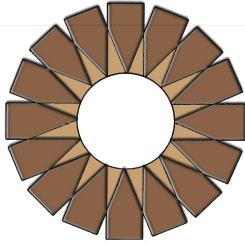




Coast Guard Auxiliary Public Affairs Manual



MAY 2014



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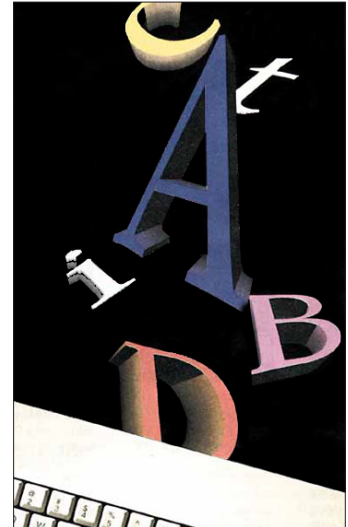
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Auxiliary Public Affairs Overview

In an age when media dominates our culture and is the most powerful mechanism for shaping public opinion, it's never been more critical to make sure your message is heard.

By presenting the values and work of the Coast Guard and Auxiliary in a positive light, public affairs creates awareness, understanding, and most importantly, trust.

But how is this done? What does it take for an organization to earn the public trust?

Answer: Through effective communication—the essence, the heart and driving force behind public affairs.

The Auxiliary has a compelling story to tell. Each day Auxiliary members patrol our waterways, save lives, conduct vessel safety checks, protect the environment and teach boating safety classes.

This chapter explores the many facets of public affairs and outlines the assorted responsibilities of the Public Affairs Officer (PAO).

WHAT IS PUBLIC AFFAIRS AND WHY IS IT IMPORTANT?

The idea behind public affairs activities is to establish a positive connection between the Auxiliary and its various “stakeholders” (audiences or publics). In short, PA is the art and science of making our organization look good.



Coast Guard Public Affairs is based on the concepts of freedom and liberty. Our “right to know” means that government information belongs to the public.

Public affairs is targeted communication through a variety of media to reach either *internal* or *external* audiences.

A key priority is to build and foster relationships with stakeholders and the media.

Public affairs includes two significant components: *media relations* and *community relations*.

Only by building strong two-way connections can the Coast Guard and Auxiliary create a lasting, win-win

situation that benefits everyone. Reaching the right audience is crucial to success. Distinct audience groups include:

- The general public
- Community civic leaders
- Students and educators
- Community organizations
- Legislators and key state and federal officials
- Business and industry leaders
- Local media staff, including online journalists, bloggers and reporters
- Auxiliary membership and leadership
- Potential new members

Because public affairs is an indispensable aspect of every Coast Guard mission area, the organization has a very aggressive public affairs posture.

Senior leadership expects all personnel, from the Commandant to very junior enlisted to be proactive in telling the Coast Guard story.

The Coast Guard *Public Affairs Manual*

(COMDTINST M5728.2D) states on its first page that “A strong and viable public affairs program is essential to the Coast Guard’s overall success.”

As an active component of Team Coast Guard, Auxiliary PA officers have the same public affairs missions as our active duty counterparts. We have a legal and ethical duty to:

- Tell the story
- Tell it well
- Tell it in a timely manner

A HELPING HAND TO COAST GUARD PUBLIC AFFAIRS

All AUXPA activity ties in with our “force multiplier” role of helping the Coast Guard keep our ports and waterways safe.

In recent years, Auxiliary PAOs have served with our active duty shipmates during several major disasters.

Auxiliarists helped staff Emergency Centers and Joint Information Centers during Hurricane Katrina in 2005 and the Deepwater Horizon oil spill in the Gulf of Mexico in 2010. The

Deepwater Horizon disaster claimed eleven lives and is considered the largest accidental marine oil spill in history.

AUXPAOs worked as photographers documenting recovery efforts; they served

crucial roles in External Affairs at the Unified Area Command Center in New Orleans; they fielded media requests at JIC units throughout the Gulf Coast.

// Our profession has the power to shine a light on an action, an issue, a person...to effect change and to change peoples’ lives. //

— **Cmdr. Christopher T. O’Neil**

Chief, Strategic Communication
U.S. Coast Guard
Directorate of Government & Public Affairs



PO3 NICK AMEEN, USCG

MIAMI – Auxiliarists Ryan Bank (left) and Ray Pages scan social media in the aftermath of the 2010 earthquake in Haiti. Bank and Pages were on assignment to the 7th Coast Guard District public affairs office. Pertinent information was relayed to the Coast Guard, which enabled responders to help locate people in need of help. Bank developed a social media application for the Coast Guard that combined with GPS lat/long to locate trapped survivors and nearly 100 people were saved as a direct result.

Fortunately, huge disasters are not the daily norm. On any given day, the Gold Side may depend on AUXPAOs to:

- Set up television interviews
- Act as liaison with local media
- Publicize delivery of new Coast Guard assets
- Coordinate public familiarization tours for new assets
- Meet the public at boat shows, air shows, parades and other special events where the Coast Guard provides static displays, large and small.



Augmentation

With fewer than 100 active duty public affairs personnel nationwide, PAOs in the Coast Guard are in short supply.

Through augmentation, Auxiliarists serve as public affairs officers in stations large and small; in air units and on cutters. At several Coast Guard installations around the country, an Auxiliary PAO is the primary unit public affairs officer.

Generally, AUXPAOs working at an active duty station have earned an advanced PA Specialist designation. Thus, we encourage you to keep developing your PA skills by pursuing the PA Specialist designation through all three levels.

PA Specialist candidates take PA and ICS courses online, then complete a series of tasks in media, photography, public appearances, video, static displays, and exhibits.

The two advanced levels require expertise in media relations, radio and TV interviews, the Incident Command System (ICS), and the Joint Information Center (JIC).

DUTIES OF THE PUBLIC AFFAIRS OFFICER

As mentioned earlier, the PAO is responsible for developing a working relationship with reporters and other media representatives, maintaining community relations, and keeping internal and external publics informed on important issues.

As a PAO, you will prepare information regarding your unit through news stories and photos that you send to newspapers, magazines, radio, television and the web.

You might also write speeches, give presentations, and meet the public through boat shows and other community special events.

The key to a public relations message is interest and value. Your message must be targeted to and appeal to your reader.

Although the PAO is typically not responsible for the unit newsletter, you would work closely with your flotilla Publication Officer. You should also keep close contact with your unit staff officers in the Public Education and Vessel Examiner programs to ensure successful coverage of their activities.

At the flotilla, division and district levels, appointed staff officer roles are designated for both Public Affairs and Publications (PB). Via the Chain of Leadership and Management these officers ultimately report to the National Public Affairs "A" Directorate.

The public affairs and publications programs may be referred to collectively as AUXPA.

For effective flow of information, get to know other flotilla PA officers, and be sure to maintain a strong liaison with your division, district and national counterparts.

Keep These Goals in Sight

1. Develop public understanding and appreciation of Coast Guard and Auxiliary.
2. Boost recruitment and retention; strengthen general welfare and morale.
3. Assist/augment Coast Guard public affairs programs.

Writing and More Writing

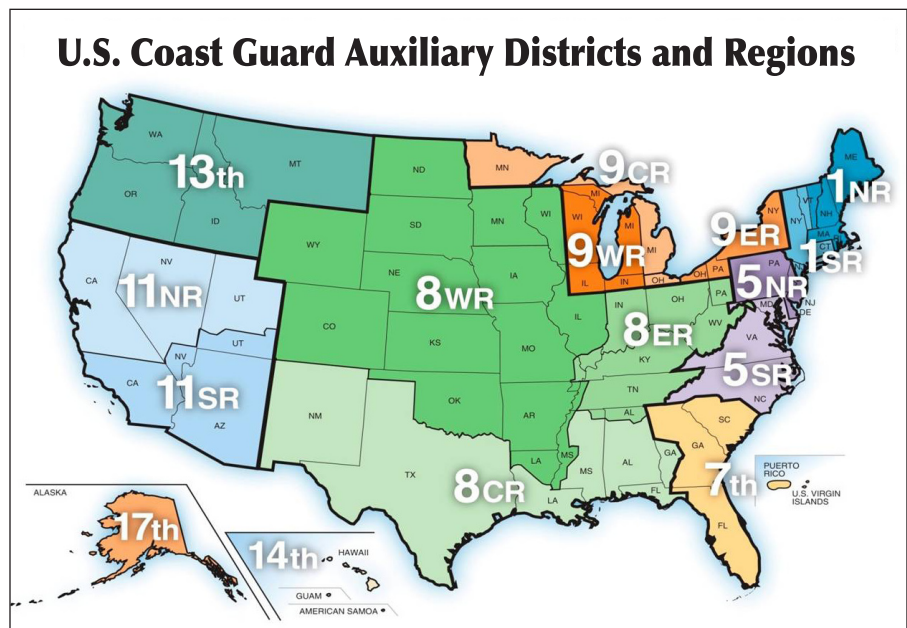
Becoming a successful PAO calls for an exceptional command of written, verbal and visual communication. Most writing for public relations falls into two broad categories:

- Uncontrolled information
- Controlled information

Uncontrolled information is at the mercy of the media. The media has total editorial power over content, placement and timing. A news release is totally uncontrolled; magazine articles may receive limited editing but are still uncontrolled as to placement and timing.

With **controlled** information, the PAO has the say so regarding editorial content, style, placement and timing. Examples are brochures, posters, ads and unit publications. Public service announcements (PSAs) are controlled as far as message, but uncontrolled as to placement and timing.

Naturally, the categories overlap. You will learn to utilize each in a cohesive mix to deliver a single, unified message.

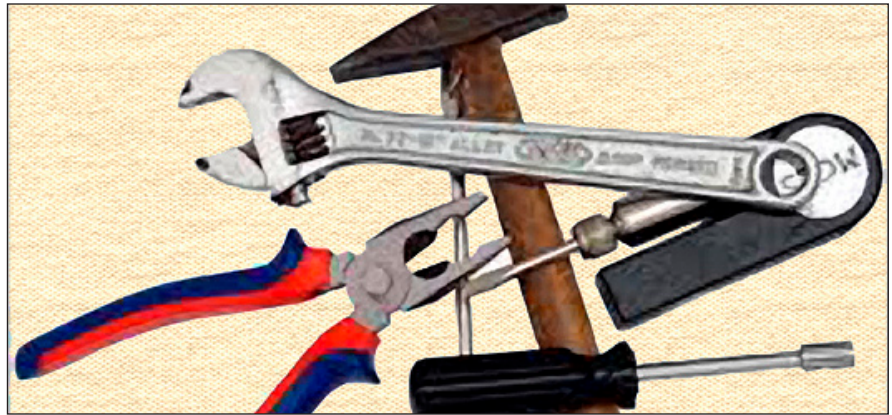


As a public affairs officer, you need to be well versed in how the Auxiliary and the Coast Guard function. You should become familiar with the map above that shows how the Auxiliary is organized nationally. Reach out to other Auxiliary and active duty PA officers in your locale. Be available as an informed resource and develop your reputation as the "Go To Person" for all things PA. As you advance, you will mentor others in public affairs and perhaps create teaching modules for presentation at unit meetings and your District Training (DTRAIN) conference.

TOOLS OF THE TRADE

- ◆ **News release.** The most prevalent and widely used format for both print, web and broadcast. News releases are flexible and used most often for publicity.

Generating publicity is the bread-and-butter of public affairs. Publicity is free and favorable mention of your organization in the print or broadcast media supports your unit's goals.



- ◆ **Backgrounders.** Short, basic information pieces that give background as an aid to reporters so they can “flesh out” their stories.
- ◆ **Public service announcements.** Short (usually 30 seconds to 1 minute) bulletins submitted to radio or TV stations. They are aired at no cost to you.
- ◆ **Advertising.** Paid messages placed in the media. In this way, you ensure your message reaches your audience in exactly the form and time that you want.
- ◆ **“In house” articles and editorials.** Created for your unit publication and website.
- ◆ **Collateral publications.** Brochures, flyers, pamphlets or other direct marketing pieces. They can be used as stand-alone publications or as supporting information for other components in a package.
- ◆ **Speeches and presentations.** Good speeches can inform or persuade and good presentations can win support above other written materials.

The news release is the workhorse of public relations. Unfortunately, there is no guarantee they will be accepted by the media—a reality

Thousands of releases are sent out each day across the country. Only a very small number are ever used, and these may be severely edited.

Therefore, why should we still rely on them?

Because they work. A well-written news release is still one of the best ways to inform our stakeholders.

To begin your exploration of newswriting, learn and use these Best Practices:

- Make the headline of your story scream for attention.
- Focus on a single topic.
- Always use newsworthy information.
- Tailor your message specifically to the particular audience you're trying to reach.
- Be sure to PROOFREAD your work. Spelling and grammar absolutely count.
- Keep your release to one page.
- Submit as part of an e-mail, rather than as an attachment.

TAP MEDIA LOCAL TO NATIONAL

You have a profusion of media outlets available at your fingertips. Here's a brief listing:

◆ **Print:** Daily and weekly newspapers, shopping guides, magazines, company newsletters and magazines.

◆ **Broadcast:** TV and radio (including internet radio).

Print and broadcast media are covered more fully in Chapters 3 and 4.

◆ **Public Appearances:** Civic clubs, schools, community organizations, corporations, church groups.

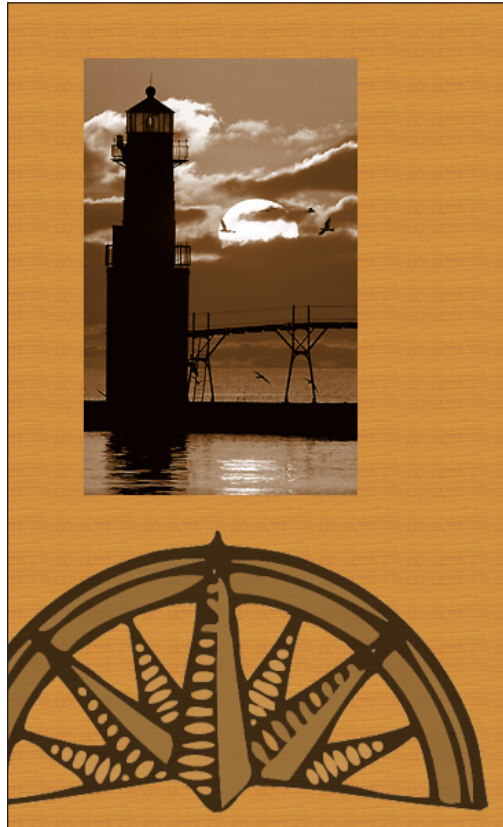
◆ **Static Displays:** Posters, eye-catching bulletin boards and counter displays, boating safety exhibits.

Get permission to set up an exhibit (or small printed materials like pamphlets) at a local supermarket, shopping mall, marina, yacht club, boat dealerships and boat or air shows.

Chapter 6 outlines best community outreach practices, including how to make presentations and set up static displays, exhibits and Vessel Safety Check stations.

◆ **Internet:** Unit web pages, division, district websites, the National PA Directorate site, the central USCG Auxiliary site, the main Coast Guard site.

◆ **Social Media:** Unit or training-specific WIKI pages, blogs, Facebook, Twitter.



Public affairs relies on EVERYONE, not just PA officers. Each member represents Team Coast Guard and has an impact on the public perception of the Coast Guard.

Chapter 9 explores the social media landscape.

ELECTED LEADERSHIP AND PUBLIC AFFAIRS

As you have seen in this chapter, your job as a public affairs officer entails both communication and education.

You have to educate your target audiences, your unit membership, potential new members, other staff officers—and your elected leadership.

Leaders are accustomed to tackling management tasks and solving problems.

Yet, they may not recognize the value and full range of a proactive public affairs program. Thus, leadership

may regard PA as primarily suited for special events like parades and boat shows.

Your role as an adviser and mentor is to call attention to the usefulness of public affairs.

Explain how public affairs can benefit the unit. Be sure to emphasize that the Coast Guard regards public affairs as essential for mission success at every level.

Your leadership will want to enhance unit visibility and image. Proactive public affairs, through a free flow of communication targeted to unit stakeholders, can get the job done.

Raise member awareness as well. Offer to make a presentation on public affairs at a unit meeting or conference. Do not be shy about telling the PA story.

The Importance of Media Connections

One of your primary duties will be to establish relationships with key media personnel in your area. Encourage your unit leader to join you on media visits.

The newspaper editors and radio/TV station news managers you meet in person will certainly appreciate your professionalism.

Now you and your unit leader are not two “faceless government officials,” but competent, attentive representatives of a hard-working, organization that is an asset to the community.

You have taken the first step in getting the media to trust you. Here’s a trio of other ideas you can suggest to leadership:

- **Invite** local media representatives to a unit meeting or on-water patrol. Extend the personal touch and make them feel welcome.
- **Attend** community meetings or local service club meetings. Get to know the organization and its leaders.
- **Contribute** a column to the local press that outlines his or her goals and objectives as the unit leader.



MANNY ROMERO, USCGAUX

Good speaking skills are as valuable for public affairs officers as they are for elected leaders. SCOTTSDALE, Ariz.— District Commodore Al Verdi, 11th Coast Guard District, Southern Region, commends Division 10 members on their accomplishments during 2013. Commodore Verdi presented his remarks as part of the Division 10 Change of Watch (COW) at Arizona State University’s SkySong Innovation Center.

Ideally, you want your unit leader to be an ambassador for Auxiliary public affairs. Make every effort to develop mutual trust and understanding.

Through enterprise and energy, you can educate your unit leaders—and your unit membership on the value of an active public affairs program.

USE THE “CHAIN” TO ENSURE RESPONSIBLE RELEASE OF INFORMATION

In the Auxiliary, the Chain of Leadership and Management (COL) describes the hierarchy of supervisory authority. The chain provides a path for communications to flow between organizational levels, from the flotilla to the division, district and national.

Like all appointed staff, you follow the chain to voice concerns and seek answers to questions or problems. Most issues can be solved at the flotilla level. Jumping the chain sends the issue to a higher level without giving local leadership an opportunity to provide a solution. Don't do it.

Parallel staffing describes the process staff officers apply to communicate with their counterparts at the next higher or lower organizational level.

For example, the Flotilla Staff Officer for Public Affairs (FSO-PA), needs to maintain a strong liaison with public affairs counterparts at the division (SO-PA) and district (DSO-PA) levels.

Make Sure Your Articles are in the Clear

Public Affairs Officers have an additional responsibility. Prior to release or publication, all articles should be cleared (vetted) through the flotilla commander or the next higher elected leader in the chain.

Subject matter that has regional or national significance may need clearance from both higher level staff officers and elected officers.



Routine items such as write-ups of meetings, elections or boating course schedules do not require prior clearance, but it's a good idea to have a second or third reader look at it.

More proofreaders are better. Enlist competent assistants to help catch errors and refine copy.

As an appointed staff officer, you are a leader with considerable responsibility. You are expected to be the subject matter specialist in public affairs.

This *Manual* is designed to get you on the path toward becoming a “PA expert.” When you complete all 12 chapters, you should be a more knowledgeable, more confident public affairs officer.

Marketing & Branding

Our job in public affairs requires a working knowledge of *brand management* and *marketing*.

We need to know how to employ marketing techniques that will enhance the *image* (public perception) of the Coast Guard and Auxiliary. This is our overall goal.

A clearly defined image summarizes what an organization stands for and what makes it unique and trustworthy.

Civilian corporations use brand strategy and marketing to increase a product's perceived value to the customer.

For the Auxiliary, branding can establish a strong cohesive unity between the Auxiliary and our parent organization, the Coast Guard.

It also leads to greater confidence in the Auxiliary by our diverse volunteer membership and our "customers," the American boating public.

Our "product" in the Auxiliary is *service*. Service to those who live, work and play in our waterways.

THE VARIED WORLD OF PUBLIC AFFAIRS

As a public affairs officer, you straddle the line between journalism and advertising. PAOs are not journalists *per se* (we don't work for the commercial press).

Nor are PAOs advertising professionals who create copy based on a comprehensive marketing strategy. However, we are "selling" safety—not an easy sell.

Much of our writing will be persuasive as well as informative because public affairs officers are "guardians of the Coast Guard brand."

To maintain the Coast Guard's reputation and solid brand image, it is necessary to be consistent, accurate and credible.

We must speak with one voice, using a standard writing style and standardized terminology.

In addition, we must follow official visual standards regarding, emblems, photos, logos and trademarks.



The Coast Guard protects its graphics through the Coast Guard

Trademark Licensing Program, Office of Public Affairs.

Federal regulations prohibit use of Coast Guard markings and symbols in a way that implies endorsement of a commercial entity or activity.

Auxiliary PAOs are authorized to use official symbols for both internal and external PA activities. Exceptions are seals, particularly the Department of Homeland seal.

Obviously, official graphics should not be displayed so as to reflect negatively on the name, reputation, or public goodwill of the Coast Guard and Auxiliary.

For commercial use, individuals or organizations must obtain a licensing agreement before they make products that display Coast Guard trademarks.

Visual Representation Graphics

For official use, consult the *Auxiliary Style Usage Guide* at www.style.auxpa.org.

The *Guide* is a detailed look at branding and image file types. The image library (right) gives you several choice as to size for either screen or print.

The *Guide* was written so our standards match Coast Guard standards, while enabling the Auxiliary to maintain the integrity of its own identity.

The only differing feature between the Auxiliary standard emblem and the Coast Guard emblem are the solid anchors. As for the alternate emblem, don't use it where it may be confused as the Coast Guard emblem.

ORIGINS OF A COAST GUARD IDENTITY

When the public sees an Auxiliarist, they see "U.S. Coast Guard." In the public eye, we are the Coast Guard.

This perception is understandable, since we are part of Team Coast Guard, work hand-in-hand with our active duty shipmates, and wear the same uniform.

Yet, the Coast Guard struggled for years to shift from anonymity to a highly recognizable and memorable brand identity. Mistaken identity was a constant problem, as this anecdote illustrates:

In late 1956, Pan American clipper Sovereign of the Skies lost two engines while enroute from Hawaii to California. The clipper was forced to ditch, but the cutter Pontchartrain was nearby.

The ship rushed to aid passengers emerging from the downed aircraft, and the Coast Guard soon rescued all 31 passengers and crew.

As one survivor stepped aboard to safety on the cutter's deck, he gratefully exclaimed, "Thank goodness for the Navy!"

This case was one of dozens where the public seemed to be unable to recognize the Coast Guard.

It was clear the Coast Guard needed a symbol that would be easily identifiable from a distance, easily

differentiated from other government or corporate emblems and logos, and adapt to a variety of air and sea assets.

Early in his presidency, John F. Kennedy brought in renowned industrial designer Raymond Loewy to give Air Force One a new look that would symbolize the United States in official visits here and overseas.

The president was delighted with Loewy's design and paint scheme. Soon after, he and Loewy discussed improving the visual image of the federal government. The Coast Guard was selected as a suitable agency to start with.



In 1965, the design firm of Raymond Loewy/William Snaith presented their feasibility study results to Coast Guard senior leadership.

Their proposal was given the green light by Coast Guard Chief of Staff Rear Adm. Paul Trimble and the Integrated Visual Identification Program was launched as a test program.

The “Racing Stripe” Emblem and Brand

Loewy/Snaith selected a wide red bar to the right of a narrow blue bar canted at 64° and running from lower left to upper right.

The team used its own styled version of the traditional Coast Guard emblem for placement at the center of the red bar.

The prototype slash was painted on the cutters *Diligence* and *Androscooggin* as well as a buoy tender, vehicles and buildings at Base Miami.

At CG Air Station Elizabeth City, the slash was used on an HH-52 helicopter, a Grumman HU-16 amphibian, and an HC-130 “Hercules.

During the testing process, the Coast Guard opted to continue with their traditional shield emblem rather than the stylized shield.

By early 1967, most issues had been resolved, including paint color specs and type font for lettering.

In 1967, Commandant Edwin Roland ordered implementation of the visual ID system, ending four years of study and experimentation. The design became known as the “Racing Stripe” or “Slash.”

By 1975, the sail training ship *Eagle* remained the last service asset not sporting the emblem. Traditionalists contented the slash would destroy *Eagle*’s classic lines.

The nation was preparing massive bicentennial celebrations, and *Eagle* was to serve as host ship of OpSail `76 in New York. Coast Guard leaders saw an opportunity to showcase their brand to the world. *Eagle* was painted with the stripe, distinguishing it from other tall ships.

Well-known CBS news anchor, experienced sailor and OpSail commentator Walter Cronkite gave the new look a very public stamp of approval during the event’s televised coverage.



MANNY ROMERO, USCGAUX

An HC-144A Ocean Sentry with the now-familiar Racing Stripe. MOBILE, Ala. – Lt. Eric Wilson is the portrait subject for Auxiliarist Christopher Todd (kneeling), Deputy Director, Public Affairs Directorate. Wilson Riggan, an AUX-12 Public Affairs C-School student, holds the remote flash. The photo shoot was by request from the Coast Guard Academy Admission Office and took place during the AUX-12 session.

Thanks to a visionary president, talented industrial designers, and strong Coast Guard leadership, Coast Guard assets are now instantly recognized.

In fact, since the 1970s, the Coast Guard Racing Stripe (with color alterations) has become a symbol for sea service vessels at the federal, state, county and municipal levels throughout the U.S. and for scores of foreign sea services.

The Integrated Visual Identification Program is still the most successful branding program of any military agency—and possibly any agency in the federal government.

BRAND EQUITY

This brief history lesson illustrates how symbols can create a strong identity and a positive brand image. The Coast Guard may now be at the pinnacle of brand awareness.

As noted on Page 1, your job is to keep the Coast Guard brand (and by extension, the Auxiliary brand) at a high level.

Remember that branding is nothing new—it has been used for centuries. The term is derived from the Old Norse word *brandr*, which means “to burn” and branding was and is still used to mark livestock.

Remember that even known brands must be carefully managed to preserve what they represent: image and brand equity.



Decades of consistent advertising have made Coca Cola the world's most familiar brand. The National Safe Boating Council's “wear it” logo has come to symbolize safety on the water.

Brand equity, however, is harder to define. That's because it exists in the mind of the consumer. Basically, brand equity is the sum total of perceptions regarding a company, product, civic organization, individual or government agency.

In other words: 1) *how well known is the brand?* and 2) *what does the brand represent?*

We have already seen how the Coast Guard developed identity. Its Racing Stripe symbol is recognized throughout the world, but what does the brand represent?

Most people would say the Coast Guard and Auxiliary stand for *trust*, *dependability*, *integrity*, and *defender of national interests*, to list a few descriptors.

These are words that spell out the brand “promise,” much like these:

- Disney = magical family entertainment
- Volvo = safety
- Starbucks = indulgence and escape

PA AS A BRAND MANAGEMENT TOOL

When we use marketing to enhance the overall Coast Guard and Auxiliary image, we enhance our local unit visibility and image as well.

We publicize Auxiliary activities so the public understands and appreciates Auxiliary support of the Coast Guard. We tell stories about our unit. We promote and persuade.

To build credibility and enhance reputation, we release information to:

- ❖ Support mission readiness.
- ❖ Keep the boating public safe.
- ❖ Highlight operations.
- ❖ Call attention to multi-agency or multi-service training.
- ❖ Present Team Coast Guard in the best possible light.

A few specific activities we can publicize are:

- Boat shows and public appearances.
- Patrols on inland or coastal waters.
- Aviation, air shows
- Vessel Safety Check stations.
- Emergency rescue.
- Watchstanding.
- Fellowship events.
- Classroom activities and public education.

Once you understand the “nuts and bolts” of brand management and persuasive marketing, you can concentrate on the strategy of your messaging.

Will you attempt to reinforce or change opinions? How would you describe your unit’s “personality”? How are you going to present your key message? What appeals will you use?



MANNY ROMERO, USCGAUX



LEE HARRISON, USCGAUX

Multi-service training. LAKE ROOSEVELT, Ariz. – Auxiliarists from several Arizona flotillas provided patrol and rescue as needed for “Angel Thunder,” a joint operation held at near Phoenix. Fixed wing and rotary aircraft from the U.S. Air Force (above) took part in the two-day exercise. **At top:** ARANSAS PASS, Tex., – Personnel from Coast Guard Station Port Aransas keep a watchful eye on lines during side tow practice. Active-duty, Reserve members and Auxiliarists from two local flotillas trained together at Lydia Ann Channel.

FOUNDATIONS OF A MARKETING PROGRAM

To be successful with unit marketing, follow these three steps:

1. Define your **Objectives**
2. Create a focused **strategy**
3. Execute precise **tactics**

Think of it this way:

What do you want to say? To whom? With what effect?

Communication Objectives

Typical Coast Guard objectives might look like these:

- Generate public awareness.
- Boost recruitment and retention.
- Enhance organizational reputation.
- Encourage legislative support.

You might add specific objectives like these to solve problems facing your unit:

- Expand enrollments in safe boating classes (*competition from web-based courses, law enforcement agencies or other organizations cause enrollment to dwindle*).
- Get more boat owners to get a Vessel Safety Check.

- Improve membership participation in community relations, PA events, speaker's bureau and other public outreach.
- Inspire members to pursue more training.
- Recruit new a younger members.

Objectives spell out what you are trying to accomplish. Objectives guide the way.

You generally want to influence your audience in a positive manner. You want them to understand and appreciate the Auxiliary.

You might want to change a negative perception or attitude, or seek acceptance of a particular idea.

Remember, you want to make a connection—a tight bond with your audience. Give plenty of thought to objectives. Spell them out in terms of effects on the audience.

