

Exhibiting Checklists



Exhibit Systems Inc.
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**41 Proven Checklists to Save Time
& Boost Exhibiting Effectiveness**

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GLOSSARY OF COMMON EXHIBITING TERMINOLOGY



PLANNING

Checklists

30-POINT CHECKLIST FOR ESTABLISHING TRADESHOW GOALS AND OBJECTIVES

- 1. Realize that the key to successful exhibiting is knowing what it is you want to achieve from your show participation.
- 2. Complement your exhibiting goals with your corporate marketing objectives.
- 3. Consider what end results you want to achieve.
- 4. Do you want to:

| | Yes | No |
|------------------------------|--------------------------|--------------------------|
| Generate leads | <input type="checkbox"/> | <input type="checkbox"/> |
| Increase sales | <input type="checkbox"/> | <input type="checkbox"/> |
| Launch new products/services | <input type="checkbox"/> | <input type="checkbox"/> |
| Enhance company image | <input type="checkbox"/> | <input type="checkbox"/> |
| Create brand awareness | <input type="checkbox"/> | <input type="checkbox"/> |
| Educate your target audience | <input type="checkbox"/> | <input type="checkbox"/> |
| Conduct market research | <input type="checkbox"/> | <input type="checkbox"/> |
| Recruit dealers/distributors | <input type="checkbox"/> | <input type="checkbox"/> |
| Support the industry | <input type="checkbox"/> | <input type="checkbox"/> |
- 5. Write your goals down.
- 6. Recognize that there is a greater commitment to written goals and they are easier to measure.
- 7. Make them specific.
- 8. State the quality and quantity of your desired results.
- 9. Make them measurable.
- 10. Check they are attainable.
- 11. Make certain they are realistic.
- 12. Have a specific time frame, or have a deadline.
- 13. Recognize that you can have multiple goals for each show.
- 14. Involve your exhibit team in the goal setting process.
- 15. Understand that their involvement increases accountability and enthusiasm for reaching the desired results.
- 16. Encourage each booth staffer to set their own goals.
- 17. Use historical data to help plan realistic goals.
- 18. Refer back to your company's past show information, if it is available.
- 19. Understand that this acts as a guideline for establishing sensible future goals.
- 20. Do your homework to calculate realistic goals.
- 21. Know the expected size and composition of show attendees.
- 22. Know the average length of time each staff member spends with a visitor.
- 23. Calculate the number of contacts per hour.
- 24. Multiply the figure by the number of show hours and the number of staff.
- 25. Take into consideration high and low traffic periods.
- 26. Ask show management for necessary information.
- 27. Conduct daily reviews with your staff to see how you are performing in relation to your goals.
- 28. Look for ways to change your strategy to be more effective.
- 29. Appreciate that goals describe what you want to do.
- 30. Understand that objectives outline how you will get the results you want.



30 GUIDELINES FOR SPACE SELECTION

- 1. Ensure maximum exposure to traffic flow.
- 2. Realize there are many variables affecting the direction, volume, and quality of traffic past your exhibit.
- 3. Ask show management about the typical traffic flow pattern.
- 4. Check into which show hall exits/entrances are most frequently used.
- 5. Find out if the show floor is divided into specific product categories.
- 6. Understand that every show is unique and there is no “one size fits all” strategy.
- 7. Familiarize yourself with the different space possibilities:
 - a. Aisle/in-line/linear
Characteristics: One side faces the aisle and three sides connect to other booths.
Normally 10’ deep and from 10’- 60’ long.
 - b. Cross-aisle
Characteristics: Two aisle spaces opposite one another.
Normally 10’ deep and from 30’- 60’ long.
 - c. Peninsula
Characteristics: Surrounded by aisle space on three sides and connected on one side to other booths.
Suggested minimum depth is 20’.
 - d. Island
Characteristics: Surrounded on all four sides by aisles.
Required minimum size is 20’x 20’ (400 square feet).
- 8. Familiarize yourself with the floor plan.
- 9. Locate and consider how close you want to be to the following:
 - 1. Entrances
 - 2. Exits
 - 3. Registration area
 - 4. Restrooms
 - 5. Food service areas
 - 6. Escalators/elevators
 - 7. Corner locations
 - 8. Windows
 - 9. Press office
 - 10. Seminar sites
 - 11. Power, water and air sources
 - 12. Competitors
- 10. Avoid the following areas:
 - 1. Obstructing columns
 - 2. Low ceilings
 - 3. Dark/poorly lit areas
 - 4. Ceiling water pipes
 - 5. Dead-end aisles
 - 6. Loading docks & freight doors
 - 7. Late set-up areas
 - 8. “Black spots” on the floor plan
- 11. Determine your space requirements by using the following guidelines:
 - a. Know how many visitors you want to see during the show. Example: 500 visitors
 - b. Know total number of show hours. Example: 20 hours
 - c. Divide no. of visitors by total show hours = average no. of visitors per hour Example: $500/20 = 25$ visitors per hour
 - d. On average each staffer can interact with 10-15 visitors per hour. Example: 2-3 staffers
 - e. Allow 50 sq. ft. per staffer. Example: 100-150 sq.ft.
 - f. Know how much space your display and demonstration require. Example: 50 sq.ft.
 - g. Add staff space and display space. Example: 150-200 sq.ft.

Suggested space requirement for the above example - 10’x 20’ = 200 sq.ft.
- 12. Look into show hall height restrictions.

(continued...)



30 GUIDELINES FOR SPACE SELECTION (continued)

- 13. Find out if there is a ceiling structure for hanging signs. You may need it.
- 14. Ask show management if you can store boxes behind your space.
- 15. Check which areas will be carpeted.
- 16. Position your exhibit away from any windows in the exhibit hall.
- 17. Beware of strong sunlight washing out your A-V program or backlit photos.
- 18. Find out where lounge/hospitality areas are located.
- 19. Check whether refreshments will be served in these areas and if so, when.
- 20. Determine how close you want to be to your competitors.
- 21. Decide if you should be near an industry leader.
- 22. Ask show management if they categorize exhibitors on the show floor according to industry sectors.
- 23. Find out from show management if any exhibitors are planning noisy/dramatic crowd-drawing activities.
- 24. Ask show management if they plan on serving refreshments on the show floor.
- 25. Make inquiries if exhibits are located on more than one level in the show facility.
- 26. Check out the most frequently used accesses to each level.
- 27. Ask show management about seminars/workshops being held.
- 28. Find out if they are a major attraction and if will they run during show hours.
- 29. Find out from show management what average time visitors spend on the show floor.
- 30. Consider working together with exhibitors who offer complementary products.



30 QUESTIONS FOR SHOW SELECTION



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1. Which industries cater to your target audience?
2. Which are your major industry shows?
3. At which shows do your major competitors exhibit?
4. Which shows do your customers attend?
5. Which shows do your suppliers attend?
6. How long has the show you're interested in been running?
7. What is special/unique about the show which differentiates it from competing industry shows?
8. How do the attendance and exhibitor figures compare for the last three to five shows?
9. Will the show attract visitors from areas of the country you do, or want to do, business with?
10. What industry segments do visitors represent?
11. What is the geographic visitor breakdown?
12. What percentage of visitors is from overseas?
13. What does show management do to promote the show?
14. Do the show dates coincide with another major event, locally, regionally, nationally?
15. What educational programming is offered?
16. Do programs conflict with show hours?
17. Are there any attendee admission restrictions?
18. Is the show open to the public?
19. Is there an on-site press room and how is it run?
20. Are there any other media relations activities, such as press conferences?
21. What types of companies currently exhibit at the show?
22. How many of these companies are your competitors?
23. What size booth space do your major competitors take?
24. Are exhibiting companies divided into product/service categories?
25. What on-site facilities are there for exhibitors?
26. What opportunities exist for exhibitors to be included in the educational programming?
27. What after-hour events are organized so that exhibitors can meet attendees?
28. What sponsorship opportunities exist for exhibitors?
29. Which hotels are within easy access to the show site?
30. What transportation is available to the show site?

If you're unsure about exhibiting at a particular show, consider a visit to experience the show first-hand as an attendee.

45-POINT EXHIBITOR TOOLKIT

Office Supplies:

- 1. Sales lead forms
- 2. Order forms and contracts
- 3. Price lists
- 4. Business cards
- 5. Office letterhead and notepaper
- 6. Envelopes (assorted sizes)
- 7. Overnight envelopes and forms
- 8. Temporary file folders
- 9. Computer and necessary cables/wires
- 10. Printer and ribbons/cartridges/toner
- 11. Software & file disks with duplicate copies
- 12. Ballpoint & marker pens, pencils & erasers
- 13. Clipboards
- 14. Staplers, staples and staple remover
- 15. Scissors and pocketknife
- 16. Paper clips
- 17. Calendar
- 18. Appointment book
- 19. Tape (duct, masking, scotch, double-sided)
- 20. Cleaning supplies
- 21. Elastic bands (assorted sizes)
- 22. String
- 23. Keys or combination lock numbers
- 24. Post-it notes
- 25. Calculator
- 26. Flashlight

Specific Show Items:

- 27. Exhibitor kit, contract and order forms
- 28. Supplier phone and fax numbers
- 29. Exhibit furnishings not rented, i.e., trash cans, floral arrangements
- 30. Set-up tools
- 31. Bill of lading
- 32. Copies of submitted advance orders
- 33. Company/product literature/specification sheets
- 34. Master copies of all material to be duplicated
- 35. Press releases and press kits
- 36. Giveaways and other promotional items
- 37. Extra special uniform items, i.e. ties, scarves, sweaters
- 38. List of all staff members and home/hotel phone numbers
- 39. Exhibit duty schedule

General Items:

- 40. Airline/travel tickets
- 41. Credit cards and cash for on-site payments
- 42. Hotel & rental car confirmation numbers & phone numbers
- 43. First-aid kit
- 44. Sewing kit with safety pins
- 45. Digital camera

Other Things to Take:



30-POINT SHOW SERVICES CHECKLIST

1. Read the exhibitor service manual.
2. Check all deadlines.
3. Order services early to avoid higher show prices.
4. Understand the floor plan.
5. Evaluate your booth layout on the floor plan.
6. Understand every marking, however small and insignificant - it indicates something.
7. Know what services you need.
8. Define what services are needed based on your show objectives.
9. Know which products you are planning to demonstrate, and what utilities are required (and how much).
10. Make decisions on carpeting, furniture, color schemes and cleaning services.
11. Identify where utilities sources are situated.
12. Check how they will affect the look of your exhibit – no unsightly wires or pipes.
13. Check all necessary utilities paperwork included in the service manual.
14. Order more utilities, especially electricity, than needed so your products can perform at their optimum level.
15. Discuss with the service contractor whether your location affects availability of utilities.
16. Notify the convention center in plenty of time before the show for special needs such as plug fittings.
17. Carefully read and understand all potential drayage charges.
18. Consolidate all items into one shipment to reduce material handling costs.
19. Have your exhibit shipped in advance to the show services warehouse to avoid long unloading delays.
20. Check with your carrier when your freight was delivered.
21. Order enough carpeting to avoid the bare concrete strip between your booth and the aisle carpeting.
22. Install all your utilities before laying the carpet.
23. Allow extra time for customs when shipping products from overseas locations to U.S. shows.
24. Instruct your customs broker to coordinate all arrangements and keep you informed.
25. Get to know the show service representatives.
26. Ask them for help whenever necessary – they often have the answers to many of your questions or problems.
27. Know and understand the union labor rules and regulations. These vary from city to city.
28. Read the service manual carefully to familiarize yourself with what is and is not permissible.
29. Direct any questions to show management or the service contractor.
30. Carry all relevant paperwork - plans, service orders, important contacts' names, cell phone and fax numbers.



15-POINT EXHIBIT DESIGN CHECKLIST

- 1. What is your budget?
- 2. What image best suits your company?
 - quality
 - high-tech
 - established
 - contemporary
 - sporty
 - traditional
 - dynamic
 - trendy
- 3. How will you use your company logo to establish your identity?
- 4. How will you use color in your exhibit to evoke different involuntary physiological and psychological messages?
 - Blue has a calming effect.
 - Red is emotionally charged and hard for the eye to process. Don't overuse it.
 - Women react well to blue-based reds and men prefer yellow-based reds.
 - Yellow is the best attention-getter.
 - Green is positive and calming.
 - Orange conveys "cheap".
 - Gold, silver and platinum symbolize premium.
 - Black represents power.
 - White denotes honesty and purity.
 - Pastels have a welcoming effect.
- 5. How will you use your graphics to tell the visitor:
 - Who you are?
 - What you do?
 - What are the benefits of your products/services?
- 6. What can you do to make your graphics more striking and attention-grabbing?
- 7. How can you use life-size, or larger-than-life graphics for extreme effect?
- 8. Is the copy you use:
 - Buyer-focused?
 - Concise?
 - Stressing one benefit only?
 - Action-oriented?
- 9. How can you use your lighting to accentuate product displays and create moods?
- 10. Have you chosen carpeting/flooring color and quality to complement the image you want to portray?
- 11. How much furniture do you need and how will you use it?
- 12. Do you need tables and chairs for conferences with visitors?
- 13. How can you use special effects, such as moving objects, videos, magicians, robots, mannequins, banners and flags to grab the visitors' attention?
- 14. Are your special effects in line with the image you want to convey?
- 15. How can you use flowers and plants to:
 - accentuate graphics?
 - hide electrical wiring?
 - add life and color?



10-POINT EXHIBIT MARKETING NEEDS ASSESSOR

- 1. Why are you exhibiting at this show? _____

- 2. What are your show goals and objectives? _____

- 3. Overall, what are your greatest business strengths? _____

- 4. How do your products/services differ from your competitors? _____

- 5. What have been your major problem areas? _____

- 6. What products/services would be best for you to highlight at this show? _____

- 7. Where do most of your customers come from? _____

- 8. What customers that you do not now serve would you like to have? _____

- 9. What are your show priorities? _____

- 10. How will you know if you've achieved your objectives? _____



30 GUIDELINES FOR CHOOSING AN EXHIBIT

Display Options:

- 1. Decide whether you want a portable system or custom-built displays.
- 2. Know and understand the different portable systems available on the market:
 - Table tops
 - Panel systems
 - Graphic panel displays
 - Pop-up systems
 - Modular systems
- 3. Find out if your supplier is able to build to your color specifications.
- 4. Showcase your products/services in a more sensational manner by using custom-built displays.

Basic Guidelines:

- 5. Identify your exhibiting goals. These directly impact your display and space requirements.
- 6. Understand what percentage of your budget has been allocated to purchasing a new display.
- 7. Be aware of how much space has been reserved, or how much space you intend to use for subsequent shows.
- 8. Recognize what image your company wants to portray on the show floor.
 - quality
 - sporty
 - high-tech
 - traditional
 - established
 - trendy
 - contemporary
 - dynamic
- 9. Discuss with your colleagues what shape, color and design will help to create the image of your choice.
- 10. Take into account the display's ability to survive harsh handling often experienced during transportation if you attend several shows per year.
- 11. Think about your needs for different set-up configurations from show to show and growth potential for future display additions.
- 12. Go to see the company's showroom.
- 13. Observe how quickly and easily the exhibit installs and dismantles.
- 14. Test the processes for yourself – don't just watch the demonstrator.
- 15. Scrutinize the exhibit construction.
- 16. Investigate if it is assembled with lighter, stronger aluminum or plastic material that may not be as sturdy.
- 17. Consider the ease, ability and cost-effectiveness for portable systems of expanding your display over time.
- 18. Ask for a sketch or rendering of your display and make sure you know exactly what you are buying.
- 19. Inquire how quality controls are performed at the factory and make sure the display has a safety certification.
- 20. Check what support and service the manufacturer offers.

(continued...)



30 GUIDELINES FOR CHOOSING AN EXHIBIT (continued)

- 21. Confirm what items and services the manufacturer's warranty includes.
- 22. Verify the weight - the more lightweight a booth is, the more you will save on shipping.
- 23. Find out if it is transportable by auto, UPS, airline luggage or motor freight.
- 24. Test how compactly the display packs away – a major storage consideration.
- 25. Identify who will set up and dismantle your exhibit – unions, show contractors, or your own personnel. This should be an important factor in your selection decision.
- 26. Find out how many parts and pieces the exhibit requires.
- 27. Recognize that fewer parts mean quicker and easier installation and tear down, and less costly when union labor is required.
- 28. Make sure the exhibit meets your needs for displaying products.
- 29. Contemplate any special requirements.
- 30. Think about needs for shelving, special graphics or effects, or demonstration areas.



40 QUESTIONS TO ASK ABOUT SELECTING AN EXHIBIT HOUSE

Questions to Ask Before the Process Begins:

- | | Yes | No |
|--|--------------------------|--------------------------|
| 1. Have you clearly defined your exhibiting goals? | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Do you know how much show space has been reserved for this show? | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Do you know how much space has been reserved for subsequent shows? | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Do you know how much has been allocated to purchasing a new display? | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Have you determined what image your company needs to present at each show? (e.g. quality, high-tech, established, contemporary, sporty or traditional) | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Have you outlined what services you need from an exhibit house? | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Have you ascertained if you have any special requirements? | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Have you used referrals to help generate a list of possible candidates (six maximum)? | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Have you checked that the potential candidates offer the services you require? | <input type="checkbox"/> | <input type="checkbox"/> |

Questions to Ask for the Selection Process:

- | | | |
|---|--------------------------|--------------------------|
| 10. Have you conducted a preliminary telephone interview with each candidate? | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Have you selected three candidates (maximum) to make an in-company presentation? | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Have you given each candidate written presentation guidelines? (Include your exhibiting goals, budget and services needed) | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. Do you understand how each company charges for services, in particular warehousing and in/out services? | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. Have you checked what national network the candidates have for service and warehousing? | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. Have you asked whether they coordinate transportation for each show? | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. Do you know exactly what costs are involved in transportation, storage and installation/dismantling? | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. Have you investigated their willingness to send someone to supervise the first set-up for free? | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Have you asked for a typed exhibit inventory? | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. Have you asked how damages and refurbishments are recorded and approved? | <input type="checkbox"/> | <input type="checkbox"/> |
| 20. Do you know if any of the candidates offer 24-hour support? | <input type="checkbox"/> | <input type="checkbox"/> |
| 21. With portable displays, do you know how easy they are to install/dismantle? | <input type="checkbox"/> | <input type="checkbox"/> |
| 22. Have you or your staff tried installing/dismantling the exhibit? | <input type="checkbox"/> | <input type="checkbox"/> |
| 23. Have you assessed how well the candidates understand your industry and your specific needs? | <input type="checkbox"/> | <input type="checkbox"/> |
| 24. Have you explored the ease, ability and cost-effectiveness of expanding your display over time? | <input type="checkbox"/> | <input type="checkbox"/> |

(continued...)



