio Interview Guidelines
- C. TV Interview Guidelines

ANNEX B TO
CHAPTER 6

RADIO INTERVIEW GUIDELINES

Below are ten simple guidelines to follow when being interviewed on local radio.

1. **Relax.** Unless you are suspected of an international cover-up, the interviewer will not be out to get you! As the ACO expert, you have the facts – which puts you in a position of strength in the interview.
2. **Prompts.** Treat questions as cues to make points you have prepared beforehand. If you can, mould questions to fit the answers and key messages you want to send out.
3. **Notes.** Do not use them or you will sound as though you are reading. Anticipate questions you might be asked and pre-prepare answers.
4. **Don't Fiddle.** This can cause noise and distract the listener.
5. **Be positive.** Don't waffle and try to avoid ums..errs and pet phrases. You might be horrified to learn how much you rely on comfort phrases such as 'you know' or 'I mean'.
6. **Speak In Complete Sentences.** This helps editing and means you are less likely to be mis-quoted after editing has taken place.
7. **Work Out A Strong Finish.** Try to end all interviews on a positive note. It will leave a good, lasting impression on the listeners.
8. **Avoid Jargon.** People won't necessarily know ACO abbreviations or jargon. So don't use it. If you have to, explain what it means.
9. **Describe.** Radio listeners can't see you so try and describe what it is you are talking about.
10. **Be Natural.** If you try to put on an act, you're likely to forget it halfway through the interview. Just be yourself.

ANNEX C TO
CHAPTER 6

TV INTERVIEW GUIDELINES

Many of the guidelines for radio interviews apply to TV as well. However, because it is a visual medium there are a handful of pointers, which should make life easier for a CCO in a TV studio interview.

1. Appearance. If you are being invited to appear on TV then uniform should be worn. It will give you a smart and an appearance of authority to the audience.
2. Keep Fairly Still. Movements are exaggerated on TV so don't fiddle, the viewer will get distracted.
3. Maintain Good Eye Contact. Look at the interviewer for most of the time, but don't try to stare him or her out! Never look at the camera in a studio interview.
4. Avoid One-Word Answers. Make the most of the airtime you have to get your messages across.
5. Use Conversational Language. Avoid sounding formal and avoid jargon, if you do, explain what you mean.
6. Don't Be Over Familiar. Don't use the interviewer's first name during the interview; it might give an impression that you are trying to be over-friendly. Also, consider your facial expression. It is tempting to smile if someone likes us, but if we are talking about a serious subject then a broad grin can send out the wrong message.
7. Stay Calm. Don't get rattled – even if you think the question you are being asked is unfair. If you get angry with the interviewer you will alienate the viewers instead of giving a positive image.
8. Strong Finish. As in a radio interview try and produce a strong positive message to end the interview. The interviewer might be looking for a good ending and will seize upon it, allowing you to end on a high note too.

ANNEX A TO
CHAPTER 6

ACO RADIO ADVERT

1. A 30-second generic radio advert is available on CD for all Regions, Wings and Squadrons to utilise. Once an agreement has been reached with a local radio station regarding airtime slots and frequency of play then you will need to contact CC AO, HQ AC who will arrange for the broadcast licence to be purchased. Permission is normally granted within two weeks so this timescale should be borne in mind when arranging airtime dates. Only after approval has been confirmed will the CD be sent out and broadcasting may take place.

TRANSCRIPT AND MUSIC DETAILS

2. Transcript:

- | | | |
|----------|---|--|
| Vox Pops | - | What can the air cadets do for me? |
| | - | It's got to be flying and wing activities where ya do lots of good competitions. |
| | - | We do quite a lot of fun things like 'It's a Knockout' and competitive things like athletics. |
| | - | It's really good you get to meet new people and do new things. |
| | - | It's something very good to put on your CV. |
| | - | We get to go in aircraft and we get to have rides and stuff. |
| | - | If you like other activities like climbing, canoeing - it's really good. |
| Narrator | - | Join the Air Cadets - visit our website www.aircadets.org . |
| Vox Pops | - | Wicked, brilliant. |

3. Music Details:

- | | | |
|----|--------------|-------------|
| a. | Album title: | Velocity |
| b. | Side: | One |
| c. | Track: | One |
| d. | KPM: | 376 |
| e. | Composer: | Phatt Fryer |
| f. | Title: | "Big Beats" |

CHAPTER 7

WHAT MAKES A GOOD STORY?

1. All news featured in the media falls within the following categories, and there are opportunities for air cadet stories in all of them:
 - a. INFORMATION (all young people are invited to an open evening at sqn HQ)
 - b. EDUCATION (what do air cadets do?)
 - c. ENTERTAINMENT (cadets pull an ejector seat 20 miles for charity)
 - d. GOSSIP (man celebrates 30 years as sqn commander)

2. All ACO activities have inherent news value. Air cadets, unlike many other young people, are engaged in exciting, unusual activities, which retain a bit of mystique due to the military connection. Air cadets also wear uniform – which makes for good pictures that stand out on the page of a newspaper.

3. The ingredients that make an individual story appealing to the local media are **LOCAL RELEVANCE** and **HUMAN INTEREST**. The story must also have an **UNUSUAL OR NEW ANGLE**, which catches people’s interest. For instance, “Dog bites man” there is no story, But, “Man bites dog...” is altogether different.

4. Lastly, however interesting your story is, it must be **EXPLOITABLE**; there must be a way of translating the story onto a newspaper page, the radio waves or TV set.

HUMAN INTEREST:

5. News is about **people**. People are interested in other people. **Curious**, if you like, about what other people get up to. **Nosey**, if you prefer it, about other people’s misfortunes or activities. Therefore it is people, or more precisely, **human nature**, which is the very raw material of news. And this material is refined (we will avoid saying manufactured) in the media industry to produce interesting stories. Look at the front page, perhaps of any newspaper, and especially the local evening and weekly papers. You will find that in almost every case the news is about what people are **saying**, what **happens** to them, and how they **behave** or **misbehave**. The angles are numerous provided you **personalise** the story. Always hang it on a personality where you can and the media will love it.

LOCAL ANGLE

6. Something that hits the pockets of the people of Wigan is going to be of little interest to people in Cornwall. It follows that there is little point in sending a local boy story about a cadet from Lancaster to a newspaper in Birmingham unless he has a local connection. Highlight the local connection so that the media are in no doubt that the story is relevant to them.

7. A list of opportunities, which could be exploited to produce media coverage, is attached at Annex A. The list is by no means exhaustive, but gives some examples to build on.

NOTHING IS TOO INSIGNIFICANT FOR THE LOCAL PAPERS!

8. However, you might find that the main problem is the line of communication within your organisation. Often you will have to depend on the news judgement of others. The shooting officer, the sports officer or detachment commander is the person who will have to feed you with the information. You are not psychic and are unlikely to know every detail until somebody tells you.

9. A reporter's personal experience is more likely to receive space than a second-hand account. In other words it is worth trying to get the reporter and a photographer to pay a visit and cover the story themselves. Here, it will depend on the news value of the story. However, most local newspapers like to cover good community stories themselves as they can then tell the story their way. The use of the news release to invite the media to an event or project is covered in Section H, but a good relationship and regular contact with your local reporters will go a long way.

10. The work of the CCO is not easy. Newsgathering is an imprecise science and marketing it is even harder. Do not be frustrated and give up if nothing appears. News is a very fluid commodity and its value changes quicker than sterling against the dollar. An item which is top of the schedule in the morning probably never sees the light of day by mid-afternoon because something more important has overtaken it.

ANNEX A TO
CHAPTER 7

WHAT MAKES A GOOD STORY

1. Below is a list of events and opportunities that could be promoted to the local media by a CCO.
2. Flying. This is the biggest hook the ACO has for both recruitment and promotion. No other youth organisation includes this activity. Any cadet who is involved in an Air Cadet Pilot Scheme, including, Microlights, Light Aircraft and Air Experience Flights can be promoted to the media.
3. Adventure Training. Cadets do an awful lot of outdoor activity and the more adventurous the activity the more newsworthy it will be. Any type of adventure training that is undertaken by the corps will have a certain amount of news value.
4. Sport. If your sqn, wing or region has won the ACO football, athletics or swimming competition, tell the media about it! There is human interest and the media love winners.
5. Fundraising. If cadets are raising money for another charity, or even for a project of their own, there is mileage in letting the media know that they are doing work for a good cause. The presentation of a cheque or arrival of new equipment that has been paid for will be of interest too.
6. Expeditions and Awards. The Duke Of Edinburgh Awards and trips around the world are of interest to the media and general public. People like to hear of youths doing something positive with their lives and these types of schemes and projects can receive large amounts of media coverage.
7. Making Good News Out Of Bad. If a sqn has been broken into or has had equipment stolen, it can make a good human-interest story for a local paper. Although the story is sad or tragic for the sqn or cadets at the time, it gives the public more understanding of what the corps is trying to achieve. It might also help the sqn or cadets involved raise funds or receive help to repair the damage or replace items.
8. Almost everything that a sqn, wing or region does as part of cadet activity will have a certain amount of PR and media value. The key for a CCO is to seek it out and present it to the media in an interesting way.

CHAPTER 8

THE MEDIA RELEASE

1. By far the most effective way of initiating a news story is to send it out by means of a **NEWS RELEASE**. Public relations practitioners throughout industry and commerce use this method.
2. A large proportion of news releases go straight into the waste bin. The reason for this is the sheer volume of material, which deluges journalists every day. A news release will be successful only if it is concise, clearly newsworthy, contains all necessary information, and is written in a way that a journalist recognises. A news release that can be used with minimal changes has a far better chance of being used than one that requires a great deal of further work. This is also as close to a free advert for the ACO as is possible, and reduces the chance of errors creeping in.
3. The most important consideration is that your news release must be the **absolute authority** on the subject. As the expert on the subject, what you write will be taken as gospel. Journalists are held accountable by their customers for the reliability of the information they produce. If your mistakes result in complaints from the public and damage the journalist's reputation, they will be extremely unwilling to trust future information that you provide.