Begin with the word “To” and describe what you want the target group to think, feel or do.

Look at Page 1 of the previous chapter to refresh your memory regarding

potential target audience groups.

Now zero in on a core audience. This is the group most likely to embrace and respond your message.

Ask yourself, “Why should this group care about what the Auxiliary has to say?”



Strategy

Let's look at the various types of **message strategy**. Message strategy is the structural approach you'll use to write messages that will resonate with the audience and achieve the desired objectives (results).

The most common types are:

❖ **Information.** Generally a straightforward statement of fact. Has the most impact with the boating community, but can be an effective supplement for a persuasive campaign.

❖ **Image.** Used to create or maintain a strong and memorable identity. You have the opportunity to "bundle" perceptions into a single theme that represents your unit or organization.

For example, just think how image strategy is used by other branches of the military:

U.S. Marine Corps, "*The Few, The Proud;*" Army, "*Be All You Can Be;*"

Navy, "*A Global Force for Good;*" Air Force, "*Aim Higher.*"

❖ **Emotional.** Intended to persuade; usually used with an audience already on your side (boaters) or neutral. Everything from soda pop to political candidates can be sold through an emotional association with concepts such as patriotism and freedom.

❖ **Entertainment.** An excellent approach for advertising messages. Like humor, entertainment can sell ideas or products regardless of media channel.

The entertainment value of the message gives it traction to grab and hold attention.

❖ **Argument.** This strategy assumes there are two sides to an issue. Persuasive in nature and is targeted to an audience already interested in the issue.

Uses reasoning and logic. Can best connect with those already convinced or those who are neutral and open to logical reasoning.

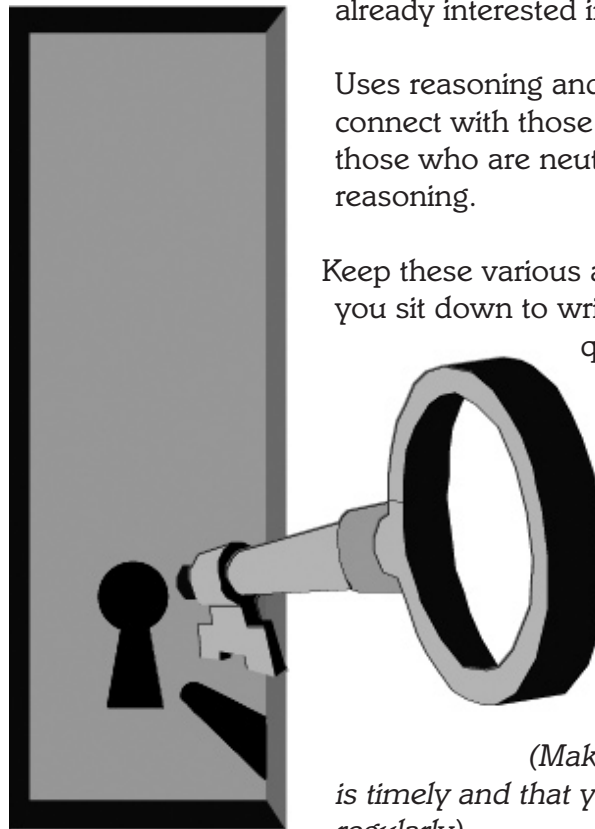
Keep these various approaches in mind as you sit down to write your copy. Some questions you should ask are:

What is the most effective approach to use for this audience?

When will my message have the greatest impact?

(Make sure your message

is timely and that you communicate regularly).



Now consider media. In advertising, this is called **media planning**, and it's an important component in helping you create an overall strategy.

Select the media that will best reach your target group or groups. You don't want to just "shoot from the hip" with a hodgepodge of submissions. Use a rifle, rather than a shotgun approach.

Tactics

Although sometimes included as an element of strategy, tactics really stand on their own. Tactics describe the *actions* you take to accomplish what was set out in your strategy.

These actions become the foundation of a **proactive** public affairs program where you:

- Prepare an up-to-date contact list of local media and keep it current.
- Write articles on a regular basis.
- Shoot a wealth of still pictures—and video if possible. Learn to create images with eye-appeal and compositional flair.
- Set up displays and boating safety exhibits at special events throughout the community.
- Create radio PSAs and video footage.
- Design and produce posters, brochures and other promotional or direct marketing materials.
- Publish announcements in local media and community calendars.
- Assist in production and distribution of unit newsletter

PLEASE NOTE: The montage at right was created as an *illustration* for training. We must follow Coast Guard policy:

No post-production changes other than cropping, tonal adjustment (lighten or darken) and sharpening. Manipulation of content is permitted for *non-editorial* use only.

Naturally, writing is the key to successful tactics. Learn the process well:

- 1) Gather information
- 2) Edit and prioritize it
- 3) Weave these raw facts into compelling copy that people will want to read.



JIM BEYEA, USCGAUX



An image shot for editorial use converted to an ad illustration. Three images were brought in to create the montage at left. The Auxiliarist is Loretta Rindal of Poulsbo, Wash., 13th Coast Guard District.

Effective Use of Print Media

Become familiar with local and regional media before you send out any news release. Do not submit your stories to a publication blindly or at random. The editor will reject any submission that would be of no interest to the publication's readers.

The secret to successful submissions is to read the publication. What kind of stories do they run? What market (audience) do they serve? Is this the right target market for your stories?

If the publication is a good "fit," get to know the editors and other key personnel.

- Make friends—pay a visit, in uniform.
- Don't be shy—call or e-mail often, stay in touch.
- Be persistent—follow-up but don't be a pest.
- Suggest partnership projects.
- Be available.

Editors will gladly tell you the exact format they prefer and may give you a printed guide sheet.

Armed with this knowledge, it should be easy to tailor your story submissions.

MORE THAN JUST NEWSPAPERS AND MAGAZINES

Our familiar, friendly color newspapers and magazines are just the tip of the print media iceberg. Print includes tiny community newspapers printed once a week or every other week to daily metro papers with huge circulations.

In between are shopping guides ("shoppers") newsletters, bulletins and fliers of every type imaginable. Moreover, in our modern electronic age, "print" now includes digital editions published on the Internet and readable on devices as small as cell phones.



FAIRN WHATLEY, USCGAUX

An ideal photo release that would interest local, regional and perhaps national publications. MOBILE, Ala. – Coast Guard Auxiliary and Coast Guard perform a Rotary Wing Air Intercept (RWAI) Training Mission. In a RWAI training flight, the auxiliary is tasked to play a Target of Interest (TOI) for the Coast Guard by flying into a "restricted air space" which set off alarms at NORAD. An MH-65 Dolphin helicopter was scrambled to intercept and guide the TOI out of the airspace.

Newspapers and Newsletters

The Internet Age has been tough on newspapers, as they have shrunk steadily in both physical size and circulation. Still, most communities have a weekly or daily, while large cities typically have a metro paper and several “neighborhood” or area publications.

Newspapers offer a host of content areas, primarily news, information, education, opinion, inspiration, sports, and entertainment.

While newspapers serve the general public, newsletters are typically produced for internal use (employee or member communication). Thus, newsletters focus on a single topic—an organization—and are written for one particular audience group. Also called *house organs*.

Shopping Guides

Could be published weekly or monthly. Again, make personal contact with the editors. Know their publication schedule, deadlines and any special format requirements.

Magazines

Commercial magazines could be tough market to crack for general Auxiliary news. Longer, human-interest feature articles spotlighting a distinguished unit member, historical milestone or significant happening may be accepted.

However, there are plenty of opportunities to publish both news feature articles with Auxiliary and Coast Guard magazines, print or electronic.

WHEN TO USE A NEWS RELEASE

The “bread and butter” method of publicizing unit activities. In a proactive PA agenda, you usually send out a news release every month.

The news release should be your most frequent media contact. To get you started, here’s a list of suggested article topics:

General

- Officer elections/appointments, change of watch, notable speakers or meeting topics.
- Special meetings with local officials.
- Certificate presentations to local figures.
- New member announcements
- Significant member achievement

Vessel Safety Check

- Schedule, exam sites.
- Unique boat or skipper exam.
- Year’s objectives, public role.
- Notice of problem situations.
- New developments of public interest.

Public Education Activities

- PE schedule.
- Items of interest in a particular class.

Operations and SAR Activities

- Dramatic patrol activities.
- Rules of the Road.
- How to contact a patrol vessel.

AIM (Academy Introduction Mission)

- Program background, application. procedures and deadlines.
- Results of AIM interviews, student profiles.

Special Events

- National Safe Boating Week (NSBW).
- Participation in civic festivals, parades.
- Boat and air shows; anywhere a boating safety exhibit will be located.
- Anniversary milestones; visiting dignitaries.

THE PHOTO RELEASE

Often the story can be told visually with a photo and caption alone.

The Auxiliary eLearning course AUX-26, Introduction to Digital Photography, has an appropriate description of picture power:

Pictures bring facts and events to life. When the camera stops an instant in time, the resulting image can compel emotion, convey meaning and present life with an impact that words alone cannot match.

Cultivate your photo skills. You don't have to be a pro shooter to make good images for the Auxiliary and Coast Guard.

Chapter 7 will give you a solid overview of the basics. When you finish all 12 chapters of this course, we recommend you enroll in AUX-26 for advanced photo study.



JOSEPH GIANNATTASIO, USCGAUX



MANNY ROMERO, USCGAUX

LOS ANGELES – Auxiliariist Todd Egnor of Williamsburg, Va., gives a briefing to D115R personnel before they begin tour guide duty aboard the Coast Guard Cutter *Eagle*. Egnor was assigned to *Eagle* for this voyage. The ship visited ports from Mazatlan, Mexico to Victoria, British Columbia.



GEORGE PAPABEIS, USCGAUX

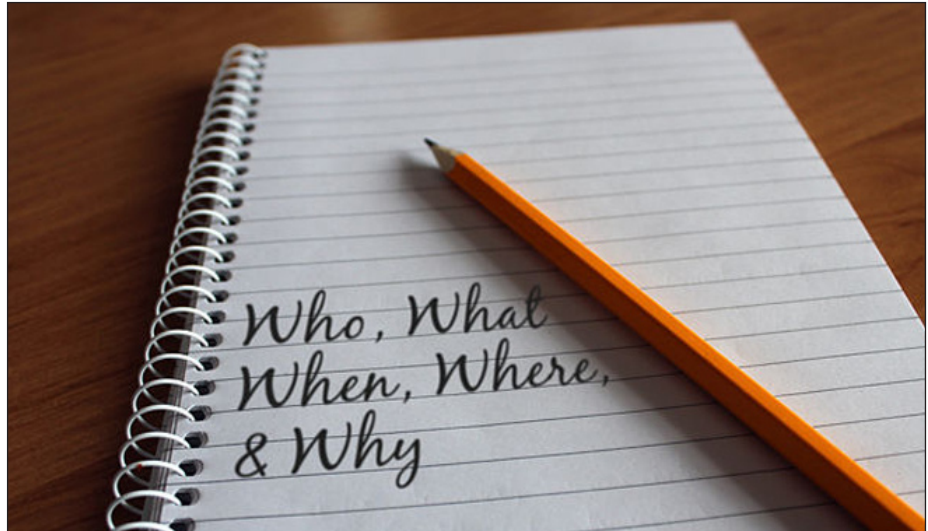
Top: AVALON, N.J. – Auxiliariist Irene Mead practices a life ring throw while on patrol in the Intracoastal Waterway. Mead is in Flotilla 82, 5NR Coast Guard District. **Above:** GULF OF MEXICO, Fla. – A mixed crew of Coast Guard and Auxiliary aboard the Auxiliary facility Sentinel await a materiel drop from a C-130 Hercules from CGAS Clearwater.

HOW TO WRITE AN EFFECTIVE RELEASE

A news release should inform and can be persuasive. It is not the function of a news release to stroke the egos of leadership.

However, you will keep leadership aware of your activities and will consult with unit leadership regarding message strategy and goals.

A single page release almost always works best. Many details can be covered in a follow-up and by referencing other sources of information—your unit website for example.



1. Get to the point immediately. Your first paragraph (*the lead*, pronounced *leed*) should summarize the **who, what, when, where** and **why** of your message (the 5Ws).

Create a Newsworthy Message

Effective releases are *newsworthy*. It's the element that can make or break your release.

Editors and reporters think in terms of “angle” or “news peg” of a story. They want to know what is timely and important about your message.

Identify a specific topic that will appeal to the readers or listeners of the media outlets you plan to contact.

This may seem obvious, but if your release is too general and therefore judged by editors to be of little interest to their audience—your release will end up “deleted.”

Writing Tips

As you sit down to write, remember the ABC's of news writing: **Accuracy, Brevity, Clarity.**

2. Be direct. Write in plain language, avoiding slang, jargon and “Coast Guard speak.”
3. Use short, easy-to-understand words with concise, simple sentences and paragraphs.
4. Write in active voice, not passive. This injects life into your copy.

Passive: *Action on the Coast Guard bill is being considered by the committee.*

Active: *The committee is considering action on the Coast Guard bill.*

5. Use adjectives and adverbs sparingly.
6. Localize national Coast Guard stories.
7. Add plenty of detail with specific facts rather than generalizations.
8. *Attribute* your facts. Try to use quotes or statistics. Attribution will give your copy **credibility.**

Get the Timing Right

Know the deadline time/day for each media outlet in your local area.

Daily newspapers operate on a different schedule than weeklies; magazines may have a month or more lead time. Radio and television is focused on immediacy and breaking news.

When do you want your story published or broadcast? Although it's wise to not to send out releases too far in advance of an event, it's also prudent to be as timely as possible.

Be Tenacious

Don't give up if your first efforts fail to produce results. Here's where personal contact can make a difference.

Have you taken the time to go and meet the editor or news director in person? Get to know local media people.

Keep in mind that you are in a competitive game, contending with scores of other stories for the editor's attention.

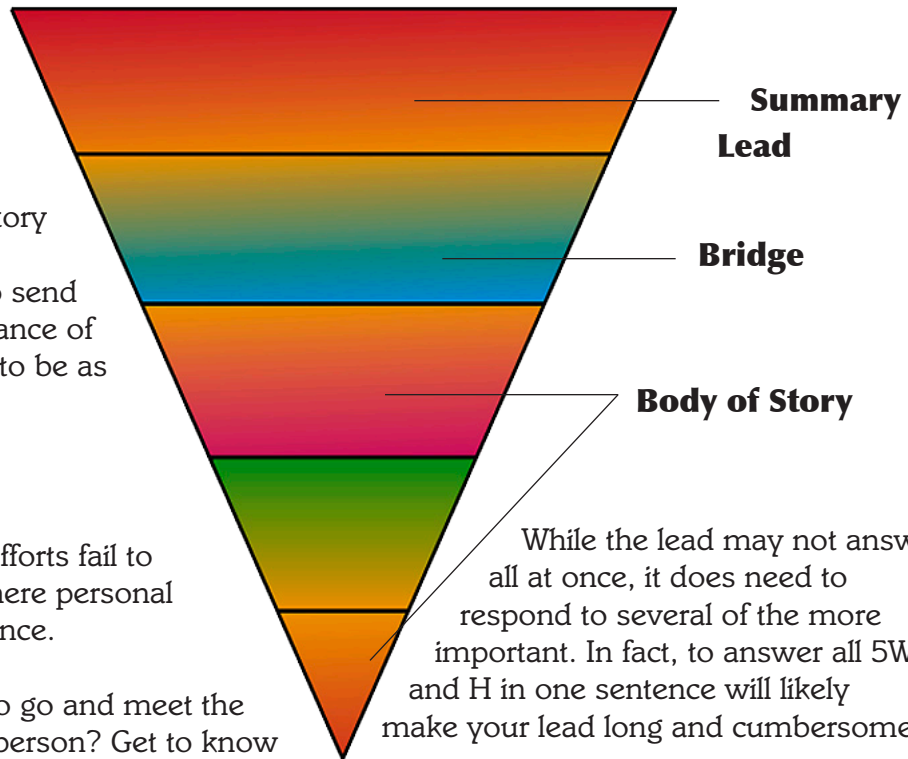
Reporters will not come to you and offer coverage. You must take your stories to them.

Structure and Style

A news release should be written in the traditional **inverted pyramid style**, with the most important or interesting information first, followed by information that is increasingly less important

As noted on the previous page, the **summary lead** includes the most important, interesting facts to grab reader attention.

Most summary leads concentrate on answering six basic questions—the 5Ws and H (How).



Often, the jump from lead to story details can be awkward. You need a transition. This transition is called the **bridge**.

A bridge can be one or more sentences that make a link between lead and body copy. You may not always need one, but it can be very useful.

For example, facts that are too detailed for the lead and too important for low placement in the story can be grouped in the bridge.

Once you've written your lead (and bridge if needed), proceed through the **body copy** by developing those facts already presented.

Inverted Pyramid Advantages

Is the traditional method for constructing news stories a relic from the past? Why do we still use it? Let's take a look:

- Beginning with the most important facts first is like a “hook” to grab the reader.
- A catchy lead allows the reader to skim through pertinent facts. Most readers have no desire to read every word of every story.
- It makes headline writing easier since the editor will not have to search through an entire story for headline material.
- It enables the editor to cut story from the bottom—all without impairing the appealing facts that appear at the top.

3. Know your local media. Mold your story to fit their audience.
4. Illustrate” your story with interesting facts, examples and quotes. Just avoid “fluff and hype.”
5. Be concise. Edit and edit some more to remove excess words, awkward phrases, or muddy, unclear writing.



CHRISTOPHER TODD, USCGAUX

BISCAYNE BAY, Fla. – Coast Guard Auxiliary coxswain candidate Judy Sanchez at the helm of the operational facility *Bravo Zulu* during an evening patrol mission. Sanchez is Flotilla Vice Commander for Flotilla 11, Division 6, 7th Coast Guard District.

More Story Writing Tips

1. Be sure to have a compelling **news peg** (story slant or angle). The news peg is the reason an editor will run your story and why readers will be interested.

The news peg makes your story newsworthy.

2. Start strong—make your lead a “grabber” that will snag reader attention.

Remember, to excel at the craft of writing, you have to sit down and write. Then you have to edit and write some more.

Take every opportunity to sharpen your writing skills, so your stories are rock solid and high in news value. For more guidance, enroll in the eLearning course AUX 23: Journalism for Coast Guard Public Affairs.

The next page illustrates a properly formatted release in standard Coast Guard style. Format exactly as shown.

SAMPLE FORMATTING

U.S. Coast Guard Auxiliary Public Affairs

U.S. Department of
Homeland Security
**United States
Coast Guard
Auxiliary**



Today's Date
Contact: Your Name
Public Affairs Officer
Your Phone #
[Your e-mail address](#)

Times New Roman, 36 pt.

News Release

Headline Goes Here: *Times New Roman Bold, Centered, 14 pt.*

Text, Times New Roman, 14 pt.

DATELINE — Followed by a space, a dash, and a space. The Coast Guard Auxiliary (*who*) is doing something/did something (*what*) somewhere, day of week if it's within six days (not today/yesterday), why and how if known or not obvious. Do not use names of people in the lead unless they are or prominence.

Second graph expands on the lead and/or completes the impersonal who captured in the lead.

Copy shall comply with the most recent edition of the Coast Guard and AP stylebooks. As such, cutter civilian vessel names are never all caps nor set in italics. Abbreviations such as T/S, M/V, or F/V are not acceptable.

Acronyms and abbreviations are not placed in parenthesis following the first reference. They are simply used on second and subsequent references as determined by the stylebooks.

Follow the *Associated Press Stylebook* for military units when naming specific units. For example, 17th Coast Guard District; 8th Coast Guard District; Coast Guard Station Cape Hatteras, N.C.

Between the last line of your release and the tag line at the bottom, center the end symbol (###) which tells copyeditors that nothing else follows. The tag line should read:

The Coast Guard Auxiliary is the uniformed civilian component of the U.S. Coast Guard and supports the Coast Guard in nearly all mission areas. The Auxiliary was created by Congress in 1939. For more information, please visit www.cgaux.org

###

Why Your Release Might be Rejected

- **Faulty grammar and spelling.** Nothing will sink your story submission faster than misspelled words or unwieldy grammar.

Be sure to use your computer's spell check feature. Proofread carefully—then have at least one other “eagle-eyed” reader take a look at it.

- **Your release doesn't contain news.** A member of your unit getting an award is not news—unless the award is for a remarkable achievement, such as saving a life during a routine patrol

While you're writing the release, always ask, “Why should the publication's readers be interested?”

If you don't have an answer, the story just isn't newsworthy.

- **Too much like a sales pitch.** A news release is not a sales letter. It is not ad copy.

Refrain from peppering it with flowery adjectives or overly hyped words.

Just stick to the facts. Don't indulge in self-praise.

- **It doesn't have a story.** Your topic might be worth reporting, but if the release is all facts and figures, readers (and the editor) will quickly lose interest.

Always tell a story. Complement facts with good quotes that express insight or convey emotion. Frame your release around a challenge that was overcome, a problem that was solved, and how the Auxiliary contributes to boating safety.

Portray the Coast Guard and Auxiliary as “hero” by spotlighting how we help the American public.



LINDA VETTER, USCGAUX

News that has local interest. SAN FRANCISCO BAY – In a combined exercise, active duty members of Coast Guard air station San Francisco team with Auxiliarists to practice rescue techniques. Auxiliary patrol vessels assisted two Coast Guard MH-65 Dolphin helicopters in an activity simulating a “downed helicopter.” At left is a raft with another flight crew.

- **It lacks focus.** Focus on just one thing. One project. One event. One campaign. Save the others for separate releases.

Having multiple angles will make your release too long and is sure to confuse and annoy editors.

THE FEATURE STORY

A feature story is much longer than a news release and is written more like a literature piece (a short story or essay, no inverted pyramid style).

Generally the topic is high in human interest and gives insight into an issue, idea, event or person.

The writer will use anecdotes, description, narration and lively quotes to weave the story together.

A **News Feature** is an extension of a news story, a follow-up that gives color and depth, interpretation, or new and unusual angles to a hard or soft news article.

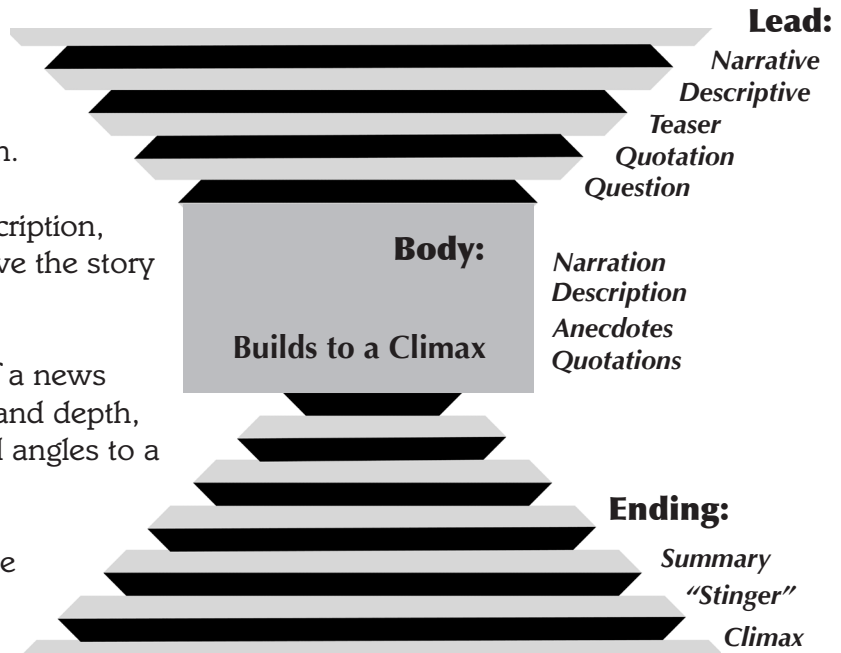
“Hard” news is spot news coverage about current issues that affect the public. This type of story gives the reader important knowledge for informed decision-making.

“Soft” news is news that is entertaining, not essential for decision-making and focus on the human elements related to the straight news event.

A **Personality Feature** is like a painting—a word picture of an individual and built around strong human interest. The subject need not be prominent, just newsworthy because of his or her accomplishments.

An **Information Feature** can be quite lengthy because it develops in-depth background on a news event. It shows how an idea, event or concept has significance. Sometimes called an *interpretive feature*.

Like a short story, information flows in a logical progression that builds to a climatic ending. Feature story structure could be illustrated as below—an inverted pyramid superimposed on a standard pyramid.



A **Summary Ending** simply ties loose ends of the story together and points back to the lead, while a **Stinger Ending** is a startling, surprise ending designed to jolt the reader.

The **Climax Ending** is like a traditional literary story, except the writer stops at the point where the outcome is clear.

The feature story offers you a fresh opportunity to be creative in your writing and thinking. You can provide your audience with information packaged in an entertaining manner.

Many news story topics suggested on Page 2 are also appropriate for features. Be sure give either story type plenty of local flavor. Readers identify with familiar names and activities in their local area.

BYLINES/CREDIT

It's rare for a PA news release to carry a byline, but it may. Bylines are not so rare with features, although an editor can run the story without your byline —or insert a staff member's byline.

Don't be offended. The editor has the right to revise, cut or rewrite or otherwise mold your copy in any manner deemed necessary.

Remember, your goal is to spotlight your unit to enhance its visibility and reputation, not to publicize yourself.

Only add your byline to a story if it's exceptional and of high interest. If the story is ideal for the publication, and your writing sizzles, the editor will likely run it with your byline intact.

WRITE IT RIGHT

What's the difference between "aboard" and "on board"? Do you use a state name after a city name like "Denver" or "Los Angeles"?

You can find the correct usage and meaning in these two reference books that you should always have handy: the *Coast Guard PA Stylebook* and the *Associated Press Stylebook*.

The AP Stylebook provides basic guidelines on spelling, grammar and punctuation, with a special section on social media and media law.

Buy it from your local bookstore, direct through the AP at apstylebook.com, or at amazon.com.

The Coast Guard Stylebook will help you standardize words, phrases, titles, names, etc., that are commonly used in Coast Guard stories and photo captions.

Download the guide from training.auxpa.org (click on "Getting Started").

Use in conjunction with the AP *Stylebook*, but be aware the AP guide does NOT take precedence over CG style. For conflicting items, always use the Coast Guard book.

These books will prove indispensable for your day-to-day PA activities.

ABBREVIATIONS

For terms that may be unfamiliar to your readers, always spell out, either before or after the abbreviation.

USCGAUX is the abbreviation for the Auxiliary. USCG for the Coast Guard. USCGA is the Coast Guard Academy. There are no periods in abbreviations except for U.S. as a stand-alone abbreviation for the United States.

For a thorough basic grammar and usage review, see Chapter 6, "An Essential Toolkit for Writers," in the course manual for AUX-23 .



Acronyms and Courtesy Titles

Use acronyms sparingly. They only serve to confuse and baffle the reader. Best is to spell out before the title abbreviation:

Division Commander (DCDR) Richard Lei announced today. On following references you may use the abbreviation alone (said DCDR Lei), although this may be awkward. You can simply refer to the speaker as Mr. Lei on subsequent references.

Use correct names and abbreviations for all military, civilian, Auxiliary and Coast Guard ranks or titles. For civilians, use the courtesy titles *Dr.*, *Mr.*, *Miss*, *Ms.* or *Mrs.* only in direct quotations or when specifically requested.

AUXILIARY OFFICER TITLES

Elected Officers. Regardless of level, once the office abbreviation has been used, refer to Commodores with the title, *Commodore* or *COMO* preceding the last name

- ◆ NACO — National Commodore
- ◆ NAVCO — National Vice Commodore
- ◆ COS — Chief of Staff
- ◆ NAVCO, A(E) — National Vice Commodore, Atlantic East
- ◆ NAVCO, A (W) — National Vice Commodore, Atlantic West
- ◆ NIPCO — Immediate Past National Commodore

- ◆ DCO — District Commodore
- ◆ DCOS — District Chief of Staff
- ◆ IPDCO — Immediate Past District Commodore
- ◆ DDC — District Department Chief
- ◆ DCAPT — District Captain
- ◆ DCDR — Division Commander
- ◆ DVCDR — Division Vice Commander

- ◆ FC — Flotilla Commander
- ◆ VFC — Flotilla Vice Commander
- ◆ FSO — Flotilla Staff Officer

AUXPA Appointed Officers. As mentioned earlier, reader confusion and awkward sentence construction are often the result if you use just the abbreviation after the name:

Mary Smith, DIR-A ... Ron Jones, DVC-AR

It is much clearer if you spell out the title and enclose the abbreviation in parenthesis:

“Leadership is a process by which a person influences others to higher achievement,” said Director of Public Affairs (DIR-A) Mary Elizabeth Smith.

- ◆ DIR-A — Director, Public Affairs
- ◆ DIR-Ad — Deputy Director, Public Affairs
- ◆ DVC — Division Chief
- ◆ BC — Branch Chief
- ◆ BA — Branch Assistant
- ◆ DSO — District Staff Officer
- ◆ ADSO — Assistant District Staff Officer
- ◆ SO — Division Staff Officer
- ◆ FSO — Flotilla Staff Officer

USAGE FOR COAST GUARD OFFICERS

Rank always precedes name and the letters “USCG” always follow the name, (*Adm. Thad Allen, USCG*).

