

International Craft Trade Fairs

A PRACTICAL GUIDE

Culture, development and society series



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Preface

In the world of crafts, culture and trade complement each other for the welfare of craftspeople. The true added value of artisanal products is their constant reference to creative expression and to the culture and heritage of an individual craftsperson or group of craftspeople who have unique skills. The crucial role of the craft sector in sustainable development and poverty reduction is receiving ever greater recognition at national and international levels.

The craft sector is thus ideally situated to respond to the increasing needs and demands of the international market for authentic local products using natural renewable materials. Participation in an international trade fair is widely regarded as a most efficient means of exposure to export markets. The advantages include audience concentration, face-to-face communication and product presentation, competition watch, and acquaintance with new business partners. At the same time exhibitors have to face the growing challenge of international competition, greater customer empowerment and increasingly versatile markets, products and processes.

Countless small craft enterprises in developing countries need support and guidance if they are to avail of the many opportunities arising out of their participation in such trade fairs. This practical Guide has been written for their benefit, and that of trade support associations and capacity-building sources whose vocation is to assist craft exhibitors from developing countries to meet the manifold costs of collective, worthwhile participation in international craft trade fairs. Appended to the Guide is a directory of notable specialized international craft trade fairs, a list of sources of information – both traditional and electronic – and a bibliography.

It is our hope that this Guide should provide essential data to improve the exposure of artisanal products for the benefit of craftspeople worldwide, and so contribute to greater awareness of the cultural and socio-economic input of crafts to development.



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Contents


 This symbol indicates a checklist of activities.

Abbreviations used in the Guide page 11

Introduction page 13

① Purpose and advantages of trade fairs page 15


Goals of trade fair participation 15

 Some objectives of exhibiting at fairs 16


What trade fairs do 16


Essential practices for successful participation 17

② Choosing the right trade fair page 18

 Four tasks to undertake before choosing a trade fair 18

Defining the capabilities of the crafts enterprise 18

 Checklist of capabilities for exporting crafts enterprises 19

 Typical business cycle for exporting crafts enterprises 20

Market research 21

Why market research? | Market information systems | Market research techniques


Collecting data 22

Home country research | Target country research during fairs

Identifying market channels 23

Direct sales 27

Traditional methods of direct selling | Marketing on the Internet: e-commerce

 Market channels 28

Identifying products 28


Comparing solutions with data 29

New trends in trading 29

 Checklist of information for market research 32


Evaluation and selection 32


Identifying the trade fair | Information sources on trade fairs

 Checklist to evaluate a trade fair 34

③ Planning page 35

Planning and project management 35

 Checklist for exhibition participation: planning 36

 Checklist for exhibition participation: preparation 37

④ Preparing the exhibit budget

page 38

- Direct expenses 38
- Exhibit material 38
- Promotional costs 38
- Staff costs 38
- ch** Checklist of exhibit budget headings 39

⑤ Stand design

page 40

- Choosing a site and booking space 40
- Stand design brief 41
- Other design considerations 42
- Using the organizer's stand contractor 42
- ch** Checklist for stand design 43

⑥ Matching the product to the market

page 44

- Product development 44
- Building a range 44
- Preparing the product design brief 45
- Influences on product design 46
- Labelling 48
- Some label types and requirements 49
- Packaging 49
- Packaging and safety 50
- ch** Checklist for preparation of product design brief 51

⑦ Product costing and pricing

page 52

- Direct production costs 52
- Box 5** Calculating the direct production costs (ABC Toy Company) 53
- Overhead costs 53
- Fixed overheads 54
- Indirect overheads 55
- Other operating costs 55
- Calculating the overheads 56
- Calculating the overheads as part of the product price 56
- Box 6** Calculating the hourly overhead rate (ABC Toy Company) 58
- Finished product price or manufacturing price 58
- Box 7** Calculating the finished product price (ABC Toy Company) 59
- Packaging costs 59
- Profit percentage margin 59
- Selling price 59
- Box 8** Calculating the selling price (ex-works) (ABC Toy Company) 60
- Transport costs 60
- Other pricing considerations 60
- ch** Checklist for costing and pricing 61

8 Promoting participation

page 62

- Print and display material 62
- Visitor tickets 62
- Direct mail 63
- Public relations for a trade fair 63
- ch** Checklist for promotional material preparation 65

9 Transporting exhibits

page 66

- Shipping to the exhibition site 66
- Shipping goods from the exhibition site 66
- ch** Checklist for shipping exhibition materials 67

10 Stand management

page 68

- On site 68
- Pre-opening activities 68
- During the show 69
- Daily routine at the trade fair 69
- ch** Checklist for exhibition participation: the show 71
- Sample trade fair contact form 72

11 Talking business with visitors on the stand

page 73

- Export prices 73
- Pricing terms in the export market 74
- Quantities and deliveries 74
- Packaging requirements 74
- Labelling 74
- Agreeing payment methods 74
- Quality standards and rejects 75
- Demurrage charges 75
- Legal and customs regulations 76
- ch** Checklist for talking business with visitors on the stand 77

12 Follow-up

page 78

- The day after the show 78
- Following up contacts 78
- ch** Checklist for exhibition closure and follow-up 79

Conclusion

page 80

Annex I Directory

page 81

- Listings information 81
- Categories of trade fair 81
- Directory listings 82

Argentina: Córdoba | Bahrain: Manama | Belgium: Ghent | Brazil: São Paulo | Burkina Faso: Ouagadougou | Chile: Santiago | Colombia: Bogotá | Cuba: Havana | France: Paris | Germany: Berlin, Frankfurt/Main, Hanover, Leipzig, Nuremberg | Italy: Florence, Milan | Japan: Tokyo | People's Republic of China: Hong Kong SAR | Philippines: Manila | Russian Federation: St Petersburg | Spain: Barcelona, Madrid, Santa Cruz de Tenerife, Valencia | Thailand: Bangkok | United Kingdom: Birmingham, London | United States: New York, San Francisco | Venezuela: Barcelona

Annex II Sources of information

page 123

- Agencies jointly publishing this Guide 123
- Directories, databases, websites and other sources of information on trade fairs 124

Bibliography

page 126

Abbreviations used in the Guide

ATA	Full name: ATA Carnet Temporary admission certificate
CBI	Centre for Promotion of Imports from developing countries
CIF	Cost, insurance, freight
ComSec	Commonwealth Secretariat
EXW	Ex-works (price)
FOB	Free on board
GSP	Generalized system of preferences
ICA	International Colour Authority
(I)LC	Irrevocable letter of credit
ITC	International Trade Centre, UNCTAD/WTO
PR	Public relations
NGO	Non-governmental organization
NU	Term used to represent an imaginary national unit of currency
(S)LC	'Sight' letter of credit
SME	Small- and medium-sized enterprise
TSI	Trade support institution
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
WTO	World Trade Organization

Introduction

The present work sets out to provide an overview of international craft trade fairs and their significance for companies. The international craft sector supplies products to a wide range of retailers globally. The work of artisans is found in shops ranging from galleries selling unique items through to the mass retail chains offering high-volume functional, decor and gift items. The sector provides employment to millions of people. Yet it is no easy task for these suppliers of artisanal products to define locations where they may effectively offer their products for sale. The identification of such locations was requested by the UNESCO/ITC International Symposium on Crafts and the International Market: Trade and Customs Codification, held in Manila in October 1997. The present publication stems from the Recommendations and Plan of Action adopted on that occasion.

About this Guide

The purpose of this Guide is to provide crafts producers and exporters with a practical methodology to:

- ➔ Assess potential markets in terms of national and individual enterprise capabilities for effective market penetration.
- ➔ Select the international trade fair that best matches their needs for a particular market audience.
- ➔ Budget, plan and implement successful participation in any trade fair.
- ➔ Avail of the many opportunities to obtain market information that arise at such events.

The Guide enables readers to select, plan and participate effectively in suitable international craft trade fairs throughout the world. It includes checklists and reference material selected specially for the needs of the crafts sector.

The Directory in Annex 1 is a select compilation of international craft trade fairs where artisanal products are substantially exhibited. The fairs selection criteria are listed in the introduction to the Directory, and the information given follows the standard layout used in most directory sources.

Target audience

This publication is aimed at the following readership: individual craft producers and exporters, associations of craft industries and trade in exporting countries, and trade support institutions (TSIs) responsible for dissemination of information to, and co-ordination of, groups of exhibitors of artisanal products.

Some definitions

Although there is no universally accepted definition of artisanal products due to the many variables involved, and indeed to the variety of purposes for which such definitions may be sought, the present Guide uses the fairly broad definition given below, as adopted by the UNESCO/ITC International Symposium (Manila, 1997).

Artisanal products are those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, provided that the direct manual contribution remains the most substantial input of the finished product. Such products are without restriction in terms of quantity and the use of raw materials from sustainable resources. The special nature of artisanal products derives from their distinctive features which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional or religiously and socially symbolic and significant.

In order to include the broadest range of fairs that provide an opportunity to exhibit artisanal products, the following definitions are used in this Guide:

International trade fairs indicate those that are open to foreign exhibitors.

Trade fairs refer to those at which direct sales of merchandise within the exhibition complex are not normally permitted.

Craft trade fairs in general are those at which makers and suppliers display contemporary and traditional arts and crafts, giftware, decorative accessories, home furnishings, interior decoration, jewellery, toys and craft stationery products.

General trade fairs exhibit all types of consumer and industrial goods. They are open to the public but also attract business visitors. The audience may be international, national, regional or even provincial in character.

Consumer fairs are designed to attract the public at large. Most such fairs are general in terms of product shown and audience interest. Yet many major consumer fairs specialize in particular sectors such as automobiles, home furnishings and other consumer-goods categories.

Trade visitor is taken to mean a professional buyer or specialist with an interest in the fair.

Open to the public indicates that members of the public may attend the fair and that retail sales may take place.

1 Purpose and advantages of trade fairs

This chapter identifies the advantages of participation in trade fairs and provides key indicators to assist the reader to consider priorities and choices to be made when considering such a venture.

Trade fair participation is a useful way for craft manufacturers to enter a foreign market compared with other methods of selling and promotion. Advertising, for example, whether through direct mail and sales literature, in the general press and specialist journals or even on television, is both expensive and relatively untargeted. Without a local partner or agent through whom to distribute stock, direct marketing is also usually impracticable for the crafts product seller. Although increasingly accessible, electronic or e-commerce is not yet a practical proposition for many suppliers in developing countries. In contrast, craft trade fairs can bring artisan entrepreneurs into direct contact with the target business agent or distributor who might subsequently take on the role of marketing for the craft business. Moreover, because artisanal products need to be actually seen and touched for the buyer to appreciate their individual qualities, the physical uniqueness and quality of the product itself that is conveyed to the buyer has enormous advantages over any one-dimensional or 'virtual' sales situation.

Taking part in a trade fair should be one of the wider objectives of a comprehensive business plan and not just an end in itself. A well-organized business plan should include an integrated marketing schedule incorporating other methods of approaching existing and potential customers, such as trade missions, individual sales trips, correspondence backed up by sales literature and samples, telephone contacts and worldwide accessibility via the Internet. Trade support institutions (TSIs) can do much to co-ordinate such campaigns. Short-term objectives, such as merely disposing of display stock to cover show expenses, should be firmly discouraged as being counter-productive.

Goals of trade fair participation

The precise objectives for participating in a trade fair should be clear and established well in advance. Identifying and setting objectives for participation during the planning stage will improve feedback activity at the show. There are very many objectives that may influence decisions concerning participation.

Some objectives of exhibiting at fairs

- To establish or increase export sales
- To test new product designs in terms of style, quality, price and suitability to the target market
- To take orders from trade buyers
- To inform the audience about the exhibitor's national craft heritage, skills, products and production capabilities
- To maintain contact and promote goodwill with established customers
- To identify market channels: agents, distributors, wholesalers or retail chains, independent retailers
- To identify named prospective customers within the target market channels
- To obtain new or updated information about:
 - Market trends in fashion and raw materials
 - Product development and diversification
 - Product pricing comparisons
 - Production technology and techniques
 - Packaging and labelling
 - Promotional techniques
 - Import legislation and customs requirements
 - Health and safety regulations
- To promote a country as a tourist attraction or to attract foreign investment

What trade fairs do

Trade fairs represent the market-place in one place and time, above all bringing together suppliers, buyers and the trade media. They are a versatile marketing tool. An understanding of these advantages will help to achieve more from participation, especially if co-ordinated in a national group.