40 QUESTIONS TO ASK ABOUT SELECTING AN EXHIBIT HOUSE (continued)

Questions to Ask to Finalize the Process:

| | Yes | No |
|--|--------------------------|--------------------------|
| 25. Have you arranged to visit to each of your potential candidates' premises? | <input type="checkbox"/> | <input type="checkbox"/> |
| 26. Have you and your team met the president, your assigned account executive and designers? | <input type="checkbox"/> | <input type="checkbox"/> |
| 27. Have you noticed how well the team works together? | <input type="checkbox"/> | <input type="checkbox"/> |
| 28. Do you know who will manage the account on a daily basis? | <input type="checkbox"/> | <input type="checkbox"/> |
| 29. Have you observed how enthusiastic and responsive people are to you? | <input type="checkbox"/> | <input type="checkbox"/> |
| 30. Have you observed how quickly they return your phone calls? | <input type="checkbox"/> | <input type="checkbox"/> |
| 31. Have you observed how much will they appreciate your business? | <input type="checkbox"/> | <input type="checkbox"/> |
| 32. Do you get along well with the company representatives, particularly with your account executive? | <input type="checkbox"/> | <input type="checkbox"/> |
| 33. Do you know what jobs are "jobbed out"? | <input type="checkbox"/> | <input type="checkbox"/> |
| 34. Have you checked references? | <input type="checkbox"/> | <input type="checkbox"/> |
| 35. Have you interviewed a large and small client company and asked them about their experience with your potential candidate? | <input type="checkbox"/> | <input type="checkbox"/> |
| 36. Do you fully understand each candidate's strengths and weaknesses? | <input type="checkbox"/> | <input type="checkbox"/> |
| 37. Have you investigated their record of meeting their clients' budgets? | <input type="checkbox"/> | <input type="checkbox"/> |
| 38. Do you know what their experience and flexibility is in the international market? | <input type="checkbox"/> | <input type="checkbox"/> |
| 39. Are you totally aware of what you will be getting for your money? | <input type="checkbox"/> | <input type="checkbox"/> |
| 40. If you're unsure about what you really want, have you considered the renting option? | <input type="checkbox"/> | <input type="checkbox"/> |



25 GUIDELINES FOR WORKING WITH UNION LABOR

| Major Unions | General Functions |
|--------------|--|
| Carpenters | Uncrate exhibits and display materials, install and dismantle exhibits including cabinets, fixtures, shelving units, furniture, etc., lay floor tile and carpet and recreate exhibits and machinery. Install and dismantle scaffolding, bleachers and chair ganging. |
| Decorators | Hang all signs, except for electrical signs, drape and cloth installation, and tacked fabric panels. |
| Electricians | Assemble, wire, install and dismantle anything electrical. |
| Plumbers | Responsible for all plumbing services, air, water, drain, gas lines, tanks and venting. |
| Riggers | Uncrate, unskid, position and reskid all machinery. |
| Teamsters | Handle all material in and out of the show hall, with the exception of machinery. |

1. Realize that 29 states within the US do not have right-to-work laws.
2. Understand that exhibitors are required to use union labor in the show hall for events in these areas.
3. Be aware that rules and regulations for union workers vary from city to city.
4. Familiarize yourself with the union jurisdictions that affect the city in which you are exhibiting. You'll find these in the exhibitor manual.
5. Recognize that show management can help familiarize you with "must know" union labor restrictions. Refer any questions you might have to them.
6. Understand that show management appoints an official contractor for each show.
7. Realize that the contractor is responsible for providing union workers for exhibitors.
8. Be aware that exhibitors have the right to select their own contractor to organize installation and dismantling.
9. Know that both official show contractors and independent contractors hire their union workers from the same local union labor source.
10. Check restrictions regarding setting up your own exhibit. If it takes 30 minutes or less, many cities make that allowance.
11. Engage your union teams once you have everything you need ready for them.
12. Realize that they are on a meter and every wasted minute is costing you money.
13. Go over the exhibit blueprints with your workers.
14. To save time and money, show them a photograph of your exhibit so that they can see the finished piece.
15. Familiarize yourself with the union rates.

(continued...)



25 GUIDELINES FOR WORKING WITH UNION LABOR (continued)

- 16. Know when straight time (regular work hours) begins and ends.
- 17. Realize that rates for using union labor after regular work hours, holidays and weekends vary from time and a half to double.
- 18. Treat labor civilly. They are there to do a job and unless they are harassed, they will usually perform satisfactorily.
- 19. Leave workers to do the job their way. Realize that work practices may vary. They may not always perform a task the same way you might.
- 20. Let the union steward or show management handle any problems.
- 21. Save time by planning that the same team to install and dismantle your exhibit.
- 22. Be aware that union stewards police the show floor to make sure you are not doing jobs that belong to their workers.
- 23. Direct any discrepancies between unions regarding who is entitled to do the job to the official contractor. This might occur in a complex set-up when an overlap of functions exists and different unions claim their right to do the job.
- 24. Avoid disputes with workers by making sure that all electrical items meet necessary show regulations.
- 25. Consider compensating workers who do a good job with your promotional giveaways rather than tipping.



PROMOTION Checklists

18-POINT CHECKLIST TO DETERMINE ADVERTISING PREMIUMS

1. Define your objectives for your advertising premium.

2. Consider how you will select your giveaway item.

3. Plan who should receive the item.

4. Decide what promotional message/slogan you want to convey.

5. Decide how your premium item should tie-in to your marketing theme.

6. Plan how your premium item will complement your exhibiting goals.

7. Allocate a realistic budget to achieve your objectives.

8. Consider having your giveaway be original and relate to your business.

9. Make sure that it is appealing and appropriate for your target audience.

10. Make it a useful item if you want people to keep and use it.

11. Consider what benefits your visitors get from this gift.

12. Gauge the item's appeal by asking if you would like to receive it and what you would do with it.

13. Make sure that the item projects the company image you want your target audience to receive.

14. Make a plan for distributing your item.

15. Decide who will receive the item - every visitor or only to a select group.

16. Decide what visitors need do to qualify to receive a gift item.

17. Plan how you will inform your target audience about your giveaway item.

18. Organize a system to measure the effectiveness of your premium.



WORKSHEET FOR PLANNING PRESS CONFERENCES

Date: _____

Product/service: _____

Purpose of this event: _____

Location: _____

Media to invite:

Trade press

Local press

Radio

National press

Television

Other:

Press kit (including news release; photos; product data sheet; company background information)

Hard copy

CD version

Speakers

Name: _____ Length of speech: _____

Points to be covered:

1. _____ 2. _____ 3. _____

Name: _____ Length of speech: _____

Points to be covered:

1. _____ 2. _____ 3. _____

Name: _____ Length of speech: _____

Points to be covered:

1. _____ 2. _____ 3. _____

(continued...)



WORKSHEET FOR PLANNING PRESS CONFERENCES (continued)

Questions to anticipate the media asking:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Food and beverages to be ordered:

- | | | |
|---------------------------------------|---------------------------------------|---------------------------------|
| <input type="checkbox"/> Coffee & tea | <input type="checkbox"/> Snacks | <input type="checkbox"/> Other: |
| <input type="checkbox"/> Soft drinks | <input type="checkbox"/> Pastries | |
| <input type="checkbox"/> Wine | <input type="checkbox"/> Cheese plate | |

Audiovisual equipment needed:

- | | | |
|--|--|--|
| <input type="checkbox"/> Staging | <input type="checkbox"/> Telephone connection or data line | <input type="checkbox"/> Flip chart, easel & markers |
| <input type="checkbox"/> Microphone (podium, handheld, wireless) | <input type="checkbox"/> Video player | <input type="checkbox"/> Lighting requirements |
| <input type="checkbox"/> Podium/lectern | <input type="checkbox"/> Video projector and monitor(s) | <input type="checkbox"/> Laser pointer |
| <input type="checkbox"/> Screen | <input type="checkbox"/> Audio cassette player | <input type="checkbox"/> Sound system |
| <input type="checkbox"/> LCD projector (minimum 1000 lumens output) | <input type="checkbox"/> Computer | <input type="checkbox"/> Other: |
| <input type="checkbox"/> Overhead projector (with or without transparencies and markers) | | |
| <input type="checkbox"/> AC power outlet with multi-plug surge suppressor | | |

Collateral material and/or premium items you want to hand out:



10-POINT ADVERTISING CHECKLIST

1. What are your advertising goals?

- Develop or support a distinctive impression of your organization.
- Generate inquiries for more information.
- Maintain contact with major target groups.
- Obtain feedback for evaluating future strategies.
- Show your organization's capabilities.
- Recruit personnel.

2. Who are you targeting?

3. What is your message?

4. What message would excite your customer/prospect to visit your booth?

5. What are the benefits you want to emphasize?

6. What's your advertising budget?

7. Where will the advertisement appear?

8. Where can you advertise pre-show?

- Trade/industry publications
- Association newsletters
- Local publications
- Local radio/television
- Billboards
- Transit advertising
- Websites

9. Where can you advertise at-show?

- Show catalogs
- City billboards
- Pocket planners (e.g. city maps/guides)
- Daily show publications
- Taxicabs
- Transit advertising
- Hotel closed-circuit TV
- Hotel - on/under room door promotion
- Balloons
- Airport billboards/electronic message boards
- Kiosks/billboards/electronic message boards in show hall
- Cross promotional opportunities with other exhibitors

10. What method will you use to track and evaluate your advertising response?



10-POINT PLANNING GUIDE FOR DEVELOPING A DIRECT MAIL CAMPAIGN

1. What is a realistic timeline for our campaign?

Date to begin planning: _____

Date to create pre-show mailing piece(s): _____

Date to create post-show mailing piece(s): _____

1st mailing: _____

2nd mailing: _____

3rd mailing: _____

Post-show mailing: _____

2. What are our show goals?

3. Who is our target audience?

4. What particularly interests our target audience?

5. What differentiates us from our competitors?

6. What benefits do our products and/or services offer?

7. What is needed to create pre- and post- show promotional pieces?

8. What kind of an incentive will encourage attendees to visit our booth?

9. Who needs to receive our mailings?

10. How will we track and evaluate the response to our campaign?

20-POINT PRE-SHOW PROMOTION PLANNING CHECKLIST

- 1. Know your budget.
- 2. Know your target market.
- 3. Understand the trends in the marketplace.
- 4. Investigate what your competitors are doing.
- 5. Recognize the challenges your customers are facing.
- 6. Choose which products/services you want to promote.
- 7. Decide how you want to motivate your target audience.
- 8. Develop a focused message that will be remembered after the show.
- 9. Brainstorm ideas with your exhibit team.
- 10. Think about what you want your target audience to think of your product/service.
- 11. Ascertain the right ambience for your message (e.g. light-hearted, educational, serious, etc.)
- 12. Consider using a theme.
- 13. Explore what kind of promotion will be of interest to your target audience.
- 14. Consider if premiums, live presentations or contests would be appropriate.
- 15. Investigate creating an integrated promotional plan.
- 16. Make sure all your promotions have consistency, congruity and clarity.
- 17. Be aware of other demonstrations or planned booth activities that may affect your promotion.
- 18. Know your sales objectives.
- 19. Set realistic goals and quantifiable (measurable) objectives.
- 20. Decide how you will measure the effectiveness of your promotion.



60-POINT CHECKLIST FOR SPONSORSHIP OPPORTUNITIES



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30 Questions to Ask Before Making a Commitment:

| | Yes | No |
|--|--------------------------|--------------------------|
| 1. Do you know why your company wants to be a sponsor? | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Are you interested in enhancing your company image? | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Do you want to drive sales? | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Do you want to creative positive publicity? | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Do you want to heighten your visibility? | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Do you want to differentiate yourself from your competitors? | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Is there an image compatibility with your company? | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Does the show have the image you want to establish or have in the marketplace? | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Will the sponsorship relate to your product/service's selling strategy? | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Will it be integrated into your company's overall marketing efforts? | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Do you want to have the sponsorship tie into a major promotion? | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Will it provide a "hook" for your promotional activity? | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. Will the sponsorship also generate added value and enthusiasm for the sales force? | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. Do you know which other companies are sponsors? | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. Are these companies you want to be aligned with? | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. Do you know the demographics of the visitors? | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. Are they potential customers? | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Do you know what media coverage the show organizer is planning? | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. Have you investigated what other opportunities might exist? | <input type="checkbox"/> | <input type="checkbox"/> |
| 20. Do you know the terms and conditions for an exclusive sponsorship? | <input type="checkbox"/> | <input type="checkbox"/> |
| 21. Have you looked into how best you can showcase your products/services? | <input type="checkbox"/> | <input type="checkbox"/> |
| 22. Have you checked into cross-promotional opportunities? | <input type="checkbox"/> | <input type="checkbox"/> |
| 23. Have you explored possibilities for long-term sponsorship opportunities? | <input type="checkbox"/> | <input type="checkbox"/> |
| 24. Do you know how easy the sponsorship is to administer? | <input type="checkbox"/> | <input type="checkbox"/> |
| 25. Have you checked into how the show organizer is set up for sponsorship? | <input type="checkbox"/> | <input type="checkbox"/> |
| 26. Do they have a dedicated staff to manage your specific needs? | <input type="checkbox"/> | <input type="checkbox"/> |
| 27. Have you checked the organizer's track record? | <input type="checkbox"/> | <input type="checkbox"/> |
| 28. Do you know exactly what you can expect for your sponsorship dollars? | <input type="checkbox"/> | <input type="checkbox"/> |
| 29. Have you explored in-kind sponsorship opportunities? | <input type="checkbox"/> | <input type="checkbox"/> |
| 30. Do you know how you will measure the effectiveness of your sponsorship? | <input type="checkbox"/> | <input type="checkbox"/> |

(continued...)

60-POINT CHECKLIST FOR SPONSORSHIP OPPORTUNITIES (continued)



19-POINT PLANNING GUIDE FOR WORKING WITH THE MEDIA

1. Product(s) and/or service(s) to highlight for publicity: _____

2. Media outlet name: _____

3. Contact/journalist's name: _____

4. Contact information:

Email: _____ Phone: _____ Fax: _____

5. Avoid calling at these times: _____

6. Disk format/program for on-disk submissions: _____

7. Media deadlines: _____

8. Main news "hook": _____

9. Alternate "hooks": _____

10. Most interesting facts are:

i. _____

ii. _____

iii. _____

11. What information do you want to give the journalist?

a. Background information

b. Data sheets

c. Photographs

d. Company information

e. Frequently asked questions about your products/services

12. What format do they like for photographs?

a. Hardcopy

b. JPEG

c. TIFF

d. Other:

13. Which publications are planning a show edition?



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(continued...)

19-POINT PLANNING GUIDE FOR WORKING WITH THE MEDIA (continued)

14. Is your contact planning to be at the show? Yes No

15. Can you arrange for them to visit your booth? Yes No

16. When can you expect them? _____

17. Who will be available to speak to them? _____

18. Questions journalists might ask:

i. _____

ii. _____

iii. _____

iv. _____

v. _____

19. How will you follow up with your contact?

a. Phone

b. Fax

c. Email

d. Mail

e. Other:



26-POINT CHECKLIST FOR PUBLIC RELATIONS ACTIVITY

- 1. Realize that public relations is extremely powerful especially when combined with advertising.
- 2. Understand the purpose of PR is to boost the reputation of a product/service/company in the eyes of its customers and potential customers.
- 3. Know the difference between advertising and PR - advertising persuades people take some desired action, PR tries to generate knowledge, understanding, confidence and goodwill.
- 4. Understand that to be effective your tradeshow PR effort should complement your advertising goals.
- 5. Know that with PR you can:
 - Build awareness
 - Enhance your company image
 - Educate customers and/or prospects
 - Change opinions
- 6. Understand the different types of tradeshow PR communications to use for pre-show:
 - Press releases for local and trade publications
 - Product and/or service application articles
 - Personal invitation to trade/local editors
 - Company newsletters
 - Company website
 - Show organizer website
- 7. Understand the different types of tradeshow PR communications to use for at-show:
 - Press kits for the press office (show management can let you know how many to bring.)
 - Press reception (best used for product launches)
 - Video tape/slide and tape presentations at the booth
 - Reprints of articles as giveaways
 - Seminars/workshops
 - Booth staff
- 8. Know how to write a press release.
- 9. Make sure the press release is newsworthy.
- 10. Highlight the news in terms of the benefits it will bring to the readers.
- 11. Reveal trends.
- 12. Use a human interest story, unusual use of your product/service, or a survey to attract a journalist's attention.
- 13. Grab attention with an interesting headline and back it up in the first paragraph.
- 14. Gear the release to your target audience.
- 15. Avoid using industry jargon.
- 16. Write the release from your customer's point of view.
- 17. Beware of publication deadlines.
- 18. Make the release easy to use – double spacing and big margins.
- 19. Use diagrams as well as photographs.
- 20. Check that your facts are correct.

(continued...)



26-POINT CHECKLIST FOR PUBLIC RELATIONS ACTIVITY (continued)

21. Have your contact information clearly displayed.

22. Know what to include in a press kit

Basic Kit:

- The major news announcement release (i.e., new product/application, recent survey)

Remember to include your booth number in the release

- A supporting black and white (5" x 7") photograph, if applicable
- If appropriate have the photograph on a disc or CD.