- | | |
|-----------------------------|-----------|
| ◆ Admiral | Adm. |
| ◆ Vice Admiral | Vice Adm. |
| ◆ Rear Admiral (upper half) | Rear Adm. |
| ◆ Rear Admiral (lower half) | Rear Adm. |
| ◆ Captain | Capt. |
| ◆ Commander | Cmdr. |
| ◆ Lieutenant Commander | Lt. Cmdr. |
| ◆ Lieutenant | Lt. |
| ◆ Lieutenant (Junior Grade) | Lt. j.g. |
| ◆ Ensign | Ensign |

- ◆ Cadet
- ◆ Chief Warrant Officer
- ◆ Master Chief Petty Officer
- ◆ Senior Chief Petty Officer
- ◆ Chief Petty Officer
- ◆ Petty Officer

Cadet
CWO
MCPO
SCPO
CPO
PO

Trim the copy. Replace extra “ands” and “buts” with a period. Use “if” rather than “in the event of;” replace “due to the fact that” with “because or “since.” Minimize use of the word, “the.”

The tighter your article, the better chance it has of being printed.

FINAL THOUGHTS

Remember the rules of readability: Short words, short sentences, short paragraphs.

On publication, your copy will be seen by a wide audience. Keep your writing simple, clear concise. Use vigorous language.

Editing/Proofreading

You can't expect your copy to be perfect in the first draft. Carefully **PROOFREAD** every word. Corral those misspelled words (and don't rely solely on your computer spell checker).

Be prepared to write, edit, rewrite and edit some more.

You have to be a tough critic of your writing. Then have at least one other person take a look before you submit for publication.



MART GARDNER, USCGAUX



PO3 BRANDYN HILL, USCG

Routine news made visually interesting. Top: SALT LAKE CITY – Each year the State of Utah requests Vessel Safety Checks (VSC) from the local Auxiliary. Riley Turpin of Flotilla 72, West Jordan, Utah, applies a VSC decal to the newest Utah State Park boat.

Above: ANNAPOLIS, Md. – Auxiliaries Walt Discenza and Wendy Kravit fill out Vessel Safety Check (VSC) paperwork during Safe Boating Day at Sandy Point State Park in Annapolis. In addition to the free safety inspection, the Auxiliary hosted various boating safety classes as part of the event.

Instant Impact with Broadcast Media

Next time you relax in front of your TV or listen to the radio while cruising down the freeway, consider how quickly electronic communication has saturated American life.

The first radio station began broadcasting in 1920. Since then, households with at least one radio rocketed from zero to virtually all. To those millions, add several million more in cars, offices, hotels, schools, hospitals and every type of business imaginable.

Television's story is equally impressive. At the end of World War II, a mere handful of homes had TV sets and only six stations were on the air. Now television is everywhere. We can watch TV shows and news programming on our laptop computers, digital tablet or smartphone.

The term "broadcast media" traditionally refers to radio and TV, while the more encompassing "electronic media" includes content delivered through Internet websites.

THE DIGITAL REVOLUTION

Web content is easily downloaded to computers or mobile phones anywhere in the world. Web content, computer software, MP3 audio files, or e-books are all comprised of binary data rather than analog. They are usually called "digital media."

Analog signals flow as a continuous stream and transmit solid information.

For example, in the old, obsolete system of the Associated Press, pictures were scanned in solid form and transmitted line-by-line via telephone to assemble another print at the receiving end.

Any interference in the phone connection would disrupt the flow of electrical current and badly distort the image.

On the other hand, digital data is not a continuous flow of solid, physical information.

Computers break down words or pictures into tiny digital bits that can be reconstructed electronically with no data loss whatsoever.

Thus analog compares to digital the way a phonograph record (continuous grooves and scratchy) compares to a music compact disc (crystal clear sound in digital form read by laser light).

Digital is a technological leap forward. Radio, television, print, photography, film and audio can now all be delivered digitally. Digital media characteristics are:

- Personal and always with you.
- Always turned on.
- Allow you to contribute creative or journalistic content.
- Gives an accurate audience measurement.



Today, most radio and television programming is digital. Film and video production is digital, and most major Hollywood studios are converting their feature film creation to all digital.

Although hurt by the digital revolution, the print media has also embraced digital. Virtually all newspapers have an Internet presence as another way to reach audiences—particularly important because of a steady erosion of readership and advertising revenue.

Digital has actually created new opportunities for broadcasters. The immediacy of 24-hour cable news programming and talk radio enables vast audiences to rely on broadcast news as their primary news source.

BROADCAST MEDIA VS. PRINT

As you prepare publicity for broadcast use, keep this major difference in mind: *radio copy must be written for the ear*. Television, of course, has the impact of visuals as well as sound.

Broadcast news writing is closely related to writing for print. Once you have mastered the basics of newspaper style, you should have little trouble adapting to broadcast style.

Accuracy, timeliness and news value apply to both. The differences are in the manner of delivery.

Remember that listeners don't get a second chance. They can't go back and reread the story—or even a single sentence or paragraph.

Listeners must understand the story the first time they hear it, so broadcast writing must be absolutely clear, simple and conversational.

In addition, the broadcast story is generally limited to one minute or less of air time. This means the story might be only 100 words or less; much of the detail presented in a newspaper story is eliminated.

To make a story appropriate for broadcast, you might reduce your newspaper story of 20 to 30 or more paragraphs to just a few sentences of copy.

If listeners or viewers puzzle even momentarily over your message, or if you tangle your message with a complex maze of marathon sentences—you've lost your audience.

BROADCAST WRITING TIPS

The challenge in writing for the ear is to break down sometimes complicated issues or ideas into simple, easy-to-understand language.

Write the Way You Talk

Because your news items are to be read aloud, write so the announcer can breeze through your copy easily and naturally.

The idea is to write in a CONVERSATIONAL style and tone (without getting too folksy or lapsing into slang).

So write in simple, declarative sentences. After all, that's generally how people talk. Use the present tense, active voice and verbs. For example, a newspaper lead might begin this way:



“Coast Guard Base Alameda will have a new education center by this time next year,” Cmdr. Ron Tyler, Educational Services Officer, said today. “The project will cost \$1,490,500.”

But that is not the way people talk. Radio copy should always be conversational, less formal. Write as if you’re conversing with a friend. The lead could be rewritten like this:

Residents at Coast Guard Base Alameda will soon enjoy a new education center. Education Services Officer, Commander Ron Tyler says the center will be ready by this time next year. The project will cost nearly one-and-a-half million dollars.

Notice the shorter sentences, the more direct style. Here’s another example (Public Service Announcement):

Far too many of our friends and neighbors lose their lives in boating accidents. The United States Coast Guard Auxiliary reminds you to **BOAT SMART**. Always wear your life jacket.

Contractions, Repetition, Attribution

Contractions are conversational and should be used whenever possible. Principle facts are often delayed until the end of a sentence. Fragments of sentences are acceptable.

Also, it’s OK to repeat. Listeners need reminding of major points and significant names due to the fleeting nature of a broadcast message.



In the “Golden Age” of radio, listeners could relax by their radio and hear everything from concerts and news to serial dramas. Dramatic shows were written in a captivating, descriptive style that enabled listeners to picture scenes and characters in their mind (an experience called “Theater of the Mind”). Much like television later, a beautifully crafted radio became an elegant furniture piece, as in this 1946 magazine advertisement.

Attribution is as important for broadcast as for print, but placement may differ. The source often precedes the message in the sentence.

When identification is placed first, it helps grab attention before important details are revealed. Such cues tell listeners to pay attention, to perk up, because key information is coming next.

Quotations, Abbreviations, Numbers

The listener needs to be cued when direct quotations are used, as there are no quote marks to indicate a source's exact words.

Saying "quote-unquote" before and after every direct quote makes for clumsy, awkward copy. It's jarring to hear and it interrupts copy flow.

Best is to insert phrases to tip the listener to expect a direct quote:

Lieutenant Murphy says ... in these words ... "Be sure to keep an eye on the weather."

The commodore welcomes ... as she said ... "This most distinguished group."

Notice the use of the ellipsis. Use dashes and ellipsis to add emphasis ... pauses ... and to allow the newscaster to take a breath.

Insert hyphens between letters in abbreviations such as F-B-I or Y-M-C-A. Don't abbreviate names of Coast Guard installations or service rank (*Admiral*, not *Adm.*). The same for states, cities, counties, days of the week, months, or official titles.

Stay away from acronyms and Coast Guard or Auxiliary "speak." For example, spell out the title "*Division Chief*" rather than use the abbreviation, "DVC."

Spell out numbers as well as symbols like the dollar sign. You would write, *Twenty dollars*, rather than \$20.

Tell the listener where the story takes place. There are no printed datelines, and a phrase like "*here today*" is confusing. A broadcast signal generally covers a wide area and many in the audience won't know where the story originates.



Remember: broadcast copy is meant to be read out loud. Before sending a submission, test your copy by reading it aloud. Several times.

Take out clumsy phrasing or poor sentence construction. Shorten any sentences that leave you gasping for breath. Be ruthless in your editing, for this is the only way to polish your copy so it connects with your audience.

For a more in-depth exploration of broadcast writing, see AUX-23, Chapter 5.

Timing and Deadlines

Reading your copy out loud also gives you the opportunity to determine exactly how long the copy will run.

Here's a quick guide (estimated word count):

Length	Number of Words
10 seconds	20
20 seconds	50
30 second	75
One minute	150

As for deadlines, submit PSAs two weeks in advance of desired airing. For special events and programs, 2–4 weeks in advance.

GET YOUR MESSAGE ON AIR

At one time, the Federal Communications Commission (FCC) required radio and TV stations to provide free air time to non-profit organizations. This is no longer a requirement.

However, many stations take pride in their community and are alert to community needs. They welcome your PSAs, but must decide which groups and functions they can assist.

Your message is in competition with those from other groups. It must be newsworthy and of interest to the station's audience.

The writing must be top-notch. If you are submitting a script to be read live, the release should be formatted properly (see Page 8).

If you can record your own PSAs, submit the finished audio file in MP3 format on a CD (the station may prefer that you e-mail the file).

The PSA for Television

Video submissions should begin with a title slate (title card) followed by at least 15 seconds of "video black." Title cards must include the organization, producer and total running time (TRT).

Here's an example:

USCG Auxiliary Presents:
"Alcohol and Water Don't Mix"
*Your Unit ID and a Contact
Phone #*

TRT: 30



YOU CAN STAR IN A RADIO OR TV SHOW

Taking part in a radio or television show is exciting for you personally and favorable for your unit.

You must be well prepared and be comfortable speaking extemporaneously since a number of questions may be "off script." As for those questions that are scripted, be sure to review them in advance.

The interview offers you a rare opportunity to take center stage as you represent your unit.

Just arrive armed with a wealth of practical knowledge concerning Team Coast Guard.

Semper Paradus — Always Ready

Take the time to develop an "Auxiliary Fact Sheet." This document will help you put the spotlight on every Auxiliary activity.

The Fact Sheet may be the "skeleton" around which you build articles, media interviews or speeches for presentation to local groups.

Include these topics in your Fact Sheet:

- 1) WHO we are (be familiar with Auxiliary history) ... WHO you are and WHAT is your unit.
- 2) WHAT is our role in recreational boating safety and public education?
- 3) WHAT is our role in vessel inspections?
- 4) WHAT is our role in patrols, regatta and assistance to the Coast Guard?
- 5) WHAT is our role in chart updating and aids to navigation?
- 6) WHAT is our role in recruitment for the Coast Guard Academy and the AIM (Academy Introduction Mission) program?
- 7) HOW has the Auxiliary helped in reducing boating fatalities?

Making the Interview a Success

Be wise. You and the interviewer should work together to draft a set of questions to be asked.

A good approach is to start with a general overview and then concentrate on one specific area.

Remember, however, that the interviewer can ask you anything.

Once the questions are developed, take time to practice your responses. You may want to use cue cards so you don't forget important details or statistics. The best scenario is to have someone "talk" you through the interview.

Consider the time of day when the interview will air. A heavy discourse on marine engines may not be of much interest to a stay-at-home afternoon audience. This group may be more interested in safety precautions and emergency procedures.

An evening program that could reach young people is the best time to talk about the Coast Guard Academy and the AIM program.

The Television Interview

Be as diligent in pre-planning for a TV appearance as you are for radio. The same process applies, but now you have a chance to use visual aids. Review the topics to be discussed. How much detail should you provide? How will your demo items be arranged in the studio?

Personal Appearance and Uniform

It goes without saying that your personal presence must be exemplary. Your uniform should be perfect—neat, clean, correct insignia and properly positioned.

The Operational Dress Uniform (ODU) is recommended for any media appearances. It's the

Coast Guard working uniform and probably most identifiable to the general public. You want the audience to identify you as a Team Coast Guard member.

Keep trouser pockets free from bulky, bulging items. Women should not wear dangling earrings; long hair needs to be tied up and out of the collar. For more, check the *Auxiliary Manual* and/or the *Coast Guard Uniform Manual* for specifics.



Bearing and Posture

If you are **sitting**, sit upright, DON'T SLOUCH. Watch how your interviewer is sitting. You may find it helpful to sit on the edge of the seat so as to project a better posture. Cross your legs at your ankles rather than crossing your knees.

Try not to clutch the chair arm, clasp and unclasp your hands, rub your nose or pull your earlobe. These are distracting habits and the audience will concentrate on your actions, not your words.

If **standing**, don't jingle the change in your pocket. If you're not comfortable with your hands at your sides, clasp them loosely behind your back.

Avoid the "fig leaf" position with your arms in front, and remember to keep your hands out of your pockets.

CONDUCTING A PRESS CONFERENCE

You may need to call a press conference if a story has major significance.

Be sure to send out a Media Advisory to all media well in advance of the conference event. This advisory should include the WHO, WHAT WHEN, WHERE (also the WHY if applicable).

If needed, include a map to the location and information about parking and access (if the conference is held at a Coast Guard base).

The conference will likely not be carried live, but recorded and edited for a newscast. Get your key messages across and use talking points for 5- to 10-second sound bites.

Find detailed guidance in prepping for a press conference in the next chapter, Media Relations.



JONATHAN ROTH, USCGAUX



PO3 MICHAEL DeNYSE, USCG

Interviews often take place outdoors. Top:

CHICAGO – A reporter interviews Petty Officer 1st Class James Stempel from Coast Guard Station Calumet Harbor about Operation Dry Water at Navy Pier. Operation Dry Water is a national boating under the influence (BUI) awareness and enforcement campaign held during the Fourth of July weekend.

Above: TAMPA, Fla. – Auxiliarist Tim Teahan explains what precautions mariners should take during Tampa's annual Gasparilla Pirate Fest. Coast Guard and Florida Fish & Wildlife Conservation Commission (FWC) officers will team with local law enforcement to keep Tampa Bay boaters safe during the celebration.

SAMPLE
Radio Public Service Announcement

Page 1 of 1
Today's Date

Date and Copy Length

45 SECONDS

Slugline

SCORE A TOUCHDOWN...WHEN
CHOOSING A LIFE JACKET

FOR IMMEDIATE RELEASE

Release Line

U.S. Department of
Homeland Security
**United States
Coast Guard
Auxiliary**



Contact: *Your Name*
Public Affairs Officer
Phone: *Your Phone #*
Your e-mail address

ANNOUNCER:

There's no doubt that life jackets save lives. But one that doesn't fit properly can make you a drowning risk. Proper fit is essential for safety on the water. The U-S Coast Guard Auxiliary offers these tips for selecting just the right life jacket. First, choose an approved Coast Guard life jacket in the correct size for your weight. Second, use the "touchdown" test to check that your jacket fits properly. Lift your arms above your head as if calling a touchdown. The chest portion of the jacket should not touch your chin when you look left, right or over your shoulder. If the jacket passes this test ... you've scored a good fit. And always remember, the SAFEST life jacket is the one you wear while you're on the water.

###

Media Relations: Strategies for Success

The alliance between journalism and public relations has often been stormy. Journalists may have mixed feelings toward civilian PR or military PA specialists. They may not fully trust PR practitioners, despite counting on them for information.

Media dependency is particularly true in today's era of downsizing and shrinking media staff.

At the same time, our public affairs activities are designed to gain support for the Coast Guard through the media,

The reality is that media is dependent on PR information—and we are dependent on media.

BUILD POSITIVE RELATIONSHIPS

Good public relations begin with good personal relations. When you expend time and effort to know your media pros you'll find it easy to attract positive coverage.

Here are some more ideas to expand on those from Chapter 1 Page 7:

Suggest lunch or coffee. Hand-deliver a press release rather than send by e-mail. Join a local press club. Attend meetings of the Society of Professional Journalists there's a chapter in your community.

Join community activities in which journalists are also involved. Get to know your media counterparts in creative ways. Then protect and cherish these relationships and avoid playing favorites. Don't beg for special coverage, special story placement or removal of adverse publicity.



PO1 BOBBY NASH, USCG



PO DAVID SCHUHLEIN, USCG

Top: JACKSONVILLE, Fla. – A Military Channel production crew interviews Lt. John Axtell, a pilot with the Helicopter Interdiction Tactical Squadron (HITRON) Jacksonville. The interview was part of a program showcasing HITRON's unique capabilities during counter narcotics missions. **Above:** HOUSTON – PO Albert Shannon talks with a TV reporter early on a summer morning. Shannon is a rescue swimmer at Air Station Houston. He and other crew members were interviewed after completing a five-person rescue the previous day.

Also, don't ruin a relationship by expecting reporters always do what you want. Behave ethically and professionally and don't accept inappropriate gifts. Even the appearance of a conflict of interest will shatter a valuable relationship.

Do provide timely, accurate stories and pictures. Make sure all your facts are accurate. Nothing will destroy a relationship built on trust faster than inaccurate reporting. Once you break a trust you can rarely get it back.

Finally, be available and on call to respond to media questions. Return phone calls promptly and with respect to deadlines.

Remember, e-mail contact by itself is seldom enough.

PRESS CONFERENCE

Once considered a basic component of media relations, the press conference now takes a back seat to the Internet.

Why should reporters take time to attend a press conference when they can get all the data they need (plus multimedia) from a company web site?

For the Coast Guard, however, a press conference is a common occurrence. Whether from a force of nature or the misjudgment of man, emergency response is a daily part of Coast Guard life.

How we deal with crisis, danger and maritime threats is big news, generally garnered through a press conference where news is released simultaneously to all media.



PO CALEB CRITCHFIELD, USCG



PO JONATHAN R. CILLEY, USCG

Commandants meet the press. Top: JEFFERSON PARISH, La. – Adm. Robert Papp, outlines Deepwater Horizon response, July 2010. Above: SAN FRANCISCO – Former commandant Adm. Thad Allen updates San Francisco media on the MV *Cosco Busan* oil spill, November 2007.

The Spokesperson

It takes the right skills to represent the Coast Guard or Auxiliary on an incident or issue.

As a PA officer, YOU may often be the spokesperson for your unit.

*How do you prepare yourself?
How do you prepare others?*

A spokesperson:

- 1) Knows the Area of Responsibility (AOR) and local geography.
- 2) Is aware of unit and district PA policy.
- 3) Understands the Freedom of Information Act (FOIA).

- 4) Knows the local media, the community and public issues.
- 5) Understands the SAPP (Security, Accuracy, Policy and Propriety) rule.

[More on this and FOIA on next page]

- 6) Can avoid speculation and opinion. Keeps answers in good taste.



SENIOR AIRMAN KATHRINE McDOWELL, USAF

Set up a practice interview. Think like a reporter; ask tough questions and *probe* an issue.

CONFERENCE SETUP

Invite media far in advance. Establish ground rules and stick to them. Have a time limit and keep to it.

Prepare a short opening statement before taking questions. Let reporters know what subjects are off-limits and only answer questions that pertain to the issue.

Check for enough electrical outlets and be sure to prepare enough handout material for everyone.

Employ a speaker podium, and if visuals are used, make sure they will photograph well from any place in the room or outdoor venue.

Preparing senior leaders involves making certain they understand the topics to be discussed. Help them anticipate difficult questions.

Advise them to be completely honest. If they don't know an answer, they should say so and offer to find out. If an answer is considered contrary to SAPP, state that it is not for public disclosure.

Be sure they understand not to make any comments "off the record." NEVER assume anything is off the record; your every word can be used in a story.

A spokesperson must cultivate a pleasant, cooperative attitude. If the person fears or resents the media, *it will show*.



PA2 ANDREW SHINN, USCG

Interviews may involve several agencies, or just one person on scene. **Top:** SHAW AFB, S.C. – Air Force Col. Joseph Guastella, commander, 20th Fighter Wing, and Coast Guard Capt. Michael McAllister, commander Sector Charleston, brief media on the search for a missing Air Force pilot. **Above:** JACKSONVILLE, Fla. – BM1 Bill Donohue is interviewed on the St. John's River during a pre-Super Bowl security patrol.

RELEASE OF INFORMATION POLICY

- If you did it or were responsible for it, then you can talk about it.
- If not, then don't.
- Tell it all. Tell it now. Tell the truth.

SAPP AND FOIA

Both these acronyms are helpful guidelines for release of information. SAPP, or Security, Accuracy, Policy and Propriety, is a restriction on release as follows:

- a. Information designation with a **Security** classification of CONFIDENTIAL, SECRET or TOP SECRET cannot be released.

For Official Use Only (FOUO) is not a security classification. Info with this designation requires special handling and is typically not included in a release or media interview.

- b. Check for **Accuracy** prior to release. Stick to facts and avoid speculation.
- c. Information for release cannot violate Coast Guard **Policy**.
- d. All information should meet acceptable standards of **Propriety**.

FOIA, or the Freedom of Information Act, is a law ensuring public access to U.S. government records. It is based on the idea that government information belongs to the public.

On written request, government agencies are required to disclose records, unless they can be withheld under any of these nine exemptions:

- Classified material (national security)
- Law enforcement records or matters under investigation
- Judicial proceedings
- Information covered by statute
- Internal agency rules

- Trade secrets or internal memos
- Bank reports
- Oil and gas well data
- Personal privacy



PO3 ROBERT BRAZSELL, USCG

BALTIMORE, Md. – Capt. Mark O’Malley, commander, Sector Baltimore, comments during a September 2010 press conference regarding a case between the U.S. and Irika Shipping S.A. Irika was fined \$4 million for deliberately discharging oil and waste into the ocean. The MV *Iorana*, a Greek-flagged cargo ship managed by Irika, discharged approximately 6,000 gallons of oil contaminated sludge and bilge waste.

Coast Guard policy is based on FOIA, which requires release of any information not covered by the nine exemptions. In other words:

Maximum disclosure with minimum delay.

Remember: If you did it or have responsibility for it, then you can talk about it. If not, don't.

Before you agree to an interview, ask yourself:

Am I the right person? Are the questions in my area of expertise? Can I answer the Who, What, When, Where, and How? What two or three points do I want to get across?

Before an interview, write out a fact sheet to use during the interview.

COMMAND MESSAGES

These are *position statements* on an issue. For example, “Life jackets save lives...wear your life jacket.” “Safe boats save lives.” “Educated boaters save lives.” “Sober boaters save lives.”

Weave in a Command Message whenever possible in response to questions. Other position themes can be:

- | | |
|---|--|
| <input type="checkbox"/> Training | <input type="checkbox"/> Preparedness |
| <input type="checkbox"/> Education | <input type="checkbox"/> Life-saving |
| <input type="checkbox"/> Teamwork | <input type="checkbox"/> Care, concern |
| <input type="checkbox"/> Good neighbor | <input type="checkbox"/> Security |
| <input type="checkbox"/> Force multiplier | <input type="checkbox"/> Condolences |
| | <input type="checkbox"/> Dedication |

GUIDELINES FOR TALKING TO THE PRESS

Be sure to have your facts in order before any questioning by the media. Update your fact sheet as new information becomes available.

If you need time to gather information, say so. The media will wait.

- a. Give only facts. Do not speculate, inject personal opinion or guess. Don't exaggerate.
- b. Short answers are better than long ones. Stop talking when you have made your point.
- c. NEVER say, “No comment.” If you don't know—say so. Refer to someone who can answer, or say you will find out and get back to the reporter.
- d. If your answer would violate security or policy, you might say: *“I'm sorry, but for security reasons, I can't discuss that. Is there anything else I can help you with?”*
- e. Always speak in good taste; no profanity biting sarcasm or slang.



PO3 RENEE C. AIELLO, USCG

PANAMA CITY, Fla. – Lt. Steve Caskey, Coast Guard Marine Safety Detachment, Panama City, and Mark Bowen, Bay County chief of Emergency Services, talk to the media. The joint press conference was held in response to media inquiries regarding Florida's approach to Deepwater Horizon.

- f. Use non-technical language, avoid jargon and acronyms.
- g. Be courteous, polite and professional. Don't let a rude journalist shake you. Just answer without anger or sarcasm.
- h. In a crisis situation, or when discussing a SAR case, talk only about the situation or case. Do not discuss policy, regional or national issues.

- i. Ask for clarification of vague questions.
- j. Don't allow a journalist to put words in your mouth. If a reporter describes something incorrectly, make sure you describe it properly.
- k. Do not accept terminology with which you don't agree. Explain the correct terminology and use it.
- l. If other agencies are involved, give them credit, but do not speak on their behalf. Stress teamwork.

m. Don't overlap the interviewer's question. Begin your answer when he or she is finished.

n. Live by your message points, the key points you feel are most important to communicate to your audience.

o. Use the pause. You don't have to start talking as soon as the reporter finishes asking the question. Take a second or two. Formulate your answer before speaking.

In this way you avoid, the "uhs" and "duhs" and awkward phrasing.

- p. Speak in complete sentences, and try to repeat the main part of a question.
- q. Be truthful and accurate. (*Apply the "3-T's: Tell the truth. Tell it all. Tell it now"*)

Naturally, you should look sharp. Wear your uniform well and stand or sit straight. It is best not to wear dark glasses.

Concentrate on the person doing the interview and not on the microphone or the camera (if a television interview). Relax. Just make the interview an informal conversation.



PAC SARAH B. FOSTER, USCG

WASHINGTON, D.C. – Assistant Commandant for Acquisition Rear Adm. Gary Blore, is interviewed by *Wall Street Journal* reporter August Cole. The admiral explained the status of Coast Guard Acquisition.

BEWARE NON-VERBAL COMMUNICATION

Attitudes, interest, fear, emotion, confidence...all can be communicated without words.

Watch your body language (posture, gestures, poor eye contact or distracting movements).

Speech also contains nonverbal elements, including voice quality, emotion and speaking style, so speak clearly and with confidence.

You can develop good body language by practicing into a mirror as you respond to questions in a mock interview.

People will remember how they felt about you more than they will remember what you said. It's important to be relaxed and sincere.

Responding to Difficult Media Questions During a Crisis Situation

Hypothetical Questions

Q: Do you think the Coast Guard would have located the survivors sooner had there been a second rescue helicopter?

Stick to the facts; state your message. If reporter doesn't give up, just restate your message the same way as earlier. Never speculate.

A: *I don't want to speculate, but I must remind you of what's important here...the Coast Guard saved three boaters today and reunited them with their families.*

Bait Questions

Q: Is the Coast Guard being insensitive by calling off this search after two days?

Don't repeat the word "insensitive" even to deny it. Just refute the word without repeating it.

A: *Two Coast Guard helicopters and three rescue boats have searched more than 1,500 square miles over two days without locating any survivors. Unfortunately, we had to make the difficult decision to suspend the search, pending further developments.*

Q: The hurricane came ashore 24 hours ago, yet the Coast Guard still hasn't reopened the harbor. You don't even have your boats ready for a rescue call. Why are you people just sitting on your hands?

Just state the facts or correct any inaccuracies, then bridge to your message. If you disagree with a reporter comment, you must counter it. If you don't, the audience can only assume that you agree.

A: *Our top concern is the safety and security of our ports and waterways. We will open the port when all environmental and navigational hazards are removed. Search and rescue is currently being covered by Coast Guard helicopters. Our rescue boats were moved to safe areas and are due back tomorrow.*

Q: When a helicopter mission is called off, does the pilot place more emphasis on saving boaters or picking up the rescue swimmer?

A: *All our crews are highly trained to make the safest choices during dangerous situations. Every life is important to them.*

Responding to Difficult Media Questions During a Crisis Situation

Comments You Haven't Seen/Heard	<p>Q: How would you respond to Mr. Smith's assertion the Coast Guard simply didn't do enough to save his vessel?</p> <p>If you didn't say it, you shouldn't comment on it. Respond with the facts of the case and bridge to your message.</p> <p>A: <i>I haven't heard his comments. I can assure you we did everything we could to save his vessel. Our first concern is with saving lives, and we did save the lives of Mr. Smith and his crew.</i></p>
Speaking for Other Agencies	<p>Q: What will you do with these migrants once you've interviewed them for asylum claims?</p> <p>Refer the reporter to the proper authorities. Speak only about what your unit has done or is doing.</p> <p>A: <i>I'm sure immigration officials can answer that for you. What's important to note is that until these asylum decisions are made, the Coast Guard will continue providing food, water and medical care.</i></p>

Responding During Other Demanding Situations

Interrupter or Embarrassing Silence	<p>If you're interrupted while trying to answer, respond firmly but politely: "Let me finish answering your last question..." If a reporter remains silent, don't just ramble. Answer the question, then stop. If you continue, you may provide ammunition the reporters can use to shoot you. Ask a question to break a silence. For example, "Do you have any other questions?" Or you can repeat key messages and supporting facts.</p>
Bullying	<p>Respond to persistent questioning politely, but firmly. Repeat your message and state policy. Don't feel pressured into answering a question that violates policy or is outside your area of responsibility.</p> <p><i>As a matter of policy, I cannot discuss information that may jeopardize classified operations, law enforcement investigations or judicial proceedings.</i></p>
Heckling	<p>Keep your cool. Be sensitive to the "feel" of the interview. You may want to answer very briefly or be silent while the reporter continues. Always remain professional. Remember that you are in control.</p>

CRISIS QUESTIONS: SIX MOST COMMON TYPES

In a crisis situation journalists are most likely to query you concerning the 5Ws and H and in three broad topic areas: (1) What happened? (2) What caused it to happen? (3) What does it mean?