The trade fair stand. A good trade fair provides the exhibitor with a stand which serves both as a temporary office and a working showroom, where customer and crafts seller are outside their normal environment. There are fewer pressures on the customer, and the seller is able to play host to buyers who are away from day-to-day office distractions.

The right buyers. A trade fair brings the most active prospects and customers together, invariably in a receptive frame of mind. This is particularly true of specialized shows, including craft fairs. An exhibitor should be able to meet far more customers per day than could ever be managed in a day of conventional sales visits, including persons who might otherwise be difficult to identify. The right trade fair, properly managed, can be an excellent launching pad for breaking into new markets and countries.

Direct contact. A trade fair allows the face-to-face meetings normally required to complete a sale, as it gives the seller the chance to appeal to all the buyer's five senses. A product can be demonstrated while its advantages are explained; the visitor can see and examine it, touch and smell it, hear it and discuss it. Most importantly it helps build relationships with the prospective customer and gives immediate feedback on the product and how it may have to be adapted to enter the market.

Looking at the competition. The exhibitor can observe the products and marketing techniques of competitors.

The advantages of group stands. Exhibitors with limited experience in export marketing may feel more confident if they are part of a national stand than if they participate independently. The costs of participation are not cheap. Few artisanal enterprises can afford to participate in a major international fair as individual exhibitors. Participating in a group stand can be a practical solution for the small craft organization, because the producer will be well supported. Funding of participation could be provided from organizational, governmental or international sources. Technical assistance and practical training in exhibition practices is often provided by the organizing agency.

Participation with a national stand offers the added advantage that the whole artisanal export sector of the country will be promoted, and even create business for non-participating exporters. Moreover, good group management by the TSI is as important as any financial assistance provided.

Essential practices for successful participation

Initial participation is normally a steep learning curve, and mistakes quickly come to light. This in itself is not a reason to discontinue participation, but it should be an incentive to analyse and isolate activities to be improved. Disappointing results indicate the need to establish good basic practices, for example:

Appropriate product for the market selected: need for good market research, identifying appropriate product for target market.

Good product quality: need to set good quality control methods in place.

Prices in relation to competition: need to clearly identify current exchange rates, research into competitors' prices, and establish good costing and pricing routines.

Meeting deadlines: need to clearly identify schedules and plans for product preparation, transportation and publicity.

Correct presentation: need to identify appropriate packaging of product, and invest sufficiently in promotional material.

Sustained follow-up: need to improve timekeeping, ensure preparation of correct material, confirm appointments and fulfil commitments.

2 Choosing the right trade fair

This chapter proposes methods to assist readers in identifying the strengths and weaknesses of their own enterprise, investigating markets and locating potential customers. Finally, simple systems are presented to help in the selection of the most suitable trade fair for the products of an enterprise.

Choosing a trade fair in which to exhibit may prove more complicated than would appear at first sight. For example, artisans making ceramic tableware for sale in their own country cannot simply assume that their products will necessarily sell in an export market. Before considering participation in any fair, it is essential to establish the capabilities of the producer's own enterprise. Only then is it possible to say whether there is a market for this category of product in a particular country or region.

Box 2

Four tasks to undertake before choosing a trade fair

- Define the capabilities of the crafts enterprise (see the section below)
- Search for a potential market for product (see Market Research section)
- Identify product adaptation or development needed (see Identifying Products section)
- Identify the fair itself, and if possible visit the fair before making a final decision to exhibit (see Evaluation and Selection section)

Defining the capabilities of the crafts enterprise

Before undertaking searches for new markets to approach or new products to develop, interested enterprises should clearly define their present and potential capacity in technical and business operations. A clear grasp of the following is essential to making sound business decisions (see Checklist and Box 3 below).



Checklist of capabilities for exporting crafts enterprises

1. Production skills and equipment

- Production technology and volume capacities
- Reliability and quality of labour
- Levels of reliability in utilities supply
- Levels of reliability in raw material supply, pricing and quality
- Quality control systems and efficiency

2. Market strategies and planning

- Understanding market research methods
- Identifying the enterprise's place in the export market
- Identifying the enterprise's product and ranges for planning
- Awareness of financial costs of test and export marketing

3. Product design and development

- Capability of developing the product brief from market information
- Identifying financial costs of sample-making programmes
- Operation in international export trading systems

4. Financial management

- Capability of accurate financial forecasting, budgeting, costing and pricing
- Access to short-term finance, tax exemption entitlements, government incentives
- Stability of interest rates and foreign-currency exchange rates

5. Transportation

- Level of reliability of national transportation of goods
- Knowledge of export procedures
- Understanding of transport packaging requirements
- Knowledge of international shipping and transportation systems

6. Export market awareness

- Sources of information on international customs, tariffs and quota systems, and legal, health and safety regulations
 - Sources of information on market trends
-

If a craft enterprise wishes to enter the export market, then it must establish the issues to be studied before making any attempt to establish trading links. Failure to learn about systems and procedures could involve a producer or exporter in expensive mistakes. For example, an enterprise making hand-embroidered table linen might make limited sales if it entered a target market with synthetic fabric materials and chemical dyes. It would certainly generate more business if the current target market trends indicated that hand-loomed cotton fabric with vegetable-dyed embroidery were the current need in the trade. The study of trends in the market place is one of the key factors in successful participation.

Market research

Why market research?

It is financially risky to develop a product without any reference to the market situation. Because the market is complex, systems and methods of research have been developed that can assist crafts enterprises in identifying new product types for market niches that need filling, new consumer groups and market segments. Finding markets requires study and, in certain cases, the use of systematic techniques which are too detailed to cover in depth in this book. (Useful sources of information on marketing are given in Annex 1.) The points indicated below should be considered when preparing to carry out market research. Here are two methods of acquiring knowledge about any market.

Market information systems

In the course of daily business activity, any enterprise should actively search for information within both the target market-place and the work environment. This information is very diverse: a new store opens, a new technology appears, unusual products are seen in shops and new materials are found in products. All this information should be recorded and filed for reference as part of decision-making activities. At the same time, it is essential that the involved enterprise should update information about its current and planned production and management capabilities.

The maintenance of market information systems should be a continuous activity, wherever and whenever the enterprise is in the public environment.

Market research techniques

Market information systems are a general and useful mechanism to maintain awareness of the market. But there are occasions when it is advisable and indeed possible to study the target market very closely. This might be during a visit made to a city in one's own country or when travelling abroad on business or for pleasure. Specially planned market study tours are advisable. During these special tours it is essential to plan activity to provide a maximum of accurate information about the market. It is also possible to carry out research studies in the home country to determine whether a target country is a suitable market for products. If preliminary research can be done in the home country, then it is possible to avoid expensive and unfruitful visits to countries that have no potential market.

A maker of alpaca knitwear in Peru wishes to increase exports. She is led to believe by a colleague that Singapore would be a good market to enter. Reading available market information about Singapore in libraries and institutes in Lima, she learns that the population of Singapore enjoy high salary levels and can afford to purchase her products. But she also learns that the climate of Singapore is far too humid and tropical for large sales of knitwear to the local population. Further study gives her the names of businesses in Singapore which specialize in selling high-priced knitwear in specialist retail outlets in major tourist shopping malls. She decides to contact these companies by mail, avoiding an expensive and possibly wasteful trip – unless of course some retailers show great interest in the garments she makes.

Defining the research subjects. A list of marketing problems to be studied should be prepared by the enterprise before any travel abroad. For example: What kind of product should be developed? Are there customers in the target market for existing products? Where are they? How can they be contacted? With a list of questions, try to think of possible answers to the problems.

Developing possible solutions. It is worth noting down every conceivable solution to problems. Poor solutions can be discarded later. But prepare a list of answers to the problems as defined. Perhaps customers for products may be found only in beach resorts? Some products may only be purchased by male industrial workers or female farm-workers? Some products will never easily sell in certain market countries, but excellently in other locations? Keep the list of possible answers available during the trip.

Collecting data

Home country research

Learning about the target country is essential. It is possible to find a good deal of information about target market countries before leaving the home country. Much sound information can be found in the libraries of embassy trade missions and cultural institutions in the capital cities of most home countries. Valuable time can be saved if visits can be made to such institutions to study trade and association journals, government publications and popular fashion and household interest magazines from the countries concerned.

Local information sources in most capital cities

- Embassy trade missions, foreign cultural centre libraries
- Local ministries of commerce and trade, chambers of commerce, TSIs, local craft NGOs
- Professional and association journals
- Local government publications
- Popular fashion magazines, household interest magazines
- The Internet

With this information prepared before departure, very specific market research can be done in target countries that might be suitable for new business. Give careful thought to cultural, social and economic aspects of the markets. Commercial market research agencies in most market countries can provide study figures for a fee. Public libraries in market countries have information available, but this takes time to find and extract. The more that can be learnt before departure, the better prepared the researcher will be.

Target country research during fairs

During participation in a trade fair, time can be found to get away and explore the exhibition halls and surrounding market-place. Carry a notebook constantly, and record everything of interest. If possible, plan to leave additional time during any trip to visit libraries and other institutions in the market country which might supply useful

information. Using information gained and plans prepared in the home country, start by observing and noting down important points. Look for competitors' products, checking and comparing qualities, prices, finishes and materials. Try to meet sales or buying staff. If possible, inquire about sales and customer type.

Check competitors' products for prices and quality of:

- manufactured finish of product
- packaging and labelling
- raw materials
- functional and aesthetic design

Physical surveys. Questionnaires, random sample surveys and telephone interviews all provide valuable data to assist in marketing decisions. Much of this information is available in the form of statistics in public libraries or is referred to in trade publications.

The visiting entrepreneur must study the market-place directly, visiting different types of store, meeting buyers, showing samples and trying to get feedback. It is important to keep good records of information, because such material helps to ensure that decisions are based on facts. Surveys will clarify which target market group is best for the researching enterprise; all questions should relate to the original enterprise capability profile which was made before departure from home.

Identifying market channels

The consumer is the end user of most manufactured products. Consumer tastes and desires are guided by a large number of magazines and advertisements describing fashion trends, media advertising and the fashion industry. It is consumers' bodies that clothes have to suit. It is in their homes and gardens that carpets, curtains, bedspreads, tools and utensils are to be placed. It is they who stand in stores, touching, looking and wondering whether they want such and such a product. Any company that can predict what the consumer will be wanting next has a better chance of success.

Consumer categories. Consumer types can be identified by common factors in any population. These social and economic facts include age, gender, race, religion, income, profession, interests and hobbies, life-style, purchasing preferences, attitudes, politics and geographical location by continent, region, country, city, town and village. This information can be graded to give a marketing picture of a community, known as socio-economic classification grouping, which is also part of the market segment definition. Consumers can be classified as being from upper middle class, middle class, lower middle class, skilled working class, working class, or those at the lowest level of subsistence.

These classifications help exporters and retailing managers to work out whether or not certain products can be sold in a particular target community. Statistics for this grading can be found in public or trade libraries and may be used to plan an enterprise's promotion campaign or develop a marketing strategy.

It is important to be sure of the category in which intermediaries in the producer-to-consumer chain are operating, because it affects how business is conducted. For example, it would not be a practical decision to develop a very cheap range of ceramic tableware which is to be offered for sale to a target consumer group identified as being mainly a high-income group shopping in exclusive stores selling mainly expensive fine china merchandise from world-famous brand name producers. Whatever the type of customer, each has a position in the market system. For example, at the high end of the giftware retailing business, there are expensive quality stores which may be exclusive. At the low end of the same market segment, many gift stores throughout a country may be owned by a chain-store marketing company selling large quantities of cheap products of poor quality. Each type of company group or market segment has high- and low-end quality ranking, and any enterprise wishing to enter a particular market must try and identify the market segment to which a potential customer belongs.

Wholesalers. Wholesalers are companies that purchase quantities of goods with the sole intention of reselling them to companies that sell directly to consumers. Wholesalers frequently buy large consignments of goods that are often pre-packed into bales of smaller quantities which are in turn sold unopened to retailers. Some wholesalers also undertake their own retail operation.