CONTENT

4. Writing a media release isn't rocket science. It's not difficult and even a CCO who has never had any dealings with the media should not be scared to get into the habit of writing them on a regular basis.
5. The main input to any media release are the facts of whatever it is you are writing about. It really is that simple. Your news release is the 'hook' to get the journalist interested and should then relay all the relevant facts about whatever event, or cadet you are promoting. However, it has to be interesting to keep them hooked in!
6. The best way to cover all the main points a journalist will need to know is to ask yourself if you have answered the following six questions: WHO, WHAT, WHERE, WHEN, HOW and WHY?
7. A journalist will want to know WHO is being written about in the release, WHAT they are doing (cheque presentations, award for sport etc), WHERE they did it or are doing it, WHEN is it happening, or did it happen, HOW did it happen or come about and WHY did it happen?
8. If you can answer as many of those main questions in the opening introduction of your release you will stand a much better chance of the full story being printed. This is because the main message of your release will still be intact, even if the journalist has to edit it down. As long as you have answered all of the questions by the time you get to the end of the release you will have covered the main topics required by the journalist.

9. Because CCOs deal with local and regional media the local link needs to be highlighted early in the release so as to minimise the chances of it going straight into the bin! An example would be something like “Local air cadet John Smith, has been awarded...” or, if you are in the middle of a town or city then narrow it down even more with a recognised area. For instance, “Kensington air cadet, John Smith, has been awarded...” The local link to a newspaper or radio station’s audience is one of the keys to getting your message printed.
10. Try to make sure that there is always information included about the purpose and goals of the ACO and how to join the local squadron. The news editor might not include it in your article, but if it is not sent to them, they can’t anyway.
11. Always use full names and ages and give details like occupation, for adult staff, or schools and colleges if necessary. This type of detail helps give a more human interest to the release. But **never** give out full addresses or telephone numbers. If you need to be a little bit more specific give general areas of your town or region. Castle Park, Whitby, for example.
12. Always try to include a quote in your release. It does not need to be pages long, just a couple of sentences if fine and if you can use two quotes, one from a cadet and one from a member of staff or visiting VIP all the better.

CONSTRUCTION

13. The reason is that if a story is too long for the space in a newspaper it will be cut from the bottom. In other words the less important material goes first. This is called Pyramid Editing. So, if you have important things to say in your release, make sure you say them early, or they could be lost.
14. Headline. Brief and to the point. Should include a local reference to capture the attention. Your heading will rarely be used as you write it, as the sub-editor will write his/her own to fit the style of the paper and space available
15. The Introduction. The introduction is like a shop window where all the goods are displayed to advantage. The idea is that the introduction is complete in itself. It is almost a self-contained story. It is brief and contains the salient points. The story is, as it were, hung on a peg, which is the main point of interest to attract the reader. If the reader is tempted by the introduction he will walk in and sample the rest of the goods. Make sure the recipient does not have to wade through the whole release before he comes to the point of it all, ie the news. The intro should make the reader want to read on. Remember, WHO, WHAT, WHERE, WHEN, HOW and WHY. If the sub-editor cuts from the bottom try to answer as many of these in your opening introduction, it might be the only paragraph left!
16. The Middle. Explanatory material follows in descending order of importance. Expansion on the main points of the introduction, giving flesh to the bones of the story if you like, and introducing quotes into the release to give a better human angle.
17. The Footnote. Entitled “Notes to Editors:” This is the place to include your name and telephone number in case the journalist wants to obtain more information. Many news releases end up in the waste bin simply because there is no way of contacting the author. If you are inviting the media to a facility, you should also include any other important information such as dress codes, timings, address of venue etc.

STYLE

18. Copy the style used by the paper you are writing for. Journalists detest flowery language, do not run away with the idea that you are engaged in a feat of literature. As a wordsmith you are required to **write simply but accurately**. There is no such language as “journalese”.
19. Journalists merely require the facts set out in a logical order in simple, plain English. Sentences of no more than 25 words. Do not use long words where short words will do and keep the sentences short.
20. Avoid using abbreviations or Service jargon. You know what an AOC is - but a sub-editor probably will not!
21. Inverted Sentences: As they walked into the Old Bailey in their wigs and gowns, two barristers were shot dead today. (Two barristers were shot dead as they walked into the Old Bailey today).
22. Too Many Names And Places: At the accident blackspot at the junction of Deadmans Road and Death Hill on the outskirts of Mortmere, County Doom, two cars were in collision last night and four people died. (Four people died in a car crash last night at a notorious accident blackspot near Mortmere).
23. Write News, Not Officialese: The task would be capable of determination were the appropriate implements to be made available to those concerned. (Winston Churchill).
24. Use puns and alliteration carefully – they can brighten up a news release but do not be over reliant on them.
25. **Be especially careful with ranks**. Not many people in civilian life these days have experienced Service life. For example - Spell out Corporal on the first instance instead of Cpl. And your Regional Comdt will not take kindly to being called a Flt Sgt in the regional newspaper!

PRESENTATION

26. The presentation of a news release is as important as that of a Curriculum Vitae. This first impression tells the journalist whether the news release is written professionally, and whether to bother reading it.
27. All hard copy, or printed media releases that are being given to the media should be typed on A4 news release template available on the ACO Corporate Template CD. This gives an immediate appearance of authority.
Include the date and reference number at the top of the page.
28. All copy should be typed in double line spacing with a reasonable margin on each side. This allows the journalist to write extra information “between the lines” should they wish.
29. Do not number or indent paragraphs.
30. Do not underline anything.

31. Should it run to more than one page, use a second sheet of paper with “more” typed in the bottom right hand corner of the first page to denote there is a second page. Never run sentences from one page to another.
32. Never type page two on the back of page one.
33. At the end of the story always write ENDS to denote the end of the copy suitable for use.

DELIVERY

34. In today’s world the media have become more demanding than ever before, and far more sophisticated in their use of technology. It is preferable to email your news release rather than fax it or post it. This is quicker, and less work is needed in retyping the copy.
35. When emailing a release, ensure that it forms part of the main email message rather than adding it as an attached document. This saves time and means that your carefully prepared copy is immediately visible; it takes valuable and annoying seconds to open an attachment to see if the story is likely to be of interest. It also avoids potential problems if your attached document is in a format not accessible by the journalist.
36. Your headline should appear in the subject heading.
37. Never include a photograph as part of the main message. This should always be attached as a JPEG file, preferably under 300KBs in size. (For more information, see section entitled ‘Photography’.)

ANNEX B TO
CHAPTER 8

THE NEWS RELEASE

1. Below is a brief checklist for the contents of a news release.
2. Your news release is ‘bait’, if you like, to catch the interest of the journalist. So it must be **interesting**.
3. Only facts, never opinions
4. Make sure that by the end of the release you have answered the questions WHO, WHAT, HOW, WHERE, WHEN AND WHY?
5. Highlight the local angle. This must be prominent as it is a vital factor when your local media consider the release. Include a local reference in the headline, and in the first paragraph. One example is to start with “Local air cadet Fred Bloggs, has...”.
6. Add some information about the purpose of the ACO and details of how to join your squadron. They may not want to use it, but if you don’t include it they definitely won’t.
7. Always use full names with details about age, family, school, college or occupation. These details build the human interest of the story by helping to form a picture of the individuals involved.
8. NEVER include full **home** addresses. For security reasons just give an area of a town ie Castle Park, Whitby.
9. Do not give details about where a close relative is serving if they are in the armed forces.
10. Always include quotes. These also help to humanize the story. As a rule of thumb, use two quotes, one from a cadet and one from a member of staff. They should never be a speech – they should at most be two sentences long.



news release

ANNEX A TO
CHAPTER 8

DATE

REF: AC/1234/5/CC

HIGH-FLYING YOURTOWN AIR CADET AWARDED PRESTIGIOUS SPORTS TITLE

An 18 year-old Yourtown air cadet has been named 'Air Training Corps Male Sports Cadet of 2003'. Fred Bloggs, from 007 (Yourtown) Squadron, has beaten off strong competition within the 35,000-strong Air Training Corps (ATC) to win the prestigious national title. Fred's award is the latest in a string of sporting successes, including beating an athletics record set by Olympic champion Linford Christie.

"I feel very privileged to be awarded this title," said Fred, "I know from taking part in competitions around the UK that there are some outstanding sports performers in the ATC. My family are really proud of me too, which is great!"

Fred will be presented with the award by Air Commodore Jon Chitty, Commandant Air Cadets. Air Commodore Chitty commented; "Cadet Sergeant Bloggs is an extremely impressive young man, and a fine example of what the Air Cadet Organisation is all about".

In June last year Fred raced into the history books at the ATC's National Athletics Championships, beating a triple athletics record set previously by Olympic star Linford Christie.

More...



news release

...Page 2

In the 1970s, Christie became the only cadet in the history of the ATC to win a full house of 3 gold medals; the 100 metre, 200 metre and 4 x 100 metre relay. However, Talented Fred smashed Christie's record by winning the hat-trick not one but two years running.

An outstanding all-round athlete, Cadet Sergeant Bloggs has been selected to represent the ATC in national athletics and rugby competitions, and has been a member of the Your-region rugby and soccer teams. Earlier this year became one of the very few cadets to be invited to the RAF Athletics Association Coaching Course. Fred is also an active member of Yourtown Athletic Club.

In addition to his heavy sporting commitments Fred also finds time to help his local community. He coaches local children in football & rugby, and regularly assists with the restoration of Yourvillage Churchyard.