Photo Tips:

- Liven up a static shot with people
- Make the photo interesting
- Do not send a photo of the CEO
- A fact sheet consisting of general information, facts and figures about the relevant market which supports your news release
- Contact name and phone number for post-show follow-up interviews

Additional information for a more comprehensive kit:

- Background notes about your company; existing product and/or service range; technical details, and so on
- Product or corporate brochure(s), if applicable
- Question and answer sheet
- Specific material for television or radio, such as video and audio tapes
- Details of further supporting material, such as interview opportunities

23. Save money by keeping your press kits simple.

24. Know that elaborate, fancy folders do not impress journalists.

25. Realize that journalists are only interested in newsworthy and useful information for their readers.

26. Remember to print your company name on the cover to help journalists find your information quickly.



41-POINT CHECKLIST FOR LIVE PRESENTATIONS

Planning Questions:

1. What are our show objectives?

2. How will a live presentation help us accomplish these objectives?

3. What form of live presentation can best convey our company/product message?

4. Should there be several different presentations?

5. What image do we want to portray?

6. What theme will best convey our message?

7. What budget is available for this project?

8. Who do we want to attract to our booth?

9. What success rate does the promotion company we intend to hire have?

10. How will we inform our target audience about our attraction?

11. Do we need to advertise?

12. Where should we advertise?

13. Do we need to send out a special mailing?

14. Who will develop this mailing?

15. How will we monitor people who come as a result of our pre-show promotion?

16. What kind of incentive should be given to visitors for attending the presentation?

17. Do we want to give away an incentive in exchange for the audience's response?

(continued...)



41-POINT CHECKLIST FOR LIVE PRESENTATIONS (continued)

18. Who will conduct a pre-show booth staff training session on how to use the presentation?

19. Who will design a lead card to capture pertinent information from our audience?

20. Do we want to include a prize drawing as part of the presentation?

21. How will this be conducted?

22. Do we want to evaluate the audience response to our presentation?

23. If so, what should be included on the critique card?

24. What follow-up system is necessary for us to track the presentation's effectiveness?

25. Is a crowd-gatherer necessary?

26. Is an audience warm-up necessary?

27. What product information do we want to highlight?

Logistical Questions:

28. How much space do we want the presentation to fill?

29. Do we want to include a product display area in the booth?

30. How will the presentation support it?

31. Will the presentation be in an open or closed area?

32. How will people enter and exit the area?

33. Will the audience stand or sit during the presentation?

34. What do we want the audience to do during the presentation?

(continued...)



41-POINT CHECKLIST FOR LIVE PRESENTATIONS (continued)

35. Should we use outside talent or our own company representatives?

36. Who will write the script to be used in the presentation?

37. What audio-visual equipment do we need to enhance the presentation?

38. What is the optimum length for each presentation?

39. How many presentations should be given each day?

40. Is it necessary to display the times of each presentation in the booth?

41. How will the effectiveness of our live presentation be measured?

(continued...)



49-POINT CHECKLIST FOR WORKING WITH AN ADVERTISING AGENCY

Do's:

1. Select an agency who knows and understands your business, is familiar with the industry, and thoroughly understands trade show marketing.
2. Realize that a good working relationship with an advertising agency is like a marriage.
3. Know that your relationship requires a certain amount of give and take by both parties.
4. Understand the agency's strengths and allow them to concentrate on what they do best.
5. Introduce the agency representatives to your people; help them learn, and allow them enough time to become totally familiar with your operation, customers, and industry problems.
6. Plan specific exhibiting goals with agency and exhibit house representatives, and agree on a set of strategies and tactics to achieve measurable results. Include a promotional theme or message.
7. Ensure the agency focuses on your ultimate goal - sales.
8. Establish and agree on a realistic budget.
9. Make sure you understand everything the agency is doing.
10. Understand how they charge for services. You don't want any surprises.
11. Have a written agreement that states, as the client, all material paid for by you is to be your property.
12. Develop and agree on a timeline and know exactly who is responsible for what activities.
13. Be familiar with all function areas of the agency involved in the project, but have one consistent contact.
14. Meet and communicate regularly to stay on top of the project and be informed of any changes.
15. Have outcomes of each meeting or agreed upon changes put in writing.
16. Involve your exhibit house in all agency communications and interactions.
17. Allow the agency to look at facts and problems from an overall viewpoint and give a clear, third party perspective.
18. Realize that this is what they do best.
19. Recognize that exhibit design is highly specialized and should be left to the experts.
20. Understand that you can get too close to your product and lose touch with your customers.
21. Encourage them to spot industry trends and be aware of cross-industry ideas to incorporate into your promotional message/theme.
22. Keep your promotional message consistent.
23. Recommend the look you have been using regularly be carried through into your exhibit marketing materials.
24. Complain when necessary.
25. Compliment and appreciate your agency efforts.
26. Realize that creative people thrive on recognition.
27. Establish a method to evaluate and measure results at the project's completion.



(continued...)

49-POINT CHECKLIST FOR WORKING WITH AN ADVERTISING AGENCY (continued)

Don'ts:

28. Don't hire an agency whose business, expertise and philosophy are not in line with your business principles.
29. Don't accept recommendations blindly.
30. Don't be afraid to challenge and question why they will work.
31. Don't nit-pick and tell the agency how to do its job.
32. Don't be afraid to speak up when something is wrong or when you have suggestions for improvements.
33. Don't agree to changes until you question and understand all implications, particularly financial ones.
34. Don't have a complex decision making process.
35. Don't be difficult to work with. Keep your approval system simple.
36. Don't let your personal opinions influence the agency's creativity.
37. Don't let the agency get side-tracked. Remind them of your wants, needs and habits
38. Don't let the agency dazzle you with award-winning creativity. Insist on stimulating, functional customer-focused approaches to the project.
39. Don't allow the agency to design your booth unless they have an experienced trade show specialist on staff.
40. Don't assume ownership of materials produced.
41. Don't be a penny pincher.
42. Don't be afraid to be more concerned with quality - remember you get what you pay for.
43. Don't agree to create new materials.
44. Don't forget to explore opportunities for improvising with existing materials or renting.
45. Don't rush projects.
46. Don't fail to plan ahead to avoid mistakes and extra charges.
47. Don't allow agency personnel to represent your company in the booth without exhibit staff training.
48. Don't let your agency think that the end of the trade show is the end of the project.
49. Don't forget that your referrals, leads, etc. should become the next step in turning prospects into customers.



PEOPLE Checklists

29 KEYS TO SUCCESSFUL PEOPLE PREPARATION

- 1. Appreciate the most crucial aspect of your exhibit is your people.
- 2. Know that your image does not stop with an elaborate booth, fancy advertising or impressive literature.
- 3. Remember that it's your people who sell your company and its products/services.
- 4. Realize that your booth team are your ambassadors.
- 5. Understand they can make or break future relationships with visitors.
- 6. Select people to represent you who are people-oriented, enthusiastic, observant, have excellent product knowledge, are keen listeners and are empathetic to visitors' situations.
- 7. Unify your team effort by conducting an exhibit staff training program prior to the show.
- 8. Hire a specialist to conduct the training or use a knowledgeable employee.
- 9. Encourage top management to get involved in the training.
- 10. Appreciate that top management helps to add a more serious approach to your show participation.
- 11. Make sure your team knows why your company is exhibiting.
- 12. Let them know what you are expecting to achieve through your participation.
- 13. Tell them what specific products/services you plan to exhibit.
- 14. Ensure there are no surprises when your team arrives at the booth.
- 15. Communicate what you expect from your team overall and on a daily basis.
- 16. Encourage them set their own goals based on overall exhibiting goals.
- 17. Make certain they have all the skills necessary to do what you expect of them.
- 18. Train your representatives to be more effective on the show floor.
- 19. Show them how to demonstrate the products displayed.
- 20. Coach them how to effectively qualify prospects.
- 21. Decide whether a uniform is necessary.
- 22. Give people specific dress code guidelines.
- 23. Create a realistic and workable booth schedule.
- 24. Plan ways to recognize your team's efforts daily. (e.g. "Most Valued Booth Person" award)
- 25. Meet with your team regularly before the show begins.
- 26. Remind them of what needs to be accomplished, evaluate performance, answer questions, monitor goals and generally keep everyone motivated.
- 27. Take a few minutes at the end of each day to debrief the day's activities and look for ways to improve performance for the following day.
- 28. Develop a feedback/evaluation form for all staffers to complete after the show.
- 29. Look for ways to improve for the next show.



35 GUIDELINES FOR EXHIBITING DOs and DON'Ts

DOs

- 1. Prepare for a successful show.
- 2. Dress according to the company's dresscode – uniform or other requirements.
- 3. Wear your name tag on upper right side (avoid wearing a lanyard).
- 4. Wear comfortable (worn in) shoes. Consider having a second pair to change into if you work a very long shift.
- 5. Know the booth layout.
- 6. Know the products being displayed.
- 7. Qualify the prospect with powerful questions.
- 8. Determine the prospect's needs through your questioning.
- 9. Relate your product to those needs during your presentation/demonstration.
- 10. Know your competition.
- 11. Be polite and firm with tire-kickers.
- 12. Walk around the show and familiarize yourself with what's new in the industry, even if you're a market leader.
- 13. Help keep the booth clean and neat.
- 14. Be enthusiastic.
- 15. Be confident.
- 16. Know who else is working the booth and their area of expertise.
- 17. Be nice to "LOOKERS".

DON'Ts

- 18. Sit, read, smoke, eat, chew gum or drink in the booth.
- 19. Ignore prospects by forming a cozy cluster and chatting with colleagues.
- 20. Use the booth/cell phone while visitors are around.
- 21. Leave the booth without informing colleagues.
- 22. Be late for booth duty.
- 23. Close off conversation by crossing your arms.
- 24. Use inappropriate/negative body language, e.g. fig leaf.
- 25. Stand with your back to the aisle.
- 26. Say "Can I help you".
- 27. Lean on booth furniture.
- 28. Drink alcohol or eat garlicky or spicy foods during the day.
- 29. Complain.
- 30. Wear new shoes or high heels.
- 31. Talk negatively about the competition.
- 32. Let the booth get untidy.
- 33. Get into over the fence conversations with neighboring exhibits.
- 34. Congregate at your booth when you are off duty.
- 35. Be unprofessional.



33 QUESTIONS TO QUALIFY PROSPECTS

Opening Questions:

- 1. What are your main objectives for attending this show?
- 2. What specific products/services are you looking for at this show?
- 3. What are your immediate needs?
- 4. How familiar are you with our company?
- 5. What experience have you had with our products/services?
- 6. How familiar are you with our new products?
- 7. Whose products/services are you presently using?
- 8. What specific solutions are you looking for?

Qualifying Questions:

- 9. Tell me more about your specific situation.
- 10. What are your top three criteria for buying?
- 11. What qualities are you looking for in (product/service)?
- 12. What do you like most about the products you are presently using?
- 13. What would you like to change?
- 14. What specific features are you looking for?
- 15. What are your major concerns?
- 16. Are you part of a buying team? If so, what specific information are you looking for?

Demonstrating Questions:

- 17. What do you think of this product's performance?
- 18. How does it compare to your present product?
- 19. How do you feel it will stand up to your specific needs?
- 20. What do you think about incorporating our products/services into your specific strategy?
- 21. What specific concerns do you have regarding our products/services/doing business with us?
- 22. How do you plan on using this in your organization/department?
- 23. What do you see that you particularly like?

Closing Questions:

- 24. Who else other than yourself is involved in the decision-making process?
- 25. When are you looking to make a purchasing decision?
- 26. What are your budget constraints?
- 27. Who else should we be contacting?
- 28. What would you like to see as the next step?
- 29. How do you propose we get started?
- 30. How soon would you like our sales representative to contact you?
- 31. What is your time frame for making a decision?
- 32. What else would be important for me to know?
- 33. What else would be important for you to know?



43 KEYS TO SUCCESSFUL EXHIBIT SELLING

Guidelines for Engaging Prospects:

1. Prepare 3-6 engaging questions before the show.
2. Create the right first impression.
3. Encourage visitors to want to spend time with you.
4. Be friendly and non-threatening.
5. Build rapport.
6. Ask questions that stimulate thought and encourage conversation.
7. Ask open-ended questions—beginning with who, what, where, when, why or how.
8. Relate questions to the industry, product/service and its benefits, or to a specific situation.
9. Avoid trite questions, such as “Can I help you?” “How are you doing today?” “Are you enjoying the show?”
10. Practice, practice, practice.

Guidelines for Qualifying Visitors:

11. Realize that prospects are more likely to purchase if they have been properly qualified.
12. Seek permission from visitors before asking questions.
13. Establish who the visitors are:
 - Decision maker
 - Influencer
 - Competitor
 - Supplier
 - Foreigner
 - Other
14. Find out where they are located.
15. Avoid spending time with someone outside your organization’s selling/distribution area.
16. Ask questions to reveal their level of interest/need for your product/services.
17. Investigate what created the interest/need.
18. Find out what particular problems/challenges exist that potentially your product/service could solve.
19. Inquire into their decision making process, i.e. the prospect’s influence/authority in the buying decision.
20. Explore time and budget parameters.
21. Conduct a conversation, not an inquisition.
22. Keep questions specific and avoid unnecessary questions.
23. Anticipate questions.
24. Lead the conversation by asking questions.
25. Record all prospect information on a lead card.
26. Remember to use the 80/20 Rule:
 - 80% of the time listen to visitors.
 - 20% of the time talk about your products/services.
27. Keep conversations short.
28. Avoid talking for more than two minutes straight.
29. Take notes of the conversation on a lead card.



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(continued...)

Guidelines for Demonstrations:

30. Familiarize yourself with all the equipment/products on display.
31. Stress benefits, rather than features.
32. Present to the prospect's needs.
33. Let prospects know how your products/services compare with the competition.
34. Involve the prospect in the demonstration.
35. Show existing customers new product lines/applications.
36. Anticipate questions.
37. Watch for negative body language.
38. Limit the amount of information shared.

Guidelines for Closing:

39. Make sure that all the prospect's questions are answered.
40. Communicate and agree on a follow-up action plan.
41. Give the visitor a gift as a token of appreciation for taking the time to talk to you.
42. Make sure that all the information on the lead card is accurate and complete.
43. Shake hands.



15 GUIDELINES FOR HANDLING LITERATURE AND GIVEAWAYS

Guidelines for Sales Literature:

- 1. Avoid handing out expensive literature.
- 2. Know that 64% of literature handed out at shows is thrown away.
- 3. Consider having an inexpensive piece to give away.
- 4. Offer to send information or email information.
- 5. Remember to send material in a timely manner - within 48 hours after the show.
- 6. Limit literature to qualified prospects.
- 7. Realize that literature doesn't sell - people do!
- 8. Use literature to enhance a conversation.
- 9. Appreciate that just handing out literature is a barrier to conversation with the prospect.

Guidelines for Premiums:

- 10. Get some qualifying information from the visitor before handing over a gift.
- 11. Have the visitor do something in exchange for a gift.
- 12. Use the gift as a "thank you" token for stopping.
- 13. Avoid leaving gifts out for any passersby.
- 14. Realize that it lowers the perceived value of the gift.
- 15. Qualify visitors who bring pre-show mailers in exchange for a gift.



46 KEYS TO EFFECTIVE LISTENING SKILLS

Effective Listeners:

1. Limit their own talking.
2. Are interested and show it.
3. Tune into the other person.
4. Avoid letting their mind wander.
5. Think like prospective customers.
6. Ask questions.
7. Hold their fire.
8. Don't jump to conclusions.
9. Look and listen for buying signals.
10. Listen for ideas, not just words.
11. Use interjections, such as "Yes, I see." "Is that so."
12. Turn off their own worries.
13. Prepare in advance.
14. React to ideas, not to the person.
15. Notice nonverbal language. Shrugs, smiles, etc.
16. Take notes.
17. Get feedback. Ask questions to confirm what they understood.
18. Defer their judgment.
19. Listen for the visitor's feelings and situation.
20. Pay most attention to content, not to appearance, form, or other surface issues.
21. Listen completely first and really try to understand.
22. Listen for the main idea and disregard minor points.
23. Concentrate only on the main issues.
24. Avoid sidetracking remarks, especially those that might be considered sarcastic.
25. Give themselves internal cues to listen.
26. Do one thing at a time.
27. Maintain eye contact as much as possible.
28. Listen carefully. They sort, give feedback, and ask for confirmation.
29. Avoid emotional reactions controlling their behavior.
30. Give affirmative and affirming statements.
31. Invite additional comments.
32. Maintain patience and concentration while listening.
33. Stay present.

Ineffective Listeners:

34. Tune out the other person at the beginning.
35. Prejudge without giving the visitor a chance.
36. Criticize (mentally) grammar, appearance or speaking style.
37. Spend the time getting ready to talk when they should be listening.
38. Listen for facts – specific bits of information, possibly errors, to prove other person wrong.
39. Try to take in everything -- try to reply to everything, especially exaggerations and errors.
40. Fake or pretend attention.
41. Divide their attention to try to do something else while listening.
42. Give up too soon when they realize they have to work actively at understanding what the visitor is trying to say.
43. Get distracted by emotional words and are tempted to lose their temper and lash back.
44. Give little or no verbal response.
45. Get lost in tangential thinking.
46. Are impatient to "get on with it".