Retailers. Retailers are people or companies who sell direct to the public. There are different types of retailer. Some are individuals running their own shop, or selling products in the street. In many countries, crafts are sold in boutiques, gift shops and craft centres which are also used by artisans as their manufacturing centres. Some companies operate a number of shops in different locations. Larger versions of these companies are known as chain stores because the company controls a 'chain' of shops scattered throughout a country or region. In this category are found shoe, garment and accessory shops. Some companies operate department stores which sell very wide ranges of merchandise. Specialist companies, mail-order firms and franchise operations have special requirements from their suppliers.

Entrepreneurs and importers. Many companies do not make products. Some do not even handle the goods they sell to other customers. These 'entrepreneurs' are middlemen, investing money in selling products to other traders, both in domestic and export markets. They are experienced in the processes and systems through which products must pass to reach the market. They provide market contacts to many crafts producers who have no marketing operation of their own. They distribute orders to manufacturers and organize the consolidation of consignments, customs clearance and shipping dispatch.

Mail-order companies. Mail-order companies sell their merchandise direct to consumers using national mail networks as the channel for marketing and distribution. Many types of catalogues are distributed to a network of customers on company records, known as the mailing list. The catalogue is usually sold to the consumer if it is expensive to produce. The products offered for sale are very tightly controlled in standards of colour, size and appearance, because strict regulations prevent companies from misleading consumers

with photographs that do not resemble the delivered product. These companies usually require individual mailing packages for the products that they order. Special labelling is applied in the workshop in many cases, to reduce costs in the customer's warehouse. Because of careful planning for the launch date of each new catalogue, such companies have very tightly controlled delivery schedules for their products, which can cause difficulties for suppliers; they sometimes send out three catalogues per year.

Some mail-order companies buy heavily discounted merchandise, relying on many small mailing shots each year. They change their product lines frequently in very rapid reaction to sales results. They use a catalogue system based upon a collection of postcard-sized advertisements which they can change very quickly and cheaply.

Some larger mail-order houses have set up their own retail outlets known as catalogue stores. There are also specific companies who only sell through catalogue shops. Consumers select products from catalogues on view at the front of a warehouse. There is usually a display of the products in the same location. The products are ordered, paid for and taken away by the purchaser, or delivered to the customer's home. This is an efficient low-cost process, where less money is spent on the outlet itself.

Museum and art gallery shops. Museum shops are specialist shops located in various museums and art galleries. They tend to develop their own ranges of merchandise related to the material on exhibition in the museum. For example, museums of natural history worldwide invested heavily in the making of dinosaur models, following the spectacular success of the film *Jurassic Park*. Certain museums purchase replicas of famous items in their collections. These are specially made to exact specifications in moderate quantities.

Department stores. These are part of the merchandising chain company group. The stores are large, and sub-divided into many departments, hence their name. Such departments include: household furnishing*; household and fashion fabrics*; male and female adult and children's fashion; kitchen and garden items*; jewellery and giftware*; cosmetics; sports and games, and foodstuffs.

Many crafts exporters will find products similar to their own in the departments marked with an asterisk* in the examples above. But it is still essential to visit as many departments as possible. For example, a producer of hand-made paper products normally selling stationery to a department store could possibly find very good business providing luxury paper packaging for the foodstuffs or cosmetics departments. Lacemakers and embroidery producers could possibly find business in both household furnishing and children's fashion departments. Spending time in every department might provide ideas for new products or customers.

These stores are usually located in urban shopping districts, because the turnover needed to maintain large premises requires busy shopping locations. Many department stores are now also leasing spaces to smaller specialist retailers from fashion and allied businesses. Department stores buy medium to large quantities of goods, which they may wish to

market exclusively under their brand name. This presents difficulties to manufacturers working in countries where copyright is sometimes disregarded. Department stores also design and commission special products for themselves.

Gift shops. The giftware market is a fast-growing part of the overall trading scene. International giftware exhibitions are held in every major market in the developed world, lasting one to two weeks, with hundreds of individual and corporate exhibitors. It is at these exhibitions that craft enterprises can see what the market and their competitors are doing. It is a very good place to learn about products, carry out market research and market their own products. Giftware retailers range from individuals selling one category of product from one country in one city shop, to small and medium retailing companies, to large import companies that have many stores in major towns and cities. Manufacturers searching for retailers at the smaller end of the market frequently have difficulty in locating customers, because these are hard to trace. The volume of direct trade with small-scale gift retailers makes it necessary to have many customers to be economically viable. The larger chains of giftware shops have inventories of many varied products which they import in very large quantities.

Discount stores. These are specialist stores having high-volume purchases of products which they sell on at prices which are often well below the market norm. Some of their products come from the craft sector.

Specialist shops. There are an increasing number of specialist stores. Many of these are set up to cater to a particular short-term market interest, and disappear when that interest dies. As an example, shops selling only hand-made candles and aroma-therapy products are a response to a surge in consumer demand in the late 1990s. Specialist stores can be one shop unique to one city or town, or a chain of stores throughout a country. They trade in a narrow specific range of products such as basketry, cane furniture, imported carpets, ethnic garment boutiques, traditional ceramics, futon stores, wooden sculptures, silk garments and reproduction antiques. In the crafts business some shops only deal with a single type of product from one country.

Ethnic stores. The ethnic store is one specializing in traditional products from a country in Africa, Asia or Latin America. An alternative is the store that specializes in exotic products from a number of countries. Some of these stores are part of a chain network and purchase medium to large quantities of merchandise which they then distribute. For many manufacturers, these companies provide a good niche market for unusual or expensive products. They are frequently difficult to locate, except during the trade fair and exhibition season.

Alternative trading organizations. These are established by charitable or non-governmental agencies working in social development or relief and rehabilitation programmes in developing countries. Their purchasing power is quite large, and they tend to retail through chains of shops run by volunteers and/or a mail-order activity. Many of these agencies purchase their merchandise from groups of producers involved in formal and informal development programmes.

Franchising businesses. Some importing companies sell their products through shops run by franchisees. The franchising company controls the image and merchandise of the outlet, maintaining a strong corporate identity in the market-place. Body Shop is one such company operating in many countries. The companies have their own designers who work with manufacturers to develop integrated product ranges, labels and packaging.

Shopping malls. The shopping mall is a purpose-built shopping environment in which many retailers, large chains and individual shops rent shop space from the mall owner. In most malls, large retailing chains and restaurants are the major occupiers because of the high rental charges common in these locations. The mall is an excellent location for observing competitors' merchandise.

Direct sales

Traditional methods of direct selling

Direct selling to the consumer is the traditional way for makers of craft products to sell to the consumer. The original methods included house-to-house visits by artisans, carrying their products either on their person or using carts. In most cities and towns around the world there continues to be a very strong tradition of daily or weekly markets where artisans may sell products from a stall or space which they rent in a location which may be a public street, or a market hall constructed specially for the purpose. For example, the world's largest traditional open-air market in which crafts may be purchased is located in Addis Ababa, Ethiopia. It is reputed to cover many square kilometres in one area of the city, and has been operating for centuries. Other fairs occur on a regular basis, that is, weekly, monthly or even once or twice a year. For such events many artisans will travel great distances to participate. These fairs may also be linked to religious festivals and public holidays.

There are major tourist industries in countries such as Kenya, Mexico and Nepal. Tourists are an ever-changing group of customers. They tend to purchase traditional products of cultural interest which they see during their visits; enterprises wishing to enter this special-needs market should study the trends in this category.

Some of the international fairs listed in the Directory (Annex 1) are 'general' or 'consumer' fairs where sales to the general public normally take place. Some craft enterprises have successfully adopted this form of direct selling and attend such events on every occasion.

Marketing on the Internet: e-commerce

Promoting and direct selling of crafts on the Internet is emerging as another method that can be used by exporters and artisans to offer their merchandise on the world market. While many technical aspects have yet to obtain customer confidence, product sales via the World Wide Web are already substantial. Some of the larger corporations that have invested heavily in Internet technology are studying the possibility of running full-time web portals through which customers will then access manufacturers' own websites from which products may be purchased. Such a system creates a virtual market-place from which trade and retail customers purchase items all year round.

Box 4

Market channels

- Wholesalers
- Retailers
- Entrepreneurs
- Mail-order companies
- Museum and art gallery shops
- Department stores
- Independent retailers
- Gift shops
- Discount stores
- Specialist shops
- Alternative trading organizations
- Franchising businesses
- Shopping malls
- Direct selling
- Internet market-place: e-commerce
- Boutiques
- Vendors in the street or at the roadside
- Craft products can be found in all channels

Identifying products

Once research has clearly identified market channels with the most opportunities for business, it is essential to establish which products are most likely to succeed in a highly competitive market.

While studying the market it is necessary to closely examine competitors' products on display. Most merchandising agencies now make products available in ranges and sets. It may be possible to spot a gap in the market into which a craft exporter may be able to introduce a product. This is a product niche.

Product ranges and sets. Products are sold in ranges because customers' have different preferences for size, colour and material finishes. The broader the range on offer, the more potential sales to a wider variety of customers. Products are sold in sets for much the same reason. Usually sets are a group of products in the same finishes but of different sizes.

Product adaptation. It is possible to observe how competitors use product development as a key tool in business. Any craft enterprise can do the same by producing variations or adapting existing products. This is far cheaper than designing a completely new item. But in many market countries it is a criminal offence to copy products. Competitors are very sensitive to the intellectual property rights they may have on their products. Care must be taken not to infringe national or international copyrights when studying the market. But it is still important for artisan producers to study their own range of merchandise to see if there are any product niches that can be filled by broadening or adapting the ranges and sets.

Comparing solutions with data

When time permits, it is important to bring together planning papers and research information for study. Market information resulting from visits brings common factors into focus. For example, a silversmith having discussions with different jewellery buyers might reveal that jewellery has to be packed in special boxes for sales in a particular market segment. The silversmith can then plan to fill that need immediately by providing jewellery in new packaging. All these common factors can be used to compare with earlier information, problems and solutions. The comparison will upgrade original strategies. Ideas that are proved by facts or observation to be a waste of effort can be dropped. Useful information will be gained for the design of new or adapted products.

Analysing the information. At the end of the market research phase, the following key questions should have been answered:

- Is the market sufficiently important and receptive to the style and quality of the products?
- Do the products meet market requirements and tastes and satisfy consumer legislation?
- Do data on customs, tariffs and procedures reveal any serious barriers to commencement of a market approach via a trade fair?
- Will demand exceed the artisan's ability to supply?
- Will trade-fair participation be the most profitable or cost-effective way to achieve market penetration?

All these questions are likely to be answered as a result of taking part in a trade fair, but researching them in advance will certainly increase confidence for successful participation.

New trends in trading

While most aspects of international trade are easily visible, new and complex changes are emerging. Such changes are becoming more common in practice, so crafts exporters and manufacturers should ensure that they are aware of these trends, too.

Ethical marketing/Fair trade issues. For many years there was a belief in the developed world that some production units in developing countries were unhealthy and exploitative towards their workers. Examples were found of poor and sometimes dangerous working conditions in workshops supplying the export market. Some enterprises took advantage of restrictive or lax labour laws and low wage conditions prevalent in the producer country. Many extreme examples have been exposed by various agencies in both market and producing countries, bringing about improvements in

working conditions. As a result of this exposure, significant changes have occurred. In the past decade ethical marketing has emerged on a more formal and structured basis in the major market countries. Fair trade organizations are increasing in number. Several major retail companies in the United States and Europe have signed commitments to buy their merchandise only from producers who agree to provide reasonable wages, safe working conditions and other benefits to their workforce. Initial results indicate that improvements are on the rise.

Producers should be aware that conditions inside their own workshops can have a bearing on their trading relationships with consumer markets.

Quality-of-life index. There has been a growth in public and government awareness that auditing economic improvements alone does not necessarily result in a significant improvement in people's real quality of life. It is also essential to measure people's access to adequate housing, health, social welfare and education services, if a true assessment is to be made of improvement in overall living conditions. This led to the establishment of a Real Quality-of-Life Index and the use of the Social Audit as measuring devices. While there is no clear evidence that consumer markets understand the details of this index, many retailers in market countries know that consumers are becoming increasingly concerned about the social and working conditions of producers in developing countries who make the products they purchase. Organizations committed to improving working conditions in their suppliers' workshops will probably include queries about these conditions in their business terms.

Environmental issues. Also incorporated in these commitments are government and corporate attitudes to environmental and ecological issues. For example, wood-product manufacturers are being requested to provide official certification that their timber is obtained from an ecological and environmentally sustainable source. Paper-based and cardboard carton packaging now tends to contain a larger percentage of recycled material, and is clearly labelled as being made from recycled material. Other producers using chemicals to treat textiles, wood and metal are being encouraged to use more environmentally friendly processes, or being taught to develop safe disposal methods for their waste chemicals.