The award presentation will take place during the ATC's National Swimming Championships on ***. 200 talented swimmers from across the UK will take part in the prestigious competition, an important event in the air cadet calendar. Fred's proud mother and grandparents will be at the ceremony at RAF *** to cheer him on.

ENDS

Note to Editors:

The ATC swimming Championships will begin at **hrs on **, at RAF *****. The presentation of 'ATC Male Sports Cadet of the Year' will take place at approx 1430 hrs.**

A media facility will be available. Photographs and telephone interviews with cadets and staff will also be available for those unable to attend.

**For more information, please contact: Adam Proctor, HQ Air Cadets.
01400 261201 ex 7631 / mob: 07880 780774 / email: hdcc@atc.raf.mod.uk**

CHAPTER 9

MEDIA FACILITIES AND SPECIAL EVENTS

1. Media facilities, or press conferences, as they are sometimes called, give the chance for the newspaper or broadcaster (radio or TV) to visit you to cover a special or pre-planned event.
2. Facilities mean that they can send their own reporters, photographers and news crews and get coverage of the story they want, rather than having to lift the information from a media release.
3. The basic guidelines for organising a media facility include: Making sure that you have a great event or reason for inviting the media. (The opening of a new building or a national award for a cadet or squadron are good examples. But, packing shopping bags in the local supermarket is not.)
4. Make sure that the event is held at a suitable venue. Somewhere that can provide shelter if the weather turns bad – should the event be outdoors – or is big enough for expected media and guest turnout.

INVITATIONS TO THE MEDIA

5. The media need to know well in advance of any facility where, when and what they are being invited to. The best way to let them know of a forthcoming facility is by using a media release. A separate invitation should be sent out with the release giving the basic information of where and when the event is taking place. This should be sent about a week prior to the event so as to give them plenty of notice. They need to arrange schedules and the further in advance they know, the more chance of them turning up.
6. TV stations will need a little bit more notice period than newspapers or radio stations. The best thing is to let them know by telephone or e-mail and then confirm everything in writing. TV crews and equipment have to be planned well in advance and even with the best forward planning by a CCO, there is no guarantee that they will turn up on the day, something bigger or more important might happen to make them drop your story. Unfortunately this does happen. However, print and radio media are a great deal more reliable.
7. In advance of the event provide the media with full instructions on how to get to you, car-parking arrangements etc. A map is a good idea, but make sure it is easy to understand.
8. A follow up telephone call the day before is a good idea, it will jog the news editors memory that you have a facility going on and also for you to check if there are any special arrangements they may require, such as a electrical point or table and chairs etc.
9. If it is scheduled to be an all day event, you will need to provide food and drink for the media. If there are external dining facilities, make it known to the media beforehand that there may be a cost involved.

10. It is also a good idea to let them know what the dress code of the event will be. If it is a formal evening or daytime event, you do not want the media turning up in jeans and a T-shirt. However, if it an exercise or flight in a glider a suit and tie might not be appropriate.
11. If the event is being held on an RAF base then you will need to give the guardroom prior notice of all members of the media scheduled to attend. Names and vehicle details will be required which makes it all the more important to get the media to confirm their attendance before the day. They will also need to have a good form of photo identification too. A new style driving license is ideal.
12. The media will also need to be greeted from the guardroom and be escorted at all times while on base. If possible, dedicate an escort to each member of the media. This has to be done by an adult member of staff. But this means that they can give the journalist information about the ACO and what they do during the time they are with them. Just make them aware not to talk about anything they should not.
13. When the media arrive it is a good idea to hand them a media pack or press kit that will give them details of exactly what will take place during the facility. A rigid timetable should be included. (See PRESS KITS below for details on contents)
14. Keep to your timetable and keep control of the event. Don't let the media wander off, especially not on an RAF base, but be flexible if they want to do something different, especially with a photograph or interview. They know what their audience wants to see or hear, but don't let them take over the event and don't let them take advantage.
15. If it is a large facility you might want to arrange for tables and chairs for the media to sit at either during or after the main event. They will want to take notes and some may even file copy on laptop computers from the event itself. This is not normally the case at normal events, but it is something to think about at Wing or Regional level events.

PRESS KITS

16. At most media facilities it is a good idea to hand out a press kit to each of the members of the media. These should include the timetable of the event, a copy of the news release that was sent out to the media before the event, background information on the event itself, names and ages of cadets, adult staff and dignitaries etc or about any equipment that might be displayed or used.
17. It should also include background information about the ACO. It is a great way of getting promotional literature to the media. Remember, they may not have heard of the ACO before, so background on what cadets do is a bonus and they may well use it as material for any current or future articles they write or broadcast.
18. ACO promotional literature for squadrons can be gained via your Wing. Wings and regions should contact the CC AO at HQAC for more copies.
19. A brief history of your own squadron, wing, region or VGS would be of benefit to the media too and could be included in the kit. A list of outstanding achievements over the years or famous ex-cadets could add great material to articles.

20. Press kits should be reserved specifically for the media. They are put together for a purpose and if members of the public or guests start to pick them up you might find yourself without one for a legitimate member of the media. It also helps a reporter if they are up against deadline or are unable to make it to the facility. If they tell you before the day gets fully underway you can give them the press kit early and they can get all the information they require. So make sure that anything important that is going to be said at the facility is in the press kit. Likewise, if the journalist is unable to make it to the event at all, you can send them a press kit with all the information enclosed.

21. It is up to you when you decide to hand out press kits to the media. It is sometimes a good idea to hand them a timetable only at the start of the event and then hand out the kits at the end. This helps any speakers to concentrate as the press are not leafing through the paperwork while they are giving their speech. But have them to hand so that if there is a quiet point during the timetable you have something to keep them occupied.

22. And remember to keep contact names, addresses and telephone numbers up to date, in case the media need to contact you after the event near to their deadline.

SPECIAL EVENTS

23. To encourage/foster a good relationship with your local newspaper, radio or TV station why not invite them along to your squadron or offer them a glider or AEF flight? This will give them a first hand experience of the thrill of gliding, something they may never have done before and gives an insight into what air cadets get up to.

24. See Annexes A and B for requesting approval for media flights. Complete and fax to CC AO, HQAC on 01400 261517 or 95751 7642. Once approval has been confirmed the form will be faxed back to you.

ANNEX A TO
CHAPTER 9

FORM FOR AEF FLIGHTS

REQUEST FOR PRESS FLIGHT

IT IS REQUESTED THAT AUTHORITY BE GIVEN FOR THE FOLLOWING FLIGHT

Date: _____ CCO

A. PERSONS TO BE FLOWN

1. 2.

Organisation..... Organisation.....

B. FACILITIES REQUESTED (For Date)

C. PURPOSE OF FLIGHT

D. EQUIPMENT TO BE CARRIED. Camera..... Size..... Weight.....

E. CC ADVICE

F. COMMENTS BY EFT OPS

WG CDR EFT

AUTHORISD/ NOT AUTHORISED

ANNEX B TO
CHAPTER 9

FORM FOR VIKING/VIGILANT FLIGHTS

REQUEST FOR PRESS FLIGHT

IT IS REQUESTED THAT AUTHORITY BE GIVEN FOR THE FOLLOWING FLIGHT

Date: _____ CCO

=====

A. PERSONS TO BE FLOWN

1. 2.

Organisation..... Organisation.....

=====

B. FACILITIES REQUESTED (For Date)

=====

C. PURPOSE OF FLIGHT

=====

D. EQUIPMENT TO BE CARRIED. Camera..... Size..... Weight.....

=====

E. CC ADVICE

=====

F. COMMENTS BY SQN LDR GL OPS

=====

G: DECISION COS

AUTHORISD/ NOT AUTHORISED

CHAPTER 10

PHOTOGRAPHY

1. Photography is an important weapon in the CC armoury.
2. Pictures are eye-catching. A reader glancing quickly through a newspaper will look at a photograph and caption but may ignore several inches of print. So, be on the alert for pictorial opportunities.

PHOTOGRAPHY GUIDELINES

3. All ACO members taking photographs of activities are to be mindful of all Health and Safety issues and your attention is drawn to ACP 5, the ACO Health and Safety Manual. Likewise, you must work within the limits of the Data Protection Act and other legislation mentioned in Chapter 1 and have parental consent on Enrolment Form 3822A before taking photographs of cadets aged under 18 years.
4. Squadron Commanders are to ensure cadets for whom permission for photography has not been given are not photographed. In group activity sessions, adventure training, athletics and parades etc it may be appropriate to identify individuals without permission using an armband so images can be easily deleted and thus not used.
5. Photographs should be of an unclassified nature. For example, the backdrop must not show classified equipment on an RAF station. The environment in which the ACO operates is without doubt more litigious than ever before. Common sense when taking photographs will go a long way, If in doubt leave it out or seek a second opinion from a Wing or Regional CCO. NEVER take photographs that will discredit the Air Cadet Organization or cause embarrassment to cadets or staff.
6. Photographs of Cadets undertaking the wide range of activities within the ACO must portray Cadets in a safe environment using correct equipment and suitably attired in correct clothing. All Adventure Training and sporting activities undertaken within the ACO follow standards set by National Governing Bodies, which we adopt in full. These contain guidelines on correct equipment and clothing to be worn and these are to be followed.
7. Whenever photographs are to be taken liaison with the Activity Commander is imperative to ensure all aspects of H & S are covered, not only for the members taking part in the activity, but also your own.
8. You must be aware that certain individuals may be able to obtain copies of photographs of Cadets and use them in a way that would be considered inappropriate if not harmful. To that end photographs of Cadets in swimming attire are not permitted, the only swimming photographs allowed to be taken are head shots in the water or Cadets in tracksuits/dressing gowns for presentations.
9. Compromising or suggestive poses involving cadets are not permitted. Commonsense should be applied at all times to ensure photographs are appropriate. If in doubt omit the image or seek a second opinion from a Wing or Regional CCO. The Codes of Conduct, see Chapter 1, must be adhered to at all times. Respect must also be shown for all individuals photographed.

