

International Council of Air Shows, Inc.
AIR SHOW MANUAL
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Introduction

The International Council of Air Shows is pleased to present the Seventh Edition of its *ICAS Air Show Manual*. It is a publication developed and refined over many years for the sole purpose of passing along to you the collective expertise and school-of-hard-knocks-experience picked up by dozens of other air show professionals over the last thirty years.

No publication can be a complete “how-to” guide. Though the *ICAS Air Show Manual* presents checklists and reference materials that can benefit both large and small events, civilian and military, new and well-established, you should not expect to sit down, implement the details presented in this manual and produce a safe, profitable show. The details of organizing and conducting an air show vary widely based on the specifics of your site, your goals, your vision, your resources and more. This manual is a starting point...an important, valuable starting point, but – all the same -- no more than a starting point.

No publication can guarantee the success or safety of your show. Good management, sound fiscal practices, common sense, hard work, and careful planning are each important factors in the ultimate success of your event. Operate your show as a business and always plan for the unexpected. Remember that every event and every facility is unique. Visit other shows or ideas. Talk to members of the industry. Read all the material available from the FAA and Transport Canada. And keep abreast of general activities and trends in aviation.

Liability Agreement

The *ICAS Air Show Manual* is a planning aid. It is in no way intended to address all the eventualities in planning an air event. The success of your event and the safety of the general public and participants will be affected by how you carry out your responsibilities. The specific details of your development and execution of your air show plan must be determined by the specific circumstances under which you operate your show.

While the *ICAS Air Show Manual* may help you plan your show, your use of the *ICAS Air Show Manual* and any other materials or advice from ICAS or its agents signifies your agreement with ICAS that:

1. there is no warranty of any kind, express or implied, concerning the *ICAS Air Show Manual* or any other materials and advice; and
2. ICAS and its agents are released from liability arising out of the use of the materials and advice, even if injuries or death result from the sole active or passive negligence of ICAS or its agents, or a willful act or failure to act, or as a result of any breach of contract, warranty or other duty, however imposed.

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Section 1 -- Accommodations

Housing is an important part of your air show, particularly for the performers, military teams, military single-ship performers and VIPs. Reserve the best possible accommodations for them; the additional investment will realize dividends when it comes time to consider a return visit to your show in subsequent years.

CHECKLIST

- Assign one person to book accommodations and to contract with the lodging facility.
- Reserve a block of rooms up to a year in advance, depending on local availability.
- Base initial reservation on maximum needs.
- At initial booking, meet with facility management to negotiate special requirements. Document all agreements in writing.
 - Agree on “chain of command” issues with your hotel contacts; who within your organization has the authority to make changes, incur expenses, make reservations, etc.
 - Determine last date and time for cancellations without financial penalty.
 - Determine procedure to guarantee late arrivals.
 - Determine availability/enforcement of reserved parking if required.
 - Determine special requirements like meeting or hospitality rooms or special dining room hours.
 - Set hours/terms of service for any event-provided hospitality room under a separate contract. Set hours in the contract.
 - Set hours for sponsored hospitality rooms.
- Determine method of payment:
 - Facility bills event for room charges less participant’s personal expenses; or
 - Event prepays facility for room charges only; or
 - Event issues each participant a per diem check on arrival to cover lodging and non-sponsored meals, obligating the participant to make all payments.
- Determine check-in procedure
 - Exclusive check-in counter at lodging facility; or
 - Standard check in at facility; or
 - Check in and hotel room keys at show registration on arrival.
- If you plan to ask the hotel to deliver a message, hotel keys, car keys, or other information about the show to the participant when he/she checks in at the hotel, make sure that hotel personnel – and the materials and information that they are distributing on your behalf – are available when your guests arrive.
- Update facility management regularly as performers and military guests are confirmed.
 - “King” or other bed request
 - Crib or other child facilities
 - Smoking/non-smoking preference
 - Early or late arrival
 - Handicapped facilities.
- Negotiate for facility limousine or van service for auxiliary transport of show participants when desirable (i.e. to/from social functions where alcoholic beverages are served).
- If appropriate, arrange for placement of welcome gifts in designated rooms.
- At civilian air show sites where there is a nearby military base, contact the base housing coordinator, they may be able to provide military lodging for military participants at substantial savings for the air show.

Section 2 -- Advertising

Strong attendance is key to the success of any show. In large measure, your attendance will depend directly on the effectiveness of your marketing efforts. Because many shows have separate chairmen for the advertising and the public relations functions, we've separated them here in the *ICAS Air Show Manual* to help your organization develop a more concentrated and effective effort in each area.

CHECKLIST

- If appropriate, review the previous year's advertising successes or failures.
- Analyze costs and benefits of media available: radio, television, and newspapers, trade magazines, posters and brochures.
- Prepare budgets of anticipated advertising expenses.
- Prepare timeline for ad campaign preparation and execution.
- Determine event theme and overall design style.
- Arrange for design and production of posters, bumper stickers, street banners, billboards, flyers.
- Pre-arrange sites and methods for distribution of posters, flyers, etc.
- Find out what materials performers have available and incorporate them into your campaign.
- Coordinate the location of pre-sale outlets with the advance ticket sale chairman to incorporate these locations into your advertising program.
- Obtain rate cards and closing dates for advertising placement. Investigate non-profit rates, trade outs and other opportunities to maximize exposure while minimizing expense.
- Sign contracts for actual advertising space, times, dates.
- Prepare advertising copy/artwork for newspapers and magazines, and audio/video respectively for radio and TV spots.
- Monitor effectiveness of advertising on pre-sales, gate sales, public response.
- Prepare after-events reports for use by next year's chairperson.
- Target local radio, television and newspapers for air show promotions and cross-promotions with sponsors.
- Contact local utility companies (water, electric, telephone, gas) to see if they will include inserts for your show in their regularly scheduled mailings.

Section 3 -- Public Relations

Particularly for shows with budget constraints, a strong public relations effort can often provide the most cost-effective tool for shows hoping to ensure that the general public knows about the show. But cost-effective and easy are not at all the same thing. What you save in money, you may more than make up for in phone calls, shoe leather and lots and lots of planning. So, make best use of all the free media you can get, but walk into your public relations effort recognizing that it's difficult, time-consuming work.

CHECKLIST

- Prepare periodic news releases and provide to news and program departments of local/regional radio, TV and newspapers.
- Learn who on the news staff of each local medium will be assigned to cover your air show and begin working with that individual on a regular, relationship-building basis.
- Advise all media and assist in preparation of special story opportunities. Negotiate "exclusives" as appropriate.
- Work early with area magazines on cover and story ideas that promote your event.
- Notify all calendars of events in magazines and trade publications of dates/location/ticket prices at least six months in advance of your event. Update regularly.
- Submit public service announcement copy to all media, tailored to their particular format and audience.
- Obtain current performer media kits.
- Provide information packets on performers and participants to media, both before and during the events.
- Arrange for media rides and on-site interviews well in advance of performer arrivals. Provide performers with interview and ride schedule upon arrival.
- Arrange for media rides and on-site interviews well in advance of performer arrivals. Provide performers with interview and ride schedule upon arrival.
- Arrange in advance for media coverage of performer visits to hospitals, schools, nursing homes, etc.
- Plan on-site media facility and coordinate location and special needs with appropriate chairmen. Facility should feature telephones, typewriters and supplies and offer a private lounge/viewing area if possible.
- Distribute media credentials for access to the show site and into the media facility all show days including the media (practice) show.
- Provide for media briefings, interviews, and photo-taking sessions when performers arrive and during the air show.
- Coordinate media presence at dinners/banquets/social hours for performers, VIPs and air show personnel when appropriate.
- Coordinate with show leadership a plan to handle media inquiries in the event of an incident or accident. (NOTE: ICAS recommends that only one representative of the sponsoring organization have authority to make statements or give interviews should an accident or incident occur. This person should be able to answer questions in a professional, "non-sensational" way, without assuming blame or responsibility. He/she should defer any questions specific to cause and safety issues to official representatives of the NTSB, FAA, DoD, TC or DND.)
- During the show, survey audience for preferences in air show acts and for demographic and market information.
- Provide clipping service for performers attending your event.
- Compile scrapbook and after-action report for use by next year's chairperson.
- Develop information packet for public who mail in or telephone requests for tickets and information as result of show listings in trade publications, etc.
- Develop information packet for performers, to include such items as maps of the area, accommodation arrangements, transportation plans, schedules, parties, local points of interest, scenic and historic sites and scheduled performer briefings. Ask the local Chamber of Commerce for assistance.
- Coordinate military recruiting involvement and make sure an area is set aside for booths at the show.
- Develop a list of "key" local media and fax them story ideas, "fun facts," and last minute information the week before the show to encourage additional editorial coverage for the show.

Bonus Section

Fourteen Tips for Making More Effective Use of Media Rides

(This article originally appeared in Air Shows Magazine.)

Whether it's a Thunderbirds F-16 or a Flying Farmer's Piper Cub, a carefully planned media ride is the single most dependable tool available to event organizers for producing strong, positive, memorable media coverage. More important, the most savvy event organizers have discovered that, when properly conceived and executed, media rides can produce more spectators and increased gate revenue.

Too often, though, the opportunities presented by media rides are squandered in the face of more pressing operational concerns, a shortage of knowledgeable staff or poor planning. With 100,000 people about to descend on the airport, who can be bothered with babysitting a bunch of over-pampered television and newspaper reporters? The short answer is every far-sighted event organizer working to make his or her show more successful should be bothered.

But walk into this "opportunity" with your eyes wide open. Arranging effective media rides can be frustrating, time-consuming and, ultimately, unproductive.

Here are a few tips on how to avoid some of the pitfalls and put the full power of media rides to work for your show.