Producers should be aware of social, environmental and ecological issues in the target market-place.

Business partnerships. The relationship between buyer and producer is shifting. For years, importers paid little or no attention to the production environment, being interested only in the cheapest product in the correct quantity on the right delivery date. If the producer complained, the buyer went elsewhere. Producers receiving this kind of treatment from buyers developed a counter-strategy. Samples would be excellent and priced attractively. Once an order was obtained, it could be completed poorly and

delivered late. Patterns of mutual distrust generated images of greedy importers and uncaring producers on a global basis. And these patterns still exist to some degree.

But market competitiveness increasingly shows that the best quality products and prices emerge from a relationship with producers that is mutually confident, supportive and advantageous.

More and more importers are building serious, long-term relationships with a limited number of suppliers. They invest both time and finance in the development of their suppliers. In doing this they expect commitment to improved efficiency and quality on the part of the producer. Larger buyers now provide producers with some of the following: regular market-trend intelligence information; regular visits to the consumer country and market outlets, to increase producers' market awareness; training and guidance on product development, placing their own designers in the producer's workplace; health- and- safety training for craft producer management and workforce, and contributions to social and economic benefit inputs for the producer's workforce.

Change is slow, but large international agencies are looking to commercial business to behave sensitively in all aspects of their trading relationships, showing respect equally to the consumer, buyer, producer, production workshop and the environment.

**The benefits of trade fairs do not come automatically.
The best results are frequently achieved by:**

- ensuring that the enterprise possesses the capabilities needed to enter the export market
- identifying a potential target market through inquiries and local investigation
- undertaking thorough market research in the home country as well as the target market
- knowing that commitment to long-term strategy can bring significant results
- participating in the same fair over several consecutive years in order to help build credibility in a market.



Checklist of information for market research

1. Are the enterprise's capabilities, strengths and weaknesses known?

2. Home country research – sources of information

- Embassies, trade commissions, cultural centre libraries
- Local government, TSIs, professional associations, public libraries
- Foreign magazines, trade association and government publications
- The Internet

3. Target country research

Product categories

- Identify producer's product categories in retail market-place
- Study competitive products for diversity, quality and trend
- Note packaging and labelling requirements for transportation and display
- Investigate product range, collection and set patterns within the market-place
- Note product diversification/adaptation within current capacity of producer's manufacturing capabilities

Market channels

- Identify market channels selling most product categories made by the producer
- Study high- and low-level outlets within each interesting market channel
- Note potential target customers for special product development and direct contact on future visits

Market conditions

- Identify importing, customs clearance and forwarding agencies
 - Identify major cargo terminals and freight forwarding companies
 - Study import regulations, tariffs and quotas, customs and excise regulations and procedures applicable in the country
 - Collect latest information on ethical trading and environmental issues
 - Note legal requirements in terms of health, safety, packaging and labelling
-

Evaluation and selection

Identifying the trade fair

Having established that there is an interest in attempting to enter a particular market, it is necessary to clearly identify an appropriate trade fair in that market. Apart from the market interest there are other factors which influence the choice of a particular trade fair.

Product categories and themes. The chief question in any exhibitor's mind is whether the products will fit in with the general image or theme of the exhibition. It would be a wrong decision if makers of machine-woven plastic floor mats found themselves in an exhibition of specialist hand-tufted carpets.

Timing. Timing is a vital factor, as there is little point in exhibiting in an event if the companies cannot be ready by the show dates or meet resulting orders on time. Artisan enterprises producing seasonal decorations or gifts have to be aware that their exhibiting time must coincide when there is the greatest interest in the market.

Costs. Costs of participation are a third key consideration. The decision whether to exhibit depends on availability of funding, either from within the participant enterprise or from an external source. Participation in group or national stands can be supported by a subsidized craft industry group or national or international funding.

Fair profile. An in-depth assessment of the quality, reputation and precise suitability of a trade fair for a particular product calls for reliable research. There is usually no clear-cut qualitative answer as to whether a trade fair is right, but it is a good idea to visit it before the decision is made to participate. This is the best way of judging what chance the product could have at the next show, and the best locations and size of stands and decorations required.

Try to visit a trade fair before making a decision.

Information sources on trade fairs

If a visit cannot be made, some of the following information sources should be studied.

Catalogues of previous fairs and other printed material. These can often be found in public libraries in the country where the fair is held. The fair organizers may also be contacted to see whether they are willing to provide any publications from previous exhibitions. These catalogues contain a good deal of information about the 'exhibitor profile' – the numbers and types of organizations that exhibited on previous occasions. There are also advertisements for individual exhibitors which inform about the type of merchandise on display. The type and quality of the exhibitors will give an indication of the reputation of the event.

Organizers' published data. Information about the buying power of the audience is also needed. Audience figures alone are not enough, although for many events they are still the only statistical information provided to the potential exhibitor. Some organizers carry out more useful research and publish audience figures categorized by broad job title, industry sector, nationality and so on – because trade-fair organizers are selling sales opportunities, not just floor space.

Independent data. In several major market countries, independently published statistical material enables the exhibitor to compare one fair with another using identical criteria. Much of this material can be found in the reference section of public libraries in major cities. The most meaningful statistics apply to visitors and their buying power. Figures of

space occupied, countries of origin and the numbers of exhibitors can provide useful insights to the researcher.

Contact with the fair organizers. Questions should be asked which apply to the individual marketing problem and the answers should indicate whether the event is suitable. For example, in what specific media is the trade fair being advertised?

Advice from exhibitors and visitors. Finally, it is worth listening to recommendations from personal contacts who either exhibited or visited the event previously.



Checklist to evaluate a trade fair (for use with market research data)

1. Products exhibited

- Study the product theme of the fair
- Assess number of companies exhibiting similar products to investigating enterprise
- Check hall arrangements by product category

2. Visitors' profiles

- Note categories: non-business (general public, collectors, researchers, students), or business (by trade and by job functions within the visiting company)
- Record type of visiting companies (buying offices, retailers, other intermediaries, alternative trading organizations, architects, interior designers and decorators, corporations, institutions, etc.)
- Identify nationality/geographic characteristics (countries, province, cities, neighbourhoods) and, if possible, demographic characteristics (on the basis of age, gender, economic bracket, racial mix)

3. Exhibitors' profiles

- Obtain numbers and types of exhibiting companies (and, if possible, their importance within the sector or branch)
- Break down by local or foreign (by country)
- Break down by corporate national stands (and, if possible, by other indirect exhibitors and direct exhibitors by country)

4. Fair profile

- History (number of past exhibitions), reputation and ranking within the sector or branch (i.e. according to mass-media reporting, articles in specialized trade journals, assessment of experienced trade and professional contacts)
- Admission and registration policies (trade or consumer fair), national or international, detailed contractual registration terms and delays, as well as cost of space, furnishings, stand average size/options/construction/local attendance/maintenance and/or cleaning – if and when applicable, transportation, other services, etc.
- Detailed information on promotion, publicity and other services provided by the show organizer (including trade-fair catalogues and statistical/qualitative evaluation of past exhibitions)

5. Other

- Availability and review of competing fairs (including period, dates, locations)
 - Possibilities for obtaining government or other support, or sharing space with other exhibitors
-

3 Planning

This chapter presents a clear step-by-step guide to planning for trade fair participation. A checklist is provided for practical implementation as elsewhere in the Guide.

Planning and project management

It is important to make careful and detailed plans for participation in exhibitions, because there is a great variety of tasks to be accomplished for a satisfactory outcome. Planning for the trade fair should begin as early as possible. Participation in subsequent fairs may require the planning for the following year to begin immediately after the exhibition closes. Exhibition and fair participation requires the same level of focused planning that is normally applied to other business management tasks.

One person should take responsibility for the planning and draw up the main guidelines, define the objectives, determine and delegate the main tasks and set key dates for the preparation. Checklists of all activities should be prepared along the lines of those found throughout this publication. Such checklists ensure that no activity is overlooked from the first day of planning and preparation.

Whether participating on an individual stand or with a group, the steps to be followed are the same. Initial activities should start about twelve months in advance of the trade fair and should include: planning the overall operations and establishing a timetable, budgeting, designing stands, planning staff assignments, selecting products, packaging for exports and preparing promotional and sales material.

A strict schedule should be established with deadlines in order to avoid late delivery. Allowance should be made for production, translation and printing delays as well as complicated transport arrangements.

Lists and schedules should be prepared for all aspects of preparation. Confirmation correspondence and duplicate copies of orders should all be taken to the fair site, as well as any paperwork relating directly to participation in the trade fair. Any complaints to the organizers concerning late delivery of exhibition equipment will have to be substantiated by written documentation attesting that orders were placed in good time.

The checklists on the following pages provide a basic skeleton for planning and implementing participation in most trade fairs.



Checklist for exhibition participation: planning

1. Preliminary phase (may be one year ahead)

- Select most appropriate trade fair
- Select timing (month, year) for participation
- Obtain trade fair application forms*
- Calculate, finalize and agree the enterprise exhibition budget; search for local sponsors
- Register and reserve site; decide to use shell unit or custom stand*

2. Preparatory phase (may start at end of preliminary phase)

2.1. Product development for exhibition (up to one year before)

- Identify product ranges to develop; prepare product briefs
- Ensure product design
- See to prototype development and modification
- Arrange for primary costing and pricing
- Make final sample
- Standardize packaging, labelling and product brochure design
- Decide final pricing (FOB/CIF)

2.2. Stand design (up to nine months before)

- Interview stand designer (if using custom stand design)
- Appoint stand designer
- Agree product display
- Order and prepare special exhibits
- Brief stand designer (rules and regulations, shell unit, exhibitor's requirements)
- Stand design
- Approve stand design
- Submit plans to organizer*

2.3. Advertising and promotional material (up to nine months before)

- Plan advertising and publicity policy for trade fair
- Finalize and place back-up advertising for both home country and exhibition venue*
- Dispatch copy overseas*
- Place exhibition advert in exhibition catalogue*
- Prepare exhibition publicity and technical brochures
- Arrange translations, photography, typesetting
- Print delivery
- Complete advertising/literature plans; prepare phased press releases
- Arrange press reception
- Send out reception invitations
- Arrange for photographer
- Dispatch all final promotional material to fair grounds up to four weeks before or according to fair organizers' rules*

* Take copies of all orders/paperwork for these items to the show.



Checklist for exhibition participation: preparation

1. Stand prefabrication for shipment

(to complete two months before opening day)

- Tender stand contractor* (Stand contractor is usually supplied under fair organizer's contract)
- Brief stand contractor with all design drawings for installation*
- Approve/confirm working details
- Prepare stand material prefabrication for shipment

2. Stand preparation (to complete one month before opening day)

- Supply stand nameboard details*
- Arrange electricity*, water/compressed air*, stand cleaning*, plumbing fittings*, optional extras, (furniture, flowers, etc.)*
- Arrange insurance *

3. Stand personnel (up to one month before departure)

- Plan staff requirements
- Select staff
- Staff training programme
- Book air tickets, hotel accommodation and transport

4. Invitations (up to six weeks before opening day)

- Invite overseas agents
- Arrange hotel accommodation
- Prepare guest lists
- Order tickets and badges; dispatch invitation tickets

5. Shipment of exhibition material (up to six weeks before opening date, or according to organizer's rules)

- Check shipping dates (air/sea)
- Notify shipping/clearing/forwarding agents in country of exhibition
- Collect all material (exhibits, prefabricated stand and display structures)
- Produce colour/material samples, stand/product labels, exhibitor badges
- Provide toolbox (pliers, screwdrivers, knives, adhesive tape, marker pens, duster, glue)
- Prepare shipping documentation
- Arrange dispatch

6. Before departure, prepare materials to accompany staff (until day before departure)

- Duplicate copies of paperwork marked* in other checklists
- Address books, notebooks, business cards, letterheads, order forms
- Camera, calculators, computers, printers, leads and cables

* Take copies of all paperwork for these items to the show.

4 Preparing the exhibit budget

In this section clear budget headings are provided in a checklist, not all of which are compulsory, however. It is the responsibility of the exhibitor to choose those items that keep costs to a minimum. Some optional items are marked with an asterisk.