25 GUIDELINES FOR WORKING AS A TEAM

1. Know what you want the team to accomplish.
2. Understand what success means to the team.
3. Decide what kind of teamwork will be necessary to do the job well.
4. Recognize each team member's strength.
5. Identify how the individual team members will support each other.
6. Assess what could go wrong with the project.
7. Determine how you are going to get things back on track when something goes wrong.
8. Discuss prevention tactics.
9. Develop a plan to help prevent problems from occurring.
10. Think about who will do what specific activity.
11. Discuss how decisions will be made.
12. Consider different ways to handle the project.
13. Find out which ideas excite the team most.
14. Decide how much time is available to do the individual activities.
15. Plan a contingency for last minute assignments.
16. Determine benchmarks for the project.
17. Establish a time-frame for each of the benchmarks.
18. Ensure all team members have enough information to participate.
19. Understand what team members already know.
20. Plan how to convey essential skills team members may need.
21. Create a plan to capture new ideas that can easily be implemented.
22. Be critical about activities that you are presently doing.
23. Question whether these activities are still relevant based on your objectives.
24. Find ways to make this project fun and exciting.
25. Determine how you will measure your success.



38-POINT CHECKLIST FOR USING HOSPITALITY SUITES

- 1. Know that a hospitality suite is an extension of your exhibiting activity on the show floor.
- 2. Realize they provide an opportunity for your company to spend more quality time with key prospects, customers, distributors and the media.
- 3. Recognize they can create more business and leave a favorable impression with your target audience.

Logistics:

- 4. Set specific hospitality suite objectives based on your overall exhibiting objectives.
- 5. Reserve adequate space in the convention center, nearby hotel or other off-site facility to achieve your objectives.
- 6. Make sure the space can accommodate the number of visitors you expect.
- 7. Ensure the space is conveniently located.
- 8. Consider hiring transportation if the facility is away from regular activities.
- 9. Plan a menu to fit the image you wish to portray.
- 10. Save money by serving soft drinks, beer and wine rather than hard liquor.
- 11. Organize a coat check during winter months.
- 12. Consider tables and chairs for lengthy and/or formal presentations.
- 13. Realize that people mingle better when standing.
- 14. Create a congenial atmosphere with background music.
- 15. Consider hiring a live musician or band.
- 16. Make sure your company and its products/services are properly displayed.
- 17. Supply adequate literature or other promotional material/premiums necessary to strengthen your exhibiting message.
- 18. Print special invitations.
- 19. Send them out prior to the show and/or distribute them at the booth.
- 20. Consider making it more exclusive to increase the importance of the event.
- 21. Request a response to allow better planning of the event.
- 22. Provide guests with a map and/or specific directions to the function.
- 23. Arrange nametags, stating name and company, for each visitor.



38-POINT CHECKLIST FOR USING HOSPITALITY SUITES (continued)

Staff:

- 24. Staff the function with employees who are energetic, enthusiastic, have positive attitudes and enjoy socializing.
- 25. Brief employees about the overall purpose of the function.
- 26. Let them know what is expected of them.
- 27. Recommend a dress code to avoid inappropriate clothing.
- 28. Encourage employees to practice a confident handshake and brief self introduction - name and what they do at the company.
- 29. Suggest employees have a series of "small talk" subjects in case conversation runs dry.
- 30. Plan that employees mingle with as many visitors as possible.
- 31. Recommend they spend eight to ten minutes with a visitor or group.
- 32. Consider arranging for employees to host certain groups of visitors to gain greater insight, learn new information and improve rapport.
- 33. Encourage staff to have plenty of business cards.
- 34. Have them wear nametags on the upper right portion of their clothing.
- 35. Review positive, non-verbal communication with employees, e.g. good eye contact, smiling, open and receptive body language - uncrossed arms.
- 36. Instruct employees on proper etiquette for introductions, i.e., introduce a younger person to an older person; a peer in your company to a peer in another company; a fellow executive to a customer.
- 37. Encourage employees to avoid:
 - Sitting and talking with co-workers.
 - Σ • Telling inappropriate jokes.
 - Σ • Drinking too much alcohol.
 - Σ • Smoking.
 - Σ • Monopolizing someone's time.
 - Σ • Complaining.
- 38. Arrange a debriefing and evaluation immediately following the function.



UNDERSTANDING AND WORKING WITH DIFFERENT PERSONALITY STYLES

WHAT'S THE CUSTOMER'S STYLE?

Dominant/Demanding: They want it now and don't care about details

Influencing: They love relating to others. They want to be accepted and they like to talk a lot.

Steady: Very interested in how things work. Reserved personality style who doesn't like change.

Cautious/Compliant: Interested in quality. A stickler for making sure everything is in order and rules have been followed.

Dos & Don'ts of Communicating with Dominant/Demanding Style Customers

Dos

- Be clear, specific, to the point
- Be prepared and organized
- Stick to business
- Present facts logically
- Ask specific (What?) questions
- Take issue with facts only
- Provide Win/Win Solution
- Provide choice of options

Don'ts

- Ramble, waste their time
- Look disorganized, lose things
- Make decision for them
- Chitchat, idle gossip
- Cloud issues, leave loopholes
- Ask rhetorical, useless questions
- Personalize issue
- Force "D" into losing situation

Dos & Don'ts of Communicating with Influencing Style Customers

Dos

- Allow them to discuss dreams
- Allow time for socializing/relating
- Talk about people/their goals
- Ask for their opinion
- Put details in writing
- Be stimulating, fun, fast moving
- Provide testimonials
- Offer immediate and extra incentives for them to take risks

Dont's

- Legislate or muffle actions
- Be curt/tight lipped
- Concentrate on facts/figures
- Be impersonal
- Waste time in "dreaming"
- Be too businesslike
- Talk down to them
- Get trapped and spend too much time

(continued...)



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Dos and Don'ts of Communicating with Steady Style Customers

Dos

- Start with personal comments
- Show sincere interest in them
- Listen patiently and be responsive
- Present your solution logically, softly, and non-threatening
- Move casually, informally
- Ask specific (How?) questions
- Avoid hurting their feelings
- Provide personal assurance and guarantees
- Give them time to think

Don'ts

- Rush right into business
- Stick coldly to facts
- Force a quick response
- Threaten or demand
- Be abrupt and fast
- Interrupt them
- Mistake their acceptance of your solution for satisfaction
- Promise anything you can't deliver

Dos and Don'ts of Communicating with Cautious/Compliant Style Customers

Dos

- Be prepared
- Be straightforward and direct
- Look at all sides of an issue
- Present specifics of what you can do
- Create time line and measurements
- Take your time, be persistent
- Use data and facts from respected people
- Give time to make decision
- Give them space

Don'ts

- Be disorganized or messy
- Be casual, informal, or personal
- Force quick decision
- Be vague and not follow through
- Over-promise
- Be abrupt and fast
- Use emotions or feelings
- Close too hard
- Touch them



93 TRAVEL AND SAFETY TIPS

Travel Tips:

1. Realize that traveling requires organization.
2. Compile a checklist of items you need to take with you - personal and business-related.
3. Purchase lightweight, durable luggage.
4. Consider choosing hard shell luggage for extra durability if you travel very frequently.
5. Have duplicates of all your toiletries - one for home and one for the road.
6. Buy travel-size toiletries for short trips.
7. Don't forget to pack non-duplicated items that you use everyday, like prescription medications, vitamins, contact lens solutions, etc.
8. Put together a small first-aid kit to cope with minor emergencies, e.g. Ibuprofen, bandages, antibiotic cream, moist tolettes, etc.
9. Use screw-on tops versus pop-tops on any plastic bottles.
10. Take a sewing kit and plenty of safety pins.
11. Choose coordinating clothes that you can easily mix and match, and that can be appropriately worn for many different functions.
12. Pack more underwear and socks/stockings than you think you'll need.
13. Realize that washing can take several days to dry in a hotel room, especially in humid climates.
14. Use the complimentary hotel shampoo as detergent.
15. Pack hard items on the outside of your case, and softer and fragile items on the inside.
16. Limit items wrinkling by packing them in plastic - dry cleaner plastic bags work really well.
17. Know that patterned shirts/blouses hide wrinkles better than solid colors.
18. Roll rather than fold ties.
19. Leave room in your suitcase or pack a nylon duffel bag, to carry home the "extras" – souvenirs, surplus literature and the like from your booth, clothing purchased on the road, etc.
20. Use sticky address labels on luggage - regular tags can fall off.
21. Put labels on the inside of your luggage also.
22. Use laminated business cards as luggage labels.
23. Purchase an electrical coil to make hot drinks in your room.
24. Save money by carrying packets of instant coffee, hot chocolate, teabags and instant soups.
25. Carry a small Swiss army knife with scissors and a small set of screwdrivers (only in your checked luggage).
26. Find a good travel agent who knows ways to save you money.
27. Go online and check for special fares and hotel rates.
28. Check the expiration date of your passport several weeks prior to traveling.
29. Carry major credit cards (American Express, VISA, Mastercard).
30. Carry large sums of money in travelers' checks.
31. Convert some money into the relevant foreign currency before traveling overseas – don't rely on an exchange office or bank being open on arrival.
32. Ensure you have all the necessary vaccinations before you travel overseas.



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(continued...)

93 TRAVEL AND SAFETY TIPS (continued)

- 33. Carry documentation of your shots with you.
- 34. Pack important items in your carry-on bag; passport, travelers' checks, tickets, toiletries, work, medication, and a change of clothing.
- 35. Make duplicates of all vital paperwork.
- 36. Organize files in a plastic travel folio.
- 37. Have a CD or MP3 player and earphones handy to avoid lengthy conversations with seatmates.
- 38. Consider packing your own pillow for home comfort in hotels.
- 39. Put a pillow behind your back rather than behind your head when flying.
- 40. Wear earplugs to lessen airplane noises.
- 41. Wear "Seabands," (available from most pharmacies) if you suffer from motion sickness.
- 42. Order any special meal requirements when you book your flights.
- 43. Pack a non-perishable food in your hand luggage.
- 44. Drink plenty of water when you're on a plane, as flying dehydrates the body.
- 45. Avoid caffeinated and alcoholic drinks - they encourage jetlag.
- 46. Ask hotels and car rental companies if they offer frequent flyer miles.
- 47. Carry a cellular phone.
- 48. Have an AT&T or MCI calling card when traveling overseas.
- 49. Change your watch to the new time zone as soon as you are airborne.
- 50. Try to avoid mentally converting to, and continually thinking in your home-based time zone.
- 51. Unpack everything when you get to the hotel, especially when you're staying several nights.
- 52. Take a laptop computer if you plan on doing extra work or want to link into your e-mail to retrieve and send messages.
- 53. Learn some key phrases in the languages of overseas countries you're traveling to, and always carry a phrase book.
- 54. Drink and use bottled water overseas.
- 55. Take an international electrical converter and plugs for overseas trips.
- 56. Put all valuables in the hotel safe.
- 57. Double-check all drawers and closets when repacking.
- 58. Remember to also check hooks behind doors.

Safety Tips:

- 59. Reserve a room on the second floor or higher, preferably close to the elevator or staircase.
- 60. Request a room that faces the street or that overlooks a swimming pool or other activity areas.
- 61. Have the hotel clerk write your room number down instead of speaking it.
- 62. Secure the deadbolt and chain-locks once in your room.
- 63. Make sure the peephole works, and before unlocking your door.
- 64. Verify the identity of maids, room-service attendants, or anyone else who knocks.

(continued...)



93 TRAVEL AND SAFETY TIPS (continued)

- 65. Telephone the hotel manager for confirmation before you open the door to unsolicited hotel staff.
- 66. Keep windows and balcony doors locked.
- 67. Leave nothing of any value in your hotel room while you are gone.
- 68. Store your laptop computer, the information on your laptop, your jewelry, money, etc. in a room/hotel safe.
- 69. Give your key to the front desk attendant when you leave the hotel, to eliminate the possibility it may get lost (especially for hotels who don't use key cards).
- 70. Pre-plan an escape route, in case of fire.
- 71. Memorize the location of your room in relation to stairways.
- 72. Be suspicious of a call from the front desk just after checking in requesting verification of your credit card number "because the imprint was unreadable."
- 73. Realize that a thief could have watched you enter the hotel room and called from the guest phone in the lobby.
- 74. Look carefully into elevators before entering.
- 75. Stand next to the control panel to access emergency alarms, if necessary.
- 76. Avoid leaving your door ajar while getting ice. Carry your key with you.
- 77. Let anyone following you pass by before you open your room door.
- 78. Check with the hotel concierge to learn where it's safe to walk, especially at night.
- 79. Carry a city map with you.
- 80. Write down the name, address and phone number of your hotel and carry it with you in case you get lost.
- 81. Watch your luggage go into the "chute" when you check-in at the airport.
- 82. Avoid putting a pocketbook under the seat.
- 83. Realize that the person behind you can remove a credit card or other valuables.
- 84. Keep your luggage at your side when riding in a shuttle bus.
- 85. Keep photocopies of your passport, I.D., and itinerary in your luggage in case it gets lost.
- 86. Place any baggage, laptops, or briefcases on the counter in front of you when you stand at rental car, hotel, and airport ticket counters.
- 87. Don't take your eyes off your belongings while they are going through security or screening checkpoints.
- 88. Never leave your bags unattended.
- 89. Avoid using fancy, expensive luggage.
- 90. Put all electronics, cash, jewelry, medicine, and important papers in your carry-on luggage.
- 91. Be aware of any contact with others, even if it is a good deed they are doing. They could be setting you up.
- 92. Don't tell a stranger your plans.
- 93. When traveling internationally, guard your passport and tickets carefully.

(Source: Safety tips used with permission from Robert L. Siciliano)



PRODUCTIVITY Checklists

28-POINT CHECKLIST FOR GATHERING COMPETITIVE INFORMATION

1. Appreciate that to hold or increase market share you need to continually identify your competitive advantage.
2. Search for an in-depth understanding of the competitive dynamics in the marketplace.
3. Understand that tradeshow are an excellent forum to research and collect information.
4. Know your competitors - direct and indirect (i.e. current market participants; potential market entrants and the providers of substitute products or services).
5. Understand which competitors pose a threat to your company.
6. Develop a list of important differences between your products/services and your competitors.
7. Determine if their location is a competitive advantage.
8. Know how long have they been in business.
9. Familiarize yourself with their reputation/image in the marketplace.
10. Check out their market share.
11. Examine their corporate and business philosophy.
12. Know how is it implemented.
13. Be aware of important acquisitions competitors have made in the past year.
14. Know how this has given them a competitive advantage.
15. Research the depth and breadth of their products/services.
16. Explore particular features or specifications of their products/services.
17. Be aware of their most recent product/service introductions.
18. Find out how often they deliver their orders on schedule.
19. Look at what changes are taking place in your competitors' make/buy strategies.
20. Examine their tradeshow strategy.
21. Look at what promotional items they use.
22. Find out if they are sponsoring anything.
23. Analyze their booth layout, size, etc.
24. Watch their demonstrations.
25. Check out their graphics.
26. Study their people, their skills, dress code, etc.
27. Find out if they are involved in any of the conference educational sessions.
28. Investigate if they are hosting any special events and/or a hospitality suite.



41-POINT CHECKLIST FOR GETTING TOP MANAGEMENT SUPPORT

1. How well do you know your management team?
2. What are their highest priorities, goals or objectives?
3. Do you understand their focus?
4. What solutions are they focused on finding?
5. Are they concerned about gaining market share?
6. If so, by how much?
7. By how much are they looking to increase revenue this year?
8. What costs are they looking to control?
9. What expenses do they want to decrease?
10. What is their view on finding a new edge on the competition?
11. How are they dealing with changes in our unpredictable economy?
12. How does your exhibit plan address these areas?
13. Have you identified your advocates in the company?
14. Who on your management team needs to back your plans?
15. Have you communicated your message both verbally and in writing?
16. Do you understand their mindset?
17. What does your management really think about tradeshows?
18. Do they believe the myth that shows are purely social gatherings where no real business takes place?
19. Do you need to begin an educational program to change their perceptions?
20. Are you prepared to show them quantifiable results?
21. Do you encourage management to visit and participate in the show?
22. Is management an integral part of the exhibit team?
23. If not, what do you need to do to bring them on board?
24. Do you give them specific duties on the show floor e.g. meet and greet key customers?
25. Are you aware that your team members will take your show participation more seriously when they see top management's involvement?
26. Did you know that you can create a more focused and committed team with top management's involvement?
27. Have you emphasized to management that exhibiting at tradeshows is an integral part of the marketing communications mix?
28. Do they realize that by exhibiting, you are advertising, promoting and selling your company image, products and services?

(continued...)



41-POINT CHECKLIST FOR GETTING TOP MANAGEMENT SUPPORT (continued)

- 29. Have you outlined specific objectives you want to accomplish when meeting with management?
- 30. Have you divided your exhibit program into different areas of support e.g. budgeting, sales staff cooperation, product display creation, or public relations input?
- 31. Do you have a clearly defined plan for each area?
- 32. Can you show management quantifiable results?
- 33. Can you show them specifically how tradeshow have lowered the cost of sales, increased repeat customer rates, attracted new customers, increased market share, gotten products to market quicker than the competition, or improved the company image?
- 34. Are you prepared to negotiate for what you want and need for your exhibit program?
- 35. Do you have some items you are prepared to concede in order to achieve a win/win situation?
- 36. Do you have facts based on past experience?
- 37. Are you able to speak management's language to get what you want?
- 38. Can you relate the value of exhibiting and how it can help the bottom-line?
- 39. Can you share past performance success stories?
- 40. Can you share industry research and statistics on how profitable shows are for the company?
- 41. Are you aware that tradeshow research is available from CEIR (Center for Exhibition Industry Research), www.ceir.org?



39-POINT WORKSHEET FOR EVALUATING YOUR SHOW PERFORMANCE

1. Overall, how did we perform in relation to our goals?

2. What could we do differently to improve our performance the next time we exhibit?

3. What were our major challenges at the show?

4. What happened that we did not expect?

5. What happened that we were unprepared for?

6. Which areas need more preparation?

7. What areas do we need to address with show management?

8. What would prevent us from exhibiting at this show again?

9. How effective was our exhibit?

10. What changes could be made to improve our exhibit?

11. How effective was our layout?

12. What changes could be made to improve our layout?

13. How effective was our location?

14. What changes could be made to improve our location?

15. How effective was the traffic flow through our exhibit?

16. What changes could be made to improve the traffic flow through our exhibit?

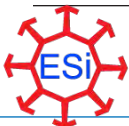
17. How effective were our demonstrations/presentations?