1. **Strong media coverage begins with selection of your performers.** Two-seat aerobatic planes, performers with media experience, and pilots with chase planes who know how to use them are a good place to start. But it's only a start. Other issues come into play. Does the performer have a reputation for pursuing media coverage aggressively? Does the performer have something new or different that will capture the imagination of the press, particularly in cities where the air show itself may no longer be newsworthy. Bottom line? If your performers can't offer media rides that are attractive enough to interest the media, your performers won't give many rides and your show won't get the news coverage it needs.
2. **When approaching riders, think strategically.** Are you looking for saturation coverage in your immediate area? Might you get that kind of coverage without the ride? Are you interested in expanding your reach into peripheral markets? Might a ride help you attract a reporter from a peripheral market that would not have otherwise come to your show? What's the best use of your best ride opportunities, your silver bullets?
3. **Distribute the opportunities.** Radio, television and newspaper. Small and large. Near and far. But that doesn't necessarily mean distribute the rides equally. "We prioritize it, says one experienced air show performer. "We want to hit the four major networks and then the big newspaper in town and then we move onto the smaller stuff." For the event organizer, this means a lot of value judgments. Which radio stations are worth a ride? Which television news reporter is most important to secure? The ultimate goal is saturation coverage in every major newspaper and on every major radio and television station
4. **Be focused, be persistent.** Reporters today are besieged from all sides, all day. To cut through the clutter and get their attention – even with something as fun and exciting as a ride in an air show plane – you need to be aggressive. That may mean multiple calls to the same newspaper or station before finding the right person for a ride or repeated reminder calls.
5. **Make sure you're approaching legitimate reporters.** As much as the newspaper's advertising manager or the accountant at the local television station might like to go for a ride, they are not appropriate and can do little to generate coverage. When scheduling media rides, it's critical to keep the ultimate goal in clear focus. A warm body in the second seat is not the goal. What you want is strong, positive media coverage and only a reporter can deliver this.
6. **Know the media.** Read it. Watch it. Listen to it. Know the tastes, interests and styles of the reporters you'll be pitching, so that you'll be better equipped to pitch them a story. Understand the differences between print, radio and television and how those differences translate to the media rides you offer – or don't offer – to specific reporters. When your performers come to town for your show, they will depend on your advice on specific news stations, newspaper reporters and radio stations. You need to be well-equipped to give them that advice.

Bonus Section (continued)

7. **Recognize the value and importance of the coverage you receive.** Next time your show is considering what kind of resources it should allocate to media relations and, more specifically, arranging media rides, consider this: a half-page, black and white ad in the *Chicago Tribune* is \$18,270. The same size ad in the *Washington Post* is \$20,000. In the *San Jose Mercury News*, that half-page black and white ad would run \$11,150. As an infrequent advertiser, you probably couldn't get that ad placed in the first three pages of the newspaper. But, with strategic use of a media ride, you can get a half page photo and story on the *front page* of any one of those publications.

Similarly, a 60-second commercial during the six o'clock news in Washington will set you back \$3,200. In Chicago, it'll run you more than \$5,000. But, with lots of phone calls, professional planning, and the right combination of pilot and reporter, it is not uncommon for a station to devote two and a half to three minutes on a media ride taken by one of its reporters.

But it's not just the air time or print space. News coverage is an implicit endorsement. It's a clear statement by your community's news organizations that your show is newsworthy, that it's an important community event. That's publicity and prestige that you can't buy at any price.

So, as you plan and execute your media rides, keep the goal clearly in focus. Well-orchestrated public relations is serious business with lucrative rewards for those who do it well.

8. **Recognize the value of the opportunity you're about to provide to the reporter.** Don't undervalue the ride itself. You're about to give someone the opportunity to fly in a Blue Angels F/A-18. Or jump out of an airplane with the Golden Knights. Or perform world-class, formation aerobatics with the Northern Lights. Though you are understandably eager to get the coverage, be sure to make it clear how unique an opportunity you are offering.

There's a good reason that there's seldom an empty seat when the Snowbirds are giving media rides or Patty Wagstaff's chase plane is bringing up a load of photographers. Even to a sometimes-jaded press corps, air shows and aerobatics are exciting and attractive. Be sure to put that truism to most effective use for your show.

9. **Start early.** Savvy air show organizers know that the best and most useful coverage is generated on Wednesday and Thursday, not Friday and Saturday. Are there costs and additional hassles associated with offering media rides on the Tuesday, Wednesday and Thursday before your show opens? You bet. But experience has taught the leaders in our field that early media flights translate directly to stronger pre-show coverage.
10. **Build a schedule.** It's not enough to put pilots and reporters on the ramp together and wait for them to sort things out. The most experienced event organizers start building their media ride schedules a full month in advance of the show, calling the performers and finding out when they'll be arriving and how many media rides they can give each day. They use that information to develop the shell of the schedule, filling in the names of the riders as she contacts the various members of the media. A full week before the event, performers offering media rides should have a schedule of who and when they're flying. The list should be updated regularly. And pilots should be informed of all changes to the schedule. If a reporter cancels, find somebody else for the ride. Keep the schedule full, current and well distributed.
11. **Make it easy for the media and the performers.** When Air Combat Canada brings a two-person reporter/photographer team up in their two Extra 300s for a media ride, professional-quality videotape in the format used by television stations is already loaded and ready to be shot through the team's pre-positioned, on-board cameras. When the Golden Knights do a tandem jump with a reporter, they do it in the morning to give the reporter as much time as possible to work on the story and they make broadcast-quality footage available to the reporter to use in the story. And when the media relations people at the most sophisticated events arrange a press ride, somebody from the staff is there to facilitate the ride. The likelihood of extensive, positive coverage increases in direct proportion to the headaches and hassles that are avoided.

Bonus Section (continued)

12. **Make it fun.** Really, when you cut through it all, this is the most attractive thing about a media ride. Don't blow it. Your media riders are expecting to have fun, so do everything you can to make sure they do. For some, that will mean a quiet, sedate ride around the countryside in a well-restored warbird. For others, it may be a helicopter ride. For others, full-blown aerobatics may be what they're expecting and looking forward to.
13. **Think creatively.** A ride is a ride until you pump it up and help the reporter develop the story that will make the ride – and the air show -- newsworthy. Particularly in a city that has hosted one or more air shows in the past, another ride for the newspaper's entertainment editor or the disc jockey at the local radio station may not be unique enough to generate the kind of coverage you're looking for.
14. **Remember: everybody involved wants the same thing...an interesting story that creates positive press for the upcoming air show event.** The reporter you send up on a media ride may have covered union contract negotiations yesterday and may cover a triple homicide tomorrow, but he's got different expectations of his story on the air show. He's trying to create community awareness. He's trying to let his readers know that there is an air show in town and that it is a good place to come and have a good time. In short, he's trying to do the same thing that you're trying to do.

Section 4 – Budget and Revenue Administration

The key to a successful and profitable air show is the control of monies available to committees for the funding of each operational area. Each committee should estimate its expenses, based on its action plan for operations, and submit them to the Finance Committee for incorporation into the overall estimated show budget. It is each committee's responsibility to stay within its budget. If it becomes necessary to exceed the budget in any area, approval must first be obtained from the Finance Committee.

CHECKLIST

- Establish cost centers (expense categories based on operational/committee areas) by thoroughly researching and identifying all costs historically associated with and/or anticipated for each area of show operations.
- Review with show leadership all details of cost center estimates to determine areas of concern or error.
- Make every effort to budget for worst-case scenario (e.g. project costs higher than expected and revenues lower than anticipated).
- Meet regularly to review budget progress.
- Establish checking account check-signing procedures and authorized signatories. Usually, three persons are appointed, with two signatures required on each check.
- Develop financial forms, fuel vouchers, authorizations by chairmen, bookkeeping policies, procedures and records, banking and accounting arrangements, and appointment of auditors.
- Coordinate the purchasing functions of various chairmen to insure that the best prices are obtained and to avoid duplication.
- Begin early planning for methods to be used in collecting, handling, counting and depositing money at the show site; and for ensuring the security of all cash receipts.
- Establish methods for paying performers and vendors who require payment during or before the end of the air show.
- Arrange for the handling and accounting of cash payments.
- Arrange to have checks signed on short notice during show hours.
- Arrange for collection of monies from advance sale ticket outlets.
- Anticipate all requirements to have change available for ticket booths, gate sales, and concession stands.
- Arrange admission gate layout and gate admission procedures and operations.
- Devise a system for seller accountability in gate ticketing operations.
- Arrange for radio and telephone communications between gates and central collection.
- Arrange for money pick-up I.D. and/or codes and for transportation of funds to central collection.
- Train ticket sellers in proper procedures for money changing. This is vital to the profitability of your show. Only trained people can make proper change under the stress of handling large numbers of people in a short time.
- Brief sellers, collectors and money counters on procedures in the event of a hold-up.
- Arrange and report to other appropriate chairmen all security and emergency plans with local law enforcement agencies and/or private security companies.
- Make certain that all relevant money-less insurance is in place, as well as all other insurance coverage for the show.
- Report at close of each day the gate revenues and estimate of public attendance. (Whether this is a public or private committee report is a matter of individual show policy.)
- Maintain complete and accurate financial records of all phases of the air show.
- For continuity, pass along records and recommendations to the following year's committee, preferably in the form of an after-action report.
- Prepare financial statements after the show to report final profitability or surplus.

Section 5 – Commercial Displays

This group is responsible for planning and organizing commercial exhibits (booths and aircraft) inside hangars and outside on the ramp. It is also responsible for security and safety of all commercial aircraft and booth displays before, during and after the show. And this group works closely with the aircraft parking, exhibits, facilities, and security chairmen.

CHECKLIST

- Arrange for cleaning and painting of display area, floors, etc.
- Arrange with a display service company for booth dividers, curtains, carpeting (where necessary), lighting, telephones and power for the displays.
- Arrange for customs brokerage for foreign displays.
- Arrange for forklift and moving equipment to off load exhibit or displays.
- Negotiate the use of hangar areas with airport authority, federal officials or private aviation hangar owners.
- Plan the booths and ramp space layouts, and distribute copies to all concerned parties.
- Arrange for exhibitor passes and badges. Send exhibitor credentials well in advance of the air show dates. Include detailed instruction on display set-up and set-up times, display regulations, special parking areas, electrical requirements, and exhibit removal at conclusion of the air show.
- Arrange for casual labor to assist exhibitors in setting up booths, one to three days prior to the show.
- Arrange day and night, indoor and outdoor security patrol.
- Check on use of flammable materials or liquids and warn exhibitor immediately. Require that gas tanks of vehicles on indoor display be purged.
- Arrange for daily sweeping and trash pick-up.
- Arrange for and post signage with information on the opening and closing times of public access doors.
- Advise exhibitors of parking areas for their vehicles, lounge facilities, non-public lavatories, amenities and media facility.
- Have a good supply of stanchions and rope available.
- Have all pertinent signs available (e.g. "No Smoking near Aircraft," etc.)
- Have trash receptacles available in good numbers.
- Keep access clear to fire extinguishers, axes, hose outlets, stairways and exits. Review fire procedures with chairmen and make sure exhibitors have written information.
- Arrange with local law enforcement for occasional foot patrols around displays and ramp area.
- Make daily contact with exhibitors to discuss with them possible complaints, special requirements and suggestions. Keep notes.
- Arrange for final cleanup and unpaid display fee collection prior to departure of exhibitors.
- Work with marketing and public relations committees to coordinate invitations to prospective buyers of aircraft and components or of other displayed materials in your area.
- Some commercial displays have electrical requirements. If commercial electrical service is not available, make sure that all portable electrical generating equipment is appropriately grounded, as required by most local electrical and building codes.