Yet a detailed budget is necessary to control costs and can also serve as a practical checklist of actions in advance of the show. It usually covers four main categories: direct expenses, exhibit material, promotional costs and staff.

Direct expenses

These include the cost of the exhibit space, the 'shell scheme' or basic stand walls, floor and name board often provided by the organizer. Alternatively, it may be decided to design and build an individual stand. National groups often prefer this. Stand construction would include costs for services such as electricity, gas, water, waste and telephone. Stand cleaning, furniture and carpet hire should be calculated carefully. Design fees may also be needed, so that a contingency sum should be added. An estimated 10 to 15 per cent of the total participation costs should be added to cover unforeseen expenses.

Exhibit material

This embraces all costs connected with the exhibit itself. An early decision should be made as to which items are to go on display, how they will be transported and whether they will be provided locally. The list should include: products for display; transportation costs; and installation costs, including unpacking.

Promotional costs

Participation in a trade fair has to be advertised if trade visitors are to visit the stand, and should include media publicity, hand-outs and direct mail material.

Provision should be made for the catalogue costs, including that of the official catalogue entry (when this is not free of charge), an advertisement in the catalogue and the purchase of extra copies. A budget should also be allowed for technical press advertising and literature, and the cost of public relations staff, entertainment, photography, VIP visits, special events and other expenses. If there is a lot of publicity, it will be necessary to raise the contingency ceiling to about 20 per cent, in order to take advantage of opportunities that may arise in the course of the show.

Staff costs

This section comprises principally subsistence, travel, car rental, badges and passes, interpreters and a sum for contingencies.



Checklist of exhibit budget headings

Items marked with an asterisk may be considered optional. Some budget headings may be included in exhibition stand packages proposed by the organizers, for example, shell schemes.

Direct expenses

- Space rental

- Press releases, announcements, invitations (translation, printing, stationery)

Design and construction

- Designer's fee*
- Signboard and display production
- Shell scheme construction
- Custom design stand*
- Display stands, window cases, racks, etc.
- Carpeting
- Furniture
- Stand dressing
- Electrical fittings
- Electricity
- Refrigeration*
- Water and waste
- Telephone

- Mailing lists
- Mailing and postage (foreign)
- Advertising (including catalogue entries)
- Public relations agency fee*
- Reception room rental*
- Reception catering*
- Stand hospitality*
- Stand photography*

Staff

- Interpreters (optional)
- Receptionists*
- International travel and per diem
- Air fares
- Hotel and living expenses
- Local transportation

Stand services

- Cleaning
- Security

Unforeseen contingencies

Some 10 to 15 per cent of total budget for the fair, with 5 per cent supplement if publicity proves higher than originally estimated.

Insurance

- Freight
- Staff
- Exhibit material

For TSIs only

Exhibition recruitment

- Printing of exhibitors' lists
- Postage
- Telephone
- Internal transportation

Exhibit material

- Exhibit preparation
- Freight (air/sea)
- Forwarding and handling
- Installation costs (unpacking of crates)

Miscellaneous

- Market research consultant's fee*

Promotion

- Brochure (design, translation and printing)
-

5 Stand design

This chapter deals with the main considerations involved in the selection of a stand location, the design and construction of stand display, and the presentation of the exhibiting enterprise.

Choosing a site and booking space

The factors to consider are the location of the stand in the trade fair halls, and its shape and size. Small stands tend to receive low priority from organizers and if it is suspected that the first offer, for example, is distant from main visitor traffic routes, an alternative should be asked for. The best guide to selection is accurate advance information on the likely neighbouring exhibitors. Clearly a national group that commands far more space is in a better negotiating position. But it is necessary to consider the merits of exhibiting in an 'international hall' with a general spread of exhibits or seeking a site in a specialist hall. These decisions must be made by the exhibiting crafts enterprise when they have identified their target audience.

Stand location. By and large, maximum frontage stands and corner sites are advantageous, but care should be taken as to the position. One should always avoid sites too far from main doors or on higher floor levels. The following points are important:

Positive locations

- Facing entrances
- To the right of entrances and cloakrooms
- At the ends of blocks of stands
- On main gangways
- On corners of aisles
- Adjacent to catering facilities or special features
- Towards the front of a hall

Negative locations

- Distant from entrances
- Facing away from activities
- Off main gangways
- On galleries
- In sections cut off from the main hall
- Behind large pillars or stairways
- In corners against the back of the hall

When considering site locations the following factors are equally important.

Products. Choice of products, their size and weight, floor and/or wall space and other special display requirements.

Exhibitors. How many exhibitors on the stand? (Allow between four and five square metres of net stand space per exhibitor. Net stand space is space not occupied by exhibits.)

Visitors. For more visitors, more floor space is required. If there is to be a craft skill demonstration, additional space is needed for the public to stand and observe.

Stand activities. If business discussions take place on the stand, then privacy is needed for the client and exhibitor to confer.

Size of neighbouring stands. The neighbouring stands may be much larger, and, therefore, reduce the impact of an exhibitor's products.

Stand design brief

If a customized stand is to be designed and built, then a designer has to be briefed and a contractor appointed to build the stand. A clear brief will allow a designer to work quickly and efficiently, making independent decisions to create an attractive and effective stand that will help promote the exhibits. Some exhibitors may choose to appoint a designer from their own country who is familiar with the products to be displayed and can perhaps be briefed locally for a lower fee. On the other hand, there are advantages in appointing a designer based in the overseas country who is used to working at the trade-fair site and more familiar with current local design trends, architectural regulations and trade fair management.

Basic information. The brief to the designer should first cover the title of the trade fair, the location and dates of the show, the stand number, the amount of space that the exhibit will occupy and the number of open sides on the stand. A floor plan of the trade fair hall should also be provided, showing the position of the stand and also the names of exhibitors who will be located near the stand.

Types of products. Information on how many products may be displayed, as well as their weight and dimensions, will be important to the general layout of the stand, and these details should be included in the brief. The designer should be provided with brochures and photographs or even the products themselves. The budget should also be discussed with the designer at the outset.

Storage space. When the stand is being designed, set aside ample backroom space for storage. Tools, demonstration equipment, samples, literature, lockers for personal belongings, coats and space for briefcases and suitcases should be hidden from view.

Stand personnel. The designer will need to know the number of staff who will be running

the stand and whether a small office or meeting space is necessary or storage areas needed for publicity material and products.

Fair rules and regulations. The trade-fair organizer's rules and regulations, along with the fire regulations, may determine what material the designer uses to build the stand (should the organizer's stand contractor not be employed). The fair handbook will include details of the dates for constructing and dismantling the stand, names and addresses of official contractors and other necessary information for the designer.

The designer should be informed of the date on which the outline plan should be submitted. This date should be fixed in conjunction with the deadline for submitting the proposed stand design to the organizer for approval.

Trade-fair stands convey an image of the products on the stand and of the enterprise in the market-place.

Other design considerations

The design of the stand is aimed at stimulating all the senses: sight, sound, touch, taste and smell. It will be influenced by its location in the hall, the fact that the organizers' shell scheme may have been opted for, and the type of exhibit that has been selected. The design should focus the visitor's attention on the products. It is the products that are being sold, not the stand. The visitor should see at a glance what is being promoted. While there is any amount of time to plan and design the stand, its actual construction has to be done speedily. Any temptation to make last-minute alterations should be avoided if the budget is not to be overstepped.

For national group stands, a central administrative area should be considered to serve as an office, as well as for coats, telephones and serving of refreshments. The stand furniture on order should match the overall design.

Some guiding principles. Use the product as the centrepiece of the exhibit; demonstrate the product and, if it is a craft product, show the artisan at work; show images – graphic, film or slide projection, computer-aided presentations; lay out the stand to be visitor-friendly, with space at the front, seats towards the back, space to circulate around the exhibits and talk, with no barriers or steps to dissuade visitors; use memorable colours which identify the product or country; use explanatory graphics and few words (and ensure that captions are well translated), and keep designs simple and uncluttered.

Using the organizer's stand contractor

Many exhibitors will choose to use a basic 'shell' stand scheme provided by the trade-fair organizer and simply mount their exhibit material and exhibits within the stand system provided. Organizers usually recommend contractors who are able to carry out a large amount of work for many exhibitors at once and who are probably familiar with the particular trade-fair hall. Their record of charging reasonable prices will also have been considered by the organizer.

The shell scheme. Stand costs can be reduced by using the trade fair organizer's shell scheme. This is a stand designed according to a standard pattern, equipped with certain basic furnishings and built by the contractor officially designated by the organizer. With recent improvements in modular shell schemes, many ancillary display elements have been introduced that enhance the appearance of the basic stand. As a result, a shell scheme can be as effective in promoting the products displayed as a more expensive purpose-built stand. A shell scheme also takes less time to set up.



Checklist for stand design

1. Preparing the stand design brief

- Select and book the site
- Decide whether to use a shell scheme or a custom-built stand
- Obtain site plans and relevant documentation
- Collect exhibits and promotional material
- Assemble craft enterprise ideas on exhibitions
- Collect any ideas that staff may have to discuss with the designer
- Calculate the budget

2. The design brief (for custom-built stand)

- Exhibition details: name of event, location, dates, stand number and site plan, stand area
- Budget available for stand design and construction
- Deadlines for design, shipment and installation on site
- List of products, and weights/dimensions, for display
- Brochures and photos of products
- Posters or information panels, electronic or film/slide-presentation equipment
- Colour and stand identity preferences (relating to craft enterprise's image needs, as well as trade fair overall design policies and ambience, if known)
- Stand function requirements
 - Private space for discussions with potential clients
 - Furnishing requirements, display units, chairs, coordinated furnishing
 - Number of stand personnel in attendance
 - Storage needs (publicity, office materials, coats, hats, food, drink)
- Trade-fair rules and regulations and handbook
- List of official contractors (if required)

3. For TSIs and group stands

- Focus stand/office for TSI or group organizer
- National or group identity requirements
- Increased storage facilities
- Meeting space
- Phone-line and computer requirements

The more relevant information given to the designer during the briefing, the more impact the stand will have. The more time given to proper briefing, the more efficiently the design will be prepared.

6 Matching the product to the market

This chapter describes the processes and techniques involved in developing new or adapted products for the market. Checklists are again used to identify key points of the methods used by designers in most countries.

The processes of research and analysis shown in previous chapters are adapted versions of market research used by many commercial enterprises around the world. The reader will already have noted that substantial useful information has been obtained by: studying craft enterprise capability; identifying target markets; finding new market channels/customers; finding new product or range potential, and selecting a trade fair.

Such information is used to prepare a new marketing strategy or to adapt an existing one. This in turn influences the marketing, business and product development plans. These plans are usually made or updated every year by any enterprise. The definitions given below are business planning terms which relate to Box 3 (p. 20): 'Typical business cycle for exporting crafts enterprises'.

Marketing strategy consists of selecting and analysing a target market (the persons that the organization wants to reach) and creating and maintaining an appropriate marketing mix (production, distribution, promotion and price).

Marketing and business plans are the tools by which companies think ahead, establish objectives and implement strategies on a daily basis.

Product development plans are intended to guide and brief designers in their activities as part of the enterprise's strategy for market development.

Product development

Before asking designers to create individual new products, the enterprise has to develop or adjust the product categories, collections and ranges so that they incorporate the findings of the latest market research.

Building a range

A range is a group of individual products having a family relationship, be it in terms of style, shape, colour, pattern, size, price or use, or any combination of these.

The significance of range building in terms of increased sales and profitability is based on the following five factors.

Controlled variation. This improves the attractiveness of any product by providing an element of choice to both retail buyer and consumer. For the retail buyer, choice is a professional contribution to the supply of consumer needs. An infinite choice, however,

may be confusing ('You can have what you like, in any size and in any colour') and may not necessarily lead to a sale. Buyers like to hear an opinion before making up their minds. There should therefore be a reason for, and something to say about, every inclusion in the range.

Supportive relationship. A range augments the perceived value of individual items in combination with the positive features of the others. The co-ordinated trade stand or shop window has more appeal than a selection of unrelated items. A range fixes itself in the mind more clearly when the buyer is browsing from stand to stand or shop to shop, and simplifies the essential first buying decision ('I don't know yet what I shall finally buy, but it will be one of these'). If a consumer buys only one from a range he or she still carries away some of the excitement generated by the total look, and may also increase the purchase to two or more. Retail buyers can more easily visualize the grouping in their shop and are therefore likely to place larger orders, which are conducive to batch production.