10. Images of Rock Climbing and Abseiling have in the past proven to be an area for concern. It is imperative that all people on the photography are wearing helmets at all times and the wearing of gloves during abseiling a must. All forms of jewelry must be removed or taped over.

11. Likewise shots showing Cadets firing weapons must show a supervisor in the shot. Try and take the photograph so it is virtually impossible for anyone to crop out the supervisor. The following guidelines are to be adopted for images of Cadets and Staff taking part in ACO activities. Although this is not an exhaustive list they are intended as a baseline to ensure that a level continuity across the organization is achieved.

a. Rock Climbing

- (1) Helmets to be worn by everyone.
- (2) Correct use of all equipment.
- (3) All forms of jewelry removed or taped over.

b. Abseiling

- (4) Helmets to be worn by everyone.
- (5) Gloves are to be worn by people actually abseiling.
- (6) All forms of jewelry removed or taped over.

c. Canoeing/Kayaking

- (1) Helmets and buoyancy aids to be worn by everyone.

d. Adventure Training

- (1) Disruptive Pattern (DP) clothing is not to be worn on any adventure training activity.
- (2) Cadets and Staff are attired in appropriate clothing relevant to the climatic conditions.

e. Skiing

- (1) Goggles / Sunglasses, Hats and Gloves are to be worn by everyone.

f. Football and Hockey

- (1) Shin pads to be worn by all players.

g. Rugby

- (1) Gum shields to be used by all players.

h. Shooting

- (1) All Cadets to be supervised on the range and this must be shown in all photographs taken.
- (2) Cadets must wear long sleeve shirts fastened at the wrist.
- (3) Berets if worn must not interfere with ear defenders, i.e. not under the cups of the ear defenders.

i. Swimming

- (1) Shots of Cadets swimming are only to be taken from the front whilst in the water i.e. head and shoulders. Under no circumstances are photographs to be taken of Cadets in swimwear.
- (2) Cadets may be photographed out of the water only when dressed in either tracksuits or dressing gowns.

j. Athletics and High Jump

- (1) It is a trend for athletes to wear tight fitting lycra kit but great care should be taken to ensure that apparel is not too skimpy or revealing.

PHOTOGRAPHIC TECHNIQUES

12. Photographs can either make or break a story or feature and the old adage that "a picture speaks a thousand words" is as true today as it was when it was first coined over a hundred years ago. A photograph will be one of the most persuasive tools available to you and needs to be *Informative, Relevant and Interesting*.

13. Every picture needs to be captioned correctly with the 5 W's:

- a. **WHO** is in the picture?
- b. **WHAT** is happening?
- c. **WHERE** it is
- d. **WHEN** did it happen?
- e. **WHY** is it happening?

14. A press release should if at all possible be accompanied by a selection of pictures especially if the event has already taken place. A photograph sent with a prior announcement may well be used to advertise an event. This will ensure that the minimum amount of work is required from the newspaper or publication and so will have a greater chance of being publicised. Remember that an editor will have to decide where to send their photographer to cover an event and so if you can help them by sending in good images and copy they can use their resources for other tasks.

15. Picture Editors have certain criteria they look for in a photograph and fulfilling these will greatly increase your chances of the picture being used. These criteria are:

RELEVANT CONTENT

16. Ensure the subject is relevant to the story and that the principle characters are suitably attired using props if necessary. If the topic is a sponsored car wash then show Cadets doing just that. Stage the shot if necessary and ensure the backgrounds are interesting.

ANIMATION

17. Animation helps the viewer feel as though they are a part of the picture and adds interest. Use facial expressions to emphasise the mood, if a Cadet has been flying for the first time show them smiling having enjoyed the experience. This will show immediately that they are having fun, a great pull for young people. Think about adding movement to the picture, again this adds to the animation and makes the shot stand out. Move around and take shots from different angles and positions.

DEPTH OF MEANING

18. The photograph will need to be eye catching to the viewer and have depth to its meaning. A striking picture is one that draws the viewer into the picture and makes them feel as though they are actually there.

19. A photograph depicting an interesting subject with happy, smiling, relaxed people will show a greater depth to the shot and one that will catch the eye of the Picture Editor.

HINTS AND TIPS FOR PHOTOGRAPHY

20. A good photograph starts from your camera handling techniques, and knowing the basics will ensure that when the time comes to take that quick shot you will not miss the opportunity.

21. Know how your camera works! Ensure that you have read the instruction booklet from cover to cover and know what it can or cannot do. Ensure that new batteries are fitted and you have enough film or digital media available. Hold it securely and breath normally – avoid holding your breath.

22. Remember there is more than one way to hold the camera and often newspapers prefer pictures taken vertically (portrait) rather than horizontal (landscape) to fit in with how they set up their columns of print. To cover both bases send one of each.

23. How you are positioned in relationship to the subject matter will either make or break a shot. Move around and find the best position, think about height, do you need to crouch down or get up on a wall? Look where the sun is, will it cause shadows or silhouettes. Ideally put the sun behind you and if it is directly overhead try and move the person under trees to lessen the effect of the sun, which can cause unwanted shadows in the eyes.

24. Avoid the obvious tree or satellite dish sticking out of someone's head by looking around and moving slightly before taking the shot.

25. The angle you are at in relation to a person alters the look and their bearing. If you are higher than a person when you take a picture it will give them a sense of inferiority/weakness whereas at eye level it shows them with equality. Equally being lower than a person will portray them with a stronger and more powerful look. So when taking shots of people in authority try and be just that bit lower than they are and so compliment their position/standing.

FLASH

26. The use of flash on a camera will more than often lift a shot from being just acceptable to one that stands out. Eye contact in a shot is vital and so to avoid eyes being in shadow, i.e. in sunny weather, use a small amount of flash. On some cameras this will be referred to as fill in flash – use it as often as possible. On cameras with fixed flash units try and soften the flash by using magic tape placed over the flash head. This is a great way to avoid giving that white wash affect to people's faces, but as always experiment.

GROUP SHOTS

27. Try and keep group sizes to a minimum – think 'do I really need all the Squadron on this shot or only 4-6 people'. Keep the shot tight and fill the frame. There really is no need to show all of a person when a shot from the waist up will have more impact. Talk to the people you are taking photographs of, try and put them at ease, make them laugh/smile. Tell them what you are doing.

28. If you cannot get all the people in the frame go higher and make them look up to you. Ensure that you can see all of their faces before you take the shot, and move them if you need to.

29. At all times ensure that you introduce some form of identification into your shots, whether this is a beret badge or the Squadron number on a brassard. This is imperative as it immediately identifies the shot with the Air Cadet Organisation and your unit. If this is not possible then the caption will have to be very precise and state this quite clearly.

30. Try and avoid the old 'grip and grin shots', think of something different. A shot of a Cadet holding a trophy close to their faces, showing a unit badge and beret is far more appealing to the viewer and have more chance of being used in a newspaper.

31. Take control of the shot, get in close and fill the frame. A Picture Editor will invariably be tight on space and will crop images to fit if you give them the opportunity. To avoid this take a shot that fills the frame and allows no cropping without spoiling the picture totally. Remember if at all possible give them a shot you want them to have not one they can alter to fit and maybe altering the overall impact of what you wanted to show.

TYPES OF PHOTOGRAPHS

Home Town Story

32. The hometown story photograph is one that portrays an individual in their usual environment and is used to send to the local press. Individuals who have achieved particular recognition in their field, i.e. winning a national athletic championship, should be photographed graphically illustrating this theme. The shot should be relevant and if possible show unit badges etc. It should also be interesting with either an object or person that tells the story. If a Cadet has left the Squadron to join the RAF as an airframe mechanic try and take a shot with them posed next to the aircraft they will be working on.

Minor News Event

33. This shot is probably the most used in the ACO where the shot has to be:

- a. Informative
- b. Relevant
- c. Interesting

34. Consider the use of props to emphasise what is happening, and try and use humour, animation and different angles. If Cadets have raised money for a local nursing home show them with Old Aged Pensioners smiling and helping them. Add impact to the shot and make it stand out.

PR Feature

35. The PR feature is one that you will have to negotiate with your local newspaper, ideally the free weekly ones, and it is advisable to contact them in advance. Say you would like them to consider running a feature on the ACO and that you will provide them with all the photographs and copy. Do not give them a deadline when it will need to be run, but ask them to use it whenever they have space.

36. What you are trying to achieve is promoting the ACO and your Squadron by telling them in words and pictures what we as an organisation do. Take a selection of photographs and choose around 6 images depicting all our interesting activities, ie flying/gliding/camping etc, and submit these with around 500 words on your Squadron. Remember to add your contact details at the end. Send them to the Editor and follow this up with regular phone calls to remind them of your submission.

37. This has in the past, proved to be a very good way of recruiting members to a Squadron plus promoting yourselves to the local community.

VIP VISITS

38. These undoubtedly will prove to be the hardest photographs to take, as you are unlikely to have the opportunity to pose any shots, especially if it is a member of the Royal Family. To ensure you cover the visit properly you will need to know the area and location very well. Walk the route beforehand and look for good photographic sites. Obviously you will need to record the visit in a way that identifies where the shot was taken, i.e. next to the Squadron nameplate. A tip to force a posed shot next to this is to ensure that a Cadet is positioned adjacent to the nameplate with a gift for your VIP visitor. A bunch of flowers will always work for female visitors and the Cadet should be briefed to come forward to present the gift on cue. Be ready and take the shot. Hopefully you will have captured the VIP accepting the gift from the Cadet in front of the Squadron nameplate.