Section 6 – Flying Events Program

The flying portion of your air show will only be successful after long hours of planning, coordination and cooperation. The show must, at all times, be safe for spectators and performers. All federal regulations must be followed to the letter.

The parking of all aircraft-performer, static and fly-in must be in accordance with safety regulations. In some cases, if local persons are not knowledgeable of Federal Aviation Administration (FAA)/Transport Canada (TC) safety regulations, it may be prudent to hire a professional with expertise in this area.

Following the guidelines in the ICAS Air/Ground Operations Manual, attending the ICAS Air/Ground Seminar, and working with local FAA/TC inspectors are courses of action recommended to ensure an awareness of and compliance with all safety regulations.

Coordination with the local airport manager is necessary to develop a contingency plan that will ensure a safe and effective flow of information and equipment in the event of an emergency.

The Canadian Department of National Defence (DND) will appoint an Air Display Director (ADD) if military assets are assigned to your show. He/she will be your point of contact for all things military. Use him/her to your advantage.

This section of the ICAS Air Show Manual is intended to provide suggestions to the air show event organizer and is not intended to be all-inclusive.

CHECKLIST

- Ensure that all performers are professional and that their acts are designed in compliance with FAA/TC/DND/DoD policies.
- Choose knowledgeable persons for your operations department.
- Keep communications open between FSDO, Air Traffic Control and airport management.
- At all times, maintain safety as your first consideration, followed by variety and entertainment.
- Submit an application for waiver to the FAA/TC in time to permit complete review of all the necessary regulations. Although the minimum lead-time requirement is 60 days, 90 to 120 days is not too early to submit the application.
- Check the waiver and all special provisions to make sure that they accommodate each act.
- Ensure that all operational personnel, including those involved in the safety and security areas, have a copy of the waiver.
- Give each performer a copy of the waiver before the air show briefing to allow time to read and understand the document and all special provisions.
- Check that all performers have a valid medical and a commercial pilot's license. Note that a commercial pilots licenses is a legal requirement for a pilot to perform in return for a fee or gratuity, including rooms, fuel, and/or a car.
- Provide the announcer with information on each act.
- Ensure that the public address system is working in time for the first practice or media display.
- Ensure that portable (hand-held) communications equipment is in place and working
- Ensure that all phone and landline communications are operating properly.
- Conduct a pilot briefing each show day, including the media show day.
- Advise FAA/TC/DND/DoD of any program changes.
- Distribute all credentials, including flight line and auto parking passes, food tickets, etc.
- Set nightly security patrols. Place a responsible person in charge and have this person's name and phone number available to all members of your management team that might need it.
- The parking of all aircraft – performer, static and fly-in – must be in accordance with safety regulations. In some cases, if local persons are not knowledgeable of FAA/TC safety regulations, it may be prudent to hire a professional with expertise in this area.
- Assign or hire a qualified air boss and make sure that this person is familiar with all aspects of the FAA Certificate of Waiver or Authorization and its special provisions or Canadian Request for Authorization to Conduct a Special Aviation Event. Prior participation in the ICAS Air Shows 101 and Air Shows 201 courses is recommended.
- Secure all ground equipment needed for static aircraft. Have it available and staffed by qualified personnel.

Flying Events Program (continued)

- Ensure that all necessary insurance is in place.
- Ensure that all ground handlers are on site and briefed on what is expected of them.
- Ensure that smoke oil, chocks, and fire bottles are on site and available when needed.
- Have fuel trucks and crew in place and instructed on how each aircraft will pay or sign for services.
- Have all emergency equipment and crews staged and briefed.
- Inform appropriate chairmen and the announcer of any last-minute program changes.
- Ensure that all signs (No Smoking, Exit, etc.) are in place.
- Pre-arrange for customs services if necessary.
- Complete arrangements for performer fees as specified in performers' contracts.
- Touch base each show day with airport manager, FAA/TC/DND and all emergency personnel.
- Ensure that proper coordination of air show schedule and airport closures takes place with all air carrier operators and other airport tenants. Deconflict air show flying schedule with air carrier schedules.

BRIEFING CHECKLIST

- Prepare the individual briefing sheets if necessary.
- Have supplies on hand: blackboard, chalk, pointers, paper, etc.
- Arrange briefing room seating. Have desk or table at hand.
- It is mandatory that all pilots/performers or a participating team representative attend all aviation event pre-show briefings. It is also mandatory that all pilots/performers or a participating team representative sign the air show waiver to acknowledge that they have read and/or briefed on the certificate of waiver or authorization and all its special provisions and full understand the procedures, requirements and limitations of the document. "No brief; no fly."
- Check to ensure that the Air Traffic Control representatives, emergency personnel, announcer and assistant and FAA/TC/DND are at the briefing and ready to provide input.
- At the first air show briefing of the weekend, schedule time for FAA/TC inspectors to look over each pilot/performer aircraft and pilot credentials. Arrangements for aircraft inspections should be made as early as possible, giving the pilot/performer time to correct any possible deficiencies.
- Choose the location of the briefing to provide quiet, comfortable area away from the flight line and the busy activity of the air field. If acoustics make hearing difficult, a public address system should be used.
- Time the briefing to allow performers to finish breakfast, yet schedule it early enough to allow for special briefings for pyro, flag jump, warbirds, and for aircraft pre-flights and pre-show preparation after the completion of the briefing.
- Briefing aids such as sketches and diagrams are important. At a minimum, include an air field diagram that incorporates show line parking, aerobatic areas, aircraft parking areas, etc.
- Review NOTAMs.
- On the first show day; the briefing should recognize important air show officials and how they can be contacted for fuel, maintenance, narration, etc.
- At the first air show briefing of the weekend, schedule time for FAA/TC inspectors to look over each pilot/performer aircraft and pilot credentials. Arrangements for aircraft inspections should be made as early as possible, giving the pilot/performer time to correct any possible deficiencies.
- Provide weather forecasts for the air show area and divert airfields. Forecast winds are normally used to determine runways for take off and recovery. They should be identified at the briefing as well as the method of communicating changes in actual weather doesn't match the forecast.
- Make a detailed explanation of the FAA/TC waivers at the first briefing, identifying any obstacles, special areas of concern and procedures necessary to comply with the restrictions imposed in the FAA/TC documents.
- Present a schedule of events along with procedures to be used in the event of delays for weather, airline operations or other problems that may impact the air show schedule.
- Present procedures to be used in the event of various emergencies, including weather emergencies and aircraft accidents (airborne or on the ground); communication procedures to be used in the event of an emergency; and divert airports to recover airborne aircraft in the event runways must be closed at the show site.
- Advise all pilots/performers to be ready and report to show control at least 15 minutes prior to their scheduled time on the program.

Flying Events Program (continued)

- Cover general housekeeping items including times, places and protocol for air show social events, transportation, lodging, etc.
- Provide the opportunity for performers to make comments or ask specific questions. Allow ample time to respond to performers' concerns.
- Hold special event briefings after the general briefing. These would include warbird fly-bys, military demonstration, pyro coordination, opening flag jump or any scenario that does not involve professional aerobatic pilots.
- Present departure procedures at second-day briefing.

MINIMUM ELEMENTS OF AN AIR SHOW BRIEFING

1. Introduction of officials, including FAA monitor, fire/rescue chief, air boss, air show director, air traffic control personnel.
2. Weather briefing and outlook.
3. Review of air show waiver and special provisions.
4. Emergency procedures
 - a. Communications failure
 - b. In-flight emergencies
 - c. Emergencies on ground
 - d. Alternate field, heading, distance, frequencies and runways
 - e. Recall
5. Air show, air traffic control and emergency frequencies.
6. Field elevation and density altitude.
7. Show lines, taxi procedures and runway use (diagram or map of field must be used).
8. Special concerns such as obstacles, areas of flight restrictions or operational considerations, such as wake turbulence.
9. Schedule of events and how changes will be communicated.
10. Parking/starting areas and location of fire bottles.
11. Procedures for fuel, oil and aircraft servicing.
12. Post event departure procedures.
13. Time hack
14. Time and place of additional briefings that may be necessary for coordinating specific activities involving warbirds, pyro, opening flag jump, etc.
15. No briefing, no fly. If a team is represented by a team leader or other designated team member, it is the responsibility of that team member to brief all other members of the team.

Section 7 – Performer Interaction

This section of the ICAS Air Show Manual is intended to provide suggestions to the air show event organizer and is not intended to be all-inclusive.

CHECKLIST

- Hire only qualified performers with at least a commercial pilot's license and a current aerobatic competency certificate.
- ICAS highly recommends that persons responsible for hiring air show performers and acts be familiar with performer and act requirements as defined in FAA Advisory Circular AC 91-45C.
- Try to vary civilian performers (civilian team, solo act, wingwalking, comedy or novelty act, etc.).
- Negotiate contracts with performers well in advance of air show. Make timely deposits and payments as detailed in your contracts.
- Submit military team and single-ship tactical demonstration requests on a timely basis.
- Obtain media packages or information in plenty of time to promote your show and performers.
- Pay strict attention to performer operational requirements, including:
 - Air show information packet, contact names and phone numbers
 - Hotel rooms (smoking vs. non-smoking, king vs. double)
 - Vehicles (sedan vs. van)
 - Fuel (proper type/method of payment)
 - Engine oil (proper type)
 - Smoke oil (proper type)
 - Hangar space for aircraft, if required
 - Special ground support equipment
 - Maps and charts of facility
 - Copy of air show waiver
 - Any other special requirements
- Provide performers with air show briefing each day of show, as required by the FAA/TC/DND and allow for special briefings each day following the main briefings for pyro coordination, warbirds, flag jump/opening ceremonies, etc.
- Provide performers with shaded, cool area near flight line.
- Pilots flying aircraft that are classified "limited" or "experimental" may not receive "compensation" for performing media or sponsor rides. "Compensation" includes fuel, oil or money. Therefore, for pilots flying limited or experimental aircraft, no mention may be made of media or sponsor rides in the contract/agreement or in a separate contract/agreement.
- Have plenty of ice water available on the flight line.
- Arrange a portable lavatory for the exclusive use of performers. A handicap unit is preferred.
- For performers who fly more than once in the show, allow plenty of time between acts for rest and aircraft servicing. **DO NOT RUSH THE PERFORMERS.**
- Make sure that your FBO/ground operations team has qualified personnel to assist with aircraft servicing and that aircraft servicing is available at the performer aircraft staging area. Do not allow aircraft servicing without a member of the air crew present.
- Remember: take good care of all performers. They are working for you, can be a major factor in promoting your air show, and provide you with good sponsor and marketing opportunities.