Restricted offering. Uncoordinated groups of visually appealing products tend to sell in a more random way. A logically planned range in which every item has a reason for existence will even out the spread of sales. It also simplifies the preparation of specific sales pitches. Further it assists in reducing loss of profit from excessive tooling up, surplus raw materials and dead stock.

Repeat selling. Existing customers gain confidence if they are told simply what parts of the range are to continue, what is new and why, and if future inclusions can be forecast. Their reactions form part of the market research, give them some involvement, and make the next offering more immediately acceptable.

Lower trade-fair costs. There are financial constraints on how much can be transported to a fair, and the space on the stand. The formation of a range or of subranges avoids the need to show every permutation. For example, if there are four shapes in three sizes and four colours, by showing two of the shapes in all three sizes, the other two shapes in one size each, with the colours spread across these samples, a total range variety of forty-eight products is being presented using only ten samples. These should be backed up by a simple chart showing all shapes, sizes and colours.

Preparing the product design brief

Having identified potential products and new market channels and niches, it is necessary to create a product specification to which designers may work. This is called the product design brief. This document should contain all the relevant data to assist the designer in creating the most suitable product for the target market. It will include: target cost price and production deadlines; potential sizes; desired raw materials; current market colour trends; envisioned ranges and sets; special physical needs: stackability, folding, flatpack; packaging and labelling, and special market requirements, i.e. ecological, environmental, legal, health and safety.

Influences on product design

Modern product design and development techniques have grown in importance, expanding to include craft businesses. Some marketing companies invest millions of dollars developing hundreds of new products every year, linking design to intense market research studies. Designers are sent from importing countries to advise craft producers, so that the end product is as close to the market ideal as possible. Craft enterprises should be aware of the importance of the design process in the export market. There are many different influences on the product under development, some of them very important.

Functional influences. Products that human beings use must relate to the target market usage patterns. For example, some Eastern cultures use chopsticks as their basic eating utensil. Artisans hand-beating cutlery for an export market may not know the preferred sizes and shapes of spoon, fork and knife used for eating in other cultures. Products that carry weights or are under stress when in use must be durable. Containers for food products must be easy to clean, and must not be made from materials that may be toxic. Handles should be both strong and comfortable. Production technology and costs change, and this too can affect the introduction of new materials and products. There are many publications which will keep companies up to date on the latest technologies of most craft industries.

Ensure that products have the most suitable function for the target market.

Dimensions and sizes. The size of products for export is most important. Clothes must be made to fit both the larger persons of the West and the lighter persons in the East. Making the wrong size probably means not receiving repeat orders. Furniture very often has standard measurements in Western markets, but these standards are not necessarily the same in the United States and Europe. There are standard dimensions for household linen. These are published in the market countries because their own manufacturers have to conform to these rules. Paper and books are made to standard sizes. ISO standards are used in the European Union, while the United States has its own standard paper sizes. Photocopiers and other office machines are made to accept standard paper, so standard paper sizes should be considered when making hand-made paper products.

Ensure products are the correct size for the target market.

Style and appearance. For many craft and fabric manufacturers, the style and appearance of products change very rapidly. The export market-place requires new products on a regular basis, because consumers become bored with old products. Part of the market process includes changes in style and appearance. These styles and appearances have also to blend with the tastes and fashions of target markets. While there are general trends of tastes in European, Japanese or North American markets, each country and ethnic group has specific tastes and preferences. It is advantageous if the producer can make products to suit these tastes.

Colours. Colour tastes vary considerably in all markets. For example, for many years Scandinavian countries have had strong preferences for pale and muted colours, while African and Caribbean peoples enjoy brilliant colours. But even these colours change regularly to keep the market interested.

In the fashion and accessories export market, colours change twice or three times a year. These changes are planned three to five years ahead, and there are publications in developed markets that provide forecast information on colour changes for garments, furnishing fabrics and paints. Many customers will provide such information when ordering products, but manufacturers should ask customers to provide the latest forecast. The garment industry has the most colour changes in a year. The household goods market changes colours less frequently, introducing changes every year or two, depending on the product. Decorating materials and paints for houses change every year. Floor coverings may last up to twelve years or more, and colour changes in these sectors are slower, but the forecasters are working there too.

Many agencies exist that provide these forecasts for colour and fashion changes. Some of this information is free, and some very expensive. The Centre for Promotion of Imports from developing countries (CBI) in the Netherlands supplies free information on fashion forecasts and about standards and legislation on health and safety to producers in developing countries. The International Colour Authority (ICA) sells high-quality forecast publications containing an abundance of accurate information on market trends and are the favourite publications of many professionals. Certain magazines provide accurate information on the current state of markets for fashion and interior design in many countries. For example: *Vogue* (Europe), *Elle Fashion* (United Kingdom/Europe/Australia), *Elle Décor* (United Kingdom/Europe/Australia), *House and Garden* (United Kingdom/United States/Canada/Australia), *Homes and Gardens* (United Kingdom/United States/Australia), *The World of Interiors* (United Kingdom) and *Abitare* (Italy). These can be obtained from publication importers in many developing countries.

In modern markets colours are usually specified by providing the manufacturer with colour samples from a PANTONE® Colour Specifier. This colour specifier is the industry standard and means that control of colours is absolute throughout design and production. Addresses for some of the agencies above can be found in Annexe II, Information Sources.

Keep in line with colour changes and trends in the target market.

Fashion and market trends. The fashion industry is one of the largest in terms of turnover and formal and informal employment. Trends and changes are tightly controlled through strict specifications. Garment manufacturing is usually a form of subcontracting where the maker has no say in the design of the product. Most specifications are controlled totally by the buyer. There are smaller companies, which buy specialist clothes, very often for the luxury market. Such businesses work with smaller artisan manufacturers of very high quality, and the business relationship is more often a mutual process of product development.

Standardization. Standards are rules that control certain aspects of products, making it possible for people to buy goods that fit and are safe within a national or regional market area. Standards exist in most developed countries. The European Union (EU) has both European standards and individual national standards within the EU standards. The United States has its own standard systems. Whatever the case, exporters should study the relevant standards in force. Key standards include: health and safety – toys, paints, dyes and chemicals; banned products – certain hair, wool, reptile and animal-skin products, ivory, endangered animal species; flammability of textiles – subject to stringent testing; dimensions, weights and measures of furniture, household linen, paper; precious metals – gold and silver hallmarks; electrical goods standards – appliances, switches and plugs; foodstuffs – packaging and labelling.

Any enterprise's products that fail to meet these standards may be banned from import and confiscated by customs authorities in the most serious cases, or suffer from reduced sales because customers are concerned about safety, or because the product is the wrong size. For instance, toxic paints and nails in wooden toys lead to toys being banned and destroyed in many developed markets. Certain furs and skins from endangered animals are banned from import. Textile products used for clothing or household furnishing must now be treated to reduce fire risk. Imported silver and gold are not necessarily tested in the market country. If these metals are not stamped with hallmarks, the buyer is likely to be suspicious about the purity of the metal.

Always check for standards in target countries. Products that fail to meet standards will never sell.

Labelling

Product labelling has a variety of functions. Some labels tell consumers where a product is made, what it is made from, and how it should be cared for. Other types give information about the culture or history of a product and the people who made it. In modern retailing businesses, labelling gives the product size and colour and other specifications. Common label types are: product label with product name, code number, material, size, colour and price; care label indicating how to clean the product; standards certification tag; maker's label with country of origin; and health and safety warning label.

Craft enterprises should check what information the customer requires on labels. Many importing companies provide manufacturers with their own labels to be attached in the workshop or send the manufacturer artworks to make up labels locally for products.

What are customers' labelling requirements? Do the producers have their own labelling standard? What are the regulations for labelling in the target market? Do certain products need a safety label?

Some label types and requirements

Label types. Garment and fabric product labels are usually printed or embroidered on fabric and are described as 'Sewn-in cloth tape labels'. 'Hang-tags' are printed card labels tied to the product with a cord. 'Adhesive labels' are used on wooden, plastic and metal products. 'Shelf display cards' are used when the product is too small for individual labelling.

Country of origin. Most major market countries require products to be labelled with the name of the country of manufacture and export. In certain cases, additional certification is required as proof of the origin of products.

Raw material contents and product sizes. Many market countries require the raw material contents to be indicated on the product. In some countries each state has individual regulations on contents description. Food-product labels may have to show ingredients and nutritional values, and garment labels carry the fabric content and percentage of material mixtures.

Care instructions. Garment and fabric products carry labels with indications for cleaning. International standard label symbols are used to describe washing, drying and ironing instructions. Customers frequently provide their own labels for this purpose. In countries that have a large garment industry, companies make labels to manufacturers' specifications. Some labels indicate the best way to maintain the product finish in the case of wooden articles.

What label information and type of label are required in the target market?

Packaging

The design of a product is affected by packaging. Some products need to be designed in knock-down form (e.g. furniture) to avoid expensive freight charges. Customers sometimes want their merchandise pre-packed for ease of distribution to their retail outlets. New packaging requirements must be planned. Packaging should ensure proper protection at low cost. Two main types of packaging are used worldwide.

Transport packing. All products must be packed for shipment to the market-place. Packaging must ensure protection against water, moisture, dust and dirt. Individual products can be packed in cardboard cartons or plastic bags. Garments are often sewn into plastic-lined cloth bales. Customers often have their own specifications for shipping packs. Wholesalers need products packed in batches for onward distribution. Some customers need small items pre-packed in display baskets ready to be unwrapped and placed directly on shop shelves. Garment customers require high-quality plastic bags and boxes to show off clothing. Any discussion about packaging should be detailed and instructions quite clear to avoid confusion for manufacturer and customer.

Once the products are packed, they are placed in wooden crates or larger cardboard cartons which are then transferred to a shipping container.

Retail or consumer packs. Special packaging for the retail market makes products look attractive on display and provides protection until the product is purchased by the consumer. Every effort should be made to ensure that merchandise reaches the customer in perfect condition. Display packaging also promotes the manufacturer or retailer of the product. Brand name or other distinguishing packaging is very important as a marketing tool. Importing customers frequently do not want manufacturers' names on their products, but rather their own image or logo. Importers will be keen to maintain quality and image standards in their packaging. Many customers' specific colours and logos call for great accuracy in reproduction.

There are specialist packaging requirements for each and every market. Plastic bags with header cards may be used to display small items such as jewellery, by hanging them on racks in shops. Garments are usually individually packed in anything from plastic bags to expensive presentation boxes. At the higher end of the market, cosmetics and jewellery are individually presented in more expensive packs which reflect the value of the product. Even middle-level jewellery should be elegantly packaged at retail points of sale. Following international pressure from environmental agencies, many importers now use recycled paper and cardboard card and paper packaging.

Packaging and safety

Some countries have recommended weight and size limits for bulk packaging in order to reduce injury to handlers in warehouses.



Checklist for preparation of product design brief

1. Product information

- Target cost, export price and production deadline
- Quality control factors influencing design
- Functional requirements of product
- Preferred product sizes related to function and market requirements
- Raw material requirements
- Product collection, range and set specifications
- Latest market indications as to colours, finishes and raw materials
- Packaging requirements
- Transportation requirements
- Production requirements
- Sample quantity requirements (a minimum of three is recommended: master sample for production unit, second for exhibition, third for meetings with customers)

2. International standards

- Current legal documentation from the target market for international standards on: health and safety issues; dimensions, weights and measures; safety testing; banned substances
- Labelling requirements for: customer; target market; country of origin; material content; care; safety instructions
- Current market regulations for packaging: sizes and weights for safe package handling; eco-friendly packaging materials

The more relevant the information given to the designer during briefing, the better the product will relate to market requirements.

7 Product costing and pricing

This chapter describes the essential elements of costing procedures. Because of the importance of the competitive environment in both international trade fairs and global trading, crafts enterprises have to be certain that their costing and pricing are correct. In view of the complexity of the costing and pricing process, the reader is strongly advised to look for specific in-depth guidance from specialist sources.

Note: Since this book is intended for use in many different countries, the term 'NU' has been used in this chapter to represent an imaginary 'national unit of currency'.

Costing is the process of assembling all the financial ingredients that go into making a product. It is vital that all the costs involved in the manufacture of a product be accounted for. A price should never be set before the cost is calculated, or the product may be sold at a loss. This final sum is the base price of a product upon completion in the workshop. The final selling price is determined by the point at which the product is handed over to the customer. The cost of producing any item includes two basic components: direct production costs (materials, wastage and labour); and overheads (fixed and indirect overheads).