HANDLING PRESS PHOTOGRAPHERS

39. If you hold a press facility, photographers who attend will want to have full access to all areas and to do the impossible! Nevertheless, they must work within the PCC Codes of Conduct referred to in Chapter 1.

40. To avoid any problems try and adhere to the following guidelines.
- a. Brief them fully on what will be happening and when
 - b. Clearly state where they can go and which areas are out of bounds
 - c. Try and be flexible to accommodate their wishes if at all possible
 - d. Be open to their ideas and requests
 - e. Do not be pushed around – take control and be assertive if required
 - f. Dedicate one person to escort them if at all possible
 - g. Offer refreshments
 - h. Provide an area with power supplies, table and chairs and, if it is a large scale event, a phone line

SENDING IMAGES ELECTRONICALLY

41. The majority of press photographers today use digital cameras as the time taken to get the images to the Picture Editor is crucial. To send images directly to a Picture Editor you will need to send them as a JPEG/JPG image. Write all your news release first as an e-mail text as the industry standard in the media is Apple Mac and so a word document will be hard for them to open. Any difficulty they experience will only lessen the chance of them even reading it.

42. When scanning in prints or sending journalists digital images you need to be aware of size restrictions, both for the newspaper and yourself. If the image is too small or the wrong format or wrong resolution the newspaper will not be able to use it. If the image is too big it will take an eternity to be e-mailed out on a standard telephone line – not all CCOs have the luxury of a broadband internet connection - and it also might block up the newspapers e-mail system.

43. The minimum resolution for images to be used in print is 300dpi (dots per inch). If you have a digital image which has been taken in a lower resolution than that it may be no good for a journalist. So, scan the original image at a high resolution, you can always make it smaller afterwards if necessary.

44. With regards to the size of a digital image, use a photo manipulation application (Photoshop, Paint Shop Pro, or even Microsoft Photo Editor in Windows) and set the size as seven inches across the widest edge. The software will automatically adjust the other edge and you will have a decent size image of around 200-300KB in size that should not take too long to send out. Should they need an image of a different size they have your contact number and will let you know.

45. Attach images to your e-mail press release and add captions for each image under the 'Notes to Editors' section. List each images filename and the relevant caption next to each one. Remember; make it easy for the journalist and they are more likely to use it.

46. If you do have to send a print to the newspaper ensure that the caption is written on a piece of paper and attached to the photograph. **Never** write on the back of a photo as the imprint will show through and render the photograph useless. HQ AC is sent a huge number of images that CCOs believe are great for the 'Air Cadet' magazine but which we can never use because someone has written on the back of the photo with a biro. It is a wasted opportunity, **don't do it!**

AIDE MEMOIR TO EFFECTIVE PHOTOGRAPHY

47.
 - a. Know how your camera works
 - b. Get in close and fill the frame
 - c. Keep group numbers to a minimum
 - d. Watch the backgrounds
 - e. Make the shot interesting, Relevant and Striking
 - f. Move around and look for the unusual
 - g. Think about height
 - h. Consider using flash
 - i. Try and take portrait shots
 - j. Avoid grip and grins

- k. Take control
- l. Consider the use of props
- m. Talk to people and put them at ease
- n. Take the shots you want printing
- o. Always consider Health & Safety issues in how you show people in your photographs. Are they dressed correctly and using equipment in the appropriate way, etc.

ANNEX A TO
CHAPTER 10

PHOTOGRAPHY

1. Fill the Frame. There is no point in having a good 35 mm camera if your usable part of the negative is about the size of a disc camera negative. Don't be afraid of getting close to your subject. Also - the more of the subject and what he/she is doing is in the viewfinder, the less is the risk of irrelevant detail creeping in.
2. The best lighting conditions are when the sun is somewhat overcast. If the sun is really bright, you'll have uncomfortable 'squinting' eyes, heavy shadows (especially from peaked caps) and no detail in the highlights. In these conditions - get into the shade or wait for evening. You can shoot in virtually any lighting conditions except when the sun is shining into the lens - but the best results are when the subject is 'side lit'.
3. Avoid the obvious problems of obtrusive backgrounds that are not relevant to the story. Eliminate them - or throw them out of focus by bringing the subject forward.
4. Watch for the inevitable telegraph pole or tree that grows out of the back of someone's head.
5. Be prepared to vary your viewpoint - kneel or climb to make your shots look different. If you kneel, you can often eliminate all background and use the sky, if you climb, you can show more of the equipment that is being used.
6. When you are taking groups - 2/3/4 shots - make sure that there are no 'gaps'. You need to think in 'columns' across a newspaper. If your shot is a long one - with gaps - the sub editors will not use it because it is wasting their news space.
7. The subjects must look as though they are enjoying what they are doing.
8. Use the eyes as the point of focus.
9. With groups - give them something to do, avoid at all costs the inevitable tendency to stiffen into a 'football team' shot. If need be - take several and let them lose some of the stiffness. Get a leader to be showing them something, demonstrate, point - even give them your notepad for a 'briefing', or point to a map. It gives the photograph a REASON.
10. If you have to take a large group - try to make it lively by getting the members to do something. If it's a winning team - get them to wave their awards in the air or chair their captain.
11. Don't be afraid of using the vertical format of the 35 mm camera. It's the best 'frame' for the single person shot and ties in better with the one column or deep 2-column space that the sub editor is likely to give it. Head and shoulders are probably quite sufficient for the single shots and there is no need to take full-length pictures of small groups.

12. Relative to your time, film is cheap. Don't imagine that you are going to get everything right the first time. It's better to take several and get one good one than have some rather questionable quality results from a compositional point of view. There are extra benefits in having more than one negative of each subject. It means that 2 newspapers can be given different shots and it is your insurance against the half closed eye or blink!

134. Study the national tabloid newspapers and learn from their photographers. Don't be afraid to imitate! Study both good and bad photographs and learn from them.

SUMMARY

14. Fill the frame with a lively, interesting subject who is doing something that is relevant to the story. We are interested in people.

15. With groups, spend more time in arranging and eliminate 'gaps'.

16. If the shot does not look right in the viewfinder, move until it is.

17. The photographer must be prepared to 'take charge' of the subject to get the shots right. Certainly use unit NCOs to help and don't be intimidated by senior officers.

18. Don't take pictures that, in the wrong hands, bring the organization into disrepute.

CAPTIONS

19. Every picture must have a proper caption giving details of the personnel including FULL NAME and RANK and should be captioned left to right as you view the print. It should also include a contact name and telephone number for more information as the print may become separated from the main story. As mentioned in Chapter 1, an individual's home address should **NEVER** be released. Instead the picture caption should indicate that the cadet, or adult volunteer, belongs to a 000 (Yourtown) Squadron.

20. Captions should be written under the 'Notes to Editors' section of the press release on an e-mail or pasted lightly onto the backs of hard copy prints so that they can be easily detached by the picture editor and don't damage the image for scanning.

21. Never use paperclips to attach anything to a photograph. Never write on the back of a print - an impression will come through on the front, rendering it useless.

CHAPTER 11

THE INTERNET

1. The internet, and more specifically, the ACO's representation on it, opens up new opportunities for young people access to information about what the Air Cadet Organisation stands for and does. This new readily available resource of information is a perfect way to promote awareness for the ACO, its members and the opportunities that are available. As such, the ACO has updated its own corporate website as a resource of information to cadets and adult staff and to also provide future members with all of the relevant details and contacts they might need to become involved. However, we cannot ignore the relevance of the internet to be used as a great new marketing and recruitment tool down at squadron level and the following section is meant as a guide for CCOs thinking of developing a new site on the World Wide Web.

ACO WEBSITE

2. The ACO website has been designed with the user in mind no matter who they are or what knowledge they have of the ACO. HQ is firmly of the belief of the need to cater for a wide age range and not just the youth market, as we want to attract adult volunteers as well as cadets.

3. It is easy to navigate around with sub menus and a top menu, which never leave the user, making getting information from our site incredibly easy. All the information is presented in a simple HTML format, which means no matter what browser is being used the site will work. In the old site parts of it were done using software that not everyone was able to view.

4. HQ wants people to be entertained by the quality of the information rather than a complicated web design, which not everyone can see.

WING/SQUADRON WEBSITES

5. Now that more wings and squadrons have access to the web more sites are being launched. Below is a list of guidelines to follow when designing and launching a new site.

CREATION AND CONTENT

6. For those CCOs who are not conversant with building and maintaining internet websites it can be a great project to give to cadets. However, overall control needs to be kept with the CCO or OC. Cadets should not be left with control over what is a public 'shop window' for the ACO in your local area.

7. When creating a site, be aware of the limitations of different users on the internet. The ACO website is created and developed in HTML. This is a fairly old way of writing and creating web pages. However, it is used for good reason, it means that everyone on the internet can read and view every aspect of the site. You may also note that the ACO website is quite narrow on a computer monitor and does not fit across a full page. This has also been done for a reason. If you try to print out a page from a normal website it can sometimes miss off large parts of the page as it is wider than the printer. The ACO site is designed so that should anyone want to print off information from there they can without missing anything. Try it! It is something else to consider if you are building a new sqn website.
8. Be aware that non-Corps audiences will view the site so avoid jargon, certainly when describing something the first time. Use the same principles of plain language on a website as you would in printed documents.
9. ACO aims and objectives should be included.
10. Include a postal address, telephone number and e-mail address for readers of the site to be able to contact you for recruitment or questions.
11. A frequently asked questions (FAQs) section is useful as it can quickly give readers information about what they might need to join the ACO. Ask yourself the same questions you did before you joined and answer them.
12. A 'What's new' section is handy for advising regular readers of your site what the sqn or wing has been up to. A little bit like the news section on the main ACO website.
13. Good navigation is essential. Make it easy for your readers to get from one section to another, and back again if necessary. Don't try too hard to make it look 'cool'. Give people the information quickly and easily, add fancy graphics and content once you have a system that works properly. Certain colours should be taken into account. Previous versions of the ACO website received a complaint from members of the Corps who were colour-blind and were unable to read it. Black on White might be boring, but it gets the message across in the simplest of forms. Links that don't work look bad and give the impression of a half-hearted attempt. If the site is being done for the ACO it should be completed before it goes live and be registered with the webmaster at HQ AC for inclusion from the ACO website. It should also be kept up-to-date. Websites are monitored by HQ AC and any that bring the ACO into disrepute will be removed from the official links section and the offending sqn/wing will be asked to take it down until the problems have been rectified.
14. Use official logos of HQAC which are linked to the ACO website www.aircadets.org. The official ACO logo and the ATC and CCF crests can be found on the ACO Corporate Communications Template CD.