Likely "Who" Questions

- Is in charge
- Else is involved in the response
- Is most affected by this event

Likely "What" Questions

- Is your name and title
- Are your qualifications
- Are your job responsibilities
- Caused this to happen
- Is being done in response to this event
- Other damage can we expect in the next 24 hours
- Help has been requested or offered from other agencies
- Dangers are most immediate
- Are the names of those that were injured (and can we talk to them)
- Are you advising people to do
- Are the long-term ramifications of this event on our community
- Is the Coast Guard doing now

Likely "When" Questions

- Did this happen
- Will you get the situation under control
- Can people return to their homes
- Will bottled water be available
- You begin rescue operations
- Will power and water service be restored

Likely "Where" Questions

- Did event happen (location)
- Are the most damaged areas
- Are you concentrating your rescue efforts
 - Are the safe areas located
 - Can people find food and shelter

Likely "Why" Questions

- Did this happen
- Did you not warn the public sooner
- Wasn't this prevented from happening
- Isn't the situation under control yet
- Is your response taking so long

Likely "How" Questions

- Certain are you about this information
- Are the injured or sick getting help
- Many people were injured
- Much damage occurred
- Much more damage do you expect might happen
- Certain are you that the situation is under control
- Could the Coast Guard minimized loss of life
- Long before the situation returns to normal

IN CONCLUSION

We take pride in working closely with the media. Think of every media contact as an opportunity—to tell our story, to get feedback, to create a positive response to the Coast Guard and Auxiliary.

Remember: If you don't tell the Coast Guard story, who will?



Community Relations

Giving back to the local community is the essence of an active community relations program. As individuals, we have a powerful connection to our home area. It's where we live and work, raise our families, educate our children and spend most of our time.

Every community has a stake in the economic prosperity of its institutions. And every organization has a stake in the health and prosperity of its community.

By reaching out to the folks next door, the Coast Guard and Auxiliary create goodwill and positive impressions. It's a phenomenal way to enhance our brand and image.

Here are just a few ways we can interact with our local community:

- Boat shows
- Festivals
- Parades
- Air Shows
- Fleet Week
- School events
- Conferences
- Federal holidays
- Trade shows
- Veterans Day
- Coast Guard Day
- Armed Forces Day

Everyone in Team Coast Guard—active duty personnel, civilian employees, reservists and auxiliarists—is strongly encouraged to get involved. The *Coast Guard Public Affairs Manual* is very clear on this point: “Participate and show your local community that the Coast Guard is proud to serve.”

As a Public Affairs Officer, you must be the driving force behind your unit's community activities.

Use your communication skills to motivate and inspire, promote and persuade. Encourage everyone to move beyond their comfort zone and take part.

HARNESS THE POWER OF A SPEAKERS BUREAU

One invaluable way for members to play a part is through a unit Speakers Bureau. Good speakers are in demand by civic and service clubs, veteran's groups, Scouting and youth organizations.

Auxiliary PA can help meet that demand.



MANNY ROMERO, USCGAUX

Multi-Service Community Event. LUKE AIR FORCE BASE, Ariz.—It's airpower in action as four F-16s of the Air Force Aerial Demonstration Team, the Thunderbirds, thrill an appreciative audience during the Luke Open House and Air Show. The “Lightning in the Desert” show also featured the Wings of Blue parachute team, a Coast Guard MH-65 Dolphin (bottom left), a Marine Corps MV-22 Osprey (bottom center), a close air support demonstration, and 40 other static displays. The team's first 2014 appearance at an Air Force base honors the base where the Thunderbirds were founded in 1953.

No other form of communication can match the personal interaction that takes place between a speaker and the audience.

Your first task is recruiting. Since most of us would rather walk through fire than speak in public, you should present a workshop on how to tell our story through a compelling speech. *The following section should help.*

PUBLIC SPEAKING: KEEPING FEAR AT BAY

Feeling nervous before giving a speech is natural and even beneficial, but too much anxiety can be detrimental.

Here are some proven tips on how to control your butterflies:

- 1) **Know your topic.** Develop key messages on what you want to say.
- 2) **Avoid** slang, Coast Guard and Auxiliary acronyms.
- 3) **Organize** with 3x5 cards or a PowerPoint program, but don't read from a script (your credibility suffers).
- 4) **Practice. Practice.** Rehearse out loud with all equipment you plan on using. Revise as necessary. Work to control filler words.

Practice with a timer and allow time for the unexpected.
- 5) **Know the room.** Arrive early. Walk around the speaking area. If you'll be showing a PowerPoint from your own laptop, make sure it works with their AV setup.



- 6) **Know the audience.** Greet a few people as they arrive. It's easier to speak to a group of friends than to strangers.
- 7) **Relax.** Begin by addressing the audience to calm your nerves. Pause, smile and count to three before saying anything. Transform nervous energy into enthusiasm
- 8) **Maintain good eye contact** with your audience. Always.
- 9) **Use humor** and few personal stories to add human interest and attention value. Just don't digress into a series of drawn-out "sea stories."
- 10) **Minimize** the "uhms" and "ahs." Use the pause for effect. Pauses are important for both you and your audience.

Embrace the Power of the Pause

A huge mistake speakers often make is to rush on stage and launch into the speech.

Walk on stage. Pause. Breathe. Make eye contact and smile. Begin.

There's nothing wrong with a five-second pause before you begin. It allows you to catch your breath and lets your audience transition from the person who introduced you.

- **Questions.** If you ask the audience a question, even if an answer is not required but meant for reflection, you should pause.

If you ask a question then keep right on going, it signals the audience that you don't care what they think.

- **Charts.** You *must* pause after each chart or graph in your presentation. The audience needs time to process.

If you're explaining a complex chart or concept, finish and pause. Look out at the audience. If they look confused, pose a question. Once everyone understands, move on.

- **Transitions.** Don't stumble between points in your speech. Pause, to avoid a stumble and the dreaded "ummm."

By not rushing transitions, you can gather your thoughts and allow the audience to savor your last point.

Keep your presentation fluid ... pause between transitions.

Using PowerPoint or Apple Keynote

How do you create an effective slide show to illustrate your talk?

It's a craft that is rarely taught, yet we're expected to produce dazzling electronic slide presentations. Unfortunately, they usually fizzle. Here are four tips to make your shows sing:

- 1) **What's your story?** An effective program requires a narrative, so find the story at the heart of your talk. How does the Auxiliary make the local community better, safer?
- 2) **Shatter your template.** PowerPoint templates are inherently confining, and many are terrible. Create your own if possible.

Can you use large images that extend to the edges of the slide? Does the Auxiliary, Coast Guard or unit logo have to be on every slide?



JOE GIANNATTASIO, USCGAUX



STEPHEN LEE, USCGAUX

Illustrations bring your talk to life and make it memorable

CAPE MAY, N.J. – Coast Guard Auxiliarist Frank Verrichia accepts a towline from the crew of a 45-foot Response Boat-Medium from Coast Guard Station Cape May. A tow drill is typical of joint exercises between the Auxiliary and Coast Guard. This is the first exercise involving the Auxiliary and the Station's new RB-M.

SANTA MONICA BAY, Calif. – A member of Auxiliary Flotilla 12-4 tends a trail line during hoist training with an MH-65 Dolphin helicopter from Air Station Los Angeles.

3) **Images. Images.** Add sparkle with vibrant, captivating pictures that rivet audience attention. Remember, vision is the most dominating sense we have; vision trumps all other senses.

Don't just *tell* your audience the Auxiliary story ... *SHOW* them.

4) **Give Slides Room to Breathe.** Our new electronic presentation tools make it easy to add text to slides. However, limit the amount of copy on each slide.

Your audience can only retain so much information at once. Keep copy short. Cut "the," "and" or "that" when possible.

Use bullet lists and give each bullet point time to shine (don't just put a long bullet listing all on one slide).

Best technique is to use a "progressive disclosure" with a series of bullet items, where the bullet points appear on screen one at a time.

One final thought:

Keep in mind that people want you to succeed. Your audience is looking forward to an interesting, stimulating, informative and entertaining presentation.

They're rooting for you.

CREATE EXHIBITS THAT WOW THE PUBLIC

Special events like boat shows or air shows can really attract crowds.

A sure-fire way to reach this built-in audience is through eye-popping exhibits staffed by knowledgeable personnel.

The rationale for community outreach centered around safe boating is clear: *Ninety percent of boaters who drown are not wearing a life jacket.*



It is a somber statistic that has remained steady for more than a decade.

The groups of boaters most at risk for a boating fatality are:

- ▲ Operators of open powerboats, 21-foot and smaller.
- ▲ Males 20–50 years old and all anglers.
- ▲ Canoe and kayak paddlers.

Our job in presenting the safe boating message is to remind boaters of these four principles

(naturally, these Command Messages are useful in other Auxiliary activities):

- ▲ Life Jackets Save Lives. Wear a Life Jacket.
- ▲ Knowledgeable Boaters Save Lives. Take a Boating Course.
- ▲ Safe Boats Save Lives. Get a Free Vessel Safety Check.
- ▲ Sober Boaters Save Lives. Never Boat Under the Influence.

Make good use of the proven marketing techniques outlined in the next section so that your exhibits are a resounding success.

Make Your Exhibit Friendly and Inviting

It takes a visitor about four seconds to walk the length of a ten-foot exhibit space. In that short time, your exhibit must grab attention and get people to stop.

- 1) **Approachability** is the key. To draw people in, exhibit staffers should appear as “friendly,” rather than as an “authority.”
- 2) **Engage** visitors as soon as they come into your space. Maintain eye contact. Inquire about their boating interests, answer their questions fully, and suggest material they might like to have. Keep “sea stories” to yourself.

A good opening line is, “Tell me about your boating activities.” NOT “Do you own a boat?”

- 3) **Don't ignore visitors.** It's disrespectful, rude and unhelpful.
- 4) **No eating or chewing gum.** Have a bite to eat only when you are away from the exhibit (breath mints are always a good idea). No one wants to talk with someone who is chewing.
- 5) **Tabletops are for display items** and not a resting place for hats, jackets, water bottles or other paraphernalia.
- 6) **Don't hand literature to everyone.** Thrusting unwanted materials at visitors is counter productive and perhaps offensive. It will most likely end up in a trash bin. Also, don't pre-bag literature. Let visitors select or ask for what they want.

- 7) **Avoid using a “front barrier” table.** This type of set up is outdated and ineffective, although that concept may be difficult for some members to accept. Your exhibit should be effective and flexible if you are to get results.

Design an open “L” shaped exhibit to draw visitors in so they can talk to you. Invite them to try on life jackets.

- 8) **Display a variety of life jackets.** A colorful life jacket display should be the focal point of your exhibit. Display all types and in bright colors.

You can easily fabricate a stand from “cow pen” wire sold at most feed stores. The galvanized wire comes in one-foot squares and cut to size. Hang the jackets on coat hangers for ease of use.

If your unit doesn't have a wide selection of jackets, contact a local retailer and borrow a few choice designs (be sure to tell visitors where you obtained them).



PO3 JONATHAN LINDBERG, USCG

ATLANTIC CITY, N.J. – Auxiliarist Thomas Nyman, of Flotilla 8-1 in Ocean City, N.J., speaks to attendees at the annual Atlantic City Boat Show. Nyman offered safe boating tips and discussed the responsibilities the Coast Guard has off the New Jersey coast. Coast Guard Station Atlantic City and the Coast Guard Auxiliary had members present to answer the public's questions about the Coast Guard.

9) **Other display items.** Tape posters to foam board for a freestanding table display. If you display a boating course book, secure it to the board.

Post your unit's boating course and VSC schedule, and have sign-up forms handy.

You should also have Auxiliary recruiting information along with interest forms, similar to the example at right.

Try not to display more than three panels to avoid overcrowding. You can avoid visual clutter by using literature racks or plastic holders from an office supply store. Stack oversize items neatly on the table.

Remember, you are not in a contest to see who can give away the most, so again, do not push literature on visitors. However, a boat show exhibit is an excellent venue for selling CDs on knot tying or other boating subjects.

10) **Wear the uniform properly and with pride.** The ODU is the recommended uniform for public affairs events. It's the working uniform of the Coast Guard and the most recognized.

You should have two members staffing the exhibit; one should wear an inflatable life jacket and the other a belt pack to show off both styles. Wearing a life jacket with a Tropical Blue uniform looks awkward and can damage shoulder boards, ribbons or insignia.

U.S. Coast Guard Auxiliary
District 11S, Division 10 – Arizona

Name _____ Phone _____
 Address _____ City _____
 e-mail _____ State _____ Zip _____

Interested in a Boating Class A Vessel Safety Check
 Interested in Joining the Auxiliary

Auxiliary Boat Operations Radio Communication
 Interest Area: Aviation Other Specialization: _____



U.S. COAST GUARD AUXILIARY PHOTO

TAMPA, Fla. – A Coast Guard safe boating exhibit features life jackets and an attractive photo display. Scores of exhibits large and small populated the Tampa Convention Center for the 2010 Coast Guard Innovation Expo. The exposition creates a focused environment for Coast Guard innovators to showcase their initiatives in a collaborative learning environment alongside innovators from government, industry and academia.

Everyone should be in the same uniform, no exceptions.

Do not wear a hat while on duty at indoor events. Non-uniform items like key rings, gold chains or knives should not be worn on the belt or attached to belt loops.

It's always a good idea to review the *Auxiliary Manual* on uniform and accessory wear before meeting the public.

- 11) **Don't sit.** If you're sitting down, visitors get the impression you don't care and don't wish to be bothered.

Best bet is to have no chairs in the exhibit space. Provide tall stools so you can stand while resting against a stool and still maintain good eye contact.

- 12) **Save the reading and texting for another time.** For every 10 feet of linear exhibit space, you have just four seconds to impress visitors enough so they will stop.

- 13) **Be ready.** You should be set to answer nearly any boating or Coast Guard question. Know where to find the answer if a question has you stumped. Arrange to call back at a later time if necessary.

- 14) **Speak clearly.** And sometimes loudly to overpower the inevitable background noise.

- 15) **Take regular breaks** during your shift (you should work no more than a four-hour shift).

- 16) **Follow-up is essential.** The interest forms collected during the show are like a box of precious gems. Don't just file them away!

Sort by geographical area. Then get in touch with flotilla commanders and division officers for PE and VE in that area.

This is marketing ... you keep on selling even after the event.



ATTRACT ATTENTION WITH

Coastie the Safety Boat is the smallest cutter ever built for the Coast Guard and Auxiliary. Electric powered and operated by remote control, Coastie is fully equipped to bring fun into the boating safety message.

The first 44-inch Coastie Cutter was commissioned in September 2000. To date, more than 50 operate throughout the U.S., with another 15 in the Canadian provinces as part of the Canadian Coast Guard Auxiliary.

Coastie is unsurpassed for teaching boating and water safety. He moves with independent drive wheels, can speak through a two-way voice system, and carries a water squirter, MP3 player, siren and lights.

CHARACTERS AND STATIC DISPLAYS

He can wink, blink and move his eyes. He communicates with children at their eye level and presents a friendly, nonthreatening image.



PA1 KURT FREDRICKSON, USCG

BARROW, Alaska – Future boaters watch transfixed as their new friend Coastie makes boating safety fun as he talks, moves and answers their questions. Coastie was joined in the presentation by Auxiliary and active duty Coast Guard members who will be visiting other North Slope communities to discuss boating safety and life jacket use.



MANNY ROMERO, USCGAUX

PHOENIX – Enthusiastic young boat show visitors go eye-to-eye with Coastie at the Arizona National Boat Show, the largest event of its kind in the Southwest. Auxiliarists from several Phoenix-area flotillas staffed the Auxiliary exhibit during the four-day show at the Phoenix Convention Center.



CPO PAUL ROSZKOWSKI USCG

SEATTLE – Petty Officer 3rd Class Tara Molle, dressed as PFD Panda, marches in Seattle’s Seafair Torchlight Parade. The annual event is the largest nighttime parade in the Northwest and viewed by nearly 2 million Puget Sound residents each summer. Active duty, reserve and auxiliary Coast Guardsmen from units around Puget Sound participated by carrying a large American flag in the parade.



PO3 Jon-PAUL Rios, USCG

DOUGLAS BOAT HARBOR, Alaska – Bob Mattson, Auxiliary vessel examiner, inspects a life raft with Rear Adm. Christopher C. Colvin, Coast Guard 17th District commander, during a 5-Star Safety examination aboard the sailing vessel *Kirsten Anne*.



CPO Bob LAURA, USCG

NEW YORK – Eric Smith, Auxiliary Flotilla 10-2, talks boating safety after helping CBS reporter Magee Hickey don a life jacket while on board the Coast Guard Cutter Katherine Walker during Fleet Week.



PO1 KRISTYNA A. HANNUM, USCG

COMMUNITY RELATIONS IN ACTION



IMANTS ANSBERG, USCGAUX

HINGHAM, Mass. – Five members of the Auxiliary First Northern District Division 12 Color Guard march in the 375th Hingham Fourth of July parade. Representing the Coast Guard family were James Botsolis, Craig Hall, Walter Scott, Mitchell Paine, and Matthias Mulvey.

RIVIERA BEACH, Fla. – Auxiliarist Steve Seidman, a Coast Guard certified instructor, uses visual aids to teach recreational mariners the basics about nautical navigation during a boating safety course in Palm Beach Shores, Fla. The course is designed to teach the basics about boat handling and safety.

Photography: Capture a Slice of Time

In today's world, being heard and being understood is not easy. Photography, however, speaks in a universal language. A photo needs no interpreter; it transcends boundaries of race, politics and nationality.

When the camera stops an instant in time, the resulting image can compel emotion, convey meaning and present life with an impact that words alone cannot match.

Pictures are believable. They can tempt and persuade, entertain and sell. They can arouse feelings and stimulate curiosity. They can foster understanding and overcome ignorance; they can correct mistaken ideas and bring people together.

The photographer as communicator uses pictures and words to inform the reader and permit new discovery.

As a Public Affairs Officer, you need to thoroughly understand the art and craft of photojournalism, or visual communication as it is often called.

We will challenge you to discover new perceptions of the world and to use the camera to stop an instant in time so it becomes meaningful to the viewer.

Today, digital technology has created a revolution in photography.

On the one hand, anyone can make pictures. It's quite simple to point your camera at your subject, push a button and let your camera do the rest.

Think about what happens, however. As light passes through your lens to create an image, you stop a precise moment in time and preserve it forever. No other creative medium can do this.



PO RENEE C. AIELLO, USCG

LAKE TEXOMA, Texas – Coast Guard personnel from Sector Houston-Galveston and Coast Guard Auxiliarists pull up next to a 25-foot response boat while on patrol in Lake Texoma during the Memorial Day weekend. The Coast Guard often works with Auxiliarists and state and local law enforcement agencies at the lake to ensure recreational boaters operate in a safe manner and have the appropriate safety gear.



JOE GIANNATTASIO, USGGAUX

OFF THE NEW JERSEY COAST – Bird’s eye view of Coast Guard Auxiliaries from Division 8, Fifth Northern Coast Guard District, as they retrieve a rescue basket from an MH-65 Dolphin helicopter based at Air Station Atlantic City. The H-65 is certified for operation in all-weather and night-time operations, with the exception of icing conditions.

Don’t get overly concerned about the technology of digital photography. Anyone can soon master the technical basics. After all, digital photography is still *photography*.

That’s because creating a good picture involves *thought* and *selection*:

- Varying the angles.
- Choosing the best lighting for mood
- Waiting for the precise moment.

The physics of light and optics, the adjusting of shutter speed and lens openings—these are technical foundations that do not change. They have formed the science of photography since its beginnings in 1839.

So while it is important to have command of the technical process, the hardest part is learning to see, really SEE our world.

It’s you, the person behind the camera that counts, not the price nor pedigree of your camera. YOU are Number 1.

You don’t have to be a professional photographer to make good images for the Auxiliary.

Once you grasp the technical and artistic basics of the camera and camera handling, you can expand your visual horizons through the magic of the digital “darkroom” (computer and photo editing software).

In the latter part of this chapter, we’ll explore how you can refine and prepare your digital images for publication on-line and in Auxiliary or Coast Guard newsletters and magazines.

THE DIGITAL ADVANTAGE

1. No film to process, so shooting a huge quantity of images costs nothing extra. Without film processing costs to consider, you can try new techniques. Experimenting is fun and painless.
2. You can view pictures instantly on an LCD monitor, allowing you to correct errors in exposure or composition. It's also easy to see if any of your subjects have their eyes closed or if shadows or other elements detract from the image.
3. With a large memory card, you can shoot the equivalent of many rolls of film without the issues of changing rolls.
4. Mistakes disappear with a touch of a button. You can delete any poor image and move on.
5. Final editing via computer is faster, more precise and less arduous than wading through stacks of prints or slides.
6. You have more options and control. Adjusting your images in the computer opens new possibilities. Your prints can rival or surpass those from a lab.

7. Duplicates are identical and your images are easily sent electronically down the block or around the world.

DIGITAL CAMERA: COMPUTER WITH A LENS



STOCK: DYNAMIC GRAPHICS

A digital picture is a mosaic—millions of tiny electronic squares called “*pixels*” (short for *picture element*). The quality of an image depends on the number of pixels a camera can capture (“*image resolution*”). As with film, there are limits. Greater enlargement equals a loss of resolution and a “pixelization” of the image.

Today's electronic devices share a common ancestry.

CDs and DVDs, MP3 players and digital cameras are built around a single process—converting analog information (a fluctuating wave) into digital information (zeros and ones, which are binary digits, or *bits*).

A digital camera contains an image processor (a small computer), that understands the binary language of zeros and ones.

The image is recorded electronically, rather than through the mechanical and chemical process of photographic film.

Images are stored on a memory card (think of it as reusable “digital film”) and the newest cards have

tremendous storage capacity. Most camera models use Compact Flash, SD and SDHC memory cards.

NOTE: *The cameras discussed in the following section are for illustration only, not an endorsement of any particular model or brand.*

High Caliber Compact

Most of today's compact digital cameras yield excellent image quality. The pictures are sharp (advanced auto focus), color balanced (colors are recorded correctly), and high in resolution.

For example, the Canon G-Series compacts are rugged, yet small, light and brimming with professional features. The G1X delivers 14.3 megapixel resolution, a fast DIGIC 5 image processor, a pro-quality 4x optical zoom lens (28–112mm) with image stabilization, a full range of shooting modes, and can record 1080p full HD video with stereo sound.

Zoom while shooting in video mode and play back videos on an HDTV. (Video techniques are discussed in the next chapter).

The advanced image processor delivers an image quality previously impossible in a compact camera. Low-light capability is outstanding.

For creative control, select shutter speeds from 60 seconds to a fast 1/4000-second, with an aperture range of f/2.8 to f/16 (*shutter and aperture are highlighted in the next section*).

Choose from 10 shooting modes, three metering modes and auto exposure lock.

The lower-priced Canon SX700 foregoes an optical viewfinder, the advantage to add filters, ruggedness, and the extended shutter speed and aperture range.

However, it offers an amazing 30X zoom (35–750mm), more resolution (16.1 megapixel) and built-in Wi-Fi technology for easy image sharing.

This high-end compact also delivers superb image quality and fine low light performance. Like the G1X, the SX700 has a large image sensor to take in more light. Pictures are clear and nicely detailed. (The sensor converts light to electricity).

The extra-long zoom lens features a Zoom Frame Assist for automatic tracking, so it's easy to reframe long zoom shots without losing the subject.

The major drawback is lack of an optical viewfinder. The image is viewed through an LCD on the camera back. Exposures are made with the camera held away from the eye—a poor and unstable way to hold a camera.

An advantage of the optical viewfinder is that it allows viewing and framing with the camera at the eye and cradled securely in both hands. Optical viewfinders also conserve battery power since viewing is not continually through the LCD.



The G1X features a 3-inch color LCD screen that swivels out and rotates up and down. A built-in neutral density filter can be engaged to allow slower shutter speeds—to blur moving subjects like water, for example. Remove the lens cover ring, add an adapter and you can use standard photo filters.



Digital Single Lens Reflex (DSLR)

The single lens reflex offers unsurpassed creative control and lens interchangeability. DSLRs were adapted from 35mm film cameras. Most brands enable you to use lenses of the same brand that were originally made for their film cameras.

Image sensors in DSLRs are much larger than in consumer-level “digicams” or high-end compacts. This means better image quality, lower electronic noise, higher sensitivity and shallower *depth of field* (the amount of scene that’s in focus).

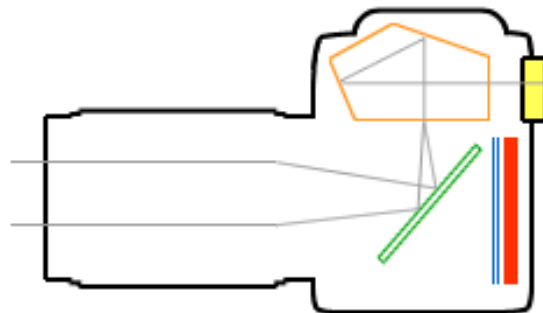
The SLR design allows large sensors because the sensor is exposed only while the picture is being taken, in contrast to typical digicams, which use the sensor to provide live view.

Although SLRs are usually heavier and more complex than a fixed lens compact, they are much more versatile.

The Canon DSLR at top, for example, provides 18 megapixel resolution, nine autofocus points, and a continuous shooting speed of up to five frames per second. On the back is a vari-angle LCD monitor that’s also a touch screen.

Like several of the compact digitals, the Rebel shoots full HD video, but with manual control of exposure, focus and live view.

Digital SLRs have a number of other sophisticated features not found on compacts. Here’s a quick summary:



The moveable mirror in an SLR reflects light through a pentaprism so you see the exact image the lens sees. The mirror swings up and out the way during exposure.

- Dedicated aperture ring for setting the desired lens opening.
- Focus ring for manual focusing.
- Control panel for a quick check of important camera settings. This monochrome panel is located either on top or back of the camera body

- More focus zones within the viewfinder.
- Fast, accurate auto focus.
- Dust removal system for cleaning the sensor.
- Zoom ring rather than a zoom lever or button, so zooming is quick. It’s easy to fine-tune the zoom position.
- Mirror lock-up (obviously not found on compacts with their non-reflex viewing).

The lock-up feature is especially useful for preventing camera shake created by vibrations during long exposures in low light when camera is on a tripod.

UNDERSTANDING SHUTTER AND APERTURE

The **shutter** controls the amount of *time* (in fractions of a second) that light enters the camera to expose the sensor.

The **aperture**, or lens opening, controls the *volume* of light that passes through the lens.

Look at the **shutter speed scale** below and visualize a “1” over each number (exclude “B” which is a time exposure setting for exposures longer than one second).

B	1	2	4	8	15	30	60	125	250	500	1000	2000

Thus, 1 over 1 equals one-second; 1 over 2 equals 1/2-second, and so forth.

When you set a *faster* speed—from 1/125 to 1/250-second, for example, you cut the light entering the camera by half.

Conversely, if you *slow* the shutter by one value (called a *stop*)—say 1/125-second to 1/60-second, you double the amount of light entering the camera.

Thus, a shutter speed of 1/125-second lets in *twice* the amount of light as 1/250 and *half* as much as 1/60-second.

Now look at the **aperture scale** above center. Moving **DOWN** the scale from the top at f/1.4 each f/stop cuts the amount of light by *half*.

Moving **UP** from f/16 each f/stop lets in *twice* as much light as the preceding value. **f/stop** is a simply a mathematical expression for the aperture values.

Although written as whole numbers, f/stops are actually FRACTIONS. Therefore, f/4 means 1/4.

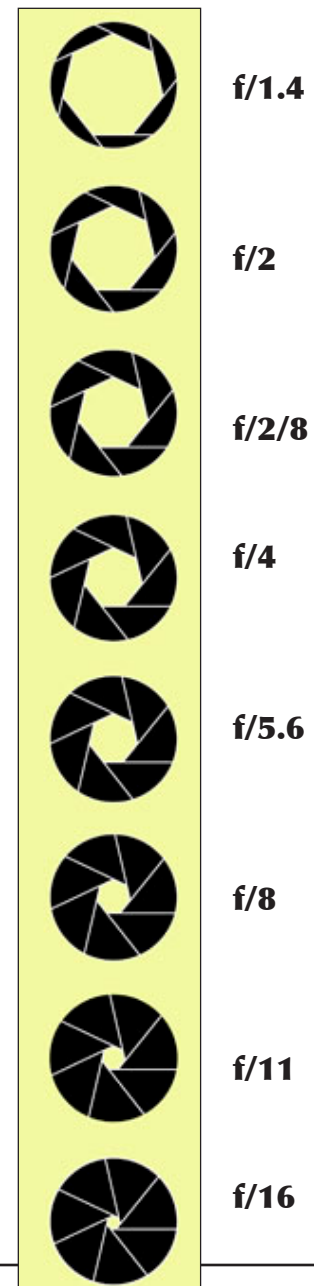
Thus, f/4 is a smaller opening than f/2 (one-fourth of something is less than one-half of something)

Depth of Field (DOF) is controlled by lens aperture. Just remember this easy rule:

Smaller openings (like f/16) give more DOF than large openings (like f/2).