Direct production costs

When fixing prices, it is important to include all the costs of the product manufacturing process.

Raw material costs. These should cover every item of material used in the manufacture of the product. It is important to calculate the exact amount of raw material used, because inaccurate assessments can mean the difference between profit and loss on a product.

Wastage costs. These cover any material discarded during the production process. Some timber may be diseased and unusable. Off-cut pieces of fabric may be too small to be used. These are known as 'scrap material'. They are a major challenge for manufacturers because they are expensive. In some cases, smaller products can be manufactured from waste, thus reducing the quantity being discarded. In certain cases scrap can be sold (e.g. waste paper). It may also be recycled (e.g. clay). It should not be forgotten that all waste material has a financial value which must be calculated as part of the raw material costs.

Labour costs. The time consumed in making any product is a cost in the form of production labour. Many small enterprises calculate labour cost on the basis of quantity of finished products per day. In certain instances this method of calculation produces inaccuracies, resulting in higher costs. It is advisable to calculate costs in terms of hours and minutes per operation. Each product can be calculated according to the exact number of labour operations required to obtain a finished item. Whether operations take days or merely seconds, all costs should be taken into account.

Let us take the example of the ABC Toy Company. Boxes 5, 6, 7 and 8 demonstrate the costing and pricing process for an individual product, e.g. a wooden toy. Box 5 shows a direct production cost calculation. The calculation for an hourly overhead rate is shown in Box 6. Box 7 shows how a finished product price is obtained, while Box 8 shows the calculation for the basic selling price in the workshop, which is the lowest price at which a product can be offered in the market-place.

Box 5

Calculating the direct production costs (ABC Toy Company)

Take the **raw material costs** to make one wooden toy

Timber NU 3.75

Paint, varnish NU 0.75

Total raw material costs NU 4.50

Add (+) labour hours to make one wooden toy

Cutting timber 0.75

Assembly 1.2

Finishing 0.9

Total labour time: 2.85 hours

Multiply by (X) hourly labour rate (NU 4.00)

(ABC Company pays NU 4.00 per hour)

Equals (=)

Total labour costs NU 11.40

Equals (=)

Finished product price NU 15.90

This is the basic price of a product in the workshop. To this should be added the overhead allocation (Boxes 6 and 7), packaging costs (Box 8), and percentage profit markup (Box 8), to obtain the selling price (ex-works) (Box 8).

Overhead costs

The direct production cost does not include the other costs that a craft enterprise has to pay in the course of daily operations. Some costs can be easily overlooked, whereas they should be part of those built into the product price. For example, the wages paid to a security guard who watches the company offices are also part of the costs of running the enterprise. These additional costs are known as overheads. There are two types of overheads: fixed and indirect.

Fixed overheads

Fixed overheads are those costs which are incurred on a regular basis regardless of production output activity. If there is a workshop building, for example, then this building has to be paid for or rented, even when there is no production taking place. Full-time staff involved in production have to be paid even if there are no orders being completed. Fixed overheads include:

Rent/mortgage. As mentioned above, workshops have to be paid for, even when not in production. In many smaller companies, the workshop is in a family home. In this case only a portion of the total cost need be included as an overhead. With a separate building, however, the whole rental or mortgage cost is an overhead.

Building construction. When a building is specially constructed for production purposes, it is necessary to cover the cost by accounting this to the overhead costs of manufacture. In the end this cost will be a fractional charge on the cost price of each product.

Machine/tool depreciation. Machines and tools purchased for production purposes have to be replaced in due course. In order to be able to purchase replacement equipment, the cost of the machinery must be reclaimed by way of a percentage on the overhead account. All machinery and equipment depreciate throughout their working life.

It is possible to calculate the yearly rate of depreciation, or written-down value, for a machine by dividing the cost price of the machine by the estimated number of years life the machine may have then subtracting the resulting figure from the value each year. Thus a machine costing US\$100 with a life of four years will reduce by US\$25 every year. This yearly rate of depreciation can be allocated to overhead percentages by a markup on the product cost price.

Taxes. Certain taxes in most countries are paid only by the manufacturing industries. These include special business taxes and charges made by municipal offices, water supply, province or state levies on trucks transporting goods between cities. All such taxes should be included in overhead costs where they affect the product cost price.

Wages (full-time staff). In businesses employing full-time workers, wages have to be considered as a direct part of the product cost. Most employers include this in the product cost price.

Loan repayments. Loans and interest on loans, which are directly related to the manufacturing business, should also be considered as part of the overhead costs of production. Buildings, machines, vehicles and equipment are frequently purchased with loans.

Insurance. Craft enterprises sometimes take out insurance cover to protect their investment in a business against fire and theft. Others take out insurance to protect the

enterprise and employees against accident and sickness claims. These kinds of insurance are also part of the overhead costs of a business.

Pension schemes. In certain countries and companies, employers make contributions to social welfare schemes that provide pensions to permanent staff at the end of their working life. These are also part of overheads and should be reflected in the cost price.

Indirect overheads

Other costs involving staff, equipment and activities are not a direct part of the production process. Such costs are indirect. Yet all or part of these should be included in the production cost.

Wages (support staff). Most companies have personnel who are not directly involved in production, for example, administrative and secretarial staff, drivers, mechanics and security guards. Their wages have to be considered as an overhead. In some cases, for example, a security guard may be watching over a workshop in a larger complex, yet only a portion of his wages would be charged to the workshop overheads.

Equipment and vehicle operating costs. All equipment needs maintenance, cleaning and general care. Small electrical power tools such as bench drills and paint-spray equipment need labour to clean them and mechanics to service them. Handlooms need parts replacement. Such costs have to be charged to the enterprise and repaid from the product price.

Other operating costs

Several other costs come under production costs. Some of these may be totally related to the business, others only in part, but they should never be overlooked if profits and business growth are to be achieved without error.

Electricity, gas, water utilities. All power consumption related to office and production units should be allocated to overheads. If workplace and residential accommodation are combined, then a portion of the power bills has to be calculated and applied to costs.

Postage. Many artisan enterprises fail to account for postal charges incurred on business accounts. Sample parcels, bills, accounts, catalogues and price-lists involve high costs for postage, especially to foreign countries. Complete records should be kept to calculate overheads.

Office stationery. As enterprises become involved in international trade and expand, it is necessary to obtain high-quality business stationery. As business develops the quantity of official stationery increases.

Sample-making costs. Samples have to be made to send to customers. This takes time and considerable effort, costing more than production items. The samples must be

properly prepared, labelled, packaged and sent by surface or air mail. This is costly, all the more so since customers are not prepared to pay for them. The cost must therefore be borne by the artisan enterprise. As business develops, more and more samples have to be sent to an ever larger range of customers. Sample costs have to be planned and a budget prepared to meet these costs, which are also part of the overheads of a craft business.

Telephone/fax/telex/telegram charges. All businesses are now using more and more technology to communicate. Orders, specifications, confirmations, modifications and dispatch notes are being faxed daily round the world. E-mail is increasingly used to communicate with customers, and is cheaper than fax or telephone. But all such systems cost money and the charges have to be entered as overheads.

Business-related travel. Many crafts enterprises now send representatives abroad to their target market to meet customers, attend fairs and make study tours. This is an essential part of keeping in touch with trends in a market-place, and face-to-face contact with a customer is far preferable to telephone conversations between different time zones. But international travel is not cheap, and transport and hotel costs in developed countries are high. Manufacturers have to find ways to generate the funds for these journeys, and a planned budget figure can be costed into the overheads of a product.

Inflation. National inflation rates vary from country to country. These inflation costs hit manufacturers with increased costs for utilities, transport and services, wages and materials. The inclusion of national inflation percentages as a portion of overheads is very important.

Contingency allowances. No matter how well organized and managed a business may be, there will always be the unexpected event that calls for money to repair or reorganize in order to maintain the flow of business. Good business practice dictates that the overheads include a small percentage to provide for such incidents.

Calculating the overheads

It is not enough to know the total value of an enterprise's overheads in order to include it in the product price. It is necessary to find a rate for the overhead that can be made part of the product pricing calculation. The simplest way is to calculate the overhead rate per hour, because the same labour time can be used to calculate the overhead cost per product. As nearly every product takes a different amount of time to make, then the overhead, too, will be different. Continuing with the example of the ABC Toy Company, Box 6 shows how to calculate the total overhead, and the overhead rate per hour.

Calculating the overheads as part of the product price

In order to recover expenditure on overheads, the total overhead costs for any enterprise have to be allocated proportionally to the price of products. Overhead costs should be recorded carefully and adjusted regularly to ensure they are up to date. These annual costs can be divided by fifty-two to make a weekly figure, and then divided again by the number of production labour hours there are in one week. In the case of the ABC Toy Company, a production worker will work a forty-hour week.

The calculation shown in Box 6 gives a fair distribution of the overheads for a range of products which take different lengths of time to make. It is preferable to calculate the overhead rate per hour, because in most artisan enterprises production times for a product are usually counted in hours. Add together all the working hours spent by artisans in making all products in one week. Divide this total into the weekly overhead costs to arrive at the overhead rate per hour.

Multiplying the actual hours it takes to make a product by the overhead rate gives a proportional amount of overheads for that particular product. One product might take longer to make than another, and so has a higher allocation of overheads.

For example, if an ABC Toy Company product takes five hours to make, then the overhead cost allocated to it is NU 6.05 (5 hours \times 1.21 overhead hourly rate). If the time taken in making another item is twelve hours, then the overhead cost in that case is NU 14.52 (12 hours \times 1.21 overhead hourly rate). In each product the proportion of overhead cost is directly related to the number of hours spent making it.

Overhead calculations should be included in every product price if the overheads are to be recovered during a business year.

Box 6

Calculating the hourly overhead rate (ABC Toy Company)*Fixed overheads (per year)*

Workshop rent NU 5,000.00
 Machine depreciation NU 550.00
 Local taxes NU 650.00
 Loan repayments NU 120.00
 Insurance NU 95.00

Indirect overheads (per year)

Security staff wages NU 2,000.00
 Supervisor wages NU 2,000.00
 Driver wages NU 2,000.00
 Vehicle operating costs NU 2,000.00
 Utilities NU 1,550.00
 Postage NU 540.00
 Sample-making costs NU 2,540.00
 Telephone/fax NU 990.00
 Business travel NU 5,760.00
Total actual overheads per annum NU 25,795.00

Plus (+)

National inflation (at 6.5 per cent per annum) NU 1,676.68
Sub-total overhead+inflation NU 27,471.68

Plus (+)

Contingencies (at 10 per cent per annum) NU 2,747.17
Total estimated annual overheads NU 30,218.85

To calculate the weekly overhead rate

Divide by the number of working weeks per annum (= 52)

Weekly overhead rate: NU 581.13

To calculate the hourly overhead rate, divide by

Total production hours of all artisans = 480
 (ABC has twelve artisans each working forty hours a week)
 Hourly overhead rate: NU 1.21

Finished product price or manufacturing price

Finished product price is the direct production cost plus a percentage of the overhead costs mentioned above. This gives the basic price of the product when it leaves the workplace. Box 7 demonstrates the calculation used to achieve the finished product price. This price is the lowest possible production cost. Two other items have to be added before the product reaches the selling price.

Box 7

Calculating the finished product price (ABC Toy Company)

(From Box 5) total direct production cost (of wooden toy) NU 15.90

Plus (+)

(From Box 6) hourly overhead rate NU 1.21

Multiplied by (×)

(From Box 5) total labour time (to make wooden toy) 2.85 hours

Equals (=)

Total overhead costs (for wooden toy) NU 3.45

Equals (=)

Finished product price (for wooden toy) NU 19.35

This is the total construction cost of the product in the workshop.
It is not the selling price (to calculate this, see Box 8)

Packaging costs

A product cannot be sold on a large scale without packaging. The cost of any individual display or protective packaging for the product has to be added to the price of the product, on a price per piece basis. Bulk transport packing for shipment has to be included, broken down into an item cost per piece. This is then added to the finished product price.

Profit percentage margin

Following the addition of the overhead percentage and packaging costs to the product, the profit percentage must be calculated and added to the costs. The calculation of profit margins is influenced by: manufacturing costs; overhead costs; competitors' prices; volume of goods produced; and perceived product value in the market.