Section 8 – Fly-In Aircraft

Air shows have the potential to attract numerous fly-in or transient guests. Flying to an air show can be enjoyable if proper accommodations are provided. But if the host airport is ill equipped to park and process transients, what could have been an enjoyable day at the air show could degenerate into something much less enjoyable. The air show, ultimately, is the loser.

Air show organizers must determine early in the planning stages whether the host airport can adequately and safely receive the anticipated number of transients. When determining available space, keep in mind that in many cases, resident aircraft must be moved to other locations on the airport to generate space for crowd viewing and static display areas.

The air show's first concern is to ensure proper parking for all aircraft normally based at the host airport. Then determine whether there is enough remaining space to properly accommodate fly-in guests. If there's insufficient space to host transient aircraft, show organizers should inform the flying public of parking restrictions through aviation publications, posters, NOTAMs, etc.

Where transient guests are welcome, the following items may be helpful.

CHECKLIST

- Work closely with air traffic control and airport management officials to develop arrival, taxiing, parking and departure procedures.
- Do not develop your parking plan with a parking area that requires taxiing fly-in aircraft through a spectator area. Areas must be at least 100 feet from the spectator area, and areas where rotors are turning must be at least 200 feet from the spectator area. Areas where engines and propellers are turning that are protected by a barrier or guarded by wing-walkers, marshallers, and crowd control monitors that prevent entry by unauthorized personnel must be 50 feet from the spectator area.
- Inspect all potential parking area for suitability and safety. All parking areas should be free of pot holes, rocks or other debris that could cause damage to taxiing aircraft. Grass areas should be mowed to prevent long grass from hiding any potential hazards.
- Develop a preliminary parking plan to determine the numbers required to adequately staff the parking crew. Volunteers selected should have at least minimum air operations experience. Likely sources for parking crew staff are CAP Air Cadets, flying clubs, etc.
- Finalize the parking plan and brief all parking personnel of their respective roles to implement the plan. (NOTE: When developing the parking plan, pay careful attention to clearing runways as rapidly as possible.)
- If customs service is necessary, make early contact and coordinate closely with customs officials.
- If access to and from the fly-in parking area requires people to cross active runways or enter airport secure areas, provide regular shuttle service to and from the parking area. If evening activities are planned, keep shuttle service in operation until after completion of the last activity.
- If FAA/TC requires that the fly-in parking area be void of spectators during the air show performance, provide proper security to enforce the requirement. (NOTE: Make every attempt to park transient aircraft outside the aerobatic secure area.)
- Determine whether overnight camping will be allowed in the transient parking area. If camping is not allowed, post signs and notices of the camping restriction. If camping is allowed, provide portable toilets and running water at a minimum. Prohibit open fires, barbecue grills and smoking.
- If transient aircraft will remain overnight, provide proper security.
- Take steps to ensure that admissions are collected and tickets issued to transient guests.
- Coordinate with local FBOs to meet fly-in aircraft servicing requirements.
- If special arrival, departure, or taxiing procedures are required, include that information when filing the air show NOTAM with FSS.
- Check air show liability insurance for proper coverage of transient aircraft. Historically, bent props, damaged wingtips, etc. result in claims filed against air show organizers and airport authorities.

Section 9 – Food/Beverage/Souvenir Concessions

Integral to any show are the food, beverage and souvenir concession sales. They are important not only as a major source of revenue: when properly executed, they also can add to the crowd's enjoyment and comfort. But if poorly executed, they will cause more complaints than any other element of your show.

Proper attention must be paid to food and beverage concessions in advance planning to guarantee positive results. They are a direct reflection of your organizational skills and your concern for your spectators.

Many shows serve beer while many do not. This is an important advance decision and should be made only after full and careful consideration of local laws, policies of the sponsoring organization and local community attitudes.

Proponents of beer sales point out that it results in substantial revenues, has not caused problems at most other air shows, and that most spectators carry in their own anyway. Those against beer sales argues that air shows are family affairs, that flying and alcohol should not be mixed, and that the risks of beer at an air show outweigh the financial gain from their sale. ICAS takes no official position on this subject, and recommends only that your decision be made after careful consultation and consideration.

Because each air show community varies in both financial and facilitative structure, there are two other initial decisions to make about your overall concession operation. First is to determine its leadership. Second is to decide on the operation's structure.

Here are three models for organizing your food/beverage/souvenir concession sales effort:

1. **Self-Operation.** Concession operation takes special management expertise. To be self-operating, a show must secure a knowledgeable individual to plan, manage and implement the total activity. A successful self-operation can contribute to the event's success and can be an excellent revenue source. On the other hand, its success is weather dependent. With inclement weather and poor turnout, expenses many not be recouped if a show has rented or purchased equipment or if consigned supplies are improperly stored and unacceptable for return. Cooperative weather, good inventory controls, a skilled buyer and reliable stand labor are prerequisites for successful self-operation. Insurance needs and requirements must be thoroughly investigated.
2. **Subcontracting with individual vendors.** By selling space to individual vendors, including community groups that have stands or trailers, a show can avoid equipment concerns and purchasing and inventory-control issues. Subcontracting does require consideration of the number of vendors needed and menu variety; monitoring competing products and their locations; coordinating utility needs; and controlling vehicle supply traffic to the individual stands. You must determine requirements for vendor liability insurance and the show's insurance needs, as well as the amount of involvement the show will have in menu and pricing policies.
3. **Contracting with one company.** This decision requires a great deal of time and investigation to ensure the appropriate selection. It can, however, increase profits, considerably reduce workload, provide continuity in appearance of stands and labor and ensure uniform pricing and menu. As a contractor, the show must investigate the selected firm's insurance coverage, willingness and ability to comply with local licensing requirements, and willingness to use local service and charitable organizations for labor.

Experts in this field can provide complete accountability and sales documentation, reduce or eliminate the possibility of losses in your concession operation, and ease complexity and workload by allowing you to deal with a single firm and/ or individual.

ICAS takes no official position on how concessions should be operated. Each event varies considerably in size, available manpower and skills, financial goals and event objectives. ICAS recommends only that the decision be made after careful investigation, planning, and consideration of all the alternatives.

Regardless of the method selected, there is still advance homework to be completed.

CHECKLIST #1 -- GENERAL

- Determine show dates and gate hours.
- Coordinate booth locations with grounds and facilities and with static display chairmen for smooth traffic flow and to avert problems caused by jet wash or failure to consider wing-spans. Remember: concessions sales are impulse buys, so stands should be located in areas where crowds gather.
- Coordinate event admission and parking passes for vendors and labor.
- Determine requirements for electricity, water, and gas.
- Ensure that all concession located are in a position to be resupplied during busiest portions of the air show.
- Establish menu and pricing parameters.
- Determine catering needs, if any, for VIP chalets and functions.
- Coordinate set-up and removal plan with static display parking and other appropriate chairmen.
- Determine method of trash collection and removal at each stand for vendor use and for spectators.
- Design security procedures and road access for concession traffic.
- Establish an accounting and reporting method.
- Investigate insurance requirements and purchase appropriate policies.
- Arrange for special meal requirements of performers, volunteers, static crews, etc.

CHECKLIST #2 – SELF-OPERATION

- Determine equipment needs, costs and availability.
- Arrange for construction/rental of food and beverage stands.
- Determine staffing requirements and training.
- Research wholesale sources for needed supplies and determine which distributors will permit consignment purchase.
- Coordinate purchasing policies with finance chairperson.
- Order product well in advance and arrange for on-site storage.
- Coordinate requirements for change, money collection and accounting procedures with finance chairperson.
- Establish trash disposal and clean-up procedures and coordinate with local health officials.
- Investigate insurance needs and procure necessary policy(s).

CHECKLIST #3 – SUBCONTRACTING WITH ONE OR MULTIPLE VENDOR

- Establish rates to be charged for overall concession rights or for individual booths/spaces.
- Determine the number of locations necessary to service the anticipated crowd.
- Collect fees in advance of the event without weather guarantees.
- Determine layout and design a map showing stand locations.
- Determine an equipment set-up and removal schedule.
- Be certain that vendors have rules, policies, procedures and “chain of command” in writing, in advance of the event.
- Arrange to provide vendors with necessary credentials for workers and supply vehicles.
- Collect necessary proofs of insurance.

Section 10 – Grounds and Facilities

Any time hundreds or thousands of people congregate at an air show, there is a massive requirement for good grounds and facilities management. This chairperson must work closely with others to ensure a smooth air show operation. This area of responsibility affects every aspect of the show. Careful consideration must be given to this committee's leadership. Its chairperson is required to devote a tremendous amount of work, time and attention to detail.