So to get everything sharp from foreground to background, choose a small f/stop like f/11 or f/16. To blur out a background (shallow DOF) as in a portrait, choose a large f/stop like f/4 or larger.

	1.4
2	
	2.8
4	
	5.6
8	
	11
16	



SELECTING EXPOSURE MODES

Digital cameras have innovative ways of controlling the aperture and shutter. Most offer a variety of exposure modes and generally all modes will give good results in the majority of photo situations.

Yet there are times when a specific exposure mode will have certain advantages. Let's compare:

Auto

Camera selects all settings. If light is low, will fire the flash. This is basically the “point-and-shoot mode, since you can't set white balance, metering mode or flash compensation.

P (Program AE)

Camera automatically sets aperture and shutter but you can adjust some functions, such as ISO and white balance.

A (Aperture Preferred)

You select desired aperture setting, camera sets shutter speed. Good choice when you want to control the depth of field—extended for landscapes, shallow for portraits, etc.

Also excellent for shooting macro images where a very small aperture is required for maximum depth of field.

S (Shutter Preferred)

You select the shutter speed, camera sets the proper aperture for light conditions. Good mode choice for taking advantage of the action-stopping ability of a fast shutter.



Mode dials and menu options for functions like ISO generally vary from model to model. Be sure to read your camera instruction book thoroughly—still the best way to get to know your digital camera.

M (Manual Mode)

You have complete control to set both shutter and aperture. Ideal for getting the most from your camera.

Manual settings are also useful when other modes don't give you the results you want.

Some have a built-in bulb (B) setting that make it easy to capture extended time exposures such as star trails at night.

Scene Modes

Let you choose from programmed settings for specific situations like landscapes, portraits, night, sports, fireworks or macro (close-up photography).



PA3 NICK CANGEMI, USCG

Slow shutter to blur action. NEW ORLEANS – Seaman Nicholas Mills throws a heaving line to the Coast Guard Auxiliary boat Mañana as part of a Standardization Team inspection.

LIGHT AND COLOR

The word **photography** comes from the Greek, *phos* and *graphos*, which mean “writing with light.” A fitting description.

A form of radiant energy, light travels in straight lines and in waves. It can be refracted (bent), reflected, absorbed or filtered.

We see a red flower as red because blue and green are absorbed, while red is reflected back to our eyes.

When two of the primary colors are mixed, we get a **subtractive color** (see the color hex below). Thus, blue and green give cyan, and so forth.

Color has tremendous *psychological impact*. It creates associations with sight, smell, touch and taste. Color makes it easy to identify objects (apples are red); understand things (a green traffic light means “go”); and communicate feelings and moods (we feel “blue” when sad).

Learn to use the psychological effect of color by using colors to create a strong emotion—that have impact.

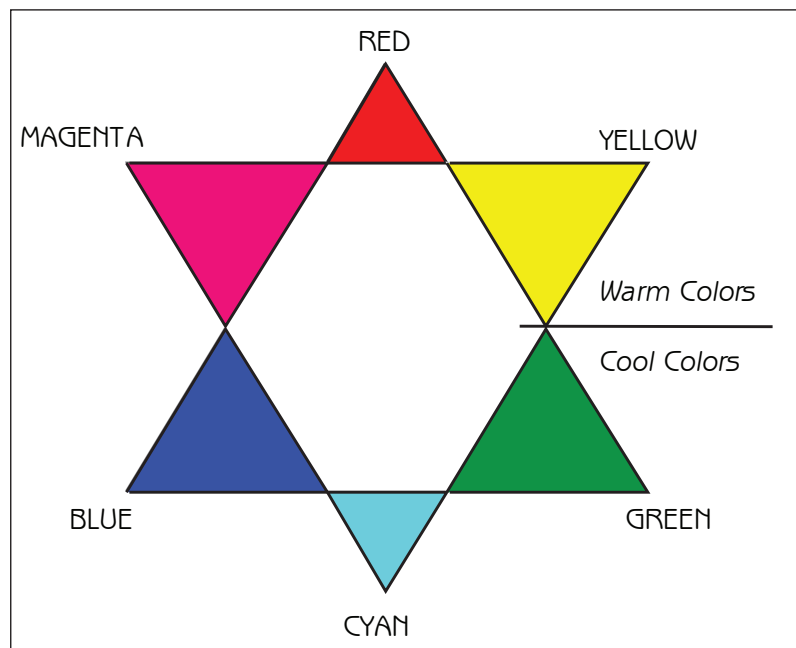
Colors do not have to be extra bright or spread across the entire picture to be effective.

In photojournalism, color should not become the photograph. Color can add to the message, but it can also take away from it.

Your job is to tell the story visually, using all the tools available. Color is one of these tools; *it is rarely the story by itself.*



Both the eye and a digital sensor respond to light in terms of three predominant colors, red, green and blue (the **additive primary colors**). The varying mixtures of the primaries give countless gradations of color.



CREATIVE COMPOSITION

Photography may seem as simple as pushing a button. But an image doesn't start with a camera, it ends there. Once you press the shutter release, the picture is recorded for better or worse.

To capture a memorable image that grabs attention and tells a story, you must cultivate your picture *thinking*.

Creating a good picture involves thought and selection. Consider your angles... the best lighting for mood... foreground... background... gesture and expression.

Ask yourself these questions:

- Why am I taking this picture?
- What elements do I include?
- Which ones do I leave out?

Photo creativity means producing pictures that come alive—pictures that *communicate*.

Think. Think Before You Shoot

There are no set rules for creativity. A strong command of the technical is certainly necessary, but with practice, technical skills can become nearly automatic.

It's more difficult to learn the artistic skills. This is where you learn to look at the world with a new and fresh perspective.



Practice SEEING. Sharpen your senses to the world around you. Notice the small details. Observe the interplay of light and shadow; pay attention to shape, tone, texture, color and motion. You must see picture possibilities where others don't.

Keep your eyes open and anticipate moments. Concentrate on how you can use the right technique to say something *interesting* and *exciting* with your photography.

Steady as She Goes

Blurry images are a major picture problem. And it's not the fault of the camera's autofocus system. The problem is camera shake. Learn to hold the camera firmly with both hands.

Yes, image stabilization will compensate for small vibrations, but can't do much for "Richter Scale" movement. That's what even minor camera motion is like to your camera.



Practice better camera handling than illustrated here. **Left:** Holding an SLR with your elbows away from your body is poor technique. You're not a seabird about to take flight. Cradle an SLR firmly with your left hand and tuck your left elbow tightly next to your body. Wrap the fingers of your right hand around the camera for additional support. To make an exposure, press the shutter release *gently*—no jabbing. **Top:** All that can be said about this method is, DON'T HOLD YOUR CAMERA WITH ONE HAND.



CHRISTOPHER TODD, USCGAUX

Picture Power Via Creative Composition

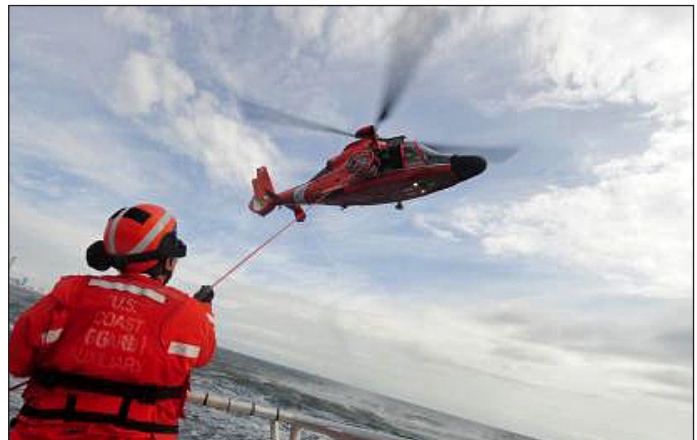
LEFT: Mild, but acceptable distortion, extreme wide-angle lens. MIAMI – South Florida boaters take time out for a Vessel Safety Check before a day on the water.

BELOW: Action and movement in a still photo, good use of leading line. ATLANTIC CITY, N.J. – Auxiliarist Franz Azuolas, handles line during helicopter operations training aboard a small boat off the coast of Atlantic City, N.J. Active duty personnel train regularly alongside Auxiliary members to ensure the highest level of proficiency and readiness.

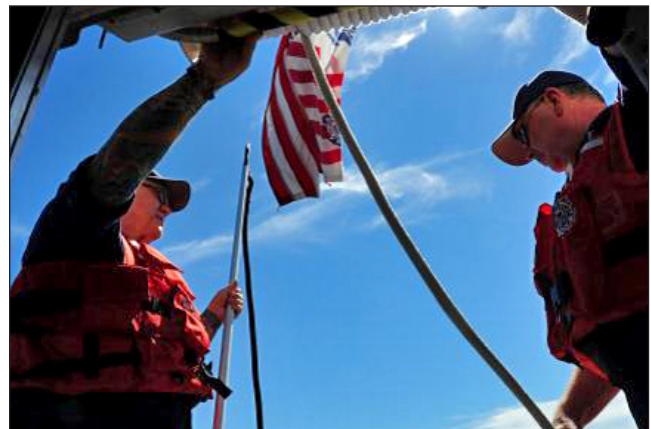


MANNY ROMERO, USCGAUX

High camera angle, wide-angle lens. LAKE POWELL, Ariz., – Crewmember Karen Chapman (on deck) and coxswain Mike Chapman (at helm) supervise trainee Maggie Swensen in a side tow exercise on Wahweap Bay. Coxswain trainee Doug Heiser (center) assists.



PO1 NICK AMEEN, USCG



PO2 LEVI READ, USCG

Low angle, framing. SODUS POINT, N.Y. – Auxiliarists Dave Linder and Bob Meddaugh, both qualified boat crew members on the 25-foot Response Boat-Small at Coast Guard Station Sodus Point, N.Y., prepare to connect a towline to a Wayne County, N.Y. Sheriff's boat during a training exercise in Lake Ontario.

Tell the Story With Impact

Photo content can be clear and pleasing to the eye or nothing more than a jumble of elements thrown together at random. Achieving strong content depends on just the right placement of the main subject and other elements.

This is good composition. To discover how to better compose your images, learn to be selective—a close-up of a flower can say more than a whole field of blossoms.

Some Fundamental Rules

- A. Fill the frame.** MOVE CLOSE to *simplify* the composition and eliminate distracting elements (watch for a busy foreground or background).
- B. Choose viewpoint carefully.** Vary your camera angles; get down low and up high, avoid shooting everything from eye-level.
- C. Have an inviting center of interest.** All pictures need a center of interest—a point that draws the eye's attention.

In a landscape this might be a mountain, river or a group enjoying the outdoors.

In a portrait, the eyes become the center of interest. Make sure the eyes are sharp and that your subject stands out clearly.

- D. Avoid a “perfect balance” arrangement.** Placing your subject right in the center of the frame isn't composition. In fact, placing the subject slightly off-center is more dynamic, as you can see in the illustration below.
- E. Use framing to give depth.** Use an object in the foreground to frame your center of interest and help draw attention. Look around. Doorways, branches, portions of foreground objects—all can work well.
- F. Limit depth of field (DOF).** Open the aperture to create foreground or background blur. Other factors that affect DOF are *lens focal length* (telephotos give less) and *camera-to-subject distance* (close distances, less DOF).
- G. Use light to best advantage.** Don't shoot everything in front light; try side lighting, backlighting, shooting towards the sun.



PA3 ANNIE R. BERLIN, USCG

NEW YORK – Seaman James O'Neil from the Coast Guard Cutter *Hammerhead*, home-ported in Woods Hole, Mass., provides security near the United Nations. The Coast Guard along with several federal, state and local agencies continue to provide security for U.N. General Assembly meetings in New York City.

PUBLISH YOUR IMAGES

As an Auxiliary photographer, you contribute a valuable visual record of Team Coast Guard in action.

Once you finish a photo shoot, edit your images with meticulous care—select only the best—then submit for publication (at 200-300 dpi and at least 5x7 in size).

Just be aware that photos will not be accepted without a special ID code called the *Visual Information Reference Identification Number*, or VIRIN (details on next page).

The standard picture editing software we use in the Auxiliary is either Photoshop Elements or the full Photoshop.

In Elements, to add a VIRIN select **File Info** from the **File Menu**. It will open the dialog illustrated at top right.

Under “Description,” write a caption that will bring the photo to life (and to meet Coast Guard requirements). Find caption writing guidance on Pages 17–18.

One final point: As the one behind the lens, you have a responsibility to spot an issue with either the uniform or non-standard operational procedure. Because you must act as the “Uniform Compliance Officer,” you need a good knowledge of uniform regulations.

Rescue Swimmer Jump

Description IPTC IPTC Extension Camera Data Video Data Audio Data Mobil

Document Title: 070315-G-####-020.jpg

Author: PA1 Adam Eggers

Author Title:

Description: FREEPORT, Texas - Coast Guard Petty Officer 3rd Class Phil Wojtas, a rescue swimmer at Air Station Houston, conducts a freefall deployment. Rescue swimmers constantly train to hone their life-saving skills to better prepare themselves for actual rescue missions. USCG Photo by PA1 Adam Eggers

Rating: ★ ★ ★ ★ ★

Description Writer:

Keywords: Name

Semicolons or commas can be used to separate multiple values

Copyright Status: Public Domain

Copyright Notice:

Copyright Info URL: Go To URL...



PA1 ADAM EGGERS, USCG

FREEPORT, Texas - Coast Guard Petty Officer 3rd Class Phil Wojtas, a rescue swimmer at Air Station Houston, conducts a freefall deployment. Rescue swimmers, constantly train to hone their life-saving skills to better prepare themselves for actual rescue missions.

Often all it takes is a minor adjustment to a uniform or a repositioning of your subject to make the difference between an “acceptable” or “unacceptable” image. Find more details on Pages 20–22.

To Create a VIRIN:

As noted on the previous page, you'll need a Visual Information Reference Identification number with your image.

All pictures published in Auxiliary and Coast Guard publications must be documented with this special ID code, standard for all military imagery.

VIRIN is used to submit, store and retrieve media produced by military photographers. This 15-character number consists of:

1. Date image was made and daily sequence number. (Example below is for the 125th image taken on Feb. 15, 2014).
2. Photographer's branch of service ("G" for Coast Guard).
3. A generic VISION ID number (we are no longer authorized to use last four digits of our SSN and first letter, last name).

You enter the VIRIN along with your caption in the File Info dialog as explained on the previous page. Now the VIRIN and caption become part of *metadata* that's stored with each digital photo.



USCG PHOTO BY PO3 MICHAEL ANDERSON

AT SEA – Helicopter Control Officer LTJG Krystyn Percora supervises the first HH-65 landing aboard America's first National Security Cutter, the *USCGC Berthoff*. At 418 feet, *Berthoff* is the Coast Guard's largest ship and is the first of eight destined to replace the dozen aging 378-foot Hamilton class High Endurance Cutters. The ship is named after Commodore Ellsworth Price Berthoff, first commandant of the Coast Guard. COMO Berthoff oversaw the merger of the Revenue Cutter Service and the Lifesaving Service to form the Coast Guard in 1915.

Official Auxiliary and Coast Guard visual imagery is hosted on the web. Your images are thus available to individuals and media around the world via a simple Internet search.

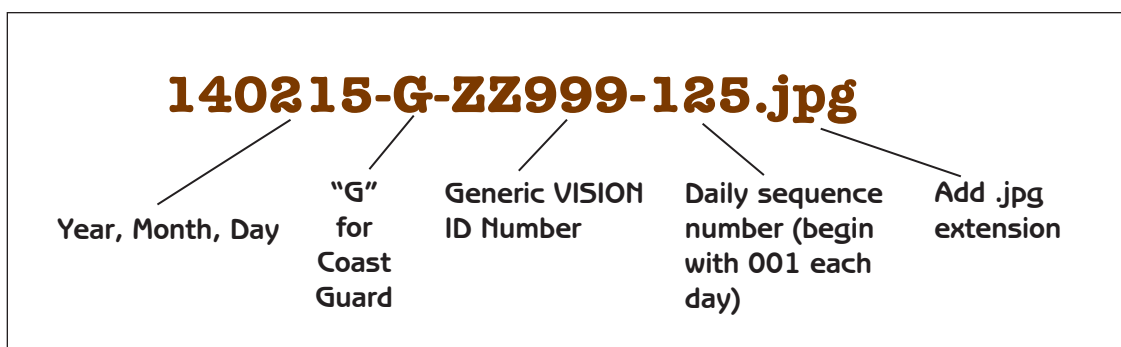


Photo of the Week

This inventive program is administered by the Branch Chief, Photography (BC-ASP). Each weekly image highlights special events, missions and Auxiliarists in action.

Any member may send images taken during the previous 60 days and submissions must follow the same guidelines as for the National Photography Contest:

1. Minimum of 5 megapixel.
JPG, color or black and white.
2. No supplementary post-production or manipulation other than cropping.
3. E-mail to potw@auxpa.org and include VIRIN, caption and photo credit (*Coast Guard Auxiliary photo by _____*) in body of the e-mail.

Submissions that do not fully meet these requirements will be rejected without notice.

Once your image is selected for Photo of the Week recognition it is considered an entry in the annual National Photo Contest.

Closing Thoughts, Photo Composition

Through photography, you begin to look at the world around you with a keen eye and a pronounced visual sensitivity.

Remember, a photo communicates through:

- Subject
- Lighting
- Composition
- Technical quality

Learn how to use these essential ingredients. Before long you will be creating photographs that grab attention, inform, amuse, entertain, have meaning and have *something to say*.

It matters less what kind of digital camera you use than how sharp you develop your visual senses, interest and motivation.

A final tip: Unless you are shooting a news event, SLOW DOWN. Take your time to study the subject and to think about what you're trying to say.



Analyze pictures. See if you can tell why some pictures catch and hold your attention and others don't.

Is an image successful? Why or why not?

Generally, you'll find the most interesting pictures are:

1. **Simple and uncomplicated with a strong center of interest.**
2. **Shot against a contrasting background (light object against dark, for example).**
3. **Taken from an interesting or unusual camera angle.**

National Photo Corps

Part of the Department of Public Affairs, the Photo Corps is a select cadre of professional or advanced-amateur Auxiliary photographers.

Membership is open to any Auxiliarist who can produce superior digital images suitable for publication at the national level. Find out more at auxpa.org



PA3 ANGELA HENDERSON, USCG



PO2 BRANDYN HILL, USCG

Top: BALTIMORE — Natalie Holloway smiles with her mom, Rachael Holloway, as she receives a sticker from Coastie the Safety Boat during a National Safe Boating Week kickoff event at the Annapolis City Dock in Annapolis, Md.

Left: HONOLULU - Coast Guard Petty Officer 2nd Class Christopher Belisle, stationed at Air Station Barbers Point, lets children try on rescue swimmer gear while he explains the significance of each item. Parents and children from the Salvation Army Ohana Keiki Preschool visited with different divisions at the air station to learn about the Coast Guard.

OFFICIAL COAST GUARD POLICY REGARDING PHOTOGRAPHY OF CHILDREN

Here's the proper procedure we must follow before photographing and releasing images of children:

- I Parental consent by means of a signed model release is required if ...
 - a) The minor (under age 18) is on public property or participating in a Coast Guard or Auxiliary event, or ...
 - b) Minor is on private property, or ...
 - c) If local or state law requires parental consent.
- II Don't take or use a child's image in a manner contrary to law.
- III If a minor's image was captured in a group photo or video and no parental release was obtained, the image may be used if the child is unrecognizable.
- IV When written consent is required, use the official form that's reproduced on the next page, or download at forms.cgaux.org (Click on "PDF forms," then select #7020).

DEPARTMENT OF
HOMELAND SECURITY
U.S. COAST GUARD
ANSC-7020 (01-13)

U.S. COAST GUARD AUXILIARY
**PHOTOGRAPHY/VIDEO/AUDIO
CONSENT FORM / RELEASE**

I, (*print name*) _____, hereby grant permission to the United States Coast Guard Auxiliary to take and publish images and/or sound recordings of me in news releases and/or educational and promotional materials in any medium of expression without limitation and without compensation to me of any kind. I further agree that my name and identity may be revealed in descriptive text or commentary in connection with the image(s) and/or recordings. _____ (***initial here only if permission to identify the subject is granted***). I agree that all such images and sound recordings shall remain the property of the United States Coast Guard Auxiliary with exclusive right to their publication and that the United States Coast Guard Auxiliary may assign the rights granted herein to the United States Coast Guard Auxiliary Association, Inc.

(Date)

(Address)

(Signature of adult subject)

(City, State, Zip)

PARENTAL RELEASE FOR MINOR CHILDREN (Under 18)

I, (*print name*) _____, represent that I am the parent of (*child's name*) _____ with the legal right to grant permission to the United States Coast Guard Auxiliary to take and publish images and/or sound recordings of my child in news releases and/or educational and promotional materials in any medium of expression without limitation without compensation to me or to my child. I further specifically agree that my child's name and identity may be revealed in descriptive text or commentary in connection with the image(s) and/or recordings. _____ (***Parent initials here only if permission to identify the child is granted.***) I agree that all such images and sound recordings shall remain the property of the United States Coast Guard Auxiliary with exclusive right to their publication and that the United States Coast Guard Auxiliary may assign the rights granted herein to the United States Coast Guard Auxiliary Association, Inc.

(Date)

(Address)

(Signature of Parent)

(City, State, Zip)



MANNY ROMERO, USCGAUX

Put lots of detail into captions. GULF OF MEXICO, Fla. – Students attending AUX-12, Public Affairs C-School often get a bonus to classroom work—a tour of a Coast Guard cutter, base or aircraft. For those attending a recent session at Air Station Clearwater, the bonus was a close look at the four-engine C-130 Hercules, followed by an exhilarating training flight down the Florida coast.

PHOTO CAPTIONS WITH READER APPEAL

Readers appreciate captions that sparkle and command attention. To reach this level of interest, you must start with lively, compelling, complete details.

Gather more information than you think you'll need. Rather than rely on hand-written notes, use a small digital voice recorder to capture all the specifics. Some models provide enough internal memory for hours of recording time. Others feature a memory card slot or USB connectivity to your computer.

When you interview someone, go after quotes that really say something about the person and activity you photographed.

Then sift through your facts and put words on paper that communicate clearly and easily. Be sure to check content. Is the reader left with any unanswered questions?

If you've used quotes, look them over for interest and accuracy. Do the quotes captivate, or did you just include them for lack of other information?

A dull, unimaginative caption, will only detract from your photo. Don't be satisfied with the mediocre. As with a news story, work hard to make your caption lively and compelling.

Add a Liberal Helping of Vitality

- Keep sentences short, direct.
- Point out relevant details in the photo, but ...
- Don't waste words on what is obvious in the picture ...
- ... or simply repeat information from the accompanying story, if there is one.
- Write in ACTIVE voice and use action verbs.
- Use present tense in the lead to explain photo content (clarify the time frame in subsequent sentences.
- Be specific—don't leave the reader guessing.
- ID all primary photo subjects. Be clear as to who is who (use labels, "at left," or "center," or "at right," for example).
- Don't make up facts or quotes.
- Double check—triple check—your facts.

Amplify Your Lead with Verbal Color

As in a news story, the lead is all-important. Your photo will attract attention, but a strong lead will entice the reader to pause, to stay and pour over the entire caption.

In this way, the reader will have a complete understanding of picture content. Your caption should clarify, explain and provide needed background:

What is happening? Where? Why?
Who is everyone in the photo?

Sift through your facts and put the most interesting or unusual information first as you describe picture content.

This lead serves neither picture nor reader:

Heavy granite is lowered gently into place by workers at Coast Guard Island.

Descriptive words give *punch*:

This six-ton granite slab—as heavy as three automobiles—was one of 14 moved in a single day by workers building a new breakwater at Coast Guard Island.



Captions Step-by-Step

- 1) Gather information. Dig out relevant facts and interesting details *before* you leave for the assignment; *while* you are shooting; and possibly *after* the assignment.

Be sure to collect enough info to answer the 5Ws, then get descriptive details that go well beyond these bare bones.

- 2) Write and write some more.
- 3) Edit and polish.

PHOTO RELEASE AND CAPTION FORMAT

Photo Release

Times New Roman, 36 pt.

Headline: Times New Roman Bold, Centered, 14 pt.

Text, Times New Roman, 12 pt.

DATELINE — Followed by a space, a dash, and a space. The date the image was taken should be included either in the lead or in second sentence. Add a photo credit line at the end of the caption as follows: U.S. Coast Guard Auxiliary Photo by (your name).

NOTE: *To conserve space and to keep the information concise, none of the captions in this Manual contain the date. Only the full photo release example on the next page includes the date.*



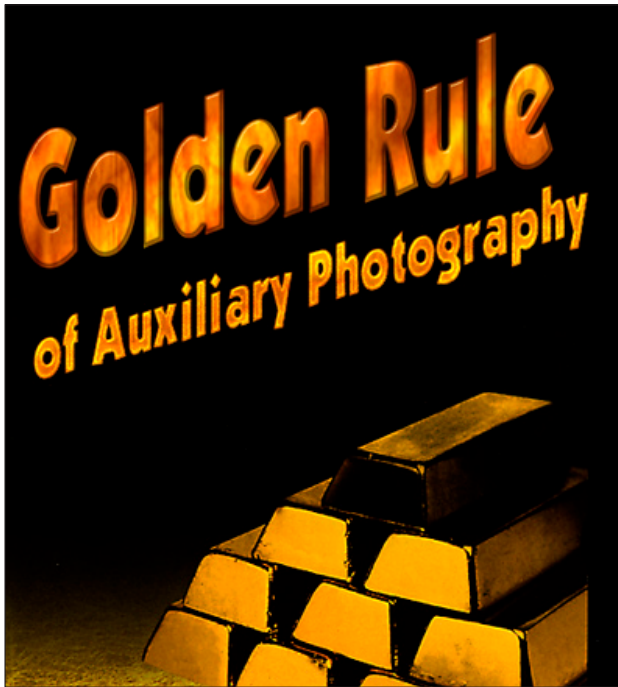
Today's Date
Contact: Your Name
Public Affairs Officer
Your Phone #
Your e-mail address
<http://cgaux.org>

Photo Release

Auxiliarist Honored on CG Cutter Eagle



CASSIS, France — Arthur Steinmeyer, Flotilla 91, Coast Guard District 1 North, salutes as he receives a letter of appreciation and the “Square-riggers Certificate” from Capt. J.C. Stinnet aboard the Coast Guard Cutter Eagle, May 28, 2009. Auxiliarist Steinmeyer was honored for 11 years of service attached to Eagle, the only tall ship flying the Stars and Stripes. Built in Germany in 1936 and recommissioned by the United States at the end of World War II, the Eagle provides USCG Academy cadets and officer candidates with a taste of life on a sailing ship. U.S. Coast Guard Photo by PA1 Thomas McKenzie.



**Photograph others
// the way you //
would like to be
photographed**

CAST A POSITIVE LIGHT

Your job as an Auxiliary photographer is to create positive impressions of the Auxiliary and the Coast Guard. It's all part of Auxiliary public affairs.

By helping tell our story, you enhance the Auxiliary "brand" so the public can better understand who we are and learn to value our support of the Coast Guard.

Thus, while some photo manipulation such as cropping and tonal adjustment is acceptable as part of the editing process, *you should not change an image to misrepresent the reality of the situation.*

Moreover, avoid shooting images that could have a negative impact on either the Auxiliary or the Coast Guard.

Remember that photography transcends the limitations of language to communicate with a power that words alone cannot match.

Therefore, it's important that you know your Policies and Procedures Manuals (particularly Operations) and make sure your photo subjects follow procedure.

SIDESTEP SERIOUS PICTURE PROBLEMS

Auxiliary photographers often concentrate so intently on creating a dynamic image that content issues can slip by unnoticed.

Before you snap any pictures, really *study* the scene in front of you, not just for picture possibilities, but for possible problems as well.

Beware the following in your photographs:

- Cigarettes, cigars
- Alcohol
- Improper uniforms
- Unflattering poses or angles
- Improper procedure

Leave the dangling cigarettes and sloppy clothing to Hollywood filmmakers. A cigar or cigarette suspended from someone's lips is taboo in Auxiliary photography.

Same for lax uniform wear. We're part of Team Coast Guard. We represent America's finest and our photo subjects should look the part.

Auxiliarists should take pride in their uniform and wear it neatly and properly.

Uniforms: Tropical Blues and Operational Dress Uniform (ODU)

With Tropical Blues, the name tag, ribbons, shoulder boards and badges must be placed securely and correctly. The uniform must be in good condition; belt, shoes and hat (cover) should be the correct items specified for Tropical Blues.

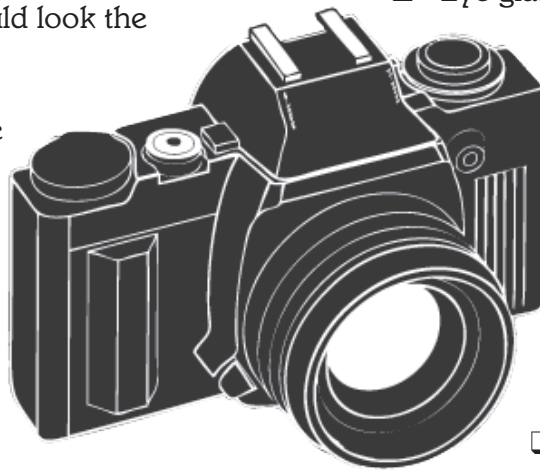
With ODUs, the uniform should not be faded or discolored. Trousers may be tucked into the boots (8- or 10-inch safety boot) or bloused with elastic blousing bands.