18. What changes could be made to improve our demonstrations/presentations?

19. Which of our products or services attracted the most attention?

20. Which of our products or services attracted the least attention?

(continued...)



39-POINT WORKSHEET FOR EVALUATING YOUR SHOW PERFORMANCE (continued)

21. What response did we get to our pre-show promotion?

22. What improvements could be made to future pre-show promotional campaigns?

23. What response did we get to our at-show promotions?

24. What improvements could be made to future at-show promotions?

25. How could we improve our lead cards to get more effective information?

26. How many leads did we gather?

27. How did we do in relation to our lead gathering goals?

28. Who is following up our leads?

29. How are our leads being followed-up?

30. How did we classify our leads?

31. Do we have a dollar value for the leads collected?

32. How did we perform in relation to any other goals we set?

33. How did the quality of visitors rate in relation to our needs?

34. How effective was the staffing schedule?

35. What staff scheduling changes need to be made?

36. How effective was the staff?

37. Which of our major competitors also exhibited?

38. What were their key messages/themes?

39. What attention-getting activities did they use?



42-POINT CHECKLIST FOR EVALUATING YOUR BOOTH STAFF

1. How did your staff perform?
2. How did they perform in relation to the goals set?
3. How did they perform in relation to their own goals?
4. What problems/challenges did they encounter?
5. What was the cause of the problems/challenges?
6. How did they resolve/cope with them?
7. Did you have the “right” team working together?
8. Did they display the “right” attitude for being at the show?
9. Did they represent the company in the best possible way?
10. Were they true ambassadors for the company?
11. What changes need to be made for the next show?
12. Did the booth staff wear the assigned uniforms?
13. How did they look?
14. Did the uniforms suit both men and women?
15. Did the booth staff adhere to the dress code guidelines?
16. How did the staff feel about the clothing options?
17. What do you need to change regarding uniforms or dress code for the next show?
18. How well did your staff engage the visitors?
19. How well did they qualify the visitors?
20. How well did they demonstrate your products/services?
21. How well did they close the interaction and obtain a commitment?
22. How well did they complete the lead cards?
23. Did they collect quality information?
24. What improvements on staff performance need to be put in place for the next show?
25. Did you have a staff incentive program?
26. How well did it work?



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(continued...)

42-POINT CHECKLIST FOR EVALUATING YOUR BOOTH STAFF (continued)

- 27. What was the staff's involvement in the incentive program?
- 28. Did your staff complete a feedback/evaluation form?
- 29. Did you have a staff debriefing session during and after the show?
- 30. What new ideas could be implemented?
- 31. Did staff remember not to use cell phones in the booth?
- 32. Did staff remember not to eat or drink in the booth?
- 33. Did they remember not to chew gum?
- 34. Did you experience any hygiene problems?
- 35. Did staff wear comfortable shoes?
- 36. Was the staff schedule flexible enough leaving enough time for refreshment breaks?
- 37. Did staff have time to walk the show floor?
- 38. Did they have time to gather competitive information?
- 39. Did they have time to do market research?
- 40. Were there any visitor complaints?
- 41. How did the staff deal with them?
- 42. What skills do the staff need to help improve for the next show?



55 GUIDELINES TO LEAD MANAGEMENT

1. Have you set specific goals for each show?
2. Are you totally clear about what it is you want to achieve at the shows you attend?
3. Do you know exactly what results you want?
4. Do you realize that this is critical in the data gathering process?
5. Have you designed a customized lead card?
6. Have you asked your sales team to help design a lead card?
7. Have they given you information they need to follow up with prospects after the show?
8. Is your lead card user-friendly with boxes to check?
9. Can the lead card be used at all shows you attend?
10. Does the card allow for the prospect's name, address and position in the company?
11. Can you record phone and fax numbers?
12. Can you record an email address?
13. Have you allowed room for company information – name, location, etc.?
14. Is the company in your distribution area?
15. Can you record what problems the prospect is looking to solve?
16. What needs exist for your product/service?
17. What plans do they have for using your product/service?
18. What product/service are they presently using?
19. What changes exist in the prospect's organization that may warrant the purchase of your product/service?
20. How many do they need?
21. What is the prospect's decision-making capacity - influencer/authority to buy?
22. What resources do they have available for purchasing?
23. What's their time frame for making a purchasing decision?
24. When does the company plan its budget?
25. Have they requested that literature be sent?
26. Have you established a prospect ranking system to use?
27. Do you know how immediate their need is for your product/service?
28. Are they likely to purchase within a month or a year?
29. Have you planned a specific questioning strategy?
30. Have your exhibit staffers developed a set of questions to ask prospects to ensure they capture the information needed for follow-up?
31. Have you conducted a debriefing session?



55 GUIDELINES TO LEAD MANAGEMENT (continued)

- 32. Have staffers shared their “hot” leads with the team?
- 33. Can anyone in the group add any further information that may help in the follow-up?
- 34. Have you established a lead handling plan?
- 35. Have you assigned a staffer to be responsible for collecting all “hot” leads at the end of each day?
- 36. What plans do you have to overnight them to the home office for immediate processing?
- 37. Have you developed a system to follow up all show leads?
- 38. Have you established different methods to follow up according to your ranking system?
- 39. Do you have time planned to immediately follow up after the show?
- 40. Are you aware that if you don’t follow up, your competitors will?
- 41. Have you installed a computerized database for tracking?
- 42. Are you tracking all the information gathered on the lead card?
- 43. Are you tracking which sales representative was assigned the lead?
- 44. Do your sales representatives have all relevant information in the database?
- 45. Do you make your sales representatives accountable for leads they receive?
- 46. Have you set standards for lead follow up?
- 47. Are sales reps responsible for submitting a monthly written progress report on assigned leads?
- 48. Have you entered all the information they share into the database?
- 49. Do you realize that their performance, sales made, etc. acts as a quantifiable way to evaluate the return on your show investment?
- 50. Have you created guidelines for any representative not meeting accountability standards for their leads within a certain time period, (for example, 90 days)? Decide whether or not, they should receive any future show leads.
- 51. Do you plan to use their effectiveness in lead follow up as part of their annual performance review?
- 52. Do you realize that by keeping track of your leads you will be able to measure sales directly attributable to your trade show participation?
- 53. Did you know that you can calculate the return-on-investment?
- 54. Did you know that you can demonstrate to management the positive effect trade shows have on the bottom line?
- 55. Have you considered using an outside resource if you have a high volume of show leads and don’t have the capability to manage them effectively in-house?



62 GUIDELINES TO MEASURING EXHIBITING SUCCESS



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- 1. Do you have realistic and quantifiable goals?
- 2. What is it you want to achieve from your tradeshow participation?
- 3. What strategies will help ensure you accomplish your goals?
- 4. What system is in place to track show expenses?
- 5. What system is in place to track show revenues?

Generating sales leads:

- 6. Have you established a realistic number of leads to be gathered daily?
- 7. Have you determined a realistic number of leads to be gathered over the length of the show?
- 8. Has each booth representative been assigned a certain number of leads to be gathered?
- 9. Has a rating system been established for measuring the quality of each lead?
- 10. Have you determined a budget for each lead?
- 11. How much can you afford to spend?
- 12. Have you agreed on what form of measurement would be the most meaningful, e.g., cost per lead or cost per sale?
- 13. Have you taken your total show costs and divided them by the total number of leads generated to calculate cost per lead?

Writing orders:

- 14. Have you determined which products are to be sold at the show?
- 15. Have you agreed on realistic numbers for each product to be sold?
- 16. Have you agreed on realistic dollar volume expected?
- 17. Have you taken your total number of sales generated and divided the total dollar income from sales generated to calculate cost per sale?
- 18. Have you compared this figure to the cost of an average field sales call?

Capturing media exposure:

- 19. Have you targeted specific publications?
- 20. Have you targeted specific radio and television networks?
- 21. Have you developed press kits?
- 22. Have you issued special invitations to your targeted media?
- 23. Have you planned how to track interviews with the press?
- 24. Have you requested copies of articles published?
- 25. Have you requested copies of tapes of radio/television coverage?
- 26. Do you realize that media coverage is extremely difficult to measure in financial terms because of the spillover effect it can have on sales?
- 27. Are you aware that articles printed can be measured in dollar value to the cost of column inch advertising?
- 28. Are you aware that radio/television exposure can be measured in terms of cost of air time?

(continued...)

Meeting existing customers:

- 29. Have you planned a special reason why customers should visit you at the show?
- 30. Do you want them to preview a new product?
- 31. Do you want them to learn about a new application for an existing product?
- 32. Have you issued special invitations?
- 33. Have you developed a method for tracking customers?
- 34. Have you designed specific lead cards?
- 35. Will you have them return a completed survey (sent to them in advance) to the booth?
- 36. Have you taken the total cost of attracting existing customers and divided it by the number of customers who visited the booth to calculate cost per existing customer?

Recruiting dealers/distributors:

- 37. Have you decided the number of dealers/distributors you want to recruit?
- 38. Have you decided which geographic locations are of most interest?
- 39. Have you advertised in trade publications?
- 40. Have you sent out invitations to a targeted group?
- 41. Have you developed a lead card for tracking specific information?
- 42. Have you taken the total cost of the recruiting program and divided it by the number of recruits to calculate cost per recruit?

Introducing a new product/services:

- 43. Have you determined the target audience to which you want to introduce your product/service?
- 44. Have you advertised in trade publications?
- 45. Have you advertised in local publications?
- 46. Have you carried out a special mailing to your target audience?
- 47. Have you developed a tracking system for visitors?
- 48. Do you want to give a gift for visitors who view the new product/service?
- 49. Do you want to give a gift for visitors who participate in a demonstration and complete a lead card?
- 50. Have you taken the total cost for the introductory program and divided it by the number of visitors who viewed the product/service/demonstration to calculate cost per new product introduction?

(continued...)



62 GUIDELINES TO MEASURING EXHIBITING SUCCESS (continued)

Conducting market research:

- 51. Have you decided what information is needed?
- 52. Do you know why you need this information?
- 53. Have you planned how you will use the information once you have it?
- 54. Do you know which competitors should be visited?
- 55. Have you appointed someone responsible for gathering the information?
- 56. Have you produced a survey to capture specific information from competitors?
- 57. Have you produced a survey to capture specific information from visitors?
- 58. Have you assigned someone to evaluate the information gathered?
- 59. Have you assigned someone to distribute the information?
- 60. Have you measured the evaluated results against your set goals?
- 61. Did you know that spending the time necessary to set up the above measurement systems will give you exactly the kind of specific, quantifiable figures that upper management needs and wants to see?
- 62. Do you realize that your value to your company will increase when you can justify your program's?



89 GUIDELINES TO HELP CUT EXHIBITING COSTS

Planning

- 1. Plan ahead to save expensive last minute charges.
- 2. Have a contingency plan of action.
- 3. Do your homework.

The Exhibit Display

- 4. Consider refurbishing an old exhibit before buying a new one.
- 5. Think about renting rather than buying an exhibit.
- 6. Investigate a rent-to-buy program to see whether exhibiting is right for you.
- 7. Check the weight when buying an exhibit.
- 8. Know that lightweight durable designs save on shipping, drayage and labor charges.
- 9. Save on labor charges by having your exhibit pre-wired to allow for electrical drop-ins once the exhibit is assembled.
- 10. Buy your own carpet and skirting instead of renting.
- 11. Buy your own plants to decorate the display.
- 12. Consider investing in silk plants as they are more durable and can be used for several shows.
- 13. Use local dealers to house your display to save shipping across country.
- 14. Share display costs with vendors/suppliers/dealers.

Exhibit Graphics

- 15. Provide camera-ready artwork or JPEG/TIFF files to save on production costs.
- 16. Use halogen stem lighting instead of backlit photos.
- 17. Create graphics copy using your own desktop publishing.
- 18. Avoid overtime or rush charges by designing and producing your exhibit graphics ahead of time.
- 19. Have someone proofread your copy to avoid change charges.
- 20. Shoot your own photos.
- 21. Have a photolab enlarge and mount them on plastic (it's stronger and more durable) rather than foam board.
- 22. Use color photos if you want to change graphics often.
- 23. Use durotrans for more permanency.

Transportation

- 24. Keep accurate records of actual weight and number of shipments.
- 25. Know that your charges are based on these figures.
- 26. Know the weight of your shipping cases, both full and empty.
- 27. Specify the weight on your bill of lading.
- 28. Know the number of laborers used.



89 GUIDELINES TO HELP CUT EXHIBITING COSTS (continued)

- 29. Know how many hours are spent each day for loading/unloading shipments.
- 30. Do your own supervision and save up to 30% when you have to hire labor.
- 31. Know that the installation company will add 25-30% on total labor bill to supervise your project.
- 32. Consolidate all your boxes into one large box or shrink-wrap them all on one pallet instead of shipping several small boxes.
- 33. Send one shipment to the warehouse.
- 34. Know the minimum charge for minimum weight - \$35-40 to handle shipment whether its 10 pounds or 200 pounds.
- 35. Check into the cheapest way to ship - 70 pound weight limit.
- 36. Consider using UPS and then ship to a local rep who can walk freight in and out of the hall.
- 37. Specify your carrier for outbound exhibit shipments.
- 38. Be aware that the drayage contractor can divert your shipment to another carrier, resulting in double transportation costs and risk of loss.
- 39. Schedule labor during straight time.
- 40. Avoid weekends and overtime hours as much as possible.
- 41. Know that overtime costs time and a half or double.
- 42. Investigate warehousing units in the area where the shows are being held if your shows are grouped in a limited geographic area.
- 43. Look into short-term storage rates as they may be cheaper than shipping back and forth.
- 44. Find out if your smaller shows offer free or reduced rates on exhibit storage between shows.
- 45. Investigate this option since it can save transportation costs and wear and tear on displays.
- 46. Don't scrimp on shipping containers.
- 47. Know that it is very expensive to re-do graphics if they get damaged during shipping.
- 48. Use combination locks instead of keys.
- 49. Save on the cost of a locksmith – they can be very expensive!
- 50. Share shipping costs with another exhibitor.
- 51. Combine your loads.

Show Management/Show Services

- 52. Sign up early.
- 53. Realize that exposition management offers reduced rates for early sign-up with prepayment.
- 54. Save by pre-ordering show services.
- 55. Be aware that floor prices are 10-20% higher.
- 56. Don't miss any deadlines that affect discount pricing.
- 57. Pay bills early to take advantage of prompt payment discounts – 2-10%.
- 58. Take advantage of free badges for your company personnel.
- 59. Check with show management if they offer this service for early registrations.



89 GUIDELINES TO HELP CUT EXHIBITING COSTS (continued)

- 60. Investigate bartering opportunities.
- 61. Check into an exchange of services for space option.
- 62. Order more wattage than needed.
- 63. Don't risk breakdown or having to pay higher floor price.
- 64. Bring your own vacuum cleaner to keep your booth clean.

Promotional Items

- 65. Design your own flyers using clipart and desktop publishing.
- 66. Avoid 4-color literature.
- 67. Use one color with screens to create different shades.
- 68. Don't print your booth number on any literature until the number is definite.
- 69. Avoid paying overhead charges by using freelancers instead of an ad agency.
- 70. Take only enough literature to distribute to highly qualified leads.
- 71. Know that this option saves on drayage and production costs and cuts down on waste.
- 72. Have downloadable information available on your website.
- 73. Ship literature with the rest of the exhibit for a one-time drayage charge.
- 74. Order enough premiums for several shows.
- 75. Investigate saving on quantity discounts.
- 76. Explore cross-promotional opportunities with other exhibitors.
- 77. Explore cross-promotional opportunities local businesses.

Personnel/Travel

- 78. Book early and ask hotels for any specials/corporate rates.
- 79. Investigate joining associations to benefit from the various travel discounts they offer.
- 80. Explore Saturday night stay-over rates.
- 81. Check into whether an extra night at the hotel is less than the extra airfare.
- 82. Check into discounts offered on the Internet e.g. www.hoteldiscounts.com.
- 83. Take advantage of parking discounts that some convention centers offer exhibitors.
- 84. Have your staff double up and share rooms.
- 85. Use shuttle/courtesy buses instead of taxis.
- 86. Set limits on per diem expenses.
- 87. Reward personnel who spend less than the limit.
- 88. Consider a rebate a percentage of the savings.
- 89. Look into hiring a temporary instead of having two.



37 POINTS TO CHECK ON YOUR FINAL INVOICES

1. Have you checked your itemized invoice from your exhibit house?
2. Do the items listed match the original quotation?
3. Have you asked for an explanation on any discrepancies?
4. Have you verified handling charges?
5. Are the warehousing charges correct?
6. Are the outbound and inbound charges in order?
7. Have you identified additional service charges?
8. Did you need installation supervision?
9. Have you verified the charges with pre-established estimates?
10. Did you incur any rush charges?
11. Have you examined your bill of lading for accuracy?
12. Does it mach your original itemized inventory?
13. Did you check your drayage charges?
14. Do you fully understand what you are being charged for?
15. Did you confirm the shipment weight charges are correct?
16. Did you confirm that the weight and load/unload points are exact?
17. Did you incur charges for additional pick-ups or deliveries?
18. Have you verified the charges with pre-established estimates?
19. Have you confirmed any additional charges for insurance coverage?
20. Have you checked that the set up hours for show labor are correct?
21. Have you verified that the number of workers you are being charged for is the same as the number you used?
22. Have you checked that you are only being charged for the union services you used?
23. Have you confirmed that any overtime charges are justifiable?
24. Are you being charged for supervision?
25. Is the charge valid?
26. Have you matched up your show services invoices with your original orders?
27. Are your utility charges correct based on your usage?
28. Are you being charged for the exact size and type of flooring you ordered?
29. Did you use security guards?
30. Is the number assigned correct?
31. Are the scheduled hours you are being charged for accurate?
32. Did you arrange for booth cleaning services?
33. Have you checked the accuracy of the number of days worked?
34. Have you verified the service provided was the same as ordered?
35. Are there any services you are being charged for that were not delivered?
36. Are there any services you are being charged for that were cancelled prior to the show?
37. Have you checked all other invoices against the original quotations?