CHECKLIST

- Obtain good airport or site layout diagram.
- Coordinate with airport and/or site officials and have regular meetings to keep them abreast of developments and requirements.
- Arrange for construction and electrical permit if needed.
- Arrange for necessary barricades, snow fencing, ropes, stanchions and other crowd-control devices to be purchased, leased or borrowed, delivered and installed in a timely manner.
- Work with appropriate chairmen to determine locations of all static displays and provide for necessary security and crowd control.
- Work with concession chairman to establish a plan for the location of concession booths. Make sure required electrical power is available where and when needed.
- Military aircraft, tanks, and other weapons displays often have unusual weight requirements. Coordinate with airport personnel to make sure no damage occurs to ramps and access roads.
- Set up and clearly mark parking areas and traffic routes on site.
- Arrange for rental of portable lavatories. Rental contract must include provisions to pump and re-supply with chemicals and toilet paper for each day of use.
- Drinking water is essential. If drinking water is not readily available on site, implement a solution for providing drinking water that is acceptable to the local health department to pipe or transport sufficient quantities of water to the air show site. If possible, arrange for stand-by sprinklers for spectator cool-down in the event of extremely hot weather.
- Arrange for conveniently-located trash cans for spectators' use. Ample numbers will greatly lessen post-show clean up. (Prompt and thorough cleaning of the site will leave a good impression on the site owners. Poor clean up will cause them to be less enthusiastic about future shows).
- Arrange for emptying of trash barrels throughout the day and for trash removal from the site at the end of each day of use.
- Coordinate with appropriate chairmen to provide facilities diagram showing staging sites of all emergency vehicles and locations of first aid stations/medical units, information center, lost & found, food/beverage/souvenir stands, lavatory facilities, display areas and crowd lines. Publish as a separate handout to arriving spectators and/or as an insert or published page in the program. Each volunteer should have a copy and copies should be posted in all spectator service areas.
- Coordinate with gate tickets sales chairman to make sure traffic cones, lane dividers, and entrance locations are properly set up.
- Provide personnel to meet and direct early-arriving volunteers, concessionaires, static display crews and exhibitors; and provide each arrival with a diagram that shows the location of their assigned site or reporting station.
- Coordinate with site officials to properly mark and secure any areas that are off limits to spectators.
- Arrange for the best possible sound system. Coordinate power requirements, location of speakers and cable laying. Make sure sound covers all spectator viewing areas including VIP and private party chalets.
- Provide for an announcing platform that allows good visibility for the air show announcer and assistants.
- Plan entrance and exits for emergency vehicles and emergency aircraft.
- Plan alternate entrances and exits for emergency vehicles in the event primary routes are blocked.
- Plan a route for performing aircraft to get from overnight hangars to the flight line or staging area.
- Locate VIP tents on the flight line, but leave room for the paying public to enjoy clear viewing areas.
- Designate a central headquarters for resolving problems. Staff with a decision maker who has the authority to take action.

Section 11 – Jet-Powered Vehicles

Today's air show is a total entertainment event that offers spectacle on the ground as well in the sky. This evolution from pure aviation has brought new acts and attractions to the industry, including jet-powered vehicles. They often simulate competitive racing with aerobatic show planes, spewing giant fireballs that snake the ground and shatter the air like thunder.

Developed by the ICAS Safety Committee, these guidelines should be provided to each person responsible for air show operations. Because they are guidelines only and not tailored to any specific show, the committee recommends that the adage "good judgment prevails," be applied to individual show parameters.

CHECKLIST

- Determine the type of vehicle the act proposes to use. ICAS recommends air shows use "Exhibition Jet" category vehicles or "Exhibition Wheelstanders." The majority of vehicles and drivers meet the standards of and are licensed by the National Hot Rod Association (phone 818-914-4761) or the International Hot Rod Association (phone 423-764-1164).
- Some sanctioning bodies license the driver for a particular vehicle or vehicles. Insure that the vehicle being used is the one for which the driver is licensed. Be sure that both the vehicle and the driver are properly licensed.
- In the event that a vehicle or driver is not licensed by one of the recognized sanctioning bodies, it is recommended that a reason be obtained for the lack of a license and written assurances be provided that the vehicle and driver standards of the recognized sanctioning bodies have been met or exceeded.
- Request a copy of the driver's insurance policy and certificate of insurance. Verify that the amount and type of coverage provided is acceptable for your needs.
- ICAS recommends that air shows use only "Exhibition Jet" category vehicles because they are powered by thrust on the center line of the vehicle; or "Exhibition Wheelstanders" because of their lower speeds and "show versus power" philosophy. ICAS does not recommend other geared, wheel-driven vehicles or those of extremely high power like "Funny Cars" or vehicles fueled by alcohol or nitro-methane. Remember that drag-racing vehicles are designed to operate on highly-groomed surfaces in an arena where barriers have been specifically designed to protect spectators from mishaps, out-of-control vehicles and exploding engines, transmissions and clutches.
- Under no circumstances should passengers be permitted in the vehicle for high-speed demonstrations during the period in which the air show waiver is in effect.
- ICAS recommends that all high-speed operation of jet vehicles be suspended during high winds, during rain or when the runway surface is too wet to allow safe operation of the vehicle.
- Determine the driver's experience level, both at air shows and in competition. If the driver has at least two years' experience in either air shows or competition, consider the following guidelines:
 - Pick a demonstration location, at least 500 feet from and visible to your spectators, that has at least 3,000 feet of paved, clean, level surface with approximately another 1,000 feet of runway threshold or level ground, free of obstacles, to allow the vehicle to come to a safe stop in the event of a chute or breaking failure. The run-off area must be free of spectators or buildings. Discuss the actual distance needed with the individual drivers as it pertains to their particular vehicle. The minimum 500 foot separation distance from the crowd line is a critical element of these guidelines and should be treated as an absolute minimum.
 - Exhibitions or "races" with aircraft are for entertainment purposes only. Under no circumstance does ICAS recommend that an actual drag race take place.
 - Determine with the driver which routes are to be used to and from the exhibition area, and whether the vehicle will be under its own power or towed to the location.
 - If a vehicle is to operate in the vicinity of spectators or aircraft, including the aircraft of show performers, scatter shields or other turbine containment devices should be required. Lighting of afterburners should be prohibited and the vehicle should be operated at speeds comparable to aircraft taxi speeds.

Jet-Powered Vehicles (continued)

- If a jet-powered vehicle is going to light a “fireball” (ignition of accumulated unburned fuel), know where and when the fireball will occur. The performance of a fireball should take place a safe distance from spectators and all aircraft. Because an ignited fireball could also ignite aircraft fuel vapors, fireballs in close proximity to aircraft must be prohibited.
 - Discuss with the driver the operation of a jet-powered vehicle in close proximity to the crowd to ensure the jet blast is considered and idle throttle settings are used during turns or in areas where debris or blast could affect persons, aircraft, temporary air show structures or permanent airport structures.
 - Drag racing vehicles are designed to be operated at or near full power for one-quarter mile – approximately 1,300 feet. ICAS does not recommend that a driver be allowed to apply near full power or continue maximum acceleration for more than 1,300 feet as it places both the driver and the vehicle outside the normal parameters of operation.
 - Determine with the driver fueling areas, starting locations, routes to be driven under power, potential “Fireball” areas, the starting location, point at which power will be cut or reduced to idle and the point where the vehicle is expected to come to a complete stop. Use a facility map to note these locations so that no misunderstanding exists.
 - Using indicators approved or provided by the driver (such as orange traffic cones), mark the shutdown location, and insist that it be observed. A driver may shut down a vehicle prior to that point for operational or safety reasons.
 - At the location where the vehicle is expected to come to a complete stop, an airport fire/rescue vehicle should be located in the event of an emergency. The driver will brief the emergency crew as to emergency shut down/off and extrication procedures.
 - Insure that both you and the driver fully understand the goals of the performance. A good attitude toward entertainment and safety will likely provide for a successful performance.
- ☐ If the driver has less than two years’ experience in competition or doing air shows, follow the recommendations listed above, but add the following limitations:
- Move the exhibition area to a runway or taxiway at least 750 feet from a spectator area. This 750-foot separation distance from the crowd line is an important part of these guidelines and should be treated as an absolute minimum for jet vehicle drivers with less than two years of documented experience with jet vehicles.
 - Do not permit movement of the vehicle under its own power within 200 feet of the spectator area or parked aircraft. This will allow the driver to gain experience in operating in the air show environment, especially operations unique to an airport facility and the operation of a variety of aircraft.
 - If you are unfamiliar with the operation of jet-powered vehicles or other similar ground acts in the air show environment or if the proposed driver and vehicle are not known to you, do not hesitate to request references in addition to checking with one of the appropriate, recognized sanctioning bodies for these types of vehicles.
 - Like any other act performing in front of air show spectators, briefing is required prior to participation in the air show. Same rules apply: no brief, no fly.

Section 12 – Military Participation

Military participation can be a positive addition to your air show. It is generally in the form of official demonstration teams (Snowbirds, Blue Angels, Thunderbirds, Golden Knight, etc.), aerial demonstrations (F-16, F-18, F-14, A-10, Harrier etc.), fly-bys and ground display aircraft. It is important that special attention be given to adequately meet the operational, ground support, and personnel needs of all military participants. This will enhance your air show's image as a good host and help ensure the orderly and safe conduct of your operation.

CHECKLIST

- To request U.S. demonstration teams, complete and submit Department of Defense (DoD) Form 2535, "Request for Military Aerial Participation," prior to August 1 of the year preceding the event. This application should include all military participation requests. Final submission date for other than demonstration-team requests vary and are subject to change, so check annually to insure timely submissions.
- To request Canadian Snowbirds demonstration team, complete and submit formal written request by mail or fax to 431 Demonstration Squadron by October 1 of the year preceding the event. For Canadian military TAC demos or static displays, complete and submit application to Air Command Headquarters not less than 60 days prior to the scheduled event.
- For U.S. only, if aerial events are to be conducted over a large body of water, complete and submit an "Application for Approval of Marine Event" to: The Department of Transportation, U.S. Coast Guard.
- If a military team is scheduled, read and adhere to the manual supplied. It clearly delineates all aspects of hosting the team's operation. Military advance coordinators will provide an outline of requirements. They must be met. Study the support manuals and ensure that your event can comply. Resolve any problem immediately with the team coordinator or designated contact officer.
- Obtain layouts of runways and aircraft parking areas, radio frequencies and approach procedures for distribution to all participating military aircraft.
- Determine ground support equipment (GSE) requirements of military participants.
- Obtain size and weight-bearing specifications of each aircraft expected to participate to facilitate ramp positioning.
- Initiate a list of all military aircraft that will perform at your show. Update this list weekly, starting about thirty (30) days prior to show days. Distribute it to all appropriate chairmen, officials and agencies.
- Arrange for supply of the proper jet fuels by coordinating costs and delivery with FBO, military or oil-company representatives. Determine means of payment by military participants (credit card, voucher, etc.). The show is required to provide government contract fuel or fuel at an equivalent price to demonstration teams and tactical demonstrations.
- Arrange for an adequate supply of smoke oil. Make sure it is the type specified, especially by the jet teams. Make sure delivery is made well in advance of the show date.
- Arrange FBO or tanker fuel delivery schedules.
- Arrange for supplies of stanchions, ropes, barricades and/or fencing for display areas and aircraft.
- Arrange and properly brief 24-hour security and crowd control.
- Coordinate all aircraft arrivals and parking with FAA/TC, air traffic control manager, airport manager and appropriate chairmen. In planning, keep in mind weight-bearing capacity, turn radius and jet blast of large military aircraft.
- Arrange for aircraft stairs if required.
- Leave working room on the ramp to handle late and unscheduled aircraft arrivals. Some large jet aircraft may be in this category.
- Tow bars, tugs, and NATO-type adapters are generally in short supply. Make sure you have arranged for them well in advance.
- Check and re-check all safety procedures regarding refueling, turning of engines, taxiing and towing. Coordinate your procedures with crash/fire crews.
- Coordinate transportation and lodging requirements with the appropriate chairmen.
- Keep a log of the personnel and servicing requirements of each aircraft.