A dark blue or brown leather, moccasin type boat shoe is an authorized option for Auxiliarists, regardless of which ODU is worn (regular or Hot Weather uniform).

For all the regulations pertaining to uniform wear, consult the *Auxiliary Manual (AUXMAN)* COMDTINST M16790.1G, Chapter 10.

Faults That Sabotage Picture Usefulness

- Weak content; little story-telling value.
- Busy composition, no center of interest.
- Poor technical quality (tones, lighting).
 - Eye glasses perched on head or ball cap.
 - ODU sleeves rolled incorrectly.
 - Unauthorized cover.
 - Unauthorized shirt, trousers, footwear or life jacket.
 - Unzipped uniform jacket or life jacket.
 - Mismatched uniforms in a group shot.
- Wearing jewelry or a wristwatch while on patrol and underway.
- Collar device and insignia on ball cap do not match.
- The letters, "U.S.C.G. AUXILIARY" rather than "USCG AUXILIARY" on the ODU.
- T-shirts missing on Trops or ODUs.
- One or more photo subjects have a cigarette, cigar or a glass of alcohol.
- Not everyone is zipped up (be sure and check before you shoot).
- In group shots, some photo subjects are sleeping or appearing to be asleep.



Look very closely at your images. Would an editor ask questions like these:

- *Was everyone at this event as miserable as those in the photo seem to be?*
- *What on earth were you thinking?*

FOOD FOR THOUGHT: CRITICISM FROM A PUBLICATION EDITOR

Often it's an issue of subject matter.
// At a towing evolution, the photographer comes back with photos of the Coast Guard boat ... close-ups of the crew ... the coxswain looking out the window ... and a line up of the crew on the dock.

Everyone is in proper uniform and the resolution is good. But the photos don't support the story. They don't have *meaning* or offer *context*. //

Famed photographer Edward Steichen once remarked that "photography is a medium of contradictions. It's both ridiculously simple and almost impossibly difficult." This is true because photography begins long before you push the shutter release.

And as you're out shooting, take into account the suggestions, blunders and criticisms offered in the last several pages. That insight will help you steer clear of potential problems. In all, it will help make you a more alert, aware and effective Auxiliary photographer.

You now have new knowledge of lighting, camera handling, composition and picture content. Use that knowledge to create photographs that will make important, lasting contributions to the Auxiliary and the Coast Guard.

We hope you've enjoyed the learning process and found this chapter to be fun as well as instructional. Ideally, it has sparked new ideas for your pictures.

Good shooting.



Video: Capture Life in Motion

Once the realm of corporations, television broadcasters and high-end production companies, video is now low-cost, trendy and everywhere. Just witness the YouTube phenomenon.

Nearly all digital still cameras can shoot video. Smartphones and iPads have video capability.

Today's challenge is not the huge cost of bulky professional video gear, but how to create interesting videos that are technically strong and *have something to say*.

Just a few years ago, high definition (HD) video in still cameras was out of the question. As we saw in the previous chapter, inexpensive compacts, as well as DSLRs, now boast 1080p full HD video and stereo sound.

In this chapter, we'll discuss video technology, with a focus on HD video. We'll also explore the similarities and the differences between video and still photography and delve into the basics of shooting creative video.

The intricacies of video editing are beyond the scope of this *Manual*. You can find a profusion of editing software for both Mac and Windows through the Internet. Look for software that's easy to use for sequencing, pacing, transitions and rendering for output.

At its core, video photography is photography. Your knowledge of light, color, composition, lens use, depth of field control and other basics

will transplant nicely for video. Add motion and now you have an entirely new ball game.

However, don't expect video to be easy just because you know still photography.

Neither should you let video intimidate you.

Video can be exciting and fun if you just relax, dive in, learn all you can and have a good time.



VIDEO IS IN DEMAND

For the Coast Guard PAO, video opens up new avenues through which to reach today's highly mobile audience. You can significantly increase your unit's visibility if you can create quality video stories.

Television stations are hungry for content. Even a story of a routine patrol can grab some airtime when accompanied with video footage.

Often the station will welcome your raw footage as well. They will edit your video and use it to illustrate the story, generally with a voice over provided live by the news anchor during a news program.

You supply the story (or a detailed fact sheet) and the raw footage.

STILL PHOTOGRAPHY VS. VIDEO

As you know, today's digital cameras can produce both still and video. If the video has high enough quality, you may be able to isolate frames and grab a still image.

So if we can take individual frames from video rather than having to shoot still images separately, do we need still photography?

While the idea sounds interesting, there are complications. Obviously, both video and still can record the world around us. However, they vary in both objective and technique.

The still photographer aims to capture a specific moment in time (generally called the *decisive moment*). The videographer captures motion and sound in a series of images over a period of time.

Shooting video in a still camera is not simply a matter of turning a dial or flicking a switch. It requires a different way of seeing the world.

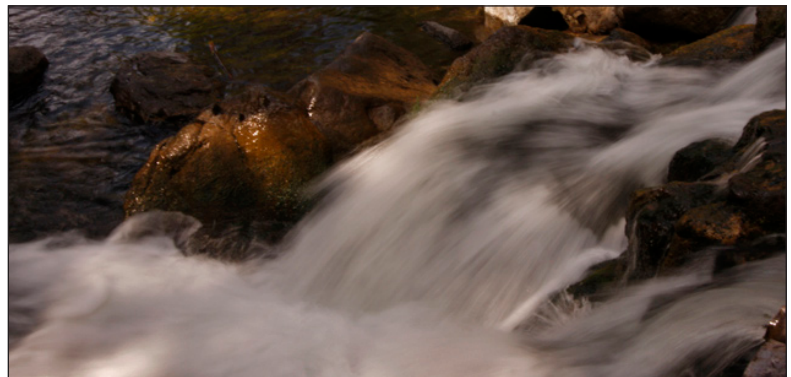
- Video looks best at a shutter speed of $\frac{1}{30}$ to $\frac{1}{60}$ -second. With still, a photographer can choose a range from minutes or hours, to $\frac{1}{8000}$ - second or faster.
- A still image can tell a story in one frame. Video needs multiple scenes edited together. A videographer must think in sequences and pay attention to interaction of scenes.
- Video and still photography have similarities in that both depend on light and lenses. After that, they are really quite different, meaning that it's very difficult to shoot both at the same time.



Sgt. Carrie Booze, U.S. Marine Corps

An ideal, fast-moving environment for video.

SAN DIEGO – Marine Corps and Coast Guard teams fight for a playoff slot during the fourth week of the Commanding General's Cup basketball tournament. The Coast Guard emerged victorious 44-34.



Still photographers use an assortment of shutter speeds. By varying the shutter speed, a still photographer can either freeze high-speed action (as at top) or blur action like moving water (above). Only with still photography does the photographer have this versatility.



Rick Pizio, USCGAUX

The width-to-height aspect ratio of high definition video is 16 to 9, written as 16:9. HD is a widescreen format compared to the 4:3 ratio of vintage analog video.

WHAT IS HIGH DEFINITION VIDEO?

Basically, “hi def” is video with much greater resolution than standard definition (SD) analog video.

To use a familiar reference, HD video is the equivalent of shooting 30 still pictures a second, each at 2-megapixels. Think of how much memory this requires. No wonder HD video is extra demanding on computers and storage drives.

HD certainly is digital, but what makes it HD is *resolution*. HD resolution is indicated by pixel count horizontally and vertically.

The two resolutions for HD video are 1920x1080 and 1280x720.

For 1080, each image is about 2 megapixels in size, while for 720, each image is nearly 1 megapixel.

Compare with non-HD video, which has a resolution of 640x480. This is less than 308,000 pixels, which is why it doesn't look as good.

And whether you shoot standard definition or HD video, you're confined to framing everything just one way—horizontally. No composing vertically even for tall subjects like skyscrapers.

Other aspects of HD video technology to consider are:

Frame Rate

This is the number of images per second captured by a camera or displayed by a television or other media display device.

In North America the NTSC (National Television System Committee) standard is 30 frames per second (fps). The other worldwide broadcast system is PAL, at 25 fps.

Hollywood motion picture film is 24 fps. The result is often called a “film look,” though there is more to a cinematic look than frame rate.

For our use, it's best to shoot your HD video at 30 frames per second.

Progressive and Interlaced Scanning

A television picture consists of rows of picture elements called lines. The term “scanning” describes how these lines are displayed or read from the camera.

To keep within limited bandwidth in the early days of TV, only the odd lines were transmitted, followed by the even lines—*interlaced scanning*.

Glowing phosphors in the TV would still be showing the odd lines as the even one were being drawn on screen. The viewer sees the image as a complete picture.

When video moved into the computer age, bandwidth limitation no longer applied. Sequential scanning, where each line was displayed in order was now an option. This is *progressive scanning*.

Both methods are used for HD video—shortened to “i” for interlace and “p” for progressive. 1080 can be either (1080i or 1080p), while 720 is always progressive.

Codecs

When camcorders ruled the video world, we could choose tape formats—DV, Betacam, Hi-8. The medium was the format.

With digital, the medium isn’t a format. When you sit down to edit a digital video file, the editing software needs to know the codec.

A *codec* (compression-decompression) is an algorithm that compresses files to save space. Unfortunately, there’s no universal codec,

because the needs of a camera codec are different from those of editing software.

A camera codec needs to produce tiny files, so the compression scheme must happen quickly without dropping frames or using too much battery power.

A few of the codecs used for HD video include H.264, MPEG-2, Motion JPEG, Pro-Res 422 and AVCHD.



Uploading to YouTube or Vimeo

It’s easy and fun to upload your videos for worldwide distribution via YouTube or Vimeo. Both sites recommend using H.264 codec.

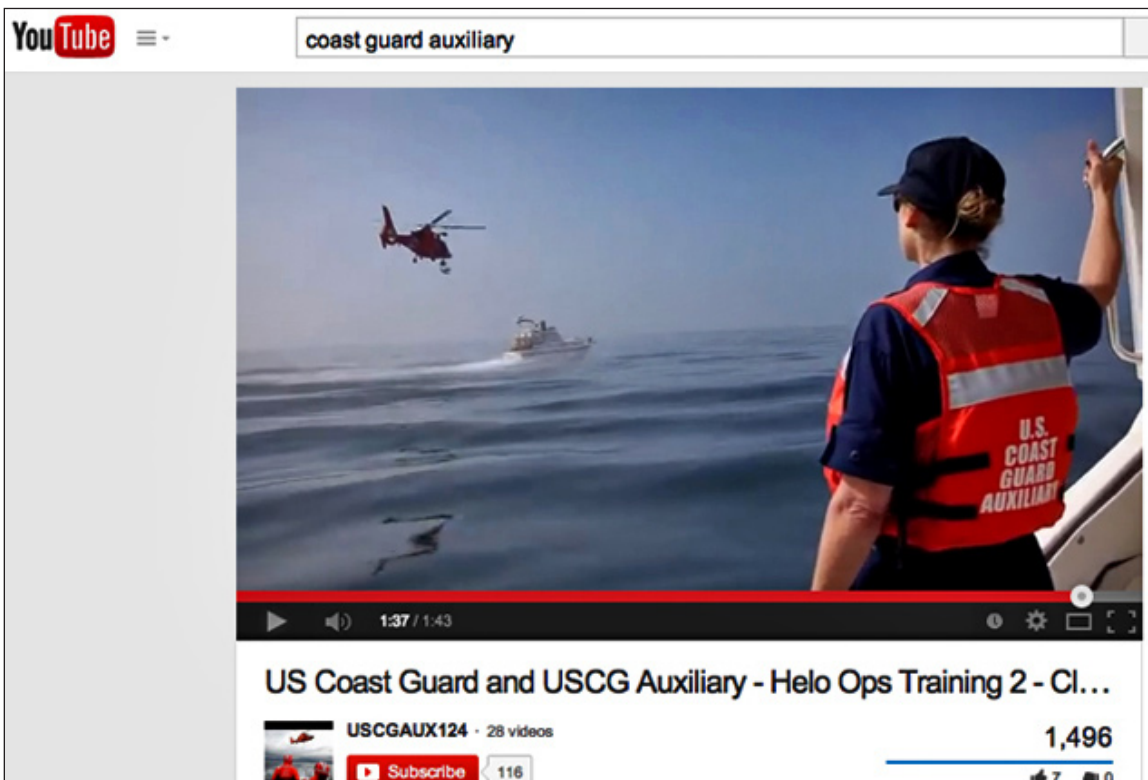
They accept frame rates of 24 and 30 fps and accept only progressive scan, nothing interlaced.

Frame rates should match the source material. In other words, encode video in your editing software at the same frame rate as your original footage.



U.S. COAST GUARD VIDEO BY PO2 STEPHEN LEHMANN

Top: A Coast Guard Dolphin HH-65 from Air Station Los Angeles practices basket hoisting with Coast Guard Auxiliary members on Auxiliary vessels. **Below:** Coast Guard crewmembers carry out landing and take off procedures aboard the Cutter Dauntless.



COAST GUARD AUXILIARY VIDEO BY USCGAUX124



THE AUDIO ADVANTAGE

Capturing crisp, clear sound for your video is essential. Viewers will not stick around to watch if the audio is poor.

This can be a real problem with events like a boat show or unit change of watch ceremony. If all you hear is distracting background noise, the footage can be painful to watch.

Good audio begins as you shoot. The built-in microphone (“mic”), however, is tiny and cheap. It will not give you quality audio and may prove to be a liability for quality sound.

The BEST way to get clear audio is to use an external mic, which is why it’s important for your camera to have a microphone jack. Then you can add a shotgun mic that goes on the camera, a smaller lavalier microphone that goes on the photo subject. You can also use a mic that is hand held.

Shotgun Microphone

Lots of choices available. They are easy to use, convenient and deliver nice clear sound. Most fit on the hot shoe on top of the camera or camcorder.

Once attached to the camera, the external mic is still in the same position as a built-in mic, but it limits what it records to a narrow angle directly to the front. Camera noise generated during the shoot is dampened by the mic.

Sometimes you need to get a mic closer to the sound source. In this case, add a short extension cord so you can take the mic off the camera and point it at a different angle toward the sound you want to hear (camera is on a

tripod so you can handhold the mic, or use an assistant).

Without a cord, you may need to reposition the camera to get better audio.



Lavalier Microphone

A lavalier is a small mic at the end of a cord that’s usually clipped to a speaker’s lapel or pocket and close to the mouth.

It picks up less extraneous sound because other sounds are much farther away.



Handheld Microphone

Quick and easy to set up. Can be held close to the speaker's mouth to pick up the voice and very little external noise.

You can use this type of mic for on-camera interviews, much like a TV reporter. If you're interviewing a group, the mic can be pointed from one person to another.

SUPPLEMENTAL GEAR: HEADPHONES AND TRIPOD.

Another accessory you'll find useful are headphones, particularly the type that cover your ears completely.

Now you can hear exactly what the mic is recording, so there are no audio surprises later when you review your footage.

Although most DSLRs and compacts that record video will have a microphone jack, often there is no headphone jack as well.

If this is the case with your camera, search for adapters that will allow headphone connectivity.



Finally, to round out your collection of video gear, get a sturdy camera support. If you intend to shoot lots of video, you'll want a tripod with a video head.

A tripod for still photography is designed to hold the camera steady and make repositioning easy. It's not designed for a moving camera.

A video tripod head provides smooth side-to-side pans and up-and-down tilts. These are important, since there's nothing worse than shaky video. We've all seen videos that are hard to watch because the image is bouncing all around.

So you want a stable platform, but when the camera moves (such as panning across a scene), you want the movement to be silky smooth, without any bumps or wiggles.

If you already have a solid tripod for your still photo work and the head can be removed, look into getting a fluid head.

Two tripod heads can work fine, even if it is a little inconvenient changing them according to the assignment. Still, you may want to invest in a second tripod just for video.



BILL SWANK, USCGAUX

MIAMI – Coast Guard Public Affairs Auxiliaries from Flotilla 6-11 take part in a photo/video workshop aboard a 45-foot Response Boat-Medium (RB-M) from Station Miami Beach. The Auxiliaries honed their digital imaging skills while documenting the new RB-M, as well as a Coast Guard Air Station Miami MH-65 Dolphin helicopter.



PO3 NICK AMEEN, USCG

Video may or may not require a tripod and microphone in a studio-type setup. ST. PETERSBURG, Fla. – Timyn Rice, Florida Department of Environmental Protection, and Capt. Tim Close, commander, Coast Guard Sector St. Petersburg, hold a media briefing in the lobby of the Florida Fish and Wildlife Conservation Commission's Fish and Wildlife Research Institute. Rice and Close discussed plans for Florida's west coast as part of the BP Deepwater Horizon oil spill response.



LINDA VETTER, USCGAUX

LAKE ROOSEVELT, Ariz. – Roxane Firmin of Flotilla 10-8 shoots video in support of "Angel Thunder," a multi-day combined exercise with Auxilliary boats and Air Force fixed-wing and rotary aircraft (above right).

PITTSBURG, Calif. – While performing a Free Vessel Safety Check Auxiliarist Mike Mirata, of Flotilla 5-2 checks out the navigation lights atop "Jeanne Marie III," a 42-foot Nordic Tug (above).



MANNY ROMERO, USCGAUX



CHRISTOPHER TODD, USCGAUX

MIAMI BEACH, Fla. – Jose Acosta shoots video footage as Fabio Tomasello (left) and James Simpson listen to a Coast Guard safety briefing prior to boarding a new Response Boat-Medium from Station Miami Beach. The three are members of Miami Flotilla 6-1 1's Auxiliary Public Affairs Detachment (AUXPADET).

COMPOSITION FOR VISUAL VARIETY

Still photography is about getting a story-telling single image. Video is about shooting a variety of moving scenes over time. As you combine video clips during editing, you present many different shots to create the story.

Strive for Complete Coverage

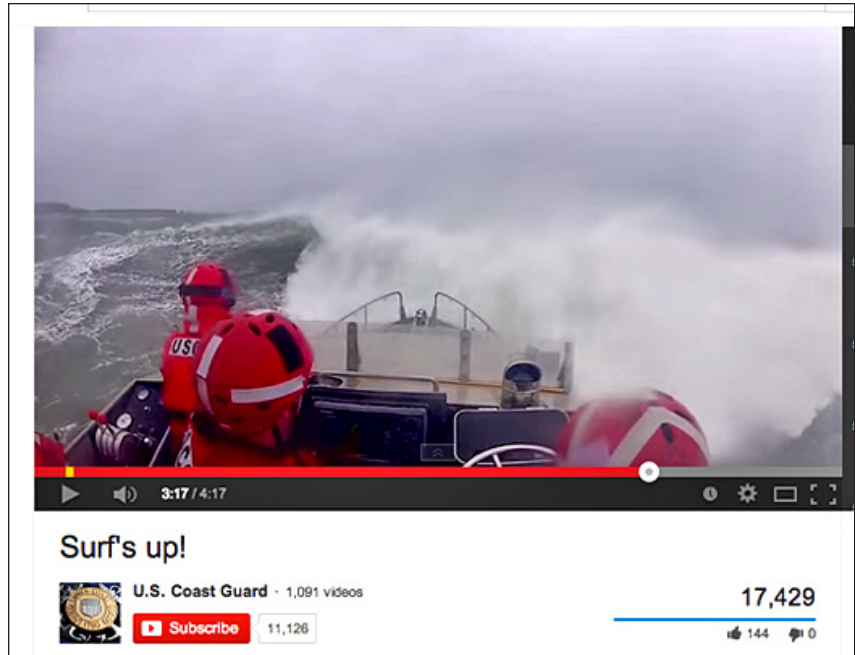
“Coverage” means to get an assortment of shots from a variety of viewpoints and with enough length per shot to trim in post production if necessary.

In the heart pounding video from Station Coos Bay (at right), the camera takes the viewer on a wild ride through the turbulent waters of the Oregon coast.

The story begins with the crew getting underway; a view as they leave the sheltered jetty; another as they enter open water; a variety of shots inside and outside the boat as it plows through the dangerous surf; views of other MLBs; and a time lapse of the boat being secured following the day’s mission.

With video, shooting only one scene is unsatisfactory, and so are static shots. You need *motion*, which can come from a camera move or from movement in the subject or scene.

Be extra certain you’ve exhausted all your shot possibilities before heading home.



U.S. COAST GUARD VIDEO BY STATION COOS BAY CREWS



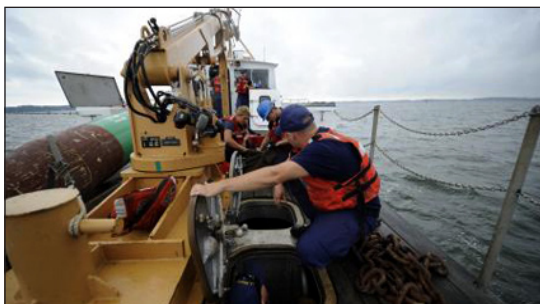
U.S. COAST GUARD PHOTO

The 47-foot Motor Lifeboat (MLB) is designed for first response rescue in high seas, surf and heavy weather. They are built to withstand the most severe conditions and are capable even under the most difficult circumstances. They are self-bailing, self-righting and virtually unsinkable.



MANNY ROMERO, USCGUAX

Learn to frame wide compositions, The expansive view of Lake Powell, Ariz., (above) is called an *establishing shot* because it introduces the story setting. In the series below, the top image is a wide shot aboard a 55-foot Aids to Navigation Boat from Coast Guard Aids to Navigation Team Millford Haven in Hudgins, Va. The center and bottom images are medium shots of Seaman Dani Wilson as she controls a crane hook with a tag line.



Shoot Like a Visual Artist

Analyze a few action-oriented comic books to help you develop an artistic eye. Forget that you are looking at a comic. Instead, regard each frame as an *image on the screen*. Take note of how the artist visualizes the story.

Look at the opening frame, most likely an overview of the locale or setting. In a feature or documentary film, this shot may be a wide-angle view or an aerial.



From there, the artist may move to a *medium-range image*, narrowing your focus to a particular character, action or object. At some point, the artist will draw *close-ups* and perhaps *extreme close-ups*, narrowing your focus even further.

Continue to scan the story, noting when and how the artist expands and narrows your view. Examine the different angles used to illustrate settings, characters and objects. Angles may be from left, right or center.



PO1 BRANDYN HILL, USCG

If we were to see everything from the same viewpoint—looking straight ahead from eye level for example—the comic would become monotonous very quickly.

Visual variety gives the comic a feel of animation and movement. To end your art lesson, study the *composition* of each frame and how elements are placed within the borders.

Keep these techniques in mind because everything the artist does, you can do as an Auxiliary videographer.

Social Media : A Worldwide Conversation

Social media is a collection of internet programs for collective communication, using easily available technology. Social media transforms one-way communication into one huge conversation.

It's a global phenomenon often called consumer-generated media—and it's a dramatic alteration in the media landscape.

Think of traditional media as a one-way street. You read a newspaper, listen to the radio or watch television news, but you have a limited ability to contribute your thoughts.

Social media is a two-way street. We can now generate content and share information to a massive audience. No longer do a relatively small number of firms control the media.

In a way, we're going back to our roots.

Prior to the explosion of mass media in the 1800s, news travelled by word of mouth or letter, and circulated in taverns and coffee houses via pamphlets or small newsletters.

The internet is making news more social, diverse, participatory and partisan, much like the time before mass media.

Large media companies struggle as they are replaced by average people—individuals who, more often than not, have little or no journalism experience.

Millions create new online content daily, eroding the dominance of the daily newspaper and the TV news broadcast.

Twitter enables anyone anywhere to give first-hand reports as events happen.

Mobile phone videos of Arab uprisings or disasters like the Japanese tsunami are posted online and shown on TV news programs.

Consumers today become part of a huge and complex news ecosystem as sources,

reporters/observers and distributors.

We no longer just consume news; we develop it, share it and add to it.

The trend goes well beyond news media. *Wikipedia*, an online user-generated encyclopedia, has gained tremendous popularity as a “go to” reference site. Internet research and shopping continue to expand.



Social media is truly democratic since it is accessible to anyone with a computer and an internet connection.

THE WORLD OF SOCIAL MEDIA

Includes blogs, internet forums, wikis, photo and video sharing sites, webcasts and social networking sites. Let's explore each of these:

Blog. Internet postings written by one or more authors. Blogs usually display entries in reverse chronological order (much like a diary).

Readers can add their own comments, which allows for an ongoing discussion.

Wiki. A website that allows participants to post or edit content via a web browser using a What You See Is What You Get (WYSIWYG) text editor. The word comes from the Hawaiian meaning "quick." A wiki is great for company websites or large group projects where collaboration is necessary.

We use a Wiki in the Public Affairs C-School (AUX-12) to create a class website that allows students to upload content to their own personalized page.

Webcast. Live or recorded broadcast of video or audio content. An audio program is called a *podcast*. Users "attend" live webcasts via their computer. Excellent for meetings and presentations, and it allows for participant interaction.

A Two-Way Conversation

Before investigating further, let's discuss the most important aspect of social media: LISTENING.

It is a dialogue, a conversation, a chance to find out everything about your members, the Gold Side and the boating public. And it's a remarkable opportunity to show people why they should care about you and your unit.

Social media builds relationships. The same way you have done with vessel safety checks for years. Think of it as an extension of your more traditional outreach activities via a vast new platform.

Here are the big players in the social media universe:



Facebook is the 800-pound gorilla in this cosmos, with more than 750 million active users. Facebook gives people the power to share and makes the world more open and connected. Millions of people use Facebook everyday to keep up with friends, upload an unlimited number of photos, share links and videos. Users create a personal profile and select privacy settings that specify who can see their Facebook page.



Twitter has gained popularity worldwide, with an estimated 400 million users who generate 200 million “tweets” a day.

Tweets are text-based posts up to 140 characters. Users can subscribe to other tweets (known as *following*) and can send and receive tweets via Twitter website, smartphone applications or by Short Message Service (SMS).



SMS is a method of communication that sends text between cell phones, or from a PC or handheld to a cell phone.

YouTube is the leader in online video, and the premier destination to watch and share original videos worldwide through the web. It allows you to easily upload and share video clips. Most content is uploaded by individuals, although some media corporations including CBS, the BBC and others offer some material.



Before YouTube launched in 2005 few easy methods existed for posting videos online.

Flickr is a photo sharing website and online community. In addition to being a popular website for users to share personal photos, Flickr is widely used by bloggers to host images that they embed in blogs and other social media such as a wiki.



Flexible privacy controls make sharing images secure. Images are organized using tags to enable viewers to find images on a particular topic.

Flickr users can also create photo “sets” under one heading. Sets can be displayed as a slide show and embedded in other websites.

LinkedIn is a fast-growing professional networking site that allows members to create business contacts, search for jobs, and find clients.



Users can view the contact profiles and create their own professional profile that can be viewed by others in their network.

LinkedIn is unlike other social networking sites in that you present the professional rather than the personal you. Obviously, the potential for building a solid base of contacts and fostering new business relationships is infinite.

YOU CAN JOIN THE CONVERSATION

Social media began as a way to connect and reconnect with friends and family. It has matured into a means for organizations to tell their story, spread awareness about key issues, mobilize members and create a brand.

You likely have several questions about how to use social media. How can your unit promote their missions and programs using these new online opportunities?

Social media need not be overwhelming or difficult. It’s another tool in your toolbox—a supplemental communication channel that can add value to your unit.

Let's start with how you can tap into the largest social networking sites, Facebook and Twitter. They are the most used and most dynamic social media platforms. Each is an aggregation of communities, with its own rules, customs, manners and culture.

You can get into the conversation to:

- Foster relationships; build a network
- Develop dialogue with the boating public
- Really communicate with your membership
- Become recognized as an authority in your field

USING FACEBOOK

Here you have a powerful means to distribute news, links, photos, videos, events and more with people all over the world.

You can create an official Facebook page for unit information to promote higher unit visibility.

If you wish to post personal information, create your own Facebook Profile page.

In either case, write in an informal style. Facebook users tend to feel like they know you, so keep it casual.

You can post articles you or others have written and share content from related sites.

Each post shows up as a newsfeed that's visible to your friends and their friends. Interact and be social. If friends or followers post interesting items, leave comments and add to the dialogue. Promote unit events.

Be active. Replenish your personal profile or official page with new and interesting content if you want readers to keep coming back.

Before long, you can become a "must read" site for information pertaining to the Auxiliary or boating safety.

Facebook page has portals called Wall, Info, Photos, Notes, Stories and Discussion.

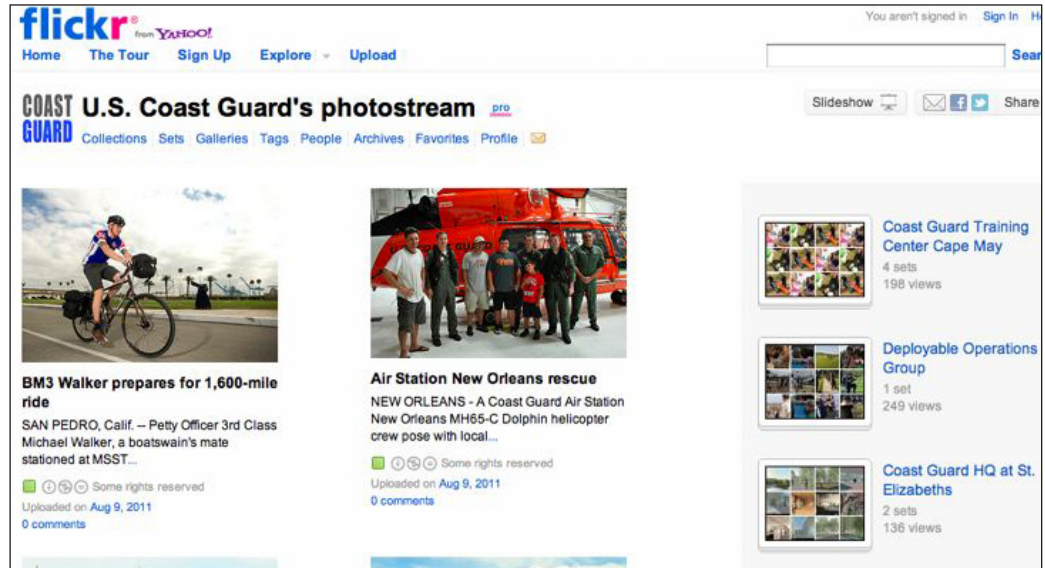
facebook.com/uscoastguard

Facebook Rules of Engagement

Do not send random friend requests. If you think you want to network with someone, send a private message with your request.