49-POINT WORKSHEET FOR VISITING A TRADESHOW

Before the Show:

1. What do you want to achieve by visiting the show?

2. What does your boss want you to achieve?

3. Which exhibitors do you want to visit?

Time with exhibitor

a. "Must see":

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

b. "Want to see":

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

c. "Will see if time":

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

4. What is the total length of time you want to spend at the show? _____

5. Have you recorded how much time you want to spend with each exhibitor? Yes No

6. Have you allowed extra time for browsing, distractions and waiting in lines? Yes No

7. Who else from your company is going to the show? _____

8. Have you developed a plan to maximize your visit - especially at large shows? Yes No

9. What information do you need from each exhibitor you want to visit? _____

10. Have you researched the different vendors to find out how they differ? Yes No

11. Have you developed a plan for questions you want to ask them? Yes No

12. Have you designed a lead gathering form to research specific products/services so you can make accurate comparisons? Yes No



(continued...)

49-POINT WORKSHEET FOR VISITING A TRADESHOW (continued)

13. Have you made appointments with exhibitors with whom you want to meet? Yes No
14. Do you have a map of the show floor so you know where exhibitors are located and can plan your route? Yes No
15. Do you have plenty of business cards packed? Yes No
16. Do you have you file folders for organizing notes and receipts? Yes No
17. Have you packed comfortable shoes and clothing to wear on the show floor? Yes No
18. Have you considered using insoles for extra comfort? Yes No
19. Have you allowed extra space in your luggage to bring back items you collect on the show floor? Yes No
20. Have you packed a light and comfortable “carry-all” for accumulated materials? Yes No
21. Have you made your travel and hotel reservations early to maximize on discounted rates? Yes No
22. Have you booked a hotel close to the convention site to save on traveling and to give you a place to rest, and sort through information you’ve gathered? Yes No

| 23. Which seminars/workshops do you plan on attending? | Date/Time | Place |
|--|-----------|-------|
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |

24. Have you split sessions with your colleagues to maximize your company’s participation? Yes No
25. Have you pre-registered for the event? Yes No
26. Have you planned on arriving 30 minutes before opening to avoid standing in long lines? Yes No

At the Show:

27. Have you checked the show directory in case of any changes, which may mean revising your plans? Yes No
28. Are you collecting information that is of interest to you or that might interest others in your company? Yes No
29. Are you requesting literature and samples be mailed instead of having to carry them with you? Yes No
30. Have you obtained a map of the city so that you know how to get to the venue? Yes No
31. Are you telling exhibitors you are on a tight time schedule to avoid casual chatter and get straight to business? Yes No
32. Are you looking for networking opportunities? Yes No
33. Are you chatting with industry leaders? Yes No
34. Are you looking to get invitations to exhibitors’ hospitality suites/receptions? Yes No
35. Are you introducing yourself to people around you at workshops/breakout sessions? Yes No
36. Are you remembering to hand out and collect business cards? Yes No
37. Are you hooking up with new contacts at mealtimes and other opportunities? Yes No

(continued...)



49-POINT WORKSHEET FOR VISITING A TRADESHOW (continued)

38. Are you skipping overly crowded booths and planning to come back at day's end/or when traffic is slower? Yes No
39. Do you check coats and bags so you don't have to drag them around with you? Yes No
40. Do you have a way to take important notes - pad and pen, small tape recorder? Yes No
41. Do you remember to take breaks after a few hours to refresh and get some fresh air because the air in convention halls is dry, stale and draining? Yes No
42. Are you drinking water regularly instead of soda or beer to avoid dehydration? Yes No
43. Are you writing a trip report as you go along and summarizing your notes every evening? Yes No
44. Are you pushing exhibitors for answers to questions they may be not prepared to answer? Yes No
45. Are you avoiding conversations with vendors whose products don't interest you? Yes No
46. Are you leaving the show about 30 minutes before closing to avoid long lines for buses and cabs? Yes No

After the Show:

47. How are you going to implement the information gathered?

48. When will you follow-up (if necessary) with exhibitors who promised to send literature and samples you requested?

49. Have you written a summary of your show experience? Yes No



45-POINT CHECKLIST FOR COPING WITH YOUR STRESS

1. Did you know that there are two types of stress - positive stress that creates excitement, stimulation and high energy; and negative stress that can drain, depress and overwhelm you?
2. Do you understand what causes both positive and negative stresses in your life?
3. Are you aware of how you react to your stresses?
4. What emotional feelings do you experience e.g. anger, worry, sadness, guilt, etc.?
5. What activity do you do to relieve your stress reaction?
6. Are you aware that chronic high stress can contribute to problems such as headaches, back pain, stomach problems, obesity, cancer and heart conditions?
7. Did you know that often your own thinking patterns create stress?
8. Do you suffer from excess stress due to worry, fear, or anger?
9. Is your stress caused by incorrect beliefs and misconceptions?
10. Did you know that what you believe determines your moods and level of stress?
11. Do you avoid negative words such as “can’t,” “should,” “ought,” and “have to?”
12. Do you take time to plan ahead?
13. Do you plan your work to use time and energy more efficiently?
14. Did you know that tension and anxiety really build up when your work seems endless?
15. Do you plan for unforeseen events?
16. Do you try to avoid facing too many big changes at the same time?
17. Do you monitor what you eat and drink?
18. Are you aware that what you put into your body can affect your stress levels?
19. Did you know that some foods and drinks, notably those with sugar and alcohol, can encourage thinking that leads to increased depression, anger, and fearfulness?
20. Did you know that if you maintain a healthy, balanced diet you will keep in better spirits, have more energy, be more alert and relaxed?
21. Do you realize that the best way to unwind is to exercise?
22. Do you exercise regularly to ease your muscle tension and lower your stress level?
23. Did you know that if your stress is a result of too much activity, you can unwind by meditating, sitting down with a good book, or indulging in a leisurely bath or shower?
24. Do you set clear, practical and realistic goals for yourself?
25. Are you aware that people who expect too much of themselves can get tense if things do not work out?



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(continued...)

45-POINT CHECKLIST FOR COPING WITH YOUR STRESS (continued)

- 26. Have you taken time to assess where you would like to be in one, three and five years time?
- 27. Do you realize that if your outlook and expectations are realistic, you will have a far greater chance of resisting the effects of stress?
- 28. Are you happy in your work?
- 29. Did you know that lack of job satisfaction breeds discontent, lowered self-image, moody behavior and increased family arguments?
- 30. Have you given serious thought to changing positions?
- 31. Do you have a sense of humor?
- 32. Did you know that laughter helps lower stress levels and improve resistance to disease?
- 33. Did you know that laughter enables you to gain a new perspective on your problems?
- 34. Do you practice relaxation techniques?
- 35. Are you aware that just a few minutes of peace and quiet every day can make a big difference in your stress levels?
- 36. Do you discuss your problems with a close friend or partner?
- 37. Do you have an understanding listener who might be able to help you, if only to listen?
- 38. Have you considered seeking professional help when necessary to keep minor problems from becoming major troubles?
- 39. Do you pamper yourself?
- 40. Did you know that rewarding yourself frequently helps to stay fresh and on top of your stresses?
- 41. How often can you change your environment?
- 42. Do you realize that getting away from the situation that causes the stress or doing something completely different can lower your stress levels?
- 43. How often do you go away for a day or a weekend?
- 44. How often do you make yourself feel important?
- 45. How often do you indulge yourself?

(Resource: "The Joy of Stress," by Dr. Peter Hanson, published by Andrews & McMeel)



GLOSSARY

of common exhibiting terminology

GLOSSARY OF COMMON EXHIBITING TERMINOLOGY

A

- A/V Contractor** – Supplier of audio visual equipment.
- Access Panel** – Removal panel or section of exhibit to permit access to lamps, projector mechanisms, etc.
- Acetate** – Film positive or negative from which silk screens are produced. Also, a family of plastics for light transmission and surface protection.
- Adlux** – A black and white photo transparency.
- Advance Order** – An order for show services sent to the service contractor before move in.
- Advertising Specialties** – Promotional items, ranging from key rings to expensive pens, with a firm's name and/or advertising message.
- Advisory Capacity** – A term indicating that a shipper's agent or representative is not empowered to make definitive decisions or adjustments without approval of the group or individual represented. Compare WITHOUT RESERVE.
- Affreightment (Contract of)** - An agreement between a steamship line (or similar carrier) and an importer or exporter in which cargo space is reserved on a vessel for a specified time and at a specified price. The import/exporter is obligated to make payment whether or not the shipment is made.
- Air Freight** – Materials shipped via airplane.
- Air Waybill** – A bill of lading that covers both domestic and international flights transporting goods to a specified destination. Technically, it is a nonnegotiable instrument of air transport that serves as a receipt for the shippers indicating that the carrier has accepted the goods listed therein and obligates itself to carry the consignment to the airport of destination according to specified conditions. Compare INLAND BILL OF LADING, OCEAN BILL OF LADING, THROUGH BILL OF LADING.
- Aisle** – Area for audience traffic movement.
- Aisle Carpet** – Carpeting laid in the aisles.
- Aisle Signs** – Signs, usually suspended, indicating aisle numbers or letters.
- Ambient Light** – Uncontrolled and unintentional illumination.
- Antidiversion Clause** – See DESTINATION CONTROL STATEMENT
- Arc Light** – Illumination produced by a carbon electrode gap employed in slide projection and silk screen production.
- ATA Carnet** - See CARNET.
- At-Site** – Location of exhibit or project. Also called ON-SITE.
- Attendance** – Number of people at show or exhibit.
- Attendee** – One who attends an exposition. May also be a Delegate or Visitor.
- Audit** – An independent verification of attendance figures submitted by an exposition's producers.

B

- B/P** – Bills Payable.
- Baby Spots** – Small spotlights in a booth. Usually 15 watt.
- Back Light** – A light source that illuminates any transparent or translucent material from behind.
- Backwall** – Panel arrangement at rear of booth area.
- Backwall Exhibit** – An exhibit that is back to back with another exhibit or against a building wall.
- Bonjo (Fabric)** – Type of lightweight cloth used for backdrops.
- Banner** – A suspended decorative or communicative panel, usually a temporary cloth or paper structure.
- Barter** – Trade in which merchandise is exchanged directly for other merchandise without use of money. Barter is an important means of trade with countries using currency that is not readily convertible.
- Beaded Screen** – Front projection material with high reflective surface (usually minute glass beads).
- Bed Hook** – Metal hardware in pairs (male and female) that are attached onto a panel edge, permitting an easy coupling of panels.
- Ben-Day** – Technique of photographing continuous tone art through screen to break up subject for reproduction.
- Bill of Exchange (B/E)** – See DRAFT.
- Bill Of Lading (B/L)** – A document that establishes the terms of a contract between a shipper and a transportation company under which freight is to be moved between specified points for a specified charge. Usually prepared by the shipper on forms issued by the carrier. R serves as a document of title, a contract of carriage, and a receipt of goods. Also see AIR WAYBILL, INLAND BILL OF LADING, OCEAN BILL OF LADING, THROUGH BILL OF LADING.
- Black Light** – Ultraviolet lighting that when applied causes phosphorescent paints to glow.
- Blanket Wrap** – Non-crated freight shipped via van line covered with protective blankets or padding.
- Bleed** – Area beyond usable section of blowup or copy block that allows for trimming or wrapping.
- Blister Pack** – Vacuum formed transparent plastic cover.
- Block Out** – Usually refers to painting out portions of photo, negative on screen.
- Blow-Up** – Photographic enlargement.
- Blueprint** – A mechanical drawing of both layout, construction and specifications.
- Bonded Warehouse** – A warehouse authorized by customs authorities for storage of goods on which payment of duties is deferred until the goods are removed.
- Boneyard** – A contractor's warehouse or other area where empty crates are stored during exposition. Also known as DUMP.
- Booth** – One or more standard units of exhibit space.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Booth Area – the amount of floor space occupied by exhibitor.

Booth Number – Number designated by show management for each exhibitor's space.

Booth Personnel – Staff assigned to represent exhibitor in assigned space.

Booth Sign – Sign stating names, city, state and booth number of exhibitor.

Booth Size – Dimensions of assigned space.

Boothmanship – The booth staff's necessary skills to effectively present an exhibiting company's message. Includes body language, opening line and message presentation.

Bootleg Wages – The wages above those at the prevailing rate or the union scale that an employer may pay in a tight labor market to hold or attract employees. May also refer to wages at rate below the prevailing or union rate that an employee may accept in order to obtain employment.

Border Chaser – Programmed lighting around signs.

Box Framing – Perimeter frame with lumber on edge.

Break Terminal – Location at which common carriers separate consolidated freight.

Breakpoint – Level at which discounts are allowed for volumes of freight.

Brushed Finish – Finish primarily on aluminum or steel achieved by rubbing with wire brush or steel wool to achieve a "matte" quality.

Build-Up – Systems of programming flasher to light lamps in cumulative sequence with time intervals between.

Burned in Copy – Written copy appearing on photographs.

Buying Agent – See PURCHASING AGENT.

BX Cable – Flexible armored electrical cable accepted as insulated by most codes; two, three or more wires.

C

C&F – Cost and Freight. A pricing term indicating the freight costs are included in the quoted price.

C & I (Cost and Insurance) – A pricing term indicating the insurance costs are included in the quoted price.

C.C. – Current Cost.

CAD/CAM – Computer-Aided Design/Computer-Aided Manufacturing.

CAEM – Canadian Association of Exposition Managers

CEIR – See CENTER FOR EXHIBIT INDUSTRY RESEARCH.

C.I.F. (Cost, Insurance, Freight) – A pricing term indicating that these costs are included in the quoted price.

C.I.F. & C (Cost, Insurance, Freight and Commissions) – A pricing term indicating that these costs are included in the quoted price.

C.I.F. & E (Cost, Insurance, Freight and [Currency] Exchange) – A pricing term indicating that these costs are included in the quoted price.

C.O.D. – Cash on Delivery; Collection on Delivery

C.O.S. – Cash on Shipment

C.R. – Carrier's Risk.

CWT – Hundred weight. A weight measurement for exhibit freight. Usually 100 lbs.

Call-Out – Notation on drawings or exhibits of special significance, i.e., finish, edge, color, detail or features.

Carnet – A customs document permitting the holder to carry or send merchandise temporarily into certain foreign countries (for display, demonstration, or similar purposes) without paying duties or posting bonds.

Carrier – Transportation line moving freight (van line, common carrier, rail car, airplane).

Cartage – 1. Fee charged for transporting freight between destinations. 2. Short distance hauling of exhibit properties.

Cash Against Document (C.A.D.) – Payment for goods in which a commission house or other intermediary transfers title documents to the buyer upon payment in cash.

Cash in Advance (C.I.A.) – Payment for goods in which the price is paid in full before shipment is made. This method is usually used only for small purchases or when the goods are built to order.

Cash With Order (C.W.O.) – Payment for goods in which the buyer pays when ordering and in which the transaction is binding on both parties.

Center for Exhibition Industry Research (Formerly known as the Trade Show Bureau) – A membership organization representing the entire exhibition industry, whose mission is to promote the growth of the exhibition industry through research, information and communication, and to position exhibitors as primary marketing tools.

Certificate of Inspection – A document certifying that merchandise (such as perishable goods) was in good condition immediately prior to its shipment.

Certificate of Insurance – A basic element of an effective risk management program. Serves as evidence of the financial capability of an indemnitor who has executed an agreement in favor of an organization.

Certificate of Manufacture – A statement (often notarized) in which a producer of goods certifies that the manufacturing has been completed and the goods are now at the disposal of the buyer.

Certificate of Origin – A document, required by certain foreign countries for tariff purposes, certifying as to the country of origin of specified goods.

Certified Exposition Manager (CEM) – An exposition management professional, as officially designated by the International Association of Exposition Management.

Certified Manager of Exhibits (CME) – An exhibit industry professional as officially designated by the Trade Show Exhibitors Association.

Channel – Generally, any material milled or extruded in a continuous "U" shape.

Chevron – Type of cloth used for backdrops.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Clean Bill of Lading – A receipt for goods issued by a carrier with an indication that the goods were received in apparent good order and condition, without damages or other irregularities. Compare FOUL BILL OF LADING.

Collective Bargaining – The process of negotiation between an employer or employers and an employee organization, union or unions to reach agreement on the terms and conditions of employment for a specified period.

Column – A pillar in an exposition facility that supports the roof or other structures. Usually denoted on FLOOR PLAN as a solid square.

Commercial Invoice – An itemized list of goods shipped, usually included among an exporter's COLLECTION PAPERS.

Commission Agent - See PURCHASING AGENT.

Common Carrier – An individual partnership or corporation that transports persons or goods for compensation. For exhibit materials, usually accepts only crated or cased goods and consolidates freight of more than one customer into one shipment headed for a particular location.

Comp – Comprehensive layout or design.

Confirmed Letter of Credit – A letter of credit, issued by a foreign bank, whose validity has been confirmed by an American bank. An exporter whose payment terms are confirmed by letter of credit is assured of payment even if the foreign buyer or the foreign bank defaults. See LETTER OF CREDIT.

Consignee – Person to whom goods are shipped.

Consignment - Delivery of merchandise from an exporter (the consignor) to an agent (the consignee) under agreement that the agent sell the merchandise for the account of the exporters. The consignor retains title to the goods until the consignee has sold them. The consignee sells the goods for commission and remits the net proceeds to the consignor.

Consolidate – Shipping freight to a central depot where several loads bound for the same destination are put together before being shipped to that destination.

Consumer Show – An exposition of what are generally known as consumer products.

Contractor – An individual providing services to a trade show and/or its exhibitors. May be the Officio (show management appointed) or Independent (exhibitor-appointed)

Convention Center – A facility where exhibitions are held. Also known as EXPOSITION CENTER, FACILITY or HALL.