Section 13 – Media Accommodations

Prior to your show, if you've had an active and effective public relations program, you gave a great deal of time and attention to the media for pre-event promotion and publicity. At the show itself, it's time to pay attention to the media's needs in covering the event they helped promote. Event coverage can bring people from their homes to the show site. And post-event publicity tells people what they missed and encourages attendance the next year.

CHECKLIST

- Inform media, in advance, that they can expect special accommodations at your event.
- Provide media credentials in advance or provide an admission ticket and instructions for accessing a central show location to obtain credentials on site.
- Establish a central and exclusive media work area that incorporates the following:
 - Telephone communications
 - Performers' resumes or media kits
 - Aircraft data
 - Media releases and event overview
 - List of air show staff and VIPs
 - Equipment and supplies including typewriters, carbons, correction fluid, photo copy machine, FAX machine, paper products and miscellaneous standard office supplies
 - Air show programs for each media representative attending
 - Tables, chairs, shade canopy, coffee, soft drinks, lunch
 - Photo locations and security
 - Airport layout and show site diagrams
 - Media platform, particularly for video and photo journalists (i.e. scissor lift)
 - Interview area
 - Written procedures for an emergency situation
 - Clear instructions as to where the media may and may not go and waivers, if necessary
 - Volunteer personnel to ensure that only media and other authorized personnel enter the area. This is a center for the working media and not a viewing area for families and children.
- Arrange in advance for media rides, generally available from the military teams and from some civilian performers. Read military support manuals for criteria and determine the show's policy and insurance coverages before publishing or scheduling media rides.
- Arrange for media previews and interviews on performers' arrival day, and invite media to attend the practice show.
- Provide each performer/participant with a schedule of his/her interviews in the arrival packet.
- Designate one air show representative as a single source of media information and problem solving. Brief volunteers on what information they are and are not authorized to provide in various situations.

Bonus Section:

What to Do When the Media Starts Asking Post-Accident Questions

(This article originally appeared in Air Shows Magazine.)

Like it or not, an accident at your air show is news. And, following an accident, you can expect to hear from news professionals. In many cases, how you work with those news professionals will have more impact on coverage of the accident than the accident itself.

Most shows designate a single individual as their spokesperson. In addition to ensuring that a consistent and accurate message comes from the air show management, this allows the show to designate an appropriate person: someone who can think well on their feet, someone familiar with the big picture issues that might be impacted by any response to the press, somebody who recognizes the importance of establishing a strong and honest relationship with the press.

Here are a few possible answers to some of the most common post accident questions. Your answers will depend on the specific circumstances of your accident, but it's important to consider likely scenarios ahead of time...and that includes your likely answers to the press's inquiries.

Q: Why are there so many accidents at air shows?

A. Any fatal accident is a tragedy and this accident is no exception, but the fact is that air show accidents are relatively infrequent. Because they are often dramatic and are nearly always captured on videotape, the accidents receive widespread publicity. But, in fact, there are typically three or four or five air show accidents per year in the United States and Canada.

Q. Isn't it just a matter of time before somebody from the audience is involved in an air show accident?

A. No. Because of the rules and regulations in place in the United States and Canada, it is highly unlikely that spectators will ever be involved in an air show aircraft accident. Since current regulations were put into effect in 1952, there has never been a spectator fatality in an air show aircraft accident. That's a safety record that is the envy of the entire motor sports industry.

Q. What safeguards are in place to protect spectators?

A. Spectator safety at air shows depend on four elements of a very effective safety program.

First, every pilot performing aerobatics at a U.S. or Canadian air show must be evaluated each year by a certified aerobatics evaluator.

Second, air show performers -- both civilian and military -- are prohibited from performing maneuvers that direct the energy of their aircraft toward the area in which spectators are sitting.

Third, the industry and regulatory authorities strictly enforce minimum set-back distances that were developed to ensure that, in the event of an accident, pieces of the aircraft will not end up in the spectator area.

Finally, there is an invisible aerobatic box in which all aerobatics must be flown. Regulations prohibit anybody but necessary personnel from being in that box. If the box falls on top of a road, then the road must be closed during the air show. If an office building is within the box, then the building must be vacated during the show.

Q. Shouldn't somebody do something to stop these air show pilots from killing themselves?

A. There are a number of safeguards in place to ensure that air show pilots are qualified and experienced, but, despite these rules and the close attention paid to safety issues, accidents sometimes happen. Accidents happen in car racing. Accidents happen in thoroughbred horse racing. Accidents happen in high school football games. And accidents happen in the air show business. The pilots who perform at air shows understand the inherent risks of air show flying. They do everything they can to minimize that danger.

Q. Why did the crash/fire/rescue personnel take so long to respond?

A. (The answer to this question will, of course, depend on whether or not the CFR personnel did take a long time to respond, but here's one answer that assumes they responded promptly.) In an accident situation like the one we had today, it's not unusual for people to perceive the response time as being longer than it actually was. But, based on our initial investigation, it appears that the emergency response was timely and professional.

Bonus Section (continued)

- Q. Was there anything that show organizers could have done differently to avoid this accident?
- A. (The answer to this question will also vary based on the specific circumstances of the accident, but, assuming that the system played part in the accident, here's one possible response.) Each year, with or without an accident, we review our safety procedures and our emergency response plan and make adjustments, additions and changes. And, following this accident, we will go through that process again. But, based on what we know right now, we wouldn't change a thing in our safety or emergency response plans. Our systems and our people appear to have performed exactly as they were supposed to perform.
- Q. Why did show organizers decide to continue the show? Or why did show organizers decide to cancel the rest of the show?
- A. Show management met immediately following the accident and, as part of a pre-arranged process, we discussed the relative advantages and disadvantages of continuing the show. After close consultation with regulatory officials and the performers, we made a decision to go ahead with (or cancel) the remainder of the show. Individual decisions on whether or not to perform were left with the individual pilots, along with the show management's assurances that we recognized this as a highly personal and emotional decision that each performer should make on his or her own.
- Q. How many air show accidents are there each year?
- A. As you would expect, this varies considerably. Each year, there are approximately 450 air shows in the United States and Canada. Experts estimate that, at those 450 shows, air show pilots fly 10,000 individual performances. Of those, a very, very small number experience some sort of problem. In some years, the industry has had one or two accidents. In other years, there might be three, four or five. In the last ten years, the North American air show industry has had only one year in which we had more than five accidents.
- Q. What government organization is responsible for air show regulation?
- A. The Federal Aviation Administration (or Transport Canada) develops and enforces air show regulations in the United States (or Canada). The FAA (or Transport Canada) had representatives on-site at the show today.
- Q. Will you hold the show again next year?
- A. It's too early to answer that question. Show management will be meeting on a number of issues during the coming days and weeks. Among the issues we will discuss will be the future of the show.

Section 14 – Souvenir Programs

Nearly all air shows produce some type of souvenir program. They are usually sold as souvenirs and are funded by the sale of advertising to local business. They contain photos and articles about featured military and civilian performers and aircraft, and information about and/or diagrams showing the locations of important facilities and spectator services.

Most programs include information about the sponsoring organization, the airport or show site and governmental agencies and people involved. Programs are often used to recognize sponsoring businesses that help underwrite show expenses.

A colorful, informative and professionally-produced souvenir program can be a significant income source for the air show. There are two primary structures for program production. One is for the show to assume all advertising sales and publication responsibilities. The second is to contract with an independent publisher for program production.

The first option can generate additional funds for the air show if advertising income exceeds production expense. It also allows maximum control over design and content. On the other hand, this option involves financial risk: if ad sale income does not cover production costs, a show may be forced to choose between having a program and producing it at a deficit. This option also involves a great deal of time, effort and expertise.

The second option -- outside contracting -- allows a firm to deliver a finished, professional program to the air show at no cost. The publisher covers expenses and generates a profit through advertising sales. Properly bid and supervised, this method can guarantee a salable program without financial risk to the air show. And it requires significantly less time and effort. Although contracts can be structured to allow the air show as much control as it desires, this option does remove an element of control. But the highest risk lies in selection of a reputable firm or individual with a proven track record.

CHECKLIST #1 -- SELF-PUBLISHED

- Establish costs of printing and type of program desired (number of pages, color versus black and white, type of paper, size).
- Establish the selling price of program. If advertising is paying publication costs, base pricing on what comparable publications sell for in your community. Otherwise, base selling price on expense and revenue projections.
- Project revenue from ad sales. Most shows plan for advertising sales to cover or exceed production costs.
- Project revenue from program sales to spectators, drawing on past experiences at your show or past experiences of shows with similar characteristics as yours.
- Plan advertising sales strategy and appoint personnel to solicit advertising well in advance of show date (four to six months).
- Set a firm deadline for receipt of all advertising and editorial copy.
- Coordinate with static display, flying events, grounds and facilities and other appropriate chairmen to obtain needed photographs and information in time for editorial deadline.
- Request performer media kits for biographies and photos.
- Prepare sponsors page(s) to recognize support.
- Plan for last-minute inclusion of show-site diagram, possibly as an insert.
- Bid publication to local professionals for (1) typesetting; (2) design and layout; (3) color separations; and (4) printing/binding.
- Specify delivery location(s) and date(s).
- Require final approval at all stages of production. Proof carefully, including advertising.

CHECKLIST #2 -- CONTRACT WITH PUBLISHER

- Develop bid specifications that clearly outline your show's program objectives; and spell out the areas of design, editorial, research and production responsibilities for both publisher and air show.
- Determine the firms or professional individuals in your community, within reasonable geographic area or which are members of ICAS and capable of fulfilling the project.
- Devise an invitation to bid and send with specifications a minimum of six months in advance of your event.
- Carefully review each proposal. Check references and sample materials. Meet with each likely prospect to explore their responsiveness to your requirements, their flexibility, and their genuine interest in the project.
- Develop a contract that:
 - incorporates the original specifications plus the results of any subsequent negotiations and changes
 - details division of responsibility/labor
 - includes a delivery deadline
 - establishes ownership and
 - clearly states it is the publisher's responsibility to meet the specifications whether or not the publisher's advertising sales goals are met.
- Develop a production timetable (specify in your contract that this is the publisher's initial responsibility); a list of planned editorial content; and a clear chain of responsibility.
- Provide input and access to photo and materials sources.
- Review, proof and give approvals at each stage of pre-production. Stick to the timetable and require the publisher to do the same.
- Establish delivery dates, delivery locations, and method of delivery.