REGISTERING DOMAIN NAMES

15. There are a number of services on the internet where you can register a website name. The cost can vary from place to place, but you should not be looking be looking at more than £10 for a two-three year registration. When choosing a name, try to make it relevant to the squadron or wing. Eg: www.2030sqn.co.uk or www.123sqn-atc.org.

WEB HOSTING

16. Shop around for the best possible price for a host, there are companies who will do this for free. It might be that the place you registered your domain name will also host the site. However, try to avoid using vendors who put advertising all over your web pages. There are plenty of different hosting services out there on the world wide web. If you are stuck, try using a search engine like Google.co.uk and look for free web hosting. Not all of them will run with advertising.

CONTACT E-MAIL ADDRESSES

17. If you have decent web hosting you might be able to get e-mail that corresponds to your website. For example; co@123atcsqn.co.uk. If not, one reliable e-mail address is fine. Not everyone has official e-mail addresses, if necessary, set one up through one of the free internet services like hotmail, excite or yahoo. But make it relevant to the squadron. Something like 123Sqn@yahoo.co.uk would work well.

SECURE SECTIONS

18. There should not really be any need to a secure section on a squadron or wing website. However, if you do create one, make sure that only the relevant people have access to passwords or security codes and that the correct people have control over the files that are contained in that particular section.

HQ AC APPROVAL

19. HQ must approve all websites before they go live. Requests can be submitted on-line by visiting www.aircadets.org. Once the sites have been checked to make sure they meet with the criteria mentioned in this document they will be added to the list of other registered sites on the ACO website.

PHOTOGRAPHS

20. Before a photographer takes a picture of a cadet(s) for possible media opportunities the subject must be aware their image maybe included on a website and the parental/guardian consent forms giving permission must have been signed, see Chapter 1. If the cadet is not happy with this then their decision must be respected and their image must not be used.

21. All images that appear on a website only need to be 70-75dpi (dots per inch) as screen resolution won't show any more than that. The size of the image is personal choice per website. However, an image that is too large will cause the reader to have to scroll across the page, so try to keep it within the size of your web page.

22. Do not include any pictures on a site that anyone may find offensive, such as someone wearing a T-shirt with an inappropriate slogan. This may seem a little over sensitive but it is easily done without realising what a negative impact it has on the ATC. Think about the image that is being used paying particular care when they involve a sporting nature, ie a swimming gala. No images should show cadets if they are only wearing swimwear, unless it is an action picture when this will be disguised. For further information on photographs see section J - Photography.

LOCATION

23. It is always a good idea to include maps and direction instructions to assist visitors to your building. Maps are available from companies such as Streetmap.co.uk to help illustrate where you are. Obviously contact should be made to such a company providing a map to avoid any problems over copyright etc. The illustration should be presented either as a web graphic, such as a JPEG or GIF, or a downloadable PDF file. Whatever format is chosen a text version of how to get there should also be included.

COPYRIGHT

24. Copyright protects the way in which an idea or fact is recorded, whether in writing or on your website. You need to be aware of the dangers of copyright as it is not something the creator needs to register or declare.

25. General rule is the author is the first owner of copyright in any literary, artistic, dramatic or musical work. The main exception being where the work is made in the course of employment, in which case the employer owns the copyright. If in doubt forward queries to CC department at HQ AC.

DEFAMATION

26. The risk of defamation is not diminished because the details are published electronically. Anything on a site, which looks like it could injure a person's reputation should be taken off.

27. If there are any doubts about material then it should be passed through to CC at HQ AC. It is vital to act swiftly to take off any information which could be defamatory. Such action can help preserve defences like innocent dissemination.

USING PUBLIC FORUMS/CHATROOMS

28. Chatrooms are not supported by HQ AC. There are no HQ AC supported chatrooms on the World Wide Web.

29. A chatroom facility on the site opens up a number of undesirable consequences for the ATC. The opportunity for miss-information and miss-informed opinion that could be taken by a third party to be the line of the ATC is too great. There are newsgroups and chatrooms available to cadets that give ample opportunity to talk about whatever topics cadets want to discuss. However, newsgroups are not moderated so the content of material posted can vary wildly.

30. Chatrooms and forums do tend to have moderators who look out for abusive material and language. However, this can also depend on how often the topics and threads are checked. **HQ AC strongly advises cadets and staff who do use them to avoid posting their home addresses and telephone numbers on these sites.**

POSTING NEWS RELEASES AND PHOTOGRAPHS ON MEDIA NEWSITES

31. CCOs are encouraged to use electronic news sites to raise the profile of the ACO. Proactive news stories can be sent to on-line newsrooms in the same way that they are submitted to newspapers and radio stations. Great care must be exercised to ensure **NO HOME** addresses are given of adult staff and particularly of cadets. All of the legal requirements in Chapter 1 should also be adhered to.

CHAPTER 12

“AIR CADET” MAGAZINE

1. The function of the magazine is to provide a forum for all cadets on the wide range of Air Cadet activities, provide a medium to promote the Corps internally and externally and establish the Air Cadet Organisation as a premier national voluntary youth organisation. Remember, the magazine is an excellent recruiting tool and copies may be placed in local libraries, schools or at air-shows for maximum publicity.

PUBLISHING INFORMATION

2. The magazine is published on the first of every other month and is generally printed in the preceding week.

3. There are 32 pages in each edition, printed in 4-colour with at least 2-5 full pages are filled with advertising matter. Editorial space is therefore at a premium and can sometimes be lost by additional late advertising being received.

4. The circulation figure remains constant at almost 45,000 copies per issue. From that we can estimate a readership figure of 150,000. This gives some idea as to the scale of the publication.

ADVERTISING

5. It is advertising that helps to pay for the magazine and its production. If you know of a firm, product or service of use to air cadets in general then perhaps you should tell them of the advantages of advertising in ‘Air Cadet’ Magazine.

6. All enquiries for advertising in the Air Cadet magazine should be directed to Valerie Greaves at TG Scott & Son Ltd, 13 Rugby Road, Lutterworth, Leics, LE17 4BW. Telephone: 01455 559620.

WRITING FOR “AIR CADET”

7. The information given in Section H, on how to write a News Release, take photographs and provide captions, applies equally to the submission of items for “Air Cadet”.

8. All articles, press releases or images should be sent either direct to the editor of “Air Cadet” via e-mail, address is: editoraircadet@hotmail.com. Or they can also be sent via post or e-mail for the attention of either Hd CC or the CC AO at HQAC. The postal and e-mail addresses are as follows:

9. Corporate Communications Dept
 HQ AC
 RAF Cranwell
 Sleaford
 Lincs
 NG34 8HB

hdcc@atc.raf.mod.uk or ccao@atc.raf.mod.uk

10. All stories for the magazine are of interest to the cadet or unit submitting them. Whether they are likely to interest the Corps and its supporters at national level is one which the editor tries to decide on, given the run-in time to production, topicality, subject interest, editorial space and so on.
11. Items submitted should clearly be of interest to all cadets, not just those at one unit.
12. Since there are some 1000 units in the Corps, each with its own open night and presentation evening, its own annual inspection, its annual awards, these do not make national news.
13. Another danger point is to claim "A first"; make sure such a claim indicates a first in your squadron or wing; to claim a Corps first often leads to dissension! Unless you have the proof!!
14. Send copy in promptly following an event. Sending it in three months later is no good. However, bear in mind that the magazine is published bi-monthly, so to use it to promote anything needs to be planned well in advance.

THE "IDEAL" NEWS STORY

15. The "ideal" news story that we like to receive will be about 150 to 200 words in good written English and without spelling errors! You should also send a good quality photograph (See Section J – Photography) and a spare, as the stories are normally sent to RAF News too so they might need an additional image.
16. We will endeavour to return photographs if special or essential and if clearly marked with a return address. But, in general, don't send in any precious pictures as they are passed through several different departments during the design process and may get damaged or lost.

THE FEATURE ITEM

17. The same advice applies to feature items as that included above. However, the number of words should be around 500 to 750 words, and the text divided up by short sub-headings. Usually 'bylines' will give credit to the author.

NEWS IN BRIEF ITEMS

18. One to three short paragraphs are sufficient.

CONCLUSION

19. We do not claim, and will not hope to make every unit and individual happy with the mix of material printed each month.
20. Although some people will be disappointed that their material has not been printed, we do try to print the majority of the material submitted even if we have to cut a story or omit a photograph for space or technical reasons.
21. And if you are desperate to get an item into a particular edition, then the appended list of deadlines will show you the considerable amount of lead-time involved.