Copy Panel – Item or area for graphic communication.

Corner Booth – An exhibit space with exposure on at least two sides.

Corporate Exhibit – An institutional exhibit telling the story of the company without intentionally marketing their products or service.

Counter-mount – Technique for mounting material to rear of panel equal to weight and consistency to face mounted material to prevent warping.

Cover Plate – A protective, removable panel used with self-contained exhibits in transit.

C-Print - A type of color reproduction print.

Crating List – Names the contents of what is enclosed inside a crate, i.e., exhibit piece, carpet, etc.

Credit Risk Insurance – Insurance designed to cover risks of nonpayment for delivered goods. Compare MARINE INSURANCE.

Crop Mark – Indication on original art or photo defining area that is to be reproduced.

Cross Aisle – An aisle at a right angle to a main aisle.

Custom Exhibit – An exhibit created to be a unique solution to the specific requirements of the user.

Customhouse Broker – An individual or firm licensed to enter and clear goods through Customs.

Customs – The authorities designated to collect duties levied by a country on imports and exports. The term also applies to the procedures involved in such collection.

Cut & Lay – Installation of carpet other than normal booth or aisle size.

Cycles – The amount of "movement" in electrical current. International standard is 50 cycles, in U.S. 60 cycles.

D

DAT – Dangerous Articles Tariff.

D.D. – Demand Draft

D.O.T. – Department of Transportation

D.W. – Deadweight (tons of 2240 lbs.)

D.W.C. – Deadweight for cargo.

Date Draft (D/D) – A draft that matures a specific number of days after the date it is issued, without regard to the date of ACCEPTANCE. Compare SIGHT DRAFT, TIME DRAFT.

Dead Time – Time when a worker is unable to work because of factors beyond his or her control. Also called DOWN TIME, IDLE TIME, or WAITING TIME.

Declared Value – Shipper's stated value of entire shipment in terms of dollars.

Decorator – An individual or company providing installation & dismantle and booth and hall dressing services for a trade show and/or its exhibitors. Decorator services may be provided by carpenters, sign painters, or others depending upon union jurisdiction. Term applies to both contractor and skilled craftsman.

Decorating – Dressing up exhibition with carpet, draping plants, etc.

Deferred Air Freight – Long haul air freight that waits for available cargo space, usually one to two days, at a reduced rate.

Demonstrators – Persons hired to illustrate or explain products.

Demurrage – Detention of a ship, freight car, or other cargo conveyance during loading or unloading beyond the scheduled time of departure. Compensation paid for such detention.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Density – Density means pounds per cubic foot. The cubic footage of loose articles or pieces, or packaged articles of a rectangular elliptical or square shape on one plane shall be determined by multiplying the greatest straight line dimensions of length, width and depth in inches, including all projections, and dividing the total by 1728 (to obtain cubic feet). The density is the weight of the article divided by the cubic feet thus obtained.

Design – Graphic and pictorial representation of an idea.

Die Cut – Method of producing repetitive cutout shapes in quantity.

Diffuser – An open grid or a solid translucent plastic to soften or conceal light sources.

Dismantle – 1. To take to pieces or apart. 2. Teardown of exhibit.

Dispatcher – Person responsible for scheduling and routing freight, labor, etc.

Display Builder – Company that fabricates displays.

Display Rules and Regulations – A set of specifications for exhibit construction endorsed by major exhibit industry associations. Also the set of rules for an exposition that are used by management.

Dock – A place where freight is loaded onto and taken from vessels or vehicles.

Dock Receipt – A receipt issued by an ocean carrier to acknowledge receipt of a shipment at the carrier's dock or warehouse facilities. Also see WAREHOUSE RECEIPT.

Documents for Acceptance (D.A.) – Instructions given by a shipper to a bank indicating that documents transferring title to goods should be delivered to the buyer (or drawee) only upon the buyer's acceptance of the attached draft.

Dolly – Any of several kinds of low, flat wheeled frames for transporting heavy objects.

Double Decker – Two-storied exhibit. Also called MULTIPLE STORY EXHIBIT.

Draft (Bill of Exchange) – An unconditional order in writing from one person (the drawer) to another (the drawee) directing the drawee to pay a specified amount to a named payee at a fixed or determinable future date.

Drapery – Person who installs drapes, pleats, and special décor.

Drawback – A refund of duties paid on imported goods that is provided at the time of their reexportation.

Drawee – The individual or firm on whom a draft is drawn and who owes the indicated amount. Compare DRAWER, also see DRAFT.

Drayage – Delivery of exhibit materials to assigned space, removing empty crates, returning crates at end of show for re-crating and delivering materials for carrier loading.

Drayage Contractor – Company responsible for handling exhibit properties.

Drayer – Official show handler designated to move exhibits from truck dock to booth space.

Dressing the Exhibits – Placing graphics, plants, literature and applying any finishing touches to the display.

Duplex Outlet – Double electrical outlet.

Duty – A tax imposed on imports by the customs authority of a country. Duties are generally based on the value of the goods (ad valorem duties), some other factor such as weight or quantity (specific duties), or a combination of value and other factors (compound duties).

E

E & D – Erection and Dismantling.

E & O.E. – Errors and Omissions Excepted

EDAC – Exhibit & Display Association of Canada.

EDPA (Exhibit Designers & Producers Association) – trade association for exhibit designers and builders.

E.E. – Errors Excepted.

ESCA (Exposition Service Contractors Association) – Trade association for trade show contractors; usually exposition manager-appointed contractor.

EV (Exposition Validation Council) – A subsidiary of the Trade Show Bureau that validates audited attendance statistics submitted by exposition managers.

Easel – A stand or frame for displaying objects.

Effects Projector – Device combining theatrical projector with variable throw, and rotating decorated lens; used to project ripples, waves, clouds, etc.

Electrical Contractor – Company contracted by show management to provide electrical services to exhibitors.

Electricians – Laborers who handle installation of all electrical equipment, which may include headers, signs, depending on the jurisdiction.

Embedding – Technique of capturing object in Lucite or other materials.

Erection – Assembling of exhibit properties.

Est. Wt. – Estimated Weight.

Estimate – Approximate calculation of exhibit costs.

Eurodollars - U.S. dollars placed on deposit in banks outside the United States (primarily in Europe).

Exclusive Contractor – Contractor appointed by show or building management as the sole agent to provide services.

Exclusive Use – Rental of entire truck or van by one shipper.

Exhibit – A display used to convey a message. A specific tool of the communications medium of exhibiting. Also EXHIBIT BOOTH.

Exhibit Designer/Producer - Company responsible for designing and constructing exhibit booth.

Exhibit Directory – Program book for attendees listing exhibitors and exhibit booth location.

Exhibit Prospectus - Promotional materials for prospective exhibitors to encourage participation.

Exhibition – Event at which products and services are displayed.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Exhibitor – One who displays in an exposition.

Exhibitor-Appointed Contractors – Service organizations appointed by the exhibitor.

Exhibitor Manual – See SERVICE KIT.

Exhibits Manager – See FLOOR MANAGER

Export – To send or transport goods out of the country for sale in another country. In International sales, the exporter is usually the seller or the seller's agent. Compare IMPORT.

Export Broker – An individual or firm that brings together buyers and sellers for a fee but does not take part in actual sales transactions.

Export License – A government document that permits the "Licensee" engage in the export of designated goods to certain destinations.

Export Management Company – A private firm that serves as the export department for several manufacturers, soliciting and transacting export business on behalf of its clients in return for a commission, salary or retainer plus commission.

Export Merchant – A company that buys products directly from manufacturers, then packages and marks the merchandise for resale under its own name.

Export Trading Company – A firm that purchases foreign goods for resale in its own local market.

Exposition – An event in which products or services are exhibited.

Exposition Manager – The organizer and operator of an exposition.

Exposition Rules – The regulations prepared by exposition management for a given event.

Extrusions – Products produced in continuous shapes by forcing materials under great pressure through dies; i.e., "T" molding channel, angle.

F

FAS – Free Along Side (vessel). A price quotation under which the exporter quotes a price that includes delivery of the goods to the vessel's side and within reach of its loading tackle. Subsequent risks and expenses are for the account of the buyer.

F.I. – Free In. A pricing term indicating that the character of a vessel is responsible for the cost of loading goods onto the vessel.

F.I.O. – Free In and Out. A pricing term indicating that the character of a vessel is responsible for the cost of loading and unloading goods from the vessel.

F.O. – Free Out. A pricing term indicating that the character of a vessel is responsible for the cost of loading goods from the vessel.

F.O.B. – Free On Board (vessel). A price quotation under which the exporter quotes a price that includes delivery of the goods on board the vessel. Subsequent risks and expenses are for the account of the buyer. The term FOB may also be used in conjunction with an inland shipping point in the country of exportation or on inland point in the country of destination. This means that the expenses up to the point specific are for the account of the seller.

Fabrication – The building or construction of an exhibit display.

Facility – See CONVENTION CENTER, HALL.

Fascia – Panel at top of an exhibit, usually bearing company name.

Featherbedding – Term used to describe a union practice of creating additional jobs or spreading work by placing limits on production, requiring more craftpersons than necessary to do a job and requiring performance of unnecessary work.

Field Services – Handling installation and dismantling, including freight, drayage, carpentry, electrical, plumbing, ironworkers, riggers and maintenance.

Fixed Jig – Permanent felt support mounted within shipping container.

Flocking – An electrostatic spraying process producing a velvety finish on any surface.

Floor Load – Maximum amount of weight per square foot a floor can support.

Floor Manager – Individual representing show management who is responsible for the exhibition area.

Floor Marking – Method of marking booth space

Floor Order – Order for services placed after exhibit setup begins. Usually more expensive than an ADVANCE ORDER.

Floor Plan – A map showing layout of exhibit spaces.

Foam Core – Corrugated material sandwiching rigid foam.

Force Majeure – The title of a standard clause in contracts exempting the parties for non-fulfillment of their obligations as a result of conditions beyond their control, such as earthquakes, floods or war.

Foreign Exchange – The currency or credit instruments of a foreign country. Also, transactions involving purchase and/or sale of currencies.

Foreign Freight Forwarder – See FREIGHT FORWARDER.

Foreign Sales Agent – An individual or firm that serves as the foreign representative of a domestic supplier and seeks sales abroad for the supplier.

Foreign Trade Zone – See FREE TRADE ZONE.

Forklift, Forktruck – Vehicle used to transport heavy exhibit materials short distances and for loading and unloading materials.

Formica – A trade name for a plastic laminate.

Foul Bill of Lading – A receipt for goods issued by a carrier with an indication that the goods were damaged when received. Compare CLEAN BILL OF LADING.

Four Hour Call – Minimum work period for which union labor must be paid.

Free Form – Self-supporting and independent exhibit material.

Free Port – An area such as a port city into which merchandise may legally be moved without payment of duties.

Free Standing – Self-supporting and independent exhibit material.

Free Trade Zone – A port designated by the government of a country for duty-free entry of any non-prohibited goods. Merchandise may be stored, displayed, used for manufacturing, etc., within the zone and re-exported without duties being paid. Duties are imposed on the merchandise (or items manufactured from the merchandise) only when the goods pass from the zone into an area of the country subject to the Customs Authority.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Freight – Exhibit properties, products and other materials shipped for an exhibit.

Freight Desk – At a show, handles inbound and outbound exhibit materials.

Freight Forwarder – An independent business that handles export shipments for compensation.

Frontages, Front Space – Refers to dimensions across the front of an exhibit (for example, a 10' x 30' exhibit has 30' of front space and 10' of depth).

Full Booth Coverage – Carpet covering entire area of booth.

G

Gang Box - See TROUBLE BOX.

GATT – General Agreement on Tariffs and Trade. A multilateral treaty whose purpose is to help reduce trade barriers between the signatory countries and to promote trade through tariff concessions.

Gauge – Where tariffs refer to gauge, they mean the U.S. Standard Gauge for determining thickness of sheet or plate steel; Browne & Sharpe Gauge for rod and sheets of aluminum, copper, brass and bronze; U.S. steel Wire Gauge for iron and steel wire.

General Contractors – Service organizations appointed by exposition management. Also OFFICIAL CONTRACTORS.

Goals – Measurable accomplishments that contribute to exhibit's objectives.

Graphics – communicative elements – color, copy, art, photographs, translites, etc. used to illustrate a booth theme or décor.

Gross Square Feet – Total space available in exhibit hall as compared to net square feet, which is usable exhibit space.

Gross Weight – The full weight of a shipment, including goods and packaging. Compare TARE WEIGHT.

H

HCEA (Health Care Exhibitor's Association) – Trade association for firms exhibiting in health care events.

Hall – A generic term for an Exposition Facility. May also refer to an individual area within a facility.

Hardwall – A type of exhibit construction in which the walls are of solid material, rather than fabric.

Header – A sign or other structure across top of exhibit. Usually displays company name.

High Jacker – Equipment capable of lifting a person or persons to a given height.

Hold Harmless Clauses – A contract clause that eliminates the liability of one party in case of a claim.

Hologram – A photographic effect using lasers to obtain a three dimensional image on a flat surface.

Horizontal Show – A show in which the products or services being displayed represent all segments of an industry or profession.

Hospitality – An event in the U.S. usually separate from the exhibit, in which refreshments are served and exhibitor personnel and visitors socialize.

I

IAEM (International Association for Exposition Management) – Trade association for exposition producers.

I&D – Installation and dismantle of an exhibit (setup/tear down). Generally an exhibitor-appointed contractor.

IEA (International Exhibitors Association) – See TRADE SHOW EXHIBITORS ASSOCIATION.

Import – To bring foreign goods into a country, in international sales, the importer is usually the buyer or an intermediary who accepts and transmits good to the buyer. Compare EXPORT.

Import License – A document required and issued by some national governments authorizing the importation of goods into their individual countries.

Infringement – Use of floor space outside exclusive booth area.

In Hall – In the building where an exposition or show is held.

Inland Bill of Lading – A bill of lading used in transporting goods overland to the exporter's international carrier. Although a through bill of lading can sometimes be used, it is usually necessary to prepare both an inland bill of lading and an ocean bill of lading for export ships. Compare AIR WAYBILL, OCEAN BILL OF LADING, THROUGH BILL OF LADING.

Injection Modeling – formed by means of injecting heated resins into mold cavity.

Inquiry Cards – forms, collected from attendees, used to request information about exhibitors.

Inserts – Interchangeable copy or art panels.

Inside Booth – Exhibit space with exhibit booths on either side and back.

Installation Contractor – May be either "official" (as designated by exposition management) or "independent" (hired directly by exhibitor). Has control over labor pool, or has access to labor pool. Responsible for supervision and coordination of installation & dismantle labor.

Installation and Dismantle – Also referred to as I&D. The setup and tear down of exhibits.

Interactive Exhibits – Exhibits in which the visitor is involved with the exhibit in a proactive way.

Internegative – Film negative of motion picture made from original raw negative to facilitate making of positive copies in quantity.

International Freight Forwarder – See FREIGHT FORWARDER.

Inventory – Total amount of furniture and equipment available for show.

Irrevocable Letter of Credit – A letter of credit in which the specified payment is guaranteed by the bank if all terms and conditions are met by the drawee. Compare REVOCABLE LETTER OF CREDIT.

Island Display – One that is exposed on all sides to an aisle in a show.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Island Exhibit – A unit with aisles on four sides.

Installation – Setting up exhibit material to prescribed setup instructions and drawings.

Itinerant – A reusable exhibit or display with scheduled shipping from place to place.

J

Jacobs Ladder – A series of horizontal panels held together with a vinyl bank. These panels flip to expose the opposite side when top horizontal panel is mechanically turned.

Jewel Light – Colored plastic or gloss insert used in front of light source in panel faces to identify, pinpoint, etc., areas.

Jig – Shop or bench setup for making repetitive assemblies.

Jigging – Special dividers, sectioning and protective padding inside exhibit crates.

Job Foreman – One who is in charge of specific projects.

Joining – Technique of rendering lumber surfaces perfectly straight and smooth so as to permit a perfect fit. This operation is usually performed on continuous automatic machine called a Jointer.

Johnson Bar – Long handled wooden pry bar with metal tip and wheels used in freight handling.

Junction Box – A distribution point for electric power.

K

K.D. (Knockdown) – Exhibit or display components requiring on-site assembly.

Kiosk – A small structure, open to one or more sides, used within an exhibit for the display of product.

Kit – See SERVICE KIT.

Kronoflex – An inexpensive transparent or colored transparency.

L

L&D – Loss and Damage.

L.A. – Letter of Authority.

Labor – For shows, refers to contracted workers who perform services.

Labor Call – Method of securing union employees.

Labor Desk – Location in exhibit hall where you can order labor.

Labor Form – Form used by exhibitors requesting labor at exhibition.

Laborer – A skilled individual who provides actual services on the show floor. Usually a unionized worker.

Lacquer Finish – Coating sprayed on wood, metal and other materials, pigment colored or clear, that is durable and washable. Composition of coating includes lacquer, from which it derives its name.

Laminated – The bonding under pressure of two or more materials to form a layer or sandwich of material, i.e., plywood, Formica.

Lead Tracking – A system for follow-up of leads generated at an exposition.

Less than Truckload (LTL) – Rates applicable when the quantity of freight is less than the volume of truckload minimum weight.

Letter of Credit (L/C) – A document, issued by a bank per instructions by a buyer of goods, authorizing the seller to draw a specified sum of money under specified terms, usually the receipt by the bank of certain documents within a given time.

Licensing – A business arrangement in which the manufacturer of a product (or a firm with proprietary rights over certain technology, trademarks, etc.) grants permission to some other group or individual to manufacture that product (or make use of that proprietary material) in return for specified royalties or other payment.

Light Box – Enclosure with lighting and translucent face of plastic or glass.

Linear Display – One that is set in a continuous line.

Line Art – Term for artwork composed of lines only with no tone.

Lit. Rack – Devices used to hold literature or brochures.