CHECKLIST #3 -- ON-SITE SALES

- Coordinate souvenir program sales locations with gate ticket sales, VIP, grounds and facilities, concessions and other appropriate chairmen.
- Arrange for method of program sales prior to the air show and to spectators during the show. Concession booths, roving sales people or specific program sales booths may be used.
- Secure a sales force and provide sales training. Secure megaphones, change aprons, wagons, golf carts and other aids to facilitate the on-site sales operation.
- Coordinate with other chairmen if complimentary programs are to be provided to performers, participants, VIPs, media, etc.
- A raffle works well to boost sales. For example, the announcer informs the audience that a number of programs have a blue sticker on page 11. If you have a blue sticker on page 11, you have just won a pair of free airline tickets."
- If a raffle or prizes are associated with the program, check with local law enforcement to ensure compliance with state/province or local laws and regulations.

Section 15 – Pyrotechnics

The field of pyrotechnics is complex, especially in the areas of licensing and the transport of hazardous materials. These common-sense suggestions may help acts and events experience the excitement of “pyro” while reducing some of the dangers inherent in explosives.

PYRO GUIDELINES FOR PERFORMERS

- Don't handle or use any materials you are not licensed and trained to use.
- Insist that your materials are stored at a secure, remote site at the event location.
- Let the event know if you are shipping material so they can watch for its arrival and store it properly.
- Do not fly over the crowd or closer than 1,000 feet to the crowd when you have a load of pyro on board other than wing-tip smoke.
- Keep the pyro firing system electrically “dead” until airborne. Make sure the firing system can be shut down in flight in the event of an emergency.
- Ground your aircraft while setting up the pyro.
- Load and set up your pyro in a remote area away from spectators.
- Fuel your aircraft before going to the remote pyro area to load and set up. Do not fuel in the remote area.
- Unload your pyro in the remote area immediately after your performance.
- Consider the effect of winds and altitude on the fallout and residue of burning pyro.
- Consider whether electrical storms or radio frequencies can disturb your firing mechanisms.
- Be aware of the potential effects of pyro night vision and the possibility of night vertigo. Talk to other performers about their experiences and solutions.

PYRO GUIDELINES FOR EVENT ORGANIZERS

- Know the licensing requirements of your state, county and specific facility.
- Get references on your pyro contractor. This is serious business for professionals only.
- Contact the hazardous-materials coordinator at your facility or fire department for assistance.
- Establish a secure, remote area for storage and staging of all pyro materials and activities-ground, aerial and performer.
- Arrange for crash/fire/rescue coverage whenever activity occurs in your pyro areas.
- Do not let ground pyro for “bombing” or “gun” runs be laid on the show line. Offset pyro to either side.
- Clearly mark ground pyro areas with orange cones so that show vehicles, gliders and possible emergency operations know what areas to avoid.
- Some areas may need to be pre-burned to avoid stopping your show to extinguish a grass fire on the airport. Seek the advice of your pyro contractor and fire department professional.
- Make sure your event and your pyro contractor carry necessary insurance coverage for the pyro activities you plan to execute.
- Include your pyro contractor in your briefing and fully brief all participants on the planned pyro activities and emergency procedures.
- Eliminate any risk of unexploded pyro remaining after the show.
- Make sure your pyro poses no potential problems to FAA or Transport Canada airway facilities that may be located at the air show site.
- Develop a dependable communications link with your pyro contractor so that you can stop the pyro activities at any time.

Section 16 – Safety and Security

Planning, communication and readiness are essential to an effective safety and security program at your event. This committee must discipline itself to meet the twin challenges of prevention and preparedness for the variety of ground or air incidents that might occur. The objective is to maintain the highest level of public and aircrew safety. The most important element is to communicate the plan and emergency policies to all persons and agencies that need to know.

CHECKLIST

- Obtain detailed layout drawings of airport and surrounding areas.
- Develop a security plan with detailed drawings. Show all locations clearly. Include all security posts, displays, first aid and information centers, lost & found and all ticket entrances.
- Comply with FAA Regulations, Part 107 -- Airport Security (or TC equivalent). Coordinate with airport manager or airport security officer.
- Meet and coordinate with local law enforcement agencies, fire departments, Red Cross, EMS, airport crash/fire/rescue (CFR), area hospitals and the closest burn center.
- Obtain a copy of the airport emergency/disaster plan and develop an air show emergency plan to augment the airport plan.
- Circulate a copy of you completed emergency plan to all agencies within a reasonable geographic radius that might, in the event of a large-scale disaster, be called upon to assist.
- Arrange for notification of appropriate agencies in the event of an accident (FAA/TC/DND/DoD, law enforcement, fire departments, etc.).
- In addition to incidents involving aircraft, include weather disaster in your planning.
- Ensure that there is a policy in place regarding notification of spectators of severe weather forecasts.
- Arrange for emergency transportation: ambulances, helicopters, etc. Include emergency triage locations and vehicle access in your air show emergency plan.
- Plan alternate entrance and exit locations for emergency vehicles in the event primary routes are blocked.
- Make certain a heliport is available at local hospitals. If not, arrange for a nearby site with ready ground transportation to the hospital facilities.
- Arrange for medical doctors and technicians to be on duty at the show.
- Arrange for first aid stations on site and for signs directing spectators to first aid stations.
- Coordinate with appropriate chairmen to have first aid and lost & found locations published on the airport diagram in the show's souvenir program.
- Arrange for communications on site: telephones, VHF/UHF radios and runners.
- Publish a list of key phone contacts and radio call signs.
- Coordinate with all appropriate chairmen the locations of crowd lines, display areas, concession booths, aircraft parking areas (transient as well as participant), emergency vehicle staging areas, first aid stations, etc.
- Coordinate with appropriate chairmen for ropes, stanchions, barricades and no smoking signs for the aircraft static displays and other secured areas.
- Arrange security for money transfers and deposit runs with the gate ticket sales chairperson and concessionaires.
- Coordinate with local law enforcement agencies for traffic control. Negotiate costs, if any, and work with finance chairperson to ensure contract payment.
- Coordinate with other chairmen to ensure that only authorized personnel are issued passes to cross crowd-control lines to performing aircraft parking/staging areas; and station security volunteers at strategic points to monitor credentials.
- Work with other chairmen to devise a written list of all personnel authorized to access the show site via other than main ticket gates, and the access points each is assigned to use. Post volunteer security at each access point to check passes.
- Coordinate with military teams and other military participants to provide their security and safety requirements.
- Review emergency procedures and brief all participating volunteer and professional security/safety/emergency personnel of emergency plan, evacuation routes, fire lane locations; and locations of doctors, first aid stations, ambulances and medical evacuation helicopter.
- Require daily briefings and after-action reports from all participants to use in next year's planning.

Section 17 – Transportation

The chairman of this committee must have all air show information readily available. This includes layout maps indicating entrances, exits and parking areas; routes to lodging facilities, social functions and special interview and visitation sites (i.e., radio stations, schools, nursing homes); and information on rental vehicle agencies and bus transportation schedules. Tourist associations and chambers of commerce can supply area maps. This individual works closely with the lodging accommodations chairperson to coordinate individual arrival and departure times and special vehicle requirements.

CHECKLIST

- If using buses for shuttles or other transportation needs, get cost quotations early from charter bus companies, school districts or other sources. Confirm arrangements by written contract. Publish routes, schedules and locations of stops for distribution to volunteers, drivers and passengers. Assign volunteers as necessary and monitor regularly throughout operation.
- Working closely with the accommodations chairman, estimate vehicle requirements as early as possible (six months in advance is not too early). Refine requirements as show dates near.
- Arrange for rental and courtesy cars from dealers or rental agencies. Negotiate for complimentary vehicles or special rates that would qualify suppliers for sponsorship status. Shop for best group rates. Investigate insurance coverage provided and determine need for purchase of a group collision and/or liability policy.
- Determine early whether dealers will shuttle vehicles to the air show's distribution point or whether a volunteer pick-up and return brigade is necessary. Organize accordingly, ensuring that volunteer drivers meet state licensing laws and dealer's driver age requirements; and that shuttle transportation is arranged.
- Establish a central distribution center with trained volunteer personnel to issue vehicles and brief drivers.
- Prepare vehicle allocation schedule.
- Arrange an open line of credit for refueling of courtesy and air show operational vehicles at a nearby, convenient location.
- Explain refueling procedures to each courtesy car recipient. Issue chit or other identification that will authorize credit on the air show's account.
- Clearly explain rental charges and/or insurance purchase requirements to drivers as appropriate.
- Brief each driver of his/her responsibility to return the vehicle and keys at a specified time to a specified location, and to maintain it in good condition. Dealers will be more willing to participate as sponsors of complimentary vehicles if cars are returned in "like new" condition.
- Check that each driver who receives a courtesy vehicle has proper insurance and licensing. If foreign participants are expected, shuttle bus or chauffeur service may be required.
- Provide each driver with emergency phone numbers where the transportation chairman and/or authorized designee can be reached around-the-clock in case of breakdown or emergency.
- Prepare checklist of all cars returned. Check for damage. Arrange for cleaning and refueling of each vehicle prior to its return.
- It is vital to stage vehicles required by military demonstration teams in position upon their arrival. This is a manual requirement and is non-negotiable. Check the team support manual for exact numbers and types of vehicles and staging requirements.
- If helicopters are to be used for VIP transportation, work with the air operations director, FAA/TC and hotel and airport managers to arrange for safe and efficient operations.

Section 18 – VIP Guests

This is a demanding assignment and vital to the image of any air show. The VIP chairman is responsible for planning and implementing all details of VIP arrangements for the duration of their visit as air show guests.