DEADLINES FOR COPY

22.	<u>Edition Date</u>	<u>Deadline</u>
	January/February	NO LATER THAN 1 December in preceding year
	March/April	NO LATER THAN 1 February
	May/June	NO LATER THAN 1 April
	July/August	NO LATER THAN 1 June
	September/October	NO LATER THAN 1 August
	November/December	NO LATER THAN 1 October

(These dates are given for guidance only and do not take into account public holidays)

DISTRIBUTION OF THE AIR CADET

23. As the magazine is also a 'shop window' for the ACO to promote itself to the world at large, it is also distributed to a large group of influential and important people. This list includes: All Members of Parliament, including the Scottish and Welsh Assembly's; the managing directors of the top 100 companies in the UK; the chief constables of all UK police forces; all one and two star officers and above in the RAF as well as other youth groups and members of various religious groups.

24. The magazine is distributed direct to units from the printers through the Post Office and via courier services.

25. It is therefore essential that corrections to the mailing list, regarding particularly change of recipient, numbers of copies required etc should be notified by the unit concerned via Wing Headquarters to the CC Office, HQ Air Cadets, RAF Cranwell, Sleaford, Lincs NG34 8HB on the following proforma:

AMENDMENT: AC/27353/4/CC(00) held by Wing HQs (See Annex B)

26. Quick notification of any changes are essential if the computer printed addressed labels are to be changed prior to distribution.

27. The finalized addressed labels are printed in the week prior to print and any changes must be effected before that date or they cannot be made until the subsequent issue.

28. Amendments must be on the proforma. The proforma should be filled in, sent back to your wing, who will then forward to HQAC. NO telephone calls will be taken at HQ for change of address.

NUMBER OF ISSUES

29. All unit enrolled cadets and members of adult staff are entitled to a copy of the Air Cadet magazine. The rule of thumb is, a sqn should order enough for each members, with a few spare copies extra each edition for use in recruitment.

SUBSCRIPTIONS

30. Annual subscription to “Air Cadet” magazine costs £5 for all UK postal addresses and £6 for overseas addresses. This payment covers the cost of 6 bi-monthly issues (Jan/Feb, Mar/Apr, May/Jun, Jul/Aug, Sep/Oct, Nov/Dec) plus postage and packing.

31. If you wish to subscribe please complete the form at Annex A and send it in to CC AO, HQ AC at the address given with a cheque or postal order made payable to the “ATC General Purpose Fund”.

32. Renewal details will be sent out in the month preceding your final issue in order for you to continue the subscription.

33. Subscription adverts will appear in “Air Cadet” magazine in order to encourage subscribers from all distribution areas.

AC/27353/4/1/CC
(Subscription)

To: Subscription Manager
Headquarters Air Cadets
RAF Cranwell
Sleaford
Lincs
NG34 8HB

Please send me copy/copies of the next 6 editions of 'Air Cadet'
starting with the /current issue.

I enclose a cheque/PO for £ made payable to the ATC GENERAL PURPOSE FUND

Full name and initials (in CAPITALS please)

MR/MRS/MISS/MS

Address

.....

.....

.....

Post Code

Signed

FOR OFFICE USE ONLY	
Cheque/PO No	£.....
No copies required	beginning with JAN/FEB, MAR/APR, MAY/JUN, JUL/AUG, SEP/OCT, NOV/DEC
Year	
Printers notified	

TO: CC AO, HQ AC RAF CRANWELL AMENDMENT AC/27353/4/CC(00)
FROM (Wing HQ): _____
REGION _____

THE 'AIR CADET' ORDER AND DISTRIBUTION SHEET (AMENDMENTS)

Please complete all sections in typewriting or very neat handwriting.

SQUADRON NUMBER	OLD ADDRESSEE	NEW ADDRESSEE	INITIAL QUANTITY	AMND QUANTITY	DATE OF AMENDMENT

FOR HQ AC USE ONLY. ACTION _____

TO: CC AO, HQ AC RAF CRANWELL AMENDMENT AC/27353/4/CC(00)
FROM (Wing HQ): _____
REGION _____

THE 'AIR CADET' ORDER AND DISTRIBUTION SHEET (AMENDMENTS)

Please complete all sections in typewriting or very neat handwriting.

SQUADRON NUMBER	OLD ADDRESSEE	NEW ADDRESSEE	INITIAL QUANTITY	AMND QUANTITY	DATE OF AMENDMENT

FOR HQ AC USE ONLY. ACTION _____

CHAPTER 13

PUBLICITY RESOURCES AND SERVICES

1. Just writing about the Corps in the local paper is not necessarily going to be the best way to promote your local sqn or wing to the general public, publicity for the ACO means that we have more chances of recruiting new members, both cadets and adult staff.
2. The ACO has a small but varied range of publicity material and literature that can be used to raise awareness when cadets and adult staff are 'on the ground' at places like air-shows, schools, parades or special events.

PUBLICITY LITERATURE AND MATERIAL

3.
 - a. Corporate Image CD & style guide
 - b. Radio Ad
 - c. Recruiting leaflet – "Take Control"
 - d. ACO pens, rulers and keyrings
 - e. ACO Future Pilot stickers
 - f. Posters
 - g. Information Folder
 - h. Corporate Sponsorship Brochures
 - i. "Air Cadet" magazine
 - j. Annual Report
 - k. ACO calendar

USE OF PUBLICITY MATERIALS

4. Publicity materials are a scarce and costly resource. Because of the limited quantities available, units are to exercise considerable economy in the use of publicity materials and ensure that they are used to the maximum benefit and are not left in storerooms, used excessively as wall decorations in squadron headquarters or simply given out to cadets. Remember your target audience is new members and you need to identify the best venues and opportunities possible to utilise materials and attract new recruits or adult staff. Where possible, posters should be used over and over again, but not to the detriment of displays.
5. The handing out of items such as rulers, key-rings or stickers should be limited to non-members only. A new bag full of key-rings should be immediately opened by the sqn CO and distributed to every cadet, that is not what they have been bought for. They are given to non-members so that it leaves a lasting impression and can be seen by other non-members, thereby hopefully increasing the recruitment message.

6. Publicity literature will be distributed to all Wings by HQ AC to store and give out to the squadrons as necessary. Wings should contact CC AO at HQ AC when they are running low on stocks of material. Squadrons are to contact their Wing when publicity material is required and should not contact HQ AC directly.

7. It will be up to Wing HQs through Wing CCOs to determine and co-ordinate usage so that all major events in the wing calendar are catered for and PR materials used effectively.

OWN PUBLICITY MATERIAL

8. As unit CCO have you considered producing your own local publicity material? Some squadrons have produced their own recruiting leaflets, single sheet handouts, or have advertised on the backs of raffle or car parking tickets to try to raise their profile in the local community.

9. One wing and one squadron have produced an annual report on their activities detailing staff, strength, recruitment and statistics. One of them included copies of press cuttings and photographs.

10. Two other enterprising squadrons have produced unit handbooks for the guidance of new cadets.

UNIT MAGAZINES AND NEWS LETTERS

11. Another useful weapon in the public relations armoury is the unit magazine or newsletter. It is designed to reach not only the parents of your cadets, to keep them informed and interested in cadet activities, but also 'prominent' members of your local community who can offer support.

12. Many organisations, including parish councils and other youth organisations have some form of internal newsletter.

USE OF NEWSLETTERS

13. Unit magazines and newsletters may be published provided that they are intended primarily for parents, cadets and members of civilian committees and contain news relating solely to the squadron and its local activities.

14. One copy must be sent to HQ Air Cadets for information as published, addressed to the CCO.

15. There is of course no reason why your unit newsletter should not be sent to local school libraries, public libraries, civic authorities, your parent RAF station and your local Armed Forces Careers Office, as well as local RAFA and Royal British Legion organisations, local air museums and aviation groups and indeed any local firm or group who can support your unit.

16. Newsletters are a valuable PR method, get information about your unit and its activities to those whose support you require or value and can be reasonably cheap to produce through 'instant print' houses. It is worth shopping around to find a competitive price.

17. Perhaps a local firm would sponsor your magazine for some advertising space, or perhaps you could offer advertising spaces to local shops and firms to offset some of the cost.

18. Do you publish a newsletter for your Squadron, group or wing? If not, why not? It is an outstanding way of communicating with all members of your unit and really creates greater interest in your organisation.

CHAPTER 14

VISITS

MP VISITS

1. The exposure of the Corps to Members of Parliament (MPs), Members of the Scottish Parliament (MSPs), Members of the Welsh Assembly (AMs), Peers and Members of the European Parliament (MEPs) plays an important part in raising its profile with influential members of society. The local media take great interest in the activities of a community's prominent citizens and good local press coverage can be achieved from such visits. Gaining the support of your local MP should also help with a range of matters within your local community.
2. **However, the ACO, at any level, should remain apolitical and have no opinion on political policy or have bias for any particular party.**
3. All Regions, Wings, Squadrons, VGSs and AEFs are encouraged to invite parliamentary representatives to visit ATC units or activities but must keep Head of CC HQ AC informed so she can:
 - a. Assess media coverage.
 - b. Inform USofS office via HQ PTC and inform DRFC.
4. Before an invitation is issued to the MP, MSP, AM, Peer or MEP the form at Annex A must be completed in full and submitted to Head of CC, HQ AC via Wing and through to Region. The Region should sign the form and fax to Head of CC, HQ AC on 01400 261517 or 95751 7642.
5. It is important that correct details are given on the application form, including full details of the MP, MSP, AM, MEP or Peer, ie Name, constituency, political party and/or office (should he/she hold a ministerial position). It is vital that a date for the visit is given and all names of any media who may be attending must also be included.

WHEN NOT TO SUBMIT A PROFORMA

6. The proforma does not need to be raised when the MP, MSP AM, MEP or Peer is visiting the Region, Wing, Squadron, VGS, AEF or ATC activity in their capacity as Civilian Committee Members, Honorary Presidents or as the parents of cadets, unless the media has also been invited.

TIMESCALE

7. A minimum of four weeks notice is required HQ AC, before the date of any intended visit. This timescale should be borne in mind during the planning stages of any proposed visits.