Loading Dock – Area on premises where goods are received.

Loadlock – A metal brace to secure partial loads within trailers and railway cars.

Logo – A trademark, unique to each particular company.

Loop Fabric – Fabric to which Velcro fastener fabric will adhere.

Loop Projector – Projector modified to run film that has been spliced into continuous loop.

Loose Jig – Removable support in shipping case.

M

MW – Minimum Wage.

M.A. Form – Special form of invoice required for shipment to Canada.

Manual – See SERVICE KIT.

Marine Insurance – Broadly, insurance covering loss or damage of goods at sea. Marine insurance will typically compensate the owner of merchandise for losses sustained from fire, shipwreck, piracy, and various other causes, but excludes losses that can be legally recovered from the carrier. Compare CREDIT RISK INSURANCE.

Marking – Letters, numbers and other symbols placed on cargo packages to facilitate identification. Also MARKS.

Matte – Lusterless surface.

Measurement Ton – The measurement ton (also known as the cargo ton or freight ton) is a space measurement, usually 40 cubic feet or one cubic meter. The cargo is assessed a certain rate for every 40 cubic feet of space it occupies.

Minnie – A van shipment weighing 500 lbs. or less, for which the minimum charge is the 500 lb. Rate.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Mock-Up – A full-scale model of proposed structure.

Model – An object made in miniature representing something to be made.

Models – (Note: The term is falling into disuse). A person stationed in an exhibit to demonstrate a product, provide attraction to booth or greet visitors. See TALENT.

Modular – Structural elements that are interchangeable. Maximum flexibility in arrangement and size.

Module – A repeating element within an exhibit.

Move-In – Date set for installation.

Move-Out – Date set for dismantling.

Multiple Story Exhibit – See DOUBLE DECKER.

N

NMFC – National Motor Freight Classifications.

Naugahyde – A synthetic, leather-like material.

Neoprene – A rubberlike mold reproduction material.

Nested – Three or more different sizes of an article are placed within each other so that each article will not project above the next lower article by more than 33 1/3% of its height.

Net Square Footage – The amount of space occupied by exhibits in a facility, not including aisles, columns, registration areas, etc.

Nomenclature of the Customs Cooperation Council – The customs tariff used by many countries worldwide, including most European nations, but not the United States. It is also known as the Brussels Tariff Nomenclature. Compare STANDARD INDUSTRIAL CLASSIFICATION or STANDARD INTERNATIONAL TRADE CLASSIFICATION.

No Show – When a scheduled exhibitor does not show up to claim booth space or ordered services.

O

O/A - Open Account.

O.S. & D. – Over, Short and Damage

O.T. – On Truck or Railway.

Objectives – Statement of expected achievement in a marketing event. See GOALS.

Ocean Bill of Lading – A bill of lading (B/L) indicating that the exporter consigns a shipment to an international carrier for transportation to a specified foreign market. Unlike an inland B/L, the ocean B/L also serves as a collection document. If it is a “straight B/L,” the foreign buyer can obtain the shipment from the carrier by simply showing proof of identity. If a “negotiable B/L” is used, the buyer must first pay for the goods, post a bond, or meet other conditions agreeable to the seller. Compare AIR WAYBILL, INLAND BILL OF LADING, THROUGH BILL OF LADING.

Official Contractors – Service organizations appointed by exposition management. Also GENERAL CONTRACTORS.

On-Site – Location of exhibits or project. Also called AT-SITE.

On-Site Order – Floor order placed at show site.

Open Insurance Policy – A marine insurance policy that applies to all shipments made by an exporter over a period of time rather than to one shipment only.

OT Labor – Work performed on overtime.

Outside Exhibit – Booth located outdoors.

Overlay – A panel mounted to another surface.

P

P.D. - Per Diem.

Package Plan – Management providing furniture and/or services to exhibitors for a single fee.

Packing Case – See SHIPPING CASE.

Packing List – A list showing the number and kinds of items being shipped, as well as other information needed for transportation purposes.

Pad Wrap – See BLANKET WRAP.

Padded Van – Describes vehicle used for uncrated shipments.

Padding – Usually blanket protection for uncrated material.

Painters – Laborers who are responsible for sign painting and graphics. May also have other duties depending upon union jurisdiction and agreements.

Pallet – See SKID.

Particle Board – A structural panel of compressed glued wood chips.

Paste-Up – A mounted assembly of graphics prior to reproduction.

Pavilion – A group presentation of different companies for the purpose of generating collected impact.

Pedestal – A floor support for an exhibit component.

Peninsula – An exhibit or area with aisles on three sides.

Peninsula Display – An exhibit exposed to an aisle on three sides.

People Magnets – Promotional ideas and devices that have a compelling ability to draw audiences.

Perimeter Booth – Exhibit space located on an outside wall.

Permanent Exhibit – A product display held on a long-term basis, e.g., hort exhibit, museum exhibit, office exhibit, and the like.

Photostats – A reproductive process employing paper negatives.

Pipe and Drape – Pipe material with fabric draped from it to make up side RAILS AND BACKWALL of a trade show.

Planting – Floral décor to enhance appearance of exhibition.

Plastic Laminate – Any one of several of the melamine plastics bonded to paneling for durability and appearance.

Plumbers – Laborers responsible for all plumbing.

Podium – A stand-up demonstration area.

Point of Purchase Display – An aid to retail selling. Used to promote or identify products at their point of sale.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Portable Exhibits – Lightweight, crated display units that do not require forklifts to move.

Porters – Laborers who perform sweeping, cleaning, and dusting.

Portrait – Sign where height measurement (vertical line) is greater than width measurement.

Post – Metal upright used to support drapes.

Poster Board – A stiff-weight art board usually used for printing and/or presentations.

Prefab – Pre-built exhibit ready for installation.

Presenters – Trained individuals stationed in a booth to present a scripted promotional message.

Press Kit – Materials, usually contained in a folder, in which news releases, product announcements and other materials intended for the media are distributed.

Press Releases – An article intended for use by the media about a company, product, service or individual.

Priority Rating System – Method of assigning booth space.

Producer Exhibit – An individual or company that designs and/or builds exhibits. May also provide other services.

Producer Show – An individual or company that manages trade shows; leases exhibit facility, hires official contractors and promotes events.

Pro Forma Invoice – An invoice provided by a supplier prior to the shipment of merchandise, informing the buyer of the kinds of quantities of goods to be sent, their value, and important specifications (weight, size, etc.)

Pro-Number – Shipment number designated by the common carrier to a single shipment, used in all cases where the shipment must be referred to. Usually assigned at once.

Proof – Any preliminary reproduction by photography, typesetting or lithography, provided by processor for approval prior to finished product.

Proposal – To put forth an idea, design or concept for consideration or acceptance.

Public Shows – One where general public is invited to attend and an admission fee is usually charged.

Purchasing Agent – One who purchases goods in his/her own country on behalf of foreign importers such as government agencies and large private concerns.

Q

Quad Box – Four electrical outlets in one box.

Qualifying – The act of determining an exhibit visitor's authority to purchase a product or service on display.

Quota – The quantity of goods of a specific kind that a country will permit to be imported without restriction or imposition of additional duties.

Quotation – An offer to sell goods at a stated price and under specified conditions.



Exhibit Systems Inc.

R

ROI (Return-On-Investment) – Measurement of how much benefit exhibiting company receives from participation in exhibit event. Broadest example formula: income minus costs equal ROI.

ROO (Return-On-Objectives) – Measurement of how much benefit exhibiting company receives from participation in exhibit event based on their objectives.

Rail – A low divider between exhibits.

Raised Letters – Lettering cut out of any material and applied or mounted to a surface or background for dimensional effects.

Ramset – Device to shoot bolt into dense material to anchor plates, etc., to floor, wall, or ceiling. Not for use in anchoring exhibits.

Rear Illuminated – Technique of lighting color transparency or adlux from rear.

Rear Projection – Movie, slide, or stop film presentation where the screen is between the viewer and the projector.

Refurbish – To repair damage, renew surfaces and replace graphics, as necessary, to recondition an exhibit extending its life span.

Regional Show – A show targeted to attendees from a specific geographical area.

Release Forms – Documents provided by management to permit removal of goods from exhibition.

Rental Booth – Complete booth package offered to exhibitors on a rental basis.

Return – Common term applied to panel joined to background at ninety-degree angle.

Reverse Prints – Dark or black field with white line art or copy.

Revocable Letter of Credit – Document that can be canceled or altered by the drawee (buyer) after it has been issued by the drawee's bank. Compare IRREVOCABLE LETTER OF CREDIT.

Rigger – Responsible for machinery uncrating, unskidding, positioning, leveling and reskidding.

Right-to-Work State – Where joining a union is not a condition of employment.

Riser – A platform for people or product.

Rough Sketch – Quick drawing giving indications of proposed exhibit.

S

S.A. (SOCIETE ANONYME) – French expression meaning a corporation.

SIC – See STANDARD INDUSTRIAL CLASSIFICATION.

SISO (Society of Independent Show Organizers) – Trade association for independent exposition producers.

S.I.T. – Stopping in Transit.

SITC – See STANDARD INTERNATIONAL TRADE CLASSIFICATION.

S.U. – Setup.

GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Sandwiching – Mounting of transparent subject matter between one translucent and one clear plastic panel.

Schematic Model – A diagram of an object in model form.

Security – System used to keep exhibit safe, such as guards, closed circuit TV, etc.

Security Cages – Wire enclosures supplied to exhibitors to lock up materials for safe storage.

Self-Contained Exhibit – A display that is an integral part of the shipping case.

Sepia – Printed reproduction of black and white art tinted in brown tones, which imparts an antique look.

Service Desk – A central location to order or reconfirm the functions provided by exposition management.

Service Kit – Packet for exhibitor containing information and forms relating to the exhibition.

Set-Up – The function of creating the displays, installation, or articles in their assembled condition.

Set Up Drawing – The plans from which the exhibit components are assembled.

Set Up Personnel – Exhibit installers.

Shadow Box – Five sided enclosure with face open for display of art or objects, a niche.

Shell Scheme – A standard exhibit shell that is widely used throughout the world, with the exception of the United States.

Shipment – A lot of freight tendered to a carrier by one consignor at one place at one time for delivery to one consignee at one place on one bill of lading.

Shipper – Company or individual to whom exhibit materials are consigned for transportation.

Shipping Case – A container for exhibit components suitable for extended reuse, usually with hinged lid and felted interior.

Shipper's Export Declaration – A form required for all shipment's by the U.S. Treasury Department and prepared by a shipper, indicating the value, weight, destination, and other basic information about an export shipment.

Ship's Manifest – An instrument in writing, signed by the captain of a ship that lists the individual shipments constituting the ship's cargo.

Shop – Service contractors main office and warehouse.

Show Breaking – Time of show closing when dismantling begins.

Showcase – General term for glazed or framed enclosure for display of objects.

Show Decorator – Company or individual responsible for hall draping, aisle carpeting and signage. Also performs some service to individual exhibitors.

Show Office – Management Office at exhibition.

Show Photographer – Official photographer for exhibition appointed by manager.

Show Producer – Company or individual who initiates/plans an event, is responsible for renting a site and soliciting exhibitors. See EXPOSITION MANAGER.

Shrink Wrap – Process of wrapping loose items on pallet with heat sealed, transparent plastic wrapping.

Side Rail - A low divider panel used to separate exhibit space from adjacent area.

Sight Draft – A draft which is payable upon presentation to the drawee. Compare DATE DRAFT, TIME DRAFT.

Silk Screen – A printing stencil used for reproducing one or more times on a variety of materials.

Site – A particular platform or location for loading or unloading at a place. See PLACE.

Skid – Wood runners protecting the exterior of a shipping case.

Skin – A tracing of a sketch with explanatory notes.

Skirting – Decorative covering around tables and risers.

Sleeper – Leveling strip on which flooring or horizontal panels are fixed.

Space – Exhibitor location in the hall.

Space Rate – Cost per square foot for exhibit space.

Special Handling – requiring extra labor, equipment, or time in delivery to booth area.

Staging Area – A place for demonstration.

Stanchions – Upright posts used to support signage, also support ropes that prevent entry.

Stand – European term for booth.

Standard Industrial Classification (SIC) – A standard numerical code system used by the U.S. Government to classify products and services. Compare NOMENCLATURE OF THE CUSTOMS CORPORATION COUNCIL, STANDARD INTERNATIONAL TRADE CLASSIFICATION.

Standard Industrial Trade Classification (SITC) – A standard numerical code system developed by the United Nations to classify commodities used in international trade. Compare NOMENCLATURE OF THE CUSTOMS COOPERATION COUNCIL, STANDARD INDUSTRIAL CLASSIFICATION.

ST Labor – Work performed on straight time.

Stock Exhibits – A predesigned unit adapted to particular use by identification, color, graphics, and minor structural modifications.

Strike – 1. Dismantle Exhibit. 2. Union walkout during exposition. 3. To remove all scenery and props from the stage.

Survey – Solicitation of exhibitor's opinions regarding services.

System – A stock set of components that can be put together to make an exhibit.

T

T & M – An abbreviation of a form of billing through labor costs and materials.

T.L. – Truckload.

TSEA – See TRADE SHOW EXHIBITORS ASSOCIATION

Table Top Display – Exhibit designed for use on top of a table.

Talent – Outside personnel stationed in a trade show exhibit to demonstrate a product, provide attraction to booth or greet visitors. Includes magicians and similar attractions. See MODELS, PRESENTERS.

Tare Weight – The weight of a container and/or packing material without the weight of the goods it contains. Compare GROSS WEIGHT.

Tariff – Rules and rates of a specific carrier.

Teardown - Dismantle.

Terminal – Freight handling or dock area.



GLOSSARY OF COMMON EXHIBITING TERMINOLOGY (continued)

Through Bill of Lading – A single bill of lading covering both the domestic and international carriage of an export shipment. An air waybill for instance, is essentially a through bill of lading used for air shipments. Ocean shipments, on the other hand, usually require two separate documents – an inland bill of lading for domestic carriage and an ocean bill of lading for international carriage. Through bills of lading, therefore, cannot be used. Compare AIR WAYBILL, INLAND BILL OF LADING, OCEAN BILL OF LADING.

Time & Materials – Method of charging for services on a cost-plus basis.

Time Draft – A draft that matures either a certain number of days after acceptance or a certain number of days after the date of the draft. Compare DATE DRAFT, SIGHT DRAFT.

Ton – Freight rates for liner cargo generally are quoted on the basis of a certain rate per ton, depending on the nature of the commodity. This ton, however, may be a weight ton or a measurement ton.

Touch Up – Paints accompanying an exhibit, in the necessary colors, for the purpose of painting nicks and scratches.

Tractor Trailer – Tractor is the driving unit of a large truck; trailer is the container unit.

Trade Fair – Broadly, the commonly used international term for an exposition.

Trade Show – An exposition held for members of a common or related industry. Not open to the general public.

Trade Show Exhibitors Association – Trade association for organizations that use exhibits as a marketing, promotional or communications medium. Also designated by the acronym TSEA. Formerly known as the International Exhibitors Association (IEA).

Traffic Flow – A supposed or directed path the audience will take through an exposition or exhibit.

Transient Space – Short-term rental space.

Transparency – A black and white or color translucent (see-through) photograph or artwork.

Trouble Box – Nickname for an equipment box most exhibitors carry that contains tools and supplies to repair an exhibit or product in case of trouble. Also known as GANG BOX.

Truckload – Truckload rates apply where the tariff shows a truckload minimum weight. Charges will be at the truckload minimum weight unless weight is higher.

Turnkey Exhibit – A system whereby the exhibit manager turns responsibility of the display over to an exhibit house. In essence, the exhibitor simply “turns the key” upon arrival at the show and opens the booth.

Twenty-Footer – A 20' by (usually) 10' exhibit space. Similar terminology (a 30-footer, etc.) may be used.

Tyrex Cord – A type of cord that, within proper specifications, makes an acceptable electrical cord for exhibits.

U

U.S.S.G. – U.S. Standard Gauge.

Union – An organization for workers formed for mutual benefit and for the purpose of dealing collectively with their employer in wages, hours, working conditions and other matters pertaining to their employment.

Union Steward – On-site union official.

V

V.A.T. – Value Added Tax. A tax on the estimated market value added to any product at each stage of its manufacture or distribution, ultimately passed on to the consumer.

Vacuum Forming – Technique for molding plastic sheets by heating and drawing sheets in a vacuum press.

Valance – A short overhead, decorative border normally used as a light baffle or screen.

Validated Export License – A document issued by the U.S. Government authorizing the export of commodities for which written export authorization is required by law. Compare GENERAL EXPORT LICENSE.

Velcro – Brand name of special tape used to adhere objects to a display. Has two components: loop and fabric. The two components adhere to one another but may be easily separated and reattached, allowing graphics and other materials to be moved.

Vertical Show – A show in which the products or services being displayed represent one element of an industry or profession.

Visitor – An attendee at an exposition. A potential customer.

W

W & I – Weighing and inspection.

W/B – See WAYBILL.

Wallboard – A soft wood product used in onetime paneling or where whiteness and softness is desired.

Warehouse Receipt – A receipt issued by a warehouse listing goods received for storage.

Waybill – List of enclosed goods and shipping instructions, sent with material to transit.

Wet Mount – Process of wetting photo blowup prior to wrapping it around panel.

Wheeler – An upright, manually propelled, two wheeled cart used to move objects such as boxes.

Without Reserve – A term indicating that a shipper's agent or representative is empowered to make definitive decisions and adjustments abroad, without the approval of the group or individual represented. Compare ADVISORY CAPACITY.

Working Drawing – The detail plans from which an exhibit is constructed.

Work Rules – Regulations that govern union craftsmen's working conditions. Includes what type of work an exhibitor may perform, when overtime begins, etc.

Work Time – Paid time that begins as soon as the workers are turned over to the exhibitor. Stops when the exhibitor releases them.

(Source: TSEA Exhibit Industry Glossary of Terms)