CHECKLIST

- Work with the air show's leadership to compile the invitation list and to structure letters of invitation.
- Establish early those VIPs whose expenses or any major part thereof are to be borne by the show. Coordinate budgeting of these expenses with finance chairman.
- Monitor and report all acceptances.
- If formal dinner is involved, the date and banquet facilities should be reserved early.
- As non-local acceptances are received, a response-requested form should be mailed to each VIP guest to determine time and date of arrival, duration of stay, number in party, type of accommodations required and transportation needs.
- Advise VIPs of appropriate dress and any special requirements well in advance.
- Arrange for volunteer personnel to meet VIPs on arrival to drive or escort them to their accommodations; provide maps and schedule of events, any necessary credentials, etc. In some cases, a volunteer may be assigned to host a VIP throughout his/her stay.
- Coordinate arrangements for rental or chauffeured vehicles with transportation chairman and determine who pays.
- Coordinate arrangements for lodging and accommodations with appropriate chairman and determine who pays.
- For banquet or other social event: arrange menu, wines, reception facilities, head table, and control of access to VIP bar; order, place and method of assembly; media accommodations (table); lapel badges; VIP greetings and introductions; table layouts and appointment of table hosts.
- If royalty, ambassadors or heads of state are guests, determine and clear all protocol requirements in advance with Washington D.C., Ottawa or the embassy involved.
- Determine early if any special security/safety arrangements are required. Maintain liaison with security agency in all details.
- Arrange for VIP entry and departure on reviewing stand for show opening and/or entry into reserved VIP seating area.
- Arrange for VIPs to receive a copy of the souvenir program and other selected show and community materials.
- Prepare an alternate platform and public address facilities in the event outdoor plans are rained out.
- Keep all appropriate chairmen posted on all stages of arrangements.
- Foreign VIPs may expect or require special foods, beverages or other considerations for religious or political reasons. Inquire and prepare for this possibility.

Section 19 – Tents, Chalets and Sponsor “Clubs”

Private entertainment activities are a traditional way to recognize corporate sponsors as well as an excellent income source for an air show. Their marketing can be a good “team building” exercise for the committee, and can be critical to the show’s overall financial success. Consider business requirements for a budget lead time and start sales and marketing efforts early (a year in advance is not too early; six months is too late).

CHECKLIST #1 -- CONTRACTED CHALETS

- Determine the number and size of special viewing areas your show site can accommodate while leaving plentiful flight-line viewing areas for the general public.
- Determine costs and availability of tents, flooring, carpeting, temporary landscaping, fencing, signage, catering, chairs, umbrellas and tables.
- Set prices on facilities offering varying degrees of amenities and luxuries for varying numbers of guests based on individual facility cost plus desired additional revenue.
- Prepare an information sales piece for distribution to prospective clients.
- Have catering information available for a range of menus.
- Develop a marketing strategy and team sales approach and a list of likely buyers.
- Prepare detailed diagrams of each chalet’s layout and maintain a detailed list of each chalet holder’s special requirements.
- Provide adequate sanitary facilities for each tent/chalet.
- Plan for daily clean-up crews and equipment.
- Arrange with appropriate chairperson for sound in all VIP/chalet areas.
- Arrange to have souvenir programs and other show souvenirs available for purchase in these areas.
- Arrange special parking and transportation to and from these areas or place signage adequate to allow guests to find their way.
- Mail credentials or tickets well in advance so that chalet holders have plenty of time to distribute them to their guests.
- A sponsor’s chalet, president’s club, founder’s club, commander’s club, executive suite -- whatever the term your show chooses – are often used as an opportunity to thank, recognize and entertain air show sponsors and other VIPs.

CHECKLIST #2 -- COMPLIMENTARY SPONSOR CHALETS

- Determine club eligibility.
- With the help of the finance committee chairman, develop a sponsor chalet budget. This area should be as lavish as your show can afford to attain maximum effect.
- Determine number of admissions for different levels of sponsorship activity.
- Set policy governing additional admissions for event sponsors and publish prices.
- Create a scale layout of club facilities to ensure adequate space, short food lines and no lavatory lines. If reserved table seating is provided, publish daily seating charts, identify tables and have hosts available to assist guests to their places.
- Determine what others, if any, will have admission and VIP club status (i.e. elected officials, public officials, prospective future sponsors, etc.); and whether these admissions will be free and how they will be ticketed.
- Select a caterer and develop menu and serving times.
- Arrange for performers to stop by.
- Arrange for decorations and set-up crews. Install lights if a night activity is planned.
- Have strict rules governing access to the club area, including volunteers and show officials. If seating is reserved, unauthorized entry could be disastrous. Overcrowding is a liability: sponsors have paid generously for the luxury of privacy and privilege of your hospitality.
- Have an authorized committee representative or the chairperson close at hand to solve problems.
- Coordinate sound requirements. Special high-fidelity speakers may be desirable.
- Provide programs, pins, hats, or other air show souvenirs to guests.

Section 20 – Sponsorship Marketing

Marketing is a difficult subject to address in manual format. Marketing approaches are addressed extensively in books readily available at local public or university libraries. Event and sports marketing are now the subjects of their own books and the specialties of numerous marketing firms.

Simply defined, marketing is the effort of companies to present their products more positively than the competition and to more of the people who are likely to use them. That's the air show's role in soliciting sponsors to help underwrite its expenses. Image, consumer loyalty, demographics and gross impressions are areas in which you must be knowledgeable. And they should be addressed in your proposals.

Local sponsors can provide a variety of services at no cost as well as financial contributions. Air show managers and volunteer leaders are usually active in the community and are avenues to sponsorship sales. The air show is generally perceived as a credible event: take advantage of it.

Consider the following three areas when planning your marketing efforts:

1. Target companies that offer products or services you would normally buy and encourage "in-kind" trades for as many of your air show expenses as possible.
2. Companies that have a retail or corporate customer base in your community can be interested in contributing financially in exchange for on-site sales, couponing opportunities, recognition and/or "chalets" in which they can entertain or thank their customers.
3. Some companies may simply want their names associated with your event.

Contracting with sponsored performers can enhance an air show's marketing efforts. A local affiliate may find value in sponsoring a nationally sponsored act. This "piggyback" approach can result in additional and cost-free publicity for the air show through the promotional efforts of the local sponsor to capitalize on the national connection. Even if the local affiliate will not participate as a sponsor of your event, performers with national sponsors sometimes can be on site earlier and promote some other local business that does not conflict with their national sponsor. If their activities benefit any local business, it also will benefit the event. A nationally sponsored act does not always have to be sponsored by the local affiliate.

What follows is a checklist for sponsorship marketing. No single document, book or course will guarantee success. Like a national aerobatic champion, it takes practice, innovation, style and time to become proficient.

CHECKLIST

- Create a theme that defines the desired image of your event -- i.e., family fun, community social, the "big event," high tech fest, aviation buffs only.
- Define and refine your key markets and focus your marketing/advertising expenditures and message on them.
- Select mediums and media to communicate with your key markets.
- Set attainable sales goals and plan a realistic sales strategy.
- Prepare a sales kit or piece that is concise, clearly states benefits for the specific prospect, details the plan to deliver the benefits and sets the price.
- Back the promised benefits with measurable statistics like attendance history, spectator demographics, media exposure, poster and brochure distribution; and any other form of sponsor exposure such as t-shirt or hat imprinting, courtesy car acknowledgement signs, etc. Each measurable exposure adds to the gross impressions a company can calculate to determine the financial viability of sponsoring your event. Sponsors figure return on investment by dividing the number of gross impressions into the dollar amount contributed. The total represents the per/capita cost or the cost to reach each individual.
- Identify the decision-maker and make your sales call on the person who can commit the company. And do your homework by finding out the decision maker's biases (i.e., whether he/she likes aviation, owns an airplane, belongs to the local chapter of EAA or veterans organization or flies or crews for a military reserve unit). Know the company's goals and its contribution history.
- Make your benefits package unique. Companies get hundreds of proposals each year. Know your competition and use a combination of fact and imagination to stand heads above them.

Sponsorship Marketing (continued)

- Document your efforts and successes. They are great future sales tools. Photos, news clips, video footage, aerials of the crowd and survey results tell your story better than words.
- Prepare your presentation carefully. You may have only minutes to make an impression: poor preparation can be costly.
- Develop a standard sponsorship contract that can be easily modified for each sponsor. Legal counsel should review the standard contract for accuracy.
- Dress for your presentation: it's an important first impression.
- Above all, be comfortable with your presentation. If you are not, go back to the drawing board. Your confidence is communicable.
- Be sure you can deliver what you offer and always be prepared to discuss HOW! "Probably" won't sell. Tell what you can do and let the "probably" be happy bonuses if they happen. Giving more than what's expected will bring the sponsor back next year.

Section 21 – Volunteer Services

The volunteer services chairman establishes and maintains a volunteer data base from year to year. The chairman trains and accredits all volunteers and provides identification for their admission to the show grounds. With the help of the entire committee, he coordinates with all other chairmen to gather and disseminate information including numbers of volunteers required for each operational area and requirements of each volunteer assignment.

CHECKLIST

- Establish data base format and content (computer or file cards).
- Contact all chairmen (as early as five months out) to:
 - Communicate procedures for the flow of information; and
 - Receive volunteer staffing requirements.
- Mail volunteer interest and information questionnaires (as early as five months out) to:
 - Previous volunteers;
 - Service clubs; and
 - Corporations and businesses in the community.
- Record information from returned forms into the data base.
- Devise volunteer assignment lists and distribute to the appropriate chairmen.
- Advise volunteers of their assignment, training requirements and reporting date and time.
- Recruit additional volunteers for specific tasks as they arise.
- Establish a reserve volunteer pool to fill in where needed on show days.
- Develop a recognition program for volunteers. T-shirts, pins, complimentary soft drinks, volunteer newsletter, “survivors” party, and similar benefits do wonders to boost incentive and morale!
- Prepare and distribute volunteer credentials for site access.
- Brief volunteer groups on their jobs prior to show days, as necessary.
- Design and staff a central volunteer information center on site.
- Provide for meals, meal scheduling and relief as necessary.
- Constantly circulate on show days to assist and coordinate where necessary.
- Collect comments and suggestions from volunteers for post-show critique.

Section 22 – Insurance

While all air shows have certain exposures in common, every air show is unique in its administrative and operational structures. Each air show requires comprehensive air meet liability coverage; the limits of liability, however, depend on factors specific to each event. All shows should require that every participant carry and provide proof of insurance.

Some shows may wish to purchase “rain” insurance; others may choose to insure against weather-related losses in other ways. If a show encourages media rides, it may wish to investigate available passenger liability policies. Some shows purchase accident insurance covering volunteer labor; others do not. This list of “some do, some don’t” can go on almost indefinitely.

Listed below are some of the insurance coverage designed to protect the event and its organizational structure and members. ICAS recommends that the leadership of each show carefully review its exposures and requirements and seek the advice of expert counsel.

- Air Meet Liability
- General Liability
- Officers and Directors
- Weather
- Accident (covering volunteers)
- Passenger Liability
- Property Theft/Damage
- Money & Securities Floater
- Workers Compensation
- Products Liability
- Liquor Liability
- Vehicle Liability
- Explosive/Fireworks
- Vehicle Collision