It's not the one with the most friends or followers that wins, it's the quality of the interaction.

Do not overdo the hype about yourself or organization. Simply post valuable information and contribute in a two-way conversation.

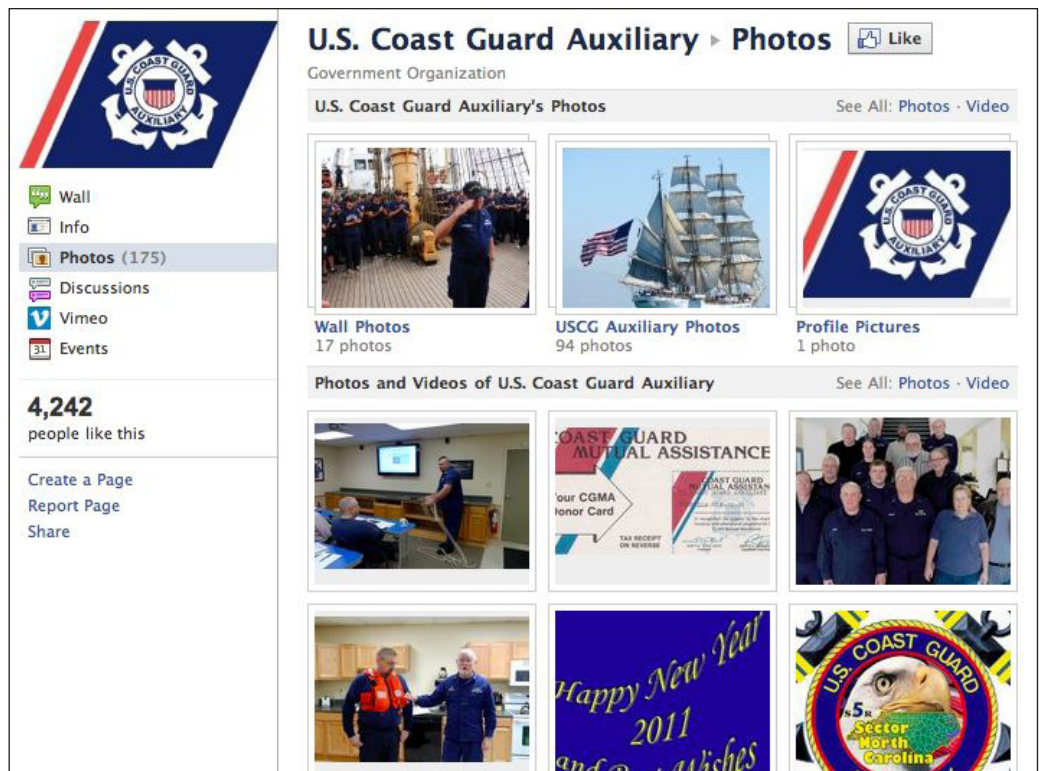


flickr.com/photos/coast_guard

Establish an Administration Policy

To keep things under control, formulate a clear posting policy. You'll want to keep an eye on comments and other posts to ensure proper behavior.

Suggested language for the Facebook "Info" Page is spelled out on the next page. Use as a baseline for your unit Facebook site.



Links to Auxiliary Facebook, Flickr, Twitter:

auxpa.org

We welcome your comments. This site is sponsored by the USCG Auxiliary to provide a forum about our work to provide maritime safety, security and stewardship; to secure the homeland, save lives and property; and to protect the environment.

This page is for public information only and is not a distress communication channel. If you have an emergency and need Coast Guard assistance, use VHF-FM Channel 16 (156.8 MHz), dial 911, or call your nearest Coast Guard unit.

All comments are moderated. We will determine which comments to post or not. We expect all contributors to be respectful and will not post comments that contain personal attacks; that refer to Coast Guard or Auxiliary personnel by name; contain offensive terms that target specific ethnic or racial groups, or contain vulgar language.

We will also not post comments that are spam, are off topic, or that promote services or products.

We disclaim any liability for loss or damage resulting from any comments posted on this page. This forum may not be used for the submission of any claim, demand, informal or formal complaint, or other form of legal and/or administrative notice or process.

The U.S. Coast Guard will not collect or retain personally identifiable information unless you voluntarily provide it. To view the Coast Guard Privacy Policy, please visit:
<http://www.uscg.mil/global/disclaim.asp>

Any links provided to a U.S. Coast Guard presence on other third party sites is for your reference only. The Coast Guard or Auxiliary does not endorse any non-government websites, companies or applications.

WHY TWITTER?

Imagine being able to text a message to hundreds or even thousands at the same time—what a powerful tool. The micro-conversations on Twitter are comments on almost any subject under the sun.

Twitter is an efficient way to gain a following quickly. It is a great way for you to share your expertise or state your opinion in the maritime world. To find folks who have a maritime interest, use the “hashtag” *#maritime* in your tweets (see definitions on next page).



Twitter Rules of Engagement

- Use your real name or the real name of your unit, no pseudonyms. Abbreviate if you wish, but do not brand yourself with something like “Beagle 911.”
- Be helpful and provide good feedback. You want to show your value to your followers and other tweeters.
- Be social, friendly and courteous. Get to know the players in your micro-community and provide good information.
- Do not over promote. Constant selling is a turn off.
- Be social and have fun.
- Avoid automatic directed messages, people want to talk to real people, not be spammed by a programmed message.

Basic Terminology

Tweet: Up to a 140 character message that's viewable to anyone on the internet

Followers: People on Twitter choose to "follow" each other. If Joe follows Susan, when Joe logs into Twitter, he will see Susan's tweets along with anyone else he is following.

Timeline: All your tweets in chronological order (and those you follow).

Retweet: To resend a tweet someone else has posted while giving them attribution/credit. For example, if Susan posts an interesting Tweet (Big ship sinking) and Joe thinks his followers would be interested in that, as well, he can ...

Retweet it (RT @Susan Big ship sinking today!)

Reply: To publicly respond to or ask a question of someone else (@Susan Did your boat really sink?)

@ mention: A way to reference another user in your Tweet (I just went to the marina and saw @Susan sink!)

Direct

Message: A way to privately tweet with another user. This only works if both people are following each other.

Hashtag (the # symbol followed by a word or characters): A way to tag a conversation so that others can find it. For example, people who are talking about "Boat Sinks" will apply the hashtag #Boatsinks.

USING TWITTER:

Reading tweets and discovering new information is where you'll find the most value on Twitter. Some people find it useful to contribute their own tweets, but the real magic lies in absorbing real-time information that matters to you.

1. **Discover sources:** It's best to begin your journey by finding and following other interesting Twitter accounts.

Look for businesses you love, public service accounts, people you know, or maritime news sources you read.

Many organizations use Twitter as a way to discover what constituents are really thinking and saying about them.



twitter.com/uscg

-
2. **Check it:** pay attention to what's happening.

Messages from those you follow will show up in a readable stream on your timeline. Once you've followed a few people, you'll have a new page of information to read each time you log in.

Click links in other tweets to view photos and videos, profiles of users mentioned in their message, or tweets related to a #hashtag (keyword).

Here's an example:
#USCG, #USCGAUX,
or #maritime

How to Start Tweeting

In order to glean real value for your unit, you should contribute your own content (called "tweeting").

Here are some ways to get started. People you know and people who are interested in what you have to say may follow you. Your followers will see all the tweets you post.

1. **Build a voice:** retweet, reply and respond. Use existing information (other people's tweets) to show your concerns. Retweet messages you've found and love, or reply with your reaction to a tweet you find interesting.

2. **Mention** others in your content. Once you begin authoring your own messages, consider mentioning other users by their Twitter username (preceded by the @ sign).

This can help you think of what to write, will draw more eyes to your message, and can even start new conversations.

3. **Explore** advanced features. As you become more engaged, others will begin to find and follow you.

Now move beyond the basics and consider exploring features that are more advanced: lists, direct messages and favorites.

Learn to include photos or videos in your Tweets, or consider connecting your Twitter account to your Facebook

page, blog or unit website to display your updates across the web.

SOCIAL MEDIA IN TIMES OF CRISIS

When disaster strikes, social media can be a powerful tool.

A story is intensified for good or bad in a matter of minutes and on a worldwide basis. When a story breaks, people are actively looking for information and for answers.



A clear majority—75 percent—of social media users are information seekers, according to a Pew internet study. Nearly 40 percent also create the news and post it via Facebook, Twitter and blogs.

In a crisis, the social networking community can drive the dialogue.

Deepwater Horizon

The Deepwater Horizon BP oil rig explosion and subsequent oil spill in the Gulf of Mexico was the top story of 2010.

In order to communicate fully on the disaster, the Coast Guard used internet communications including the PIER System. PIER enables government organizations to communicate with a vast audience on a daily basis.

The Coast Guard uses PIER for public relations, employee communications, crisis communications management, media relations and mass notification,

During Deepwater Horizon, the Unified Area Command applied three constructs: Incident Command System, the Joint Information Center and ESF#15, External Affairs.

For internet communications, the Deepwater Horizon response numbers are impressive:

- An estimated 500 million hits to official sites provided fast, timely and accurate information about the response.
- Thousands of inquiries received a personal response and millions of e-mails were sent to audiences near and far.



ISAAC D. PACHECO *RESERVIST MAGAZINE*

NEW ORLEANS—PA2 Gina Ruoti (far right) and PA3 Ayla Kelley field media inquiries at the Unified Area Command's Joint Information Center. The two public affairs specialists are Coast Guard reservists working as part of an integrated team of civilian and military personnel to provide timely and accurate information about BP oil spill clean-up operations to the media and public.

Earthquake in Haiti

The Auxiliary was at the forefront during another 2010 disaster, the massive earthquake in Port-au-Prince, Haiti.

Chicago Auxiliarist Ryan Bank developed a system for the Coast Guard that used social media to find survivors of the magnitude 7.0 quake.

By tracking thousands of text messages and integrating cell phone GPS coordinates, rescue personnel were guided to trapped victims (who most often tweeted for help, rather than phoned).

Social media also accelerated the global effort in response to a disaster that impacted more than three million people and took more than 200,000 lives.

The Haitian earthquake showed that a tweet could save a life. It was clear proof that social media could go beyond lighthearted navel gazing and status updates.

A Valuable Lifesaving Tool

As social media matures, the technology is used more and more as a tool in emergencies.

In a disaster, the first to respond are usually not trained responders—frequently, they are simply bystanders.

On-the-scene pictures by citizen journalists with camera- and recorder-equipped smartphones can provide situational awareness before emergency crews arrive.

The downside to social media in emergency situations is that rumors and false information can spread quickly.

Google is already on the cutting edge of using social media for disaster relief by creating google.com/crisisresponse.

The site features mapping tools that use satellite imagery to locate medical facilities and other emergency services, and a “people

finder” to provide information about missing people.

GUARD YOUR PRIVACY

The golden rule of social media privacy:

Do NOT post anything you would not want a stranger to know!

It really is that simple. Only information you post

can regenerate to potentially harm you.

Facebook and LinkedIn give you complete control over who gets to see your profile (and how much). Be smart and learn about privacy controls before posting personal information. Better yet, just don't post any.

Also, be careful of geo-tagging. Both Facebook and Twitter allow use of the GPS in your mobile device to tag your exact location.



We strongly suggest you turn this feature off. Broadcasting your exact location to the world can be a serious security breach.

Before you do anything in social media, weigh the pros and the cons, the benefits and costs.

A Word About Spam

The dictionary offers two definitions. There's the "canned meat" and there's the "unwanted e-mail."

Spamming on Twitter can range from insidious to annoying: harmful links to malware sites, repeatedly posting duplicate tweets, or aggressively following accounts to attract attention.

Like it or not, as the system becomes more popular, more spammers will encroach. If you encounter a spam, block it and report it.

With Facebook's ever-growing popularity, it's not surprising that fake friends are after your online account. If you receive a "friend request," check the requester's friend list. Look for someone you know, then contact him or her and ask for information.

IN SUMMARY

Social networking is compelling because it is an interesting, efficient way to communicate. Twitter is like the old telephone party line. You may dial in to talk to one or more people, but everyone is potentially listening.

You can best use social channels to distribute relevant command information to the media and to key audiences. Just remember that what you post will be public indefinitely. It will reflect upon you, your unit and the Coast Guard.

Protect your privacy and engage responsibly. Personal information or private comments are easily searchable and very difficult to remove. Although you can restrict access and set privacy controls, anything you post online is never truly private.

In January 2011, a change to the *Coast Guard Public Affairs Manual* added a new social media chapter.

We recommend you download and study this chapter, along with section 10.E (Online Guide to Self-Publishing) from Chapter 10. This section is particularly important if you blog on the subject of the Coast Guard.

The core of the Coast Guard's social media

strategy is to engage with the:

- *Right Tool at the*
- *Right Level*
- *For the Right Audience*

Social media is an effective addition to our public affairs activities. Conversation and two-way interaction with our neighbors, the boating public and other "stakeholders" will ensure continued goodwill—and develop valuable partners in Coast Guard mission execution.



National Safe Boating Week

From a small grassroots program in 1958, the North American Safe Boating Campaign has evolved into a vast international campaign. It is run by the National Safe Boating Council each year through a grant from the Coast Guard.

National Safe Boating Week (NSBW) is part of that campaign. The Week is an annual media event that launches the traditional boating season. Safe Boating Week is scheduled each year during the seven days prior to Memorial Day Weekend.

The Council works with various partners including the Coast Guard and Auxiliary, U.S. Power Squadrons, State Boating Law Administrators, American Red Cross and Army Corps of Engineers to provide extensive media coverage, exhibits and special programs.

The idea is to spread the boating safety message, encourage boating education and save lives. "Wear It" is the continuing theme. The slogan and logo have become a familiar brand.

PUBLIC EDUCATION PROMOTION

In spite of mandatory public education classes in some states, we are barely scratching the surface in reaching the boating public. Through NSBW you have the opportunity to take an active part in a nationwide media blitz.

Statistics tell us occasional boaters are the most difficult to engage in a lengthy boating course.

Yet these boaters are the most likely to have a boating accident.

That's a message that needs to be conveyed over and over during NSBW programs.

You need to provide clear awareness of small boat instability and encourage boaters to think safety.

At the same time, you can acquaint the public with the content of PE classes and stimulate attendance.

Your Safe Boating Week exhibit should include a colorful display of PE materials (charts, texts and visual aids) to help prospective students visualize the course.



ROB WESTCOTT, USCGAUX

ST. JOHN'S RIVER, Fla. – A picturesque late summer day on the St. John's River. Boating is an increasingly popular activity. Millions are enjoying more and more quality time on America's waterways.



Boater education is particularly important for recreational fishermen and hunters who do not think of themselves as “boaters.” This group may know little or nothing about required safety equipment, safety procedures, or what to do in an emergency. Because they seldom take boating classes or read boating magazines, they are best reached through familiar local mass media, outdoor magazines, the Internet, and through programs sponsored by the sporting organizations in which they’re involved.



LEE HARRISON. USCGAUX

Not all waterway accidents involve a boat. CORPUS CHRISTI, Tex. – Auxiliaries D.J. Loyd and his father Dit Loyd of Flotilla 7-9 pass the recovery scene of an SUV sunk in a predawn mishap.

Enhanced Auxiliary Recognition

While the spotlight is on boating safety during Safe Boating Week, the Coast Guard and Auxiliary are in the spotlight as well.

Many know nothing of the Auxiliary nor its missions of public education and assistance to boaters. Fewer still may be aware of the level of training required of Auxiliary members.

We stand ready to assist in boating emergency situations, to provide education courses, vessel examinations, aids to navigation maintenance and environmental protection. The public needs to be aware of just who we are.

National Safe Boating Week will strengthen our image as a prepared, knowledgeable friend of the boater.

Active member involvement is imperative for successful National Safe Boating Week programs, on the water and on shore.

There are several reasons a high level of member participation is needed:

- To provide awareness and information concerning boating safety.
- To encourage boaters to enroll in boating safety education courses.
- To be visible in our role as volunteers in the cause of safe boating.



CPO ALAN HARAF, USCG

CHICAGO – Auxiliarist Mike Hudec provides safety tips during Chicago's kickoff event to Safe Boating Week at Navy Pier. Members of the Coast Guard and Auxiliary joined federal, state and local agencies at a press briefing to encourage safe boating practices this summer, with emphasis on wearing life jackets at all times while boating.



PO3 JONATHAN LINDBERG, USCG

CAPE MAY, N.J. – Auxiliarist Richard Weiss of Flotilla 8-2 inspects a life jacket during a vessel safety check at Bree-Zee-Lee Yacht Basin in Cape May. Auxiliary members with help from members of Coast Guard Station Cape May conducted vessel safety exams at marinas throughout the Cape May area during National Safe Boating Week.

RESPONSIBILITIES OF THE NSBW CHAIR

As per the *Auxiliary Manual*, the NSBW chair is expected to lead the unit in preparing and running Safe Boating Week programs. The chair should energize the entire unit's participation in all facets of the program

The chair also maintains a record of unit activities, active participants and sponsors. When the Week is over, the chair:

- 1) Must ensure that members make appropriate reports.
- 2) Report unit activities to division/district NSBW chair.
- 3) Provide recognition to those non-Auxiliary individuals and groups who assisted the unit with its programs.

Preplanning

Establish a committee in January to brainstorm ideas for your program. You want to offer the recreational boater important safety information, encourage new and innovative programs and locate appropriate sites for best audience potential.

Keep the committee size manageable, five or six people. Use new members as well as experienced ones. You are looking for new ideas, so encourage fun and creativity.

Select the best and most feasible ideas. Plan various locations and facilities. Consider outside participants—marine dealers, local TV personalities, Coast Guard personnel, local officials, the Sea Scouts, a local EMT unit, firefighters, the local yacht club commodore, to name a few.

Committee members should also assist with program presentation.

Getting Unit Involvement, Keeping Records

Many tasks need to be completed, so help is always welcome. Now's the time to get people signed up for various tasks.

Have unit members help with phone calls, personal contacts, visual aid construction, letter writing or other jobs as needed.

Prepare a list of items for the Materials Officer to order from the Auxiliary National Supply Center (ANSC), including pamphlets or posters. Don't forget materials from National Safe Boating Council (see Gallery, Pages 8–9). Directions for ordering is on their website, safeboatingcampaign.com



The unit NSBW chair should keep a record of activities, including all initial ideas (for later reference), a list of activities to be done, and guests by name, address and phone number.

Develop a timeline for completion of each listed task to avoid a last minute scramble. Assign one or two members to produce a photo record of all activities. Ask a member to clip all newspaper and magazine articles.

Keep a list of everyone who should receive a certificate of appreciation.

ACTIVITY IDEAS AND SUGGESTIONS

National Safe Boating Week Proclamations

A sure way to publicize Safe Boating Week in your community is by official proclamation from your local mayor or other dignitary.

Contact all dignitaries and the media well in advance, ideally in March. Coordinate with your State Liaison Officer to get a proclamation from the Governor.

On the local level, request a date when you and members of your flotilla may attend a city council meeting to receive the proclamation. Wear your uniform and your biggest smile.

Displays and Public Appearances

Shopping malls are an excellent venue for major displays. Contact the mall promotion manager early, most events are booked up to 90 days in advance and not less than 30 days.

Displays promoting VSCs and PE classes give the public the opportunity to ask questions. Use a boat on a trailer “dressed” to show required equipment and adorned with signs and flags used on patrol. An iPad or portable computer running a slide program can also help attract visitors.

Other suggested items to display are training aids such as Aids to Navigation (ATON), marlinspike examples, radio frequency charts, and local area charts with specific danger spots identified.

A burned or damaged vessel makes a chilling display, particularly at a launch ramp.

Don't forget to coordinate activities with a local Coast Guard unit. They may participate with large static displays, a base or station open house and as watchstanders at your PA or VSC exhibit.



SEAMAN JOURDIN PITTS, USCG

NAGS HEAD, N.C. – Seaman Jamie Hardin shows a visitor to Coast Guard Station Oregon Inlet how to fix shipboard leaks with a damage control simulator at the Station's open house and boating safety seminar. The event, which included Coastie the Safety Boat and station tours, was part of National Safe Boating Week.

Safe Boating Week is a great time to dig into your Speakers Bureau file. Civic clubs always need good speakers, so a schedule of public appearances should be part of your unit's activities for that week.

Consider store window displays and develop large posters that will attract and hold the attention of fast-moving, busy shoppers. Use vivid colors, powerful photos and catchy phrases or headlines.

Include your unit logo if you have one, along with a contact phone number and perhaps your unit web address.

Bill stuffers, although not a display, may be something your unit could try. Marina owners, marine supply stores and yacht clubs may be willing, on a one-time basis, to include your flyer.

This promotional piece should highlight what your unit is planning for Safe Boating Week. Remember, one subject only, keep it short and make it as eye-appealing as possible.

Demonstrations

These can be real crowd-pleasers, Teach the public about tying knots, proper mooring, towing procedures and man overboard drills.

Really hammer home the importance of wearing life jackets. Use Coastie.

Create a handout card with six safe boating questions depicting life threatening situations.

Answers are on back, along with a message suggesting it may be time to take an Auxiliary boating class if any questions were missed. Include a contact number plus times and locations of upcoming classes.

Questions should not be tricky, but specific enough to require basic safety knowledge. Hand out at displays, launch ramps, marinas, while conducting VSCs or at boat dealer showrooms.

Waterway Clean-Up

A popular, community-minded weekend event is a waterway clean-up to collect non-degradable wastes that harm the environment.

Take the lead and organize a clean-up campaign. Give boaters disposable bags and request they collect their trash along with any trash they find in the water or on shore.

Perhaps you could run a contest, awarding prizes to boaters who bring back the most bags of waterway waste.

Marine suppliers or a local marina would donate the prizes. You will need plenty of pre-planning as well as local government and media support, but waterway clean-up can be an effective Safe Boating Week event.

A Boating Course in One-Lesson

This is an activity that you can stage either at company training sessions or in a local mall.

Keep the lesson short—no more than 30 minutes and focus on a single topic.

The idea is to keep audience attention for the entire lesson and spur interest in the full length PE course. Have sign-up sheets handy.

Get the message out: "Safe Boating is No Accident."

BOAT RESPONSIBLY: WEAR A LIFE JACKET

Life Jacket Styles
Make sure it is the right fit for you, the activity and the water conditions. Life jacket should be in good and serviceable condition, and properly stowed when not in use.

- Standup Paddleboarder** (Belt-pack inflatable life jacket)
- Anglers** (Lightweight life jacket)
- Power Boater** (Suspender inflatable life jacket)

Life Jacket Fit Facts

- U.S. Coast Guard-approved (check the label)
- Appropriate size and type for the intended wearer
- A snug fit is a proper fit
- Adult life jackets do not work for children
- Do not buy a life jacket for a child to "grow into."
- Even life jackets for pets!

Life Jackets Save Lives
71% of all fatal boating accident victims drowned.*
Of these, 85% were not wearing a life jacket.*

Boating Accidents and Fatalities Statistics*
Accidents happen too fast to reach and put on a stowed life jacket. Always wear your life jacket.
*The lowest number of boating fatalities on record was in 2012.

- About 8 out of 10 people who died were not wearing a life jacket.
- 6 out of 10 people who drowned were not wearing a life jacket.
- 6 out of 10 people who died from trauma were not wearing a life jacket.

Reported Boating Accidents

Most Common Vessels in Accidents*

- Open motorboats (47%)
- Personal watercraft (19%)
- Cabin motorboats (15%)
- Other (19%)

Top 5 Factors in Boating Accidents and Deaths*

- Operator inattention (47 Deaths, 581 Accidents)
- Operator inexperience (51 Deaths, 417 Accidents)
- Improper lookout (13 Deaths, 319 Accidents)
- Machinery Failure (10 Deaths, 346 Accidents)
- Excessive speed (31 Deaths, 310 Accidents)

Recreational Boat Registration by State*
88 million Americans participated in boating in 2012** - the largest number of participants in recorded history. There were 12,101,936 registered boats in 2012 (state percentages indicated below).

Sources: *U.S. Coast Guard's 2012 Recreational Boating Statistics
**National Marine Manufacturers Association's 2012 U.S. Recreational Boating Statistical Abstract

FOLLOW-UP ACTIVITIES

Plan to follow your Safe Boating Week projects with a recognition celebration.

Invite everyone who provided outside assistance, including government officials, marina operators, marine store officials, boat dealers, mall managers, print and broadcast media personnel and fellow Team Coast Guard members.

This allows your entire unit to express thanks and makes the Auxiliary highly visible.

The celebration may be as elaborate as a full banquet, or a flotilla-sponsored buffet. It may be as simple as an awards ceremony followed by light refreshments.

An elaborate affair may include live music or a speaker keynote. The less formal event might feature an address by the local Coast Guard commander or chief of police in charge of marine activities.

Uniforms are a must. If Coast Guard staff will be there, check with the senior officer for the proper Uniform of the Day so everyone is in the same uniform.

Send out Letters of Appreciation in a timely manner. You may choose to present Certificates of Appreciation during the recognition event.

As Coast Guard Auxiliary members, our active participation in National Safe Boating Week is a golden opportunity to put our unit front and center as an active, vibrant part of our community.



PO1 DAVID MOSLEY, USCG

BIG LAKE, Alaska – Coast Guard Auxiliary Commodore Marie Scholle speaks to Anchorage media about the importance of boating safety on Alaska's waterways. Commodore Scholle is part of a boating safety outreach effort at Big Lake, north of Anchorage. The Auxiliary will conduct safety inspections during the busy Memorial Day weekend.

GALLERY: FROM THE NATIONAL SAFE BOATING COUNCIL



WEAR IT!

If you fish from a boat, you're a boater! Some 80% of boating fatalities happen to boaters who are not wearing a life jacket. To make sure you have a great day of fishing, always wear your life jacket.

Join the North American Safe Boating Campaign and WEAR IT! We have tons of boating information on our web site. You'll find boating safety tips, boating education resources, life jackets, and much more. Be a safe angler while boating, wading, or along shore—WEAR IT!

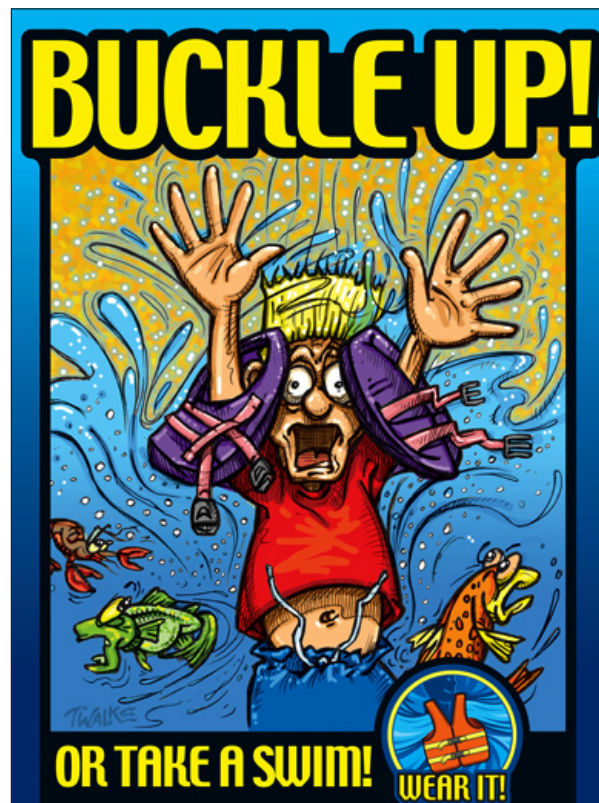
WEAR IT! www.SafeBoatingCampaign.com



STAND UP FOR SAFETY!

"WEAR IT" WHILE PADDLEBOARDING!

WEAR IT!



BUCKLE UP!

OR TAKE A SWIM!

WEAR IT!



Join the
**North American Safe
 Boating Campaign!**
 We have tons of
 boating information
 on our web site.
**Be safe while boating,
 wading, or along
 shore—WEAR IT!**

WEAR IT! SafeBoatingCampaign.com

BE A LEADER!



**YOUR LEAD
 CAN SAVE A LIFE.**



WEAR IT!




ALWAYS WEAR YOUR LIFE JACKET!

www.SafeBoatingCampaign.com



Coast Guard Ethical Standards

Ethics refer to principles or a set of values that influence the way we work and behave. This goes well beyond legal requirements. If we as Public Affairs Officers are to maintain the public trust, we must act ethically.

Sloppy ethics leads to questionable behavior, which will soon have the public asking, “Can we trust you or your organization at all?”

Trust is fragile. Loss of trust is very difficult to regain.