ROYAL FAMILY AND VIPs

8. Visits, which may include Royalty and notable personalities, **MUST** be notified to HQ Air Cadets for any PR action 2 months before the proposed event.

9. Buckingham Palace always determines a media rota for all Royal visits which includes representatives of national and local media. Such visits also generate good local media coverage of the event.

PROTOCOL

10. All communications between units and members of the Royal Family are to be made at all times through Headquarters Air Cadets.

11. However, the following notes are intended to give advice on normal protocol and etiquette which may occur from time to time in connection with VIP visits.

12. It will probably be rare that a member of the Royal Family will visit individual units except where the unit is located at a Service establishment and is involved, as a lodger unit, in the official programme.

ADDRESSING ROYALTY

13. When addressing Royalty, the conversation should be opened using “Your Majesty” or “Your Royal Highness” as appropriate. Thereafter “Sir” or “Ma’am” (pronounced as in ‘ham) is to be used.

CONVERSATION

14. As a broad guide, a Royal visitor is primarily interested to hear about the unit being visited and its personnel. The Royal guest will normally open the conversation, but when showing the Royal visitor around a display or when demonstrating equipment, the initiative should come from the escort.

SHAKING HANDS, SALUTING AND THE WEARING OF HATS AND GLOVES

15. If gloves are worn as part of uniform on parade, they should not be removed before shaking hands. On all other occasions, gentlemen should remove their gloves provided there is time to do so. Ladies are not required to take off their gloves; it is socially acceptable for ladies to carry their gloves at a reception or similar gathering. Handshakes should not be over strenuous. When presented to a Royal visitor, it is customary for gentlemen to bow from the neck and for ladies to curtsy. When wearing headgear, RAFVVR(T) and WRAFVVR(T) personnel should salute first.

WALKING WITH ROYALTY

16. The escort officer should walk level, either on the left or the right, adjusting his pace to that of the Royal guest.

17. In narrow or confined spaces, the escorting officer should request permission to precede the Royal guest.

MOTOR CARS

18. When traveling by car, a Royal guest should be afforded the right hand rear seat. The personal Police Officer will normally sit in the front seat next to the driver.

19. As far as possible, the route should be planned so that the car carrying a Royal guest should be drawn up with the right hand rear door adjacent to the point of alighting/or boarding.
20. The escorting officer (who sits in the left hand rear seat) alights after and boards before the Royal guest. If exit is through the left hand door, the escorting officer gets out and stands to one side followed by the Royal visitor. On entry from the left, the escorting officer follows the Royal guest into the car.
21. The escorting officer should always avoid having to pass in front of the seated Royal visitor when occupying or vacating his seat.

DRESS AND INVITATIONS

22. The form of dress must always be agreed with the Royal household before invitations are issued.
23. On the occasion of a Royal visit, invitations to Lord Lieutenants, High Sheriffs, Chief Constables and Mayors must never be issued without the prior agreement of the Private Secretary to the Royal guest concerned via PSO HQ Air Cadets.

VISITORS BOOK

24. Members of the Royal Family are usually quite agreeable to signing the visitors' book at the place visited, but not usually more than two occasions. This should always be mentioned in the detailed programme.
25. The book is signed in the centre of a fresh page and ballpoint pens are not to be used; it is advisable to have a spare pen readily available.

PRESENTATION OF GIFTS

26. Details of small presentations or bouquets are to be passed to HQ Air Cadets PSO at the outline planning stage.
27. When bouquets are presented, care is to be taken to ensure that the flowers are not wired.

OUTLINE PROGRAMME

28. An outline programme should include the unveiling of plaques, planting of trees, signing visitors' books or receiving a bouquet or any other items.
29. Alternative arrangements in case of bad weather should be included. After approval by HQ Air Cadets and the Royal household, a detailed programme will be required. The itinerary is to adhere strictly to the timings accepted by the Royal household in the outline programme.
30. These require to be seen by HQ Air Cadets PSO, well before the date of the visit.

LORD LIEUTENANTS

31. The title, Lord Lieutenant, is an accepted colloquial phrase of convenience. The actual words used in the letters Patent relating to these appointments are “Her Majesty’s Lieutenant of an in the County of (as appropriate)”. Therefore, when the Lord Lieutenant is first and last mentioned in the programme, he should be referred to as “Her Majesty’s Lieutenant”.

ADMISSION OF THE PUBLIC

32. The general public is not normally to be admitted on the occasion of a visit, but parents and siblings may be invited to attend as spectators providing suitable arrangements can be made.

ADMINISTRATION

33. All correspondence, admin orders, should be sent to HQ Air Cadets who will monitor all developments concerning the visit and from whom advice is to be sought whenever necessary.

PRESS ARRANGEMENTS

34. These are to be made through HQ Air Cadets for clearance by DPR (RAF) MOD. Statements about the visit are not to be made without prior permission. A Press rota operates for Royal visits.

LETTER OF APPRECIATION

35. It is necessary for a short Demi-Official letter of appreciation to be written to the Private Secretary immediately after a VIP, VVIP or Royal visit. This should be a normal, brief letter of thanks from the host, usually the CO.

36. Much of what has been said above, about Royal visits, equally applies to VIP and VVIP visits. A typical programme and details for a VIP visit are attached for information.

ANNEX A TO
CHAPTER 14

NOTIFICATION OF A VISIT BY A PARLIAMENTARY REPRESENTATIVE OR VIP TO
AN ATC UNIT OR ACTIVITY

ATC Unit Involved (Sqn/VGS etc)			
Officer in Charge: Name and Daytime Tel No:			
Wing:		Region:	
Date of Visit:			
Name of representative/ VIP/political affiliation (if appropriate) Constituency, Ministerial Office (if applicable):			
Event/Occasion:			
Details of Media Invited:			
Sqn/Unit:	Signature:	Date:	
Wing:	Signature:	Date:	
ACRHQ:	Signature:	Date:	
HQ AC:	Signature:	Date:	

Copy to:

PTC (AMP Sec) - by Fax
DRFC - by Fax

CHAPTER 15

CRISIS MANAGEMENT

1. The way an organisation responds to media interest resulting from a ‘bad news’ story has a huge impact on its reputation. It is vital that members of the Air Cadet Organization are familiar with the correct procedures to follow in such an eventuality. It is particularly important to get the immediate response right. It is difficult, if not impossible, to recover if this is handled badly.
2. As an organisation in receipt of public funds, the ACO has a duty to communicate honestly and openly about matters of public interest. The following procedures are designed to ensure that journalists are provided with accurate, timely and relevant information that will not have an adverse impact on welfare, security or legal considerations.
3. The role of the CCO is to alert CC HQAC of any story or event, which might cause ‘bad news’. However, we want to know about anything that you feel might cause the ACO a problem in terms of Corporate Communications. We would rather be told about it, even if it were not that important, than not know about it at all until the press call us!

ACTION

4.

a.	Ensure that the HQ Air Cadets Duty Press Officer is informed immediately of any immediate or potential media interest resulting from ANY ‘bad news’ story. The media may arrive at the scene of a crisis before even the emergency services. Interest should be notified either through the extant incident reporting chain, or directly to the HQ Air Cadets Duty Press Officer if media interest is sufficiently pressing.
b.	Divert ALL media enquiries to HQ Air Cadets. Do not say “no comment” (a negative and defensive statement), but “please contact the HQ Air Cadets Duty Press Officer on 01400 261201 ext 7631 or 07880 780774. They will be able to help you with your enquiry”.
c.	Give no other details/ comments/opinion. The media may ask you to speculate on the possible cause or circumstances that might have led to the incident, disclose details such as the identities of people involved, or even confirm the existence of an incident in a way that implies blame. <i>Do not become drawn into conversation or talk ‘off the record’.</i>
d.	If pressed, politely repeat your initial statement. Do not be intimidated. You are in control of what you say.
e.	Your response should be helpful, controlled and courteous. The media will see your behaviour as an indication of the professionalism of the ACO, and of our willingness to communicate honestly and openly.

f.	If you cannot make contact instantly with the HQ Air Cadets Duty Press Officer and the accident/incident is sufficiently serious to attract intense media attention, you can obtain help and guidance from the PTC Duty Press Officer or the MOD Press Desk. However, you should also continue to attempt to alert the HQ Air Cadets Duty Press Officer.
g.	If necessary/appropriate, arrangements will be made for the nearest MOD press officer to attend the scene of the crisis to handle media enquiries

CONTACT DETAILS

5.

During Office Hours:	
Hd of CC	01400 261201 ext. 7631
Dep. Hd of CC	01400 261201 ext. 7818
CC Admin Officer	01400 261201 ext. 7630
<i>In absence of HQAC CC staff:</i>	
Wg Cdr Admin:	01400 261201 ext. 7400
Out of Office Hours:	
Duty HQAC Press Officer (mobile)	07880 780774
<i>If unavailable – only in strict emergencies</i>	
<i>PTC Duty Press Officer (page via Main Guardroom, RAF Innsworth)</i>	<i>01452 510813 ext 7060</i>
<i>MOD Duty Press Officer</i>	<i>0207 218 7907</i>

CHAPTER 16

FURTHER READING

1. The Corporate Communications Department at HQAC is always available for more information and advice on Corporate Communications and handling the media. However, the best way to learn about your local media is to be aware of them.
2. Read the local newspapers and magazines and see how they print their material. Watch and listen to the TV and Radio news, it will give you the best view of what sort of stories they are looking for to fill space.
3. Publications that are available for extra media information include:
4. JSP 512 – The Media Handling Guide. This is the MOD Tri-Service media guide. Although it is not aimed at the cadet organisations, it does give good advice and tips on how to deal with the media, especially in a crisis.
5. Further material will be added as amendments as they become widely available.