As business magnate, philanthropist and investor Warren Buffet has said, “Trust is like the air we breathe. When it’s present, nobody really notices. But when it’s absent, everybody notices.”

Although volunteers, we are expected to behave as professionally as career Public Affairs Officers in other branches of the military, business, industry or other government agencies.

In public affairs, codes of ethics are designed to bring clarity to the ethical landscape.

The Public Relations Society of America (PRSA) has developed a detailed, functional Code of Professional Ethics that has set the industry standard for the professional practice of public relations.

The Coast Guard adheres to the PRSA Code. It is the foundation that guides our behaviors and decision-making.

PRSA CODE OF ETHICS

The PRSA Code is designed to be a practical guide for PR practitioners as they carry out their duties.

The code consists of these six elements:

- ▲ Advocacy
- ▲ Honesty
- ▲ Expertise
- ▲ Independence
- ▲ Loyalty
- ▲ Fairness

Honorable ethical conduct is the most important obligation of a Public Affairs Officer. By following

the code, we set an example by our pursuit of excellence, our professionalism and our ethical behavior.



Ethics is often vague, and as confused as the tangle of signs in these two images. Does ethics sometimes make you feel like the top image? Or the bottom?



The following are highlights of the PRSA Code as adapted for the Auxiliary Public Affairs Officer:

Advocacy

We serve the public interest as responsible advocates for the Coast Guard and Auxiliary.

Honesty

We adhere to the highest standards of accuracy and truth in advancing the interests of the Coast Guard and Auxiliary.

Expertise

We seek specialized knowledge and experience. We build mutual understanding, credibility and relationships among our stakeholders.

Independence

We are accountable for our actions.

Loyalty

We are faithful to the Coast Guard and honor our obligation to serve the public interest.

Fairness

We deal fairly with the media and the general public. We respect all opinions and support the right of free expression.



As we can see, ethics is based on what is *professionally* right. But ethics is also based on what is *morally* right.

The pair of terms below will help explain.

Ethical Concepts can be summed up with words like *duty, integrity, honor, truth, good, bad, right, wrong*.

Personal Values can be summed up with words like *attitudes, feelings and beliefs*.

As a Public Affairs Officer, you must make decisions that satisfy the public interest and still be in line with the PRSA Code and the ethical concepts of the Coast Guard Core Values.

COAST GUARD CORE VALUES

In the same manner as other armed services of the United States, the Coast Guard has a set of core values which serve as basic ethical guidelines for all Active Duty, Reservists, Auxiliarists and Civilians. The core values are:

- ▲ Honor
- ▲ Respect
- ▲ Devotion to Duty

Honor

Integrity is our standard. We demonstrate uncompromising ethical conduct and moral behavior in all of our personal actions. We are loyal and accountable to the public trust.

Personal actions: No lying, cheating or stealing. We do the right thing because it is the right thing to do.



Respect

We value our diverse workforce. We treat each other with fairness, dignity and compassion. We encourage individual opportunity and growth. We encourage creativity through empowerment. We work as a team.

Devotion to Duty

We are professionals, military and civilian, who seek responsibility, accept accountability, and are committed to the successful achievement of our organizational goals. We exist to serve. We serve with pride.

Personal actions: We will cultivate a strong dedication to mission accomplishment.

Look at the above quote from Commander O'Neil. He makes it clear: there's only one way to keep the public trust and that's to act with integrity. Our reputation depends on it.

// All I have as a public affairs officer is my integrity and my reputation with the media...and our stakeholders as a source of credible information. //

— Cmdr. Christopher T. O'Neil

Chief, Strategic Communication

U.S. Coast Guard

Directorate of Government & Public Affairs

ADDITIONAL GUIDANCE FROM OTHER ETHICAL CODES

Society of Professional Journalists (SPJ)

The Society of Professional Journalists is one of the oldest journalism organizations in the U.S. It was established in April 1909 at DePauw University in Greencastle, Indiana.

SPJ is a strong champion of free speech and freedom of the press. The Society promotes diversity in journalism and encourages high journalistic standards and ethical behavior.

Here's an abridged snapshot of their standards as they would apply to Coast Guard public affairs:

- Be honest and fair in gathering, reporting and interpreting information.
- Seek truth, provide a fair account of events and issues.
- Never plagiarize.
- Be accountable to your readers, listeners, viewers and members of Team Coast Guard.
- Don't stereotype by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.



PO2 LaNOLA Stone, USCG

NEW YORK – Members of New York metro-area Coast Guard Auxiliary stand at attention during the Veterans Day Parade. Each year, Coast Guard Auxiliaries volunteer more than two million hours benefiting America's recreational boaters and contributing to the highly favorable public image of the Coast Guard.

National Press Photographers Association (NPPA)

NPPA is a professional society that promotes the highest standards in visual journalism. The organization seeks to strengthen public confidence in the profession.

Photojournalists document society and preserve its history through images. In much the same way, we document the Coast Guard and Auxiliary and preserve its history.

Here also is an abridged snapshot of NPPA standards as they would apply to Coast Guard public affairs:

- Think proactively. Strive to develop a unique photographic vision.
- Be complete and provide context when photographing or recording subjects.

- Never alter the content of photos or video. Label montages and photo illustrations.
- Be unobtrusive and unassuming during photo assignments.
- Respect the integrity of the photographic moment.

LEGAL CONSIDERATIONS

Codes of Ethics are not intended as a set of "rules" but as a resource for making ethical decisions.

Laws, on the other hand, are a set of rules. A law is something you must obey; breaking that law carries penalties.

As a Public Affairs Officer, you need to have knowledge of both ethics and law. In particular, you must be familiar with policies concerning release of information, conflict of interest, libel, slander, privacy, plagiarism and copyright.

Release of information policies were covered in Chapter 5, Media Relations. Now here's a look at the other aspects as listed above.

Avoid Conflict of Interest

We have a duty to act on behalf of the Coast Guard and for the benefit of the public. If we exploit our Coast Guard affiliation for personal gain, that's a conflict of interest.

Even the *perception* of misconduct can damage a reputation beyond repair.

Here's how to stay clear of a conflict of interest problem in dealing with the media:

- Do not favor one media outlet over another.
- Don't grant exclusive interviews (this should never be a problem, since it is specifically prohibited by Coast Guard policy).
- Refuse gifts, favors, free travel or special treatment.

Keep Your Conduct Legal



Defamation is speech “that would hold one up to hatred, ridicule, contempt or spite.” The two types of defamation are libel and slander.

- **Libel** is published defamation, by written or printed words.
- **Slander** is defamation by spoken words.

Either one can injure the reputation of an individual or company.

To be libelous, a statement must be published, it must be damaging and it must identify the injured party.

Further, if the statement is about a public figure, it must involve **malice**.

To prove malice in court, the injured party must show beyond doubt that the writer knew a statement was false or had

displayed a reckless disregard for the truth.



Be Careful Not to Invade Privacy

Americans value individual privacy. No one wants their private life to be subjected to unwanted public attention.

To safeguard individual privacy, the Public Affairs Officer needs to exercise care and sensitivity in:

- 1) News and feature stories to newspapers, newsletters, magazines a web site, radio or television station.
- 2) Photo releases.
- 3) Product publicity or advertising.
- 4) Media inquiries about Coast Guard or Auxiliary personnel.

Much of our personal information is considered "privileged" and therefore protected under the Privacy Act of 1974. The Act governs what personal information is collected by the federal government and how it is used.

Information we cannot release includes:

- Social Security Number.
- Home address or phone number.
- Medical history.
- Other personal information.

Plagiarism

According to the Merriam-Webster Online Dictionary, to "plagiarize" is to take someone's words or ideas as your own, or to use another's work without crediting the source.

The 1966 Freedom of Information Act (amended 1974) stipulates that government records belong to the public and must be available and open for all to share.

Therefore, it is not plagiarism to take from a Coast Guard or Auxiliary source for use in your local media releases, publications, websites or educational materials.

Copyright

The Copyright law of 1976 protects a creative work from unauthorized use. The law says the owner of a property has the exclusive right to print, distribute and copy the work. Others must get permission to reprint or reuse the work.

However, the "Fair Use" provision, allows for educational, nonprofit usage by teachers. Commercial use is allowed only by written permission or payment of a royalty.

Remember that everyone in Team Coast Guard, is a government employee. Government information belongs to the people, so we cannot copyright any of our Coast Guard work.

As for information on the Internet, only government material may be used without restriction. Do not download pictures, documents or music without permission from the copyright holder.

Be smart. Be ethical. Use common sense and pay attention to the law as it pertains to public affairs.



STOP. Don't place the copyright symbol on your Coast Guard stories or pictures. We cannot copyright our work. Government information is in the public domain.

Resources and References

This chapter will introduce you to a gold mine of information available at your fingertips—information that will help you create consistent branding messages to present the Auxiliary in the best possible light.

NATIONAL PA WEBSITE

Begin at *the* key source for tips, tools and techniques: www.auxpa.org

Need inspiration? Want in-depth PA or publications training? What about pictures or graphics? It's all right here at your gateway to the world of Auxiliary public affairs.

Scroll over to *Coast Guard Auxiliary LIVE*, where you will find the latest Auxiliary news and feature articles. The articles can be modified for local use.

Likewise for any photos, videos and Public Service Announcements that you download from the multimedia section.

Navigator is the official Auxiliary yearly print magazine. A hard copy is mailed to each Auxiliary member and an electronic copy is available from the national PA website.

Every issue is packed with interesting stories, pictures and useful information.


The editors are always looking for quality content, so here's your chance to gain some national exposure.

www.auxpa.org


U.S. Department of Homeland Security
United States Coast Guard Auxiliary

Visual Information Gallery

[History Images](#) | [Coastie Images](#) | [PA Video's](#) | [PA Audio](#) | [CG Graphics](#)



Official Auxiliary Emblems
This is the official image library of the Coast Guard Auxiliary Emblems, Marks, Signatures, Seals, and Logos.



USCG AUX Images
This is the Coast Guard Auxiliary image library. It contains Auxiliary photographs, Videos, and Images.

USCG Images
Here is the USCG Image library. It contains US Coast Guard photographs, Videos, Images, Art, and Audio files.

www.image.auxpa.org

THE AUX IMAGE LIBRARY

Thousands of pictures, audio or video clips and graphics. A real treasure trove for the PA Officer.

Images are easy to download and are ready for use in your news and feature articles, presentations and websites.

They are ideal for publications at any level. The library is an invaluable supplement your own pictures.

When you click on "USCG Images," the new Defense Video and Imagery Distribution (DVIDS) site will open.

DVIDS is operated by Third Army/U.S.

Army Central in support of all branches of the U.S. military throughout the world.

You can find Auxiliary images in DVIDS, and eventually all Auxiliary images and videos may be migrated to the site.

DVIDS information is public and may be distributed or copied unless otherwise specified. You should include story bylines and photo/image credits when you reprint DVIDS material.

dvids
DEFENSE VIDEO & IMAGERY DISTRIBUTION SYSTEM

YOU TELL THE STORY / WE TELL THE WORLD 1-877-DVIDS-247

SEARCH: Q SEARCH

HOME NEWS **IMAGES** VIDEO AUDIO PUBLICATIONS MEDIA REQUESTS ABOUT DVIDS

Most Recent | Highest Rated | Most Popular

Images » Detailed View

Images: Auxiliary Side Tow Training Exercise on **Lake Powell, AZ**

U.S. Coast Guard Headquarters

Courtesy Photo



Date Taken:	04.27.2008
Date Posted:	12.11.2013 23:21
Photo ID:	1087858
Resolution:	1018x1417
Size:	1.18 MB
Location:	

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Options

[Register/Login to Download](#)

HOLIDAY GREETINGS

SELECT A HOLIDAY:
Please Select

VIDEO ON DEMAND

PODCASTS

OTHER AREAS

- Operation Enduring Freedom
- Operation New Dawn
- Natochannel.tv
- Pentagon Channel
- DIMOC Video
- Media Presskit

Facebook Twitter YouTube

PUBLIC AFFAIRS TRAINING

Education should be a continuing process for a public affairs officer. We must all be committed to lifelong learning—because cutting-edge PA training is the glue that binds us together.

Take a look at the options available within the national public affairs website. Just click “PA Training” and savor these choices:

- On-line courses through Auxiliary eLearning (five in all, see screen image below)
- AUX-12, Public Affairs C School
- Public Affairs Specialist Program
- FEMA Incident Command System (ICS) courses
- Boating exhibit resources
- *CG Public Affairs Manual*
- Guidelines for boat shows
- Public Service Announcements ready for localized rewrite.



<http://classroom.cgaux.org>

On-Line PA Courses

The old member-training website known as “Virtual Classroom” has moved to a new location and is now called the “Coast Guard Auxiliary–Online Classroom.”

All eLearning courses utilize the Moodle Content Management System. Enter the web address below left. Once you’re on the site, just enter your Member Number and AuxOfficer password to enroll.

A good strategy for study is to print out all course chapters in advance—ideally double-sided. You can then create notebooks with tab dividers for each chapter.

The course chapters are saved and uploaded as PDF files. To print, you may need Adobe Reader, available free from www.adobe.com

Study each chapter then take the practice quiz. You can take quizzes as often as you’d like. The passing score is 90% and once you’re finished with all the quizzes, sign up for the final exam.

You’ll need permission from the PA course administrator (Branch Chief, eLearning) to access the final, which is managed by the Coast Guard National Testing Center (NTC) at ntc.cgaux.org

Once you complete the final, NTC will immediately send your score (90% to pass). NTC will also record the results in AUXDATA.

We strongly encourage you to take advantage of these courses. They’re free. They will guide you toward success as a public affairs officer.

AUX-12, Public Affairs C-School

Often called a journalism “boot camp,” AUX-12 is three days of intensive classroom training in how to tell the Coast Guard and Auxiliary story.

Here’s where you get specialized knowledge to enhance competence and professionalism.

AUX-12 introduces you to the concepts, policy and principles of unit public affairs programs.

Topics include brand management, journalism basics, media relations, ethics, social media and community relations.

You’ll meet the press and learn to handle tough media interviews. A disaster scenario will put you in a key role as part of a Joint Information Center (JIC). In a disaster, all public information activities are coordinated through a JIC.

AUX-12 has evolved through several years of renovation and refinement, and is considered a marquee course for the Auxiliary.

It is equivalent to the five-day Coast Guard Public Affairs Course (CGPAC) at the Defense Information School, Ft. George Meade, Md. Active duty and reserve collateral duty Public Affairs Officers may apply

In all, AUX-12 training provides an invaluable experience in helping you become a more effective public affairs officer. Find AUX-12 in the national PA website.



MANNY ROMERO, USCGAUX

SEATTLE – Lt. Charlene Criss describes life aboard the Coast Guard Cutter *Healy* to AUX-12 students during a rare behind-the-scenes look. *Healy* is the newest and most technologically advanced polar icebreaker in U.S. inventory. At 420-feet, the ship is designed to conduct a wide range of research activities, providing more than 4,200 square feet of scientific laboratory space, electronic sensor systems, oceanographic winches, and accommodations for up to 50 scientists

Auxiliary C-schools are Coast Guard-funded formal training events. They normally require travel to a Coast Guard training center or base, although instructors may travel to regional locations to deliver the training.

The eligibility requirements for AUX-12 are:

Any appointed Public Affairs or Publications Officers; any elected leadership; members of the Auxiliary Interpreter Corps; anyone on the AUXPA National Staff.

We hope to see you at an AUX-12 class in the near future.

PA Specialist Program

Employs the military Performance Qualification Standard (PQS) and combines formal and on-the-job training. Mentors help you polish skills. There are three levels of advancement (see outline at bottom).

Auxiliary Public Affairs Specialist II

Requires a higher level of expertise. You demonstrate advanced public affairs ability and assist others in developing PA skills. Reflects the expected competencies of a District Public Affairs Officer.

Auxiliary Public Affairs Specialist I

This level goes beyond the *PA Apprentice* qualification. You demonstrate your knowledge in a wide variety of skills including print and broadcast media, public appearances, static displays, photography, video and the National Safe Boating Campaign.



This level reflects the expected competencies of a Division Public Affairs Officer. The award for this qualification is a ribbon with red and white vertical stripes (above).

Auxiliary Public Affairs Specialist III

At this level you are qualified to assist a Coast Guard unit with their public affairs program. You should be well versed in Coast Guard PA practices, procedures, internal communications, community relations, JIC operation and related issues.

An oral board is required for each level. When you achieve PA II, affix a bronze star on the PA Ribbon, then add a second star when you achieve Public Affairs Specialist III.



Public Affairs Specialist

Designation Requirements

	PQS Workbook	On-Line Courses	...or AUX 12 PA C-School	
PA I	<input type="checkbox"/> Workbook Sign-off tasks Completed	<input type="checkbox"/> Intro CG Auxiliary PA (AUX-20) <input type="checkbox"/> CG PA Specialist 2 nd Class (AUX-22) <input type="checkbox"/> JLS for CG Public Affairs (AUX-23) <input type="checkbox"/> Intro Digital Photo (AUX-26) <input type="checkbox"/> ICS 100	<input type="checkbox"/> Counts for all courses except ICS 100 and Intro to Coast Guard Auxiliary PA (AUX-20)	<input type="checkbox"/> Oral Board
PA II	<input type="checkbox"/> Workbook Sign-off tasks Completed	For Candidates Who Did Not Attend AUX-12: <input type="checkbox"/> PA 1 Completion <input type="checkbox"/> CG Public Affairs Policy (AUX-21) <input type="checkbox"/> ICS 200	For Candidates Who Finished AUX12: <input type="checkbox"/> PA 1 Completion <input type="checkbox"/> CG Public Affairs Policy (AUX-21) <input type="checkbox"/> JLS for CG Public Affairs (AUX-23) <input type="checkbox"/> ICS 200	<input type="checkbox"/> Oral Board
PA III	<input type="checkbox"/> Workbook Sign-off tasks Completed	<input type="checkbox"/> PA 2 Completion <input type="checkbox"/> IS 250 <input type="checkbox"/> IS 702 <input type="checkbox"/> ICS 800	<input type="checkbox"/> Joint Info Center Training [JIC orientation is covered in AUX-12, the FEMA courses and the PQS Study Guide]	<input type="checkbox"/> Oral Board

ADDITIONAL WEB RESOURCES

Member Directory

The Member Directory (AuxOfficer) is a web asset you should find extremely useful.

AuxOfficer is the best and fastest way to find information on individual members, such as offices held, e-mail address, mailing address and unit.

U.S. Coast Guard Auxiliary

www.cgaux.org

Boating safety education, news and information, forms warehouse, What's New, Auxiliary manuals, leadership, departments, units, magazines, newsletters and more.

U.S. Coast Guard

www.uscg.mil

Coast Guard units, missions, latest news and features, senior CG leadership, magazines,

newsletters, directives, multimedia, images, videos, podcasts, human resources, community relations (CGC *Eagle*, CG band, Coast Guard cities). You should stop by often.

U.S. Department of Homeland Security
United States Coast Guard Auxiliary

AUXOFFICER

AuxDirectory/AuxOfficer
Version II

**IF YOUR ACCESS TO THIS PROGRAM HAS EXPIRED
SIMPLY OBTAIN A NEW PASSWORD BELOW**

[Obtain or Change Password](#)

Please Log In

Auxiliary Member ID*

Member Zone Password

NOTICE:

- (1) *Active duty and contractors use credentials provided to you at signup.
- (2) All information contained in this program is covered by the provisions of the Federal Privacy Act of 1974.
- (3) Use is strictly limited to listed members of Coast Guard Forces.
- (4) Commercial use of any information in, or based upon this program is strictly prohibited. Violators will be prosecuted.
- (5) Please do not distribute any files, and keep your password secure.
- (6) For problems with this program, please contact the [National Help Desk](#) and submit a ticket that explains the problem.
- (7) Use of this service indicates your acknowledgment of these provisions.

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AuxOfficer II by Bill Pritchard & Steve Johnson

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Safeguarding ports from natural disasters

Chief Director, Auxiliary (CHDIRAUX)

www.uscg.mil/auxiliary

News and information, manuals and publications, ribbon checker, public service articles, Auxiliary Help Desk (formerly the Knowledge Base, AuxKB), training and exams, awards and more.

U.S. Coast Guard Boating Safety

www.uscgboating.org

Safe boating information, alerts, news, *Proceedings* magazine, regulations, recalls and safety defects, statistics. Dedicated to reducing loss of life, injuries and property damage on U.S. waterways.

“In-House” Publications

United States Coast Guard Auxiliary (2008). *Publication Officers Guide* (2nd ed).

www.auxpa.org

[Click “PA/PB Tools,” select from list]

United States Coast Guard (2009). *The Coast Guard Public Affairs Stylebook*.

www.auxpa.org

[Click “PA/PB Tools,” select from list]

United States Coast Guard (2008). *Public Affairs Manual*, COMDINST M5728.2D

www.auxpa.org

[Click “PA/PB Tools,” select from list]

United States Coast Guard (2011). *Auxiliary Manual*, COMDTINST M16790.1G.

documents.cgaux.org/temp/Auxiliary-Manual-CIM16790_1.pdf

REFERENCE: MILITARY TITLES AND ABBREVIATIONS

Here's a review of the Auxiliary officer titles and abbreviations, followed by the grade structure for Coast Guard enlisted and officer personnel.

Auxiliary Officer Titles: National

NACO	National Commodore
VNACO	Vice Nat'l Commodore
DNACO-O	Deputy Nat'l Commodore - Operations
NIPCO	Immediate Past National Commodore
DNACO- RBS	Deputy Nat'l Commodore - Recreational Boating Safety
DNACO-MS	Deputy Nat'l Commodore - Mission Support
DNACO-ITP	Deputy Nat'l Commodore - Info Tech & Planning
ANACO-FC	Assistant Nat'l Commodore - ForceCom
ANACO-RB	Assistant Nat'l Commodore - Recreational Boating
ANACO-RP	Assistant Nat'l Commodore - Response & Prevention
ANACO-PP	Assistant Nat'l Commodore - Planning & Performance
ANACO-IT	Assistant Nat'l Commodore - Information Technology

District and Division

DCO	District Commodore
DCOS	District Chief of Staff



DCAPT	District Captain
DCDR	Division Commander
DVCDR	Division Vice Commander
DDC-P	District Directorate Chief - Prevention
DDC-L	District Directorate Chief - Logistics
DDC-R	District Directorate Chief - Response
ASC	Auxiliary Sector Coordinator

Flotilla

FC	Flotilla Commander
VFC	Vice Flotilla Commander
FSO	Flotilla Staff Officer

Public Affairs Titles

DIR-A	Director, Government and Public Affairs
DIR-Ad	Deputy Director, Government and Public Affairs
DVC	Division Chief
BC	Branch Chief
BA	Branch Assistant
DSO	District Staff Officer
ADSO	Asst. District Staff Officer
SO	Division Staff Officer

U.S. Military personnel fall into one of three categories: (1) enlisted members, (2) warrant officers, and (3) commissioned officers. Warrant officers outrank enlisted members, commissioned officers outrank warrant officers and enlisted.



“Rank” is a title and refers to the member's level of authority and responsibility. An E-1 is the lowest enlisted pay grade—a “Private” in the Army and Marine Corps, an “Airman Basic” in the Air Force, and a “Seaman Recruit” in the Navy and Coast Guard.

“Rank” and “pay grade” are similar terms, but not quite the same. “Pay grade” refers to a member's pay.

NOTE: In the Navy and Coast Guard, the term “rank” is not used for enlisted sailors. The proper term is “rate.”

Coast Guard: *Enlisted*

Seaman Recruit
E-1



Seaman Apprentice
E-2



Seaman
E-3



Petty Officer
Third Class
(PO3) E-4



Petty Officer
Second Class
(PO2) E-5



Petty Officer
First Class
(PO1) E-6



Chief Petty Officer
(CPO) E-7



Senior Chief
Petty Officer
(SCPO) E-8



Master Chief
Petty Officer
(MCPO) E-9



Command Master Chief
Petty Officer
(MCPO) E-9



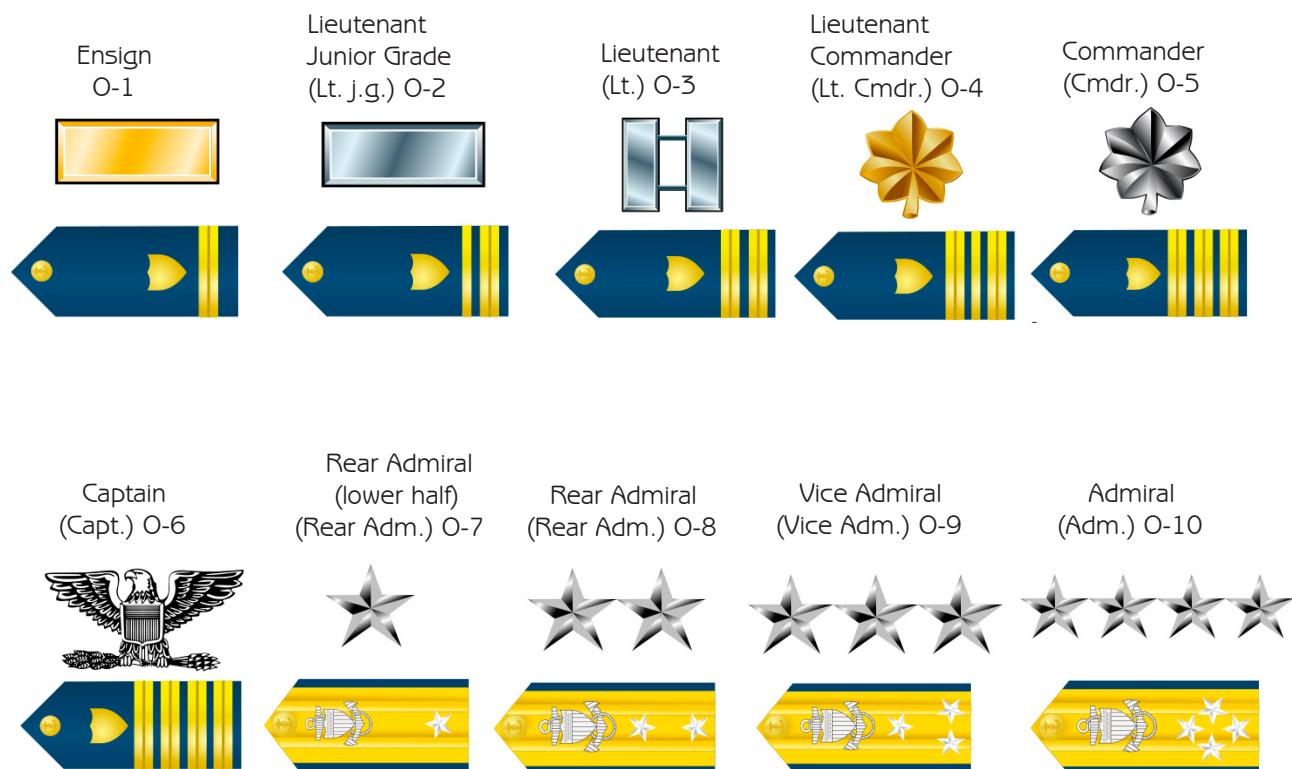
Master Chief
Petty Officer of the
Coast Guard
(MCPOCG) E-9



Warrant Officer



Commissioned Officer



Enlisted Specialty Marks and Abbreviations

Coast Guard ratings are general occupations that consist of specific skills and abilities.

Each has its own specialty badge, which is typically worn on the left sleeve of the service dress uniform by all enlisted personnel in that particular field. With ODUs, they wear generic rate designators that exclude the rating symbol. Commissioned Officers do not have ratings.

Coast Guard enlisted personnel are referred to by their rating and rate (pay grade).

For example, if someone's rate is Petty Officer 2nd Class and his rating is Boatswain's Mate—then the combined term, *Boatswain's Mate 2nd Class (BM2)* defines both.

Here are the symbols for each rating:

Avionics Electrical Technician (AET)		Food Service Specialist (FS)		Maritime Law Enforcement (ME)	
Aviation Maintenance Technician (AMT)		Gunner's Mate (GM)		Marine Science Technician (MST)	
Aviation Survival Technician (AST)		Health Services Technician (HS)		Musician (MU)	
Boatswain's Mate (BM)		Intelligence Specialist (IS)		Operations Specialist (OS)	
Damage Controlman (DC)		Information Specialist (IT)		Public Affairs Specialist (PA)	
Electrician's Mate (EM)		Machinery Technician (MK)		Storekeeper (SK)	
Electronics Technician (ET)				Yeoman (YN)	

Warrant Officer Specialty Markings

The rank of warrant officer is rated as an officer above the senior-most enlisted ranks, as well as officer cadets and candidates, but below the officer grade of O-1.

Warrant officers are highly skilled, single-track specialty officers. Coast Guard enlisted personnel E-6 – E-9 with a minimum of eight years service can compete for an appointment.

Successful candidates are chosen by a board and then commissioned as Chief Warrant Officers (CWO-2) in one of several specialties.

Chief Warrant Officers in the Coast Guard may be found in command of small boat stations and patrol boats, as specialists and supervisors in other technical areas, and as special agents in the Coast Guard Investigative Service (CGIS).



Aviation
Engineering (AVI)



Intelligence System
Specialist (ISS)



Electronics
(ELC)



Investigator
(INV)



Boatswain
(BOSN)



Marine Safety
Specialist Deck
(MSSD)



Finance & Supply
(F&S)



Marine Safety
Specialist Engineer
(MSSE)



Bandmaster
(BNDM)



Marine Law
Enforcement
Specialist (MLES)