The more products are manufactured and sold, the cheaper the selling price because of the narrower profit margin and larger orders. Certain key products – particularly in luxury items, for example, alpaca garments in the high fashion market – can charge prices far higher (premium prices) than the real value of the merchandise. Many companies work on the basis of the maximum profit margin that the market will be prepared to pay. The resulting price is the ex-works price.

Selling price

Following the addition of packaging costs and the profit margin, the product has a price at which it can be offered to the market. If the costing calculations have been carefully worked out, and the profit margin added with consideration of the prevailing competing prices in the target market, then the product has a chance of selling. As mentioned above, this is the workshop price. It is the lowest price at which the product should be sold.

For products sold locally, negotiations will take place with buyers to determine responsibility for transport costs.

In the export market, prices are often more open to negotiation. This reflects the demand for the product and the quantities to be ordered. Buyers from importing companies are highly competent in obtaining the best price for the product. Finalizing export prices requires detailed negotiation of export prices and contracts and is dealt with below.

Box 8

Calculating the selling price (ex-works) (ABC Toy Company)

(From Box 7) take the finished product price (one wooden toy) NU 19.35

Add (+) packaging costs, say NU 3.50

Sub-total finished product price and packaging NU 22.85

Add (+) percentage profit margin, say 10%: NU 2.28

Equals (=) selling price in the production workshop NU 25.13

This selling price is also known as the ex-works price.

Additional information on export prices can be found in Chapter 11.

Transport costs

If the product is being sold in the local market it will be necessary to calculate the itemized cost of transporting the product to the market-place. This is in addition to the ex-works price and covers the transport of the product from workplace to port or airport and to another country. It should be calculated on a per piece basis and added to the product price.

For the export market there are common international pricing methods which incorporate transport and other costs using standard terms and calculations. These are explained in Chapter 11.

Other pricing considerations

Price is normally expressed as a total of percentage profit added to cost price. Costing is a mathematical calculation, whereas pricing is both mathematical and judgemental. The present Guide cannot recommend minimum levels of profit since margins are determined by factors such as interest on business loans. Profit is conditioned too by the state of the market. If competition is fierce, or trade is slack, the profit expectation will be lower. If the demand for a product is high or the goods have an excellent reputation for quality, reliability or design, the profit potential may be increased. These are all matters for decision by individual enterprises. It is wise to check what others are charging for equivalent items, and as many shops and catalogues should be researched as possible.

A complete set of price lists should be prepared before each trade fair: one for trade sales to retail and another for direct sales to consumers. Consumer prices will be higher than trade, but lower than full retail price in the shops (between 70 and 80 per cent of retail). Trade buyers will expect to see trade price lists, but will expect to negotiate for lower prices, particularly for larger quantities. It is essential to have two prices clearly in mind when negotiating – the best price and the lowest acceptable one. These provide a margin within which negotiations can safely be conducted. Finally, one should never sell at a loss.



Checklist for costing and pricing

1. Direct production costs

- Direct raw materials (basic raw material, including wastage; processing and finishing materials, fixings)
- Direct labour (wages paid to workers engaged in the processing of materials, finishing and assembly of the product – wages paid to inspectors, quality control of the product if specifically required for production)
- Direct expenses (all expenses incurred on a specific product, except direct labour and direct materials, such as hire of specialist tools)

2. Overheads

- Fixed overheads (rent, construction, depreciation, taxes, wages, loan repayments, insurance, pension schemes)
- Indirect overheads (wages for support staff, operating costs of equipment/vehicles, utility charges, postage, stationery, sample-making, telephone, fax and telex charges, business travel, inflation, contingencies)

3. Hourly overhead rate calculation

Total weekly overhead costs divided by total labour hours of production

4. Finished product price calculation

Direct production costs plus percentage overheads

5. Packaging costs

Material and labour costs of individual product packaging

6. Percentage profit margin calculation

7. Selling price (ex-works)

Finished product price plus packaging costs and profit margin

8. Selling price delivered to local customer

Ex-works price plus cost of transport to customer

The transportation costs to airport or harbour help to give the export price (FOB). For further details on export pricing, see Chapter 11.

8 Promoting participation

This chapter deals with a key issue, that of promoting a firm's participation in trade fairs. Much of this activity will be undertaken in collaboration with the trade fair organizer and will require attention to detail in preparing material specifically for use during fairs.

Print and display material

Every exhibitor will need well-presented literature describing both the enterprise and its products clearly and simply. It should be suitable for distribution from the stand to visitors.

Before a decision is made to print, a check should be made with the trade-fair organizer to avoid duplicating the show's publicity. The organizer will probably use visitor leaflets translated into the local and perhaps other languages. These may also be available for use by the exhibitor. Details of all the printed material available from the organizer will usually be listed in the exhibitors' information manual.

Well-produced and illustrated brochures should not be used as hand-outs. A 'one-pager' is recommended, well written in the language of the market in which the trade fair is being held, as well as one prepared in a recognized international language. Care over the translation will bring results, whereas poorly translated literature will send the wrong message.

After the fair is over, the visitor may still retain that silent salesman – the trade literature.

For organizers of national stands, well-presented promotional hand-outs are even more important. They usually take the form of a group trade-fair publicity brochure, conveying professionalism in the export potential of the crafts on display.

Price-lists are also essential, with reference to bulk discounts, transport costs, customs duties and any other information on costs.

Visitor tickets

Advance visitor tickets to the trade fair are also usually available from the fair organizer and these can be sent to key prospective visitors. However they are distributed, tickets should not be issued too early in case they get lost, or too late for busy intending visitors to make it to the stand at the trade fair. A personalized letter with a complimentary ticket can make all the difference.

Organizers of group stands could enlist the assistance of their embassy's commercial office to distribute tickets with an official invitation to visit the national exhibit.

Direct mail

This is of particular relevance to TSIs. Advance mailing requires the preparation of a list of potential buyers, users, agents, importers, distributors, wholesalers, retailers, trade organizations and journalists. The compilation of the list and subsequent mailings could be done in collaboration with the appropriate embassy or with help from the trade-fair organizer.

Material being dispatched by the printer should be delivered to a sure address at least one month before the opening day. Direct delivery to the trade-fair site may result in its being mislaid. TSIs and exhibitors should always maintain a plentiful supply of literature and up-to-date price-lists, together with the contact address of agents available for the opening day.

Public relations for a trade fair

The success of participating at a trade fair is directly related to the effectiveness of public relations (PR). These should be developed around a theme that can be used to advantage during the show and says something of the uniqueness of the artisanal products on display and their country of origin.

The PR campaign should aim to attract the right kind of public – one suitable in composition and purchasing power for the products on display. It should provide contact with the specialist press, in particular, to ensure maximum coverage prior to the trade fair and maximum attendance of journalists with an interest in craft products.

PR and the organizer. The trade-fair organizer's publicity campaign will be far broader in scope than the exhibitor can achieve, but it is important to know how and with what methods the organizer plans to carry out the campaign. Co-ordinating individual or group efforts with it will save money. The exhibitor's manual should give details of the organizer's campaign for the trade-fair period and can serve as a guideline.

The PR methods used by the organizer frequently include websites, visitors' leaflets, direct mail, advertisements, a catalogue, press receptions, posters, television and radio interviews, liaison between hotels, railways and airlines, a daily news leaflet during the show, press releases, a conference programme, opening-day invitations and special events to attract the press, trade and public. Usually the trade-fair organizer's press and public relations department is pleased to work with exhibitors, taking their proposals and requirements into consideration.

The trade-fair catalogue – the buyer's guide. Craft exhibitors will probably have only limited funds for advertising at the show. The trade-fair catalogue is therefore often the best (and cheapest) advertising medium because it also acts as a sales and reference book for trade-fair visitors long after the show is over.

Promotion at the trade fair. Receptions for potential buyers on the exhibition stand during the show are another means of publicizing participation and products, especially for national groups.

Seminars, VIP visits to the stand and other events sponsored by the organizers offer opportunities to make products better known and initiate contacts. Movement and action on an exhibition stand never fail to command attention. Live or video demonstration of craft-making skills is an effective way to encourage visitors to stop and take an interest in the products on display. This is equally true for a wide range of skills from weaving to metalworking, making jewellery and wood carving. Additionally, such activity lends itself to television and newspaper photo opportunities.

Seeking radio and television interviews, either demonstrating the product or against a backdrop of the exhibit, can mean effective coverage. New and different products from various places invariably create news. The media may be glad to include an item in their regular coverage, and thereby generate interest and help attract visitors.

Press release programme. This is of particular relevance to TSIs. Hand-out material for journalists should be broader in scope than the usual product information. It could include background data on the country, information on its economy, details of its craft enterprises and profiles of the exhibitors at the show. Copies of press kits should also be placed in the trade-fair press room together with an invitation for journalists to visit the stand.

Additional press publicity can be obtained for exhibitors by staging special events on the stand during the show and inviting journalists to attend them. Scheduling a national day, with visiting dignitaries, a trade minister for example, and cultural attractions from the home country is also advantageous. Other events that can draw journalists to the stand are product demonstrations, special receptions and press conferences.

A press campaign can be conducted on behalf of the craft exhibitors by the TSI. For national groups, press conferences or receptions can be used to advantage. Press previews of exhibits before the show opens are effective, but require advanced planning.

An advertisement can also be placed in the special 'Trade Fair' issue that leading trade journals often publish to coincide with the fair.



Checklist for promotional material preparation

1. Print and display material (up to six months ahead in advance) translated into local and other languages, if necessary

- Leaflets
- Enterprise profile (corporate biodata)
- Brochures, catalogues
- Handouts (for press and stand use)
- Price-lists (discount offers, transport costs, duty payable)

2. Audiovisual promotional material (up to six months in advance)

- Purchase equipment and practise using it
- Prepare slide shows, computer-generated projection material
- Make videos

3. Visitor tickets (not later than four months ahead)

- Identify recipients
- Obtain tickets from organizer
- Distribute these (with personalized letter)

4. For TSIs and national exhibitors (up to six months in advance)

- Group brochure
- National publicity material (enterprise, tourism, etc.)
- Embassy's commercial office to distribute invitations with official invitation to visit the national exhibit
- Direct mailing to contact widest audience

5. Public relations for the fair

- Contact trade fair organizer's PR office
- Provide PR office with promotional material and ideas
- Request inclusion of exhibitor's material in trade fair catalogue
- Check seminars and VIP visitors of interest
- Check possibilities for inclusion of skill demonstrations on stand

6. Press-release programme

- Check location of exhibition press office
 - Deliver promotional material for distribution
-

9 Transporting exhibits

This chapter underlines the importance of being prepared to dispatch exhibition material well in advance of departure.

Occasionally, there are empty stands to be seen on the trade fair opening day. Products to be exhibited have not arrived in time, or are lost or damaged. To avoid this, it is highly recommended that transport arrangements – particularly for joint participants – should be consolidated in the exporting country. This will ensure that deadlines are kept, and prevent confusion and overspending on freight charges. If possible, a specialist exhibition shipping contractor should be hired and encouraged to use the organizer's official clearing agent.

The forwarding agent will also advise on insurance. Alternatively a contractor can be employed to take responsibility of transporting everything to and from the venue. In the United States, however, shipping and forwarding are undertaken by two distinct parties: goods entering the country from abroad must first be consigned to the customs broker before being handed over to the drayage contractor.

It is essential to use a forwarding agent because mistakes can easily be made with incorrect forms, packing or unpacking exhibits before customs clearance or being unable to trace articles brought in free of duty which can cause long and expensive delays.

Shipping to the exhibition site

Shipping incurs losses and damage and there are advantages in using sealed containers. All materials and cases should be clearly marked for ease of identification.

It is usual when shipping exhibition material to use a temporary admission certificate, called an ATA Carnet; this is used to admit goods temporarily into a country without payment of duty. Information on the subject is generally available from chambers of commerce and local customs departments.

Provided that goods are not sold and do not remain in the country after a specified date, no duty is normally payable. It is necessary to liaise with the customs authorities or an agent before materials are removed from the exhibition site for shipment to the country of origin.

Shipping goods from the exhibition site

Immediately after the trade fair, the stand has to be dismantled and the local contractors assisted in packing the exhibits for shipment. Instructions from the freight forwarder and/or appointed customs broker should be followed carefully with regard to the necessary customs formalities.

In certain unusual circumstances, the exhibits may have been sold and this may involve several different customs duties: first, for exhibits sold within the country and therefore not subject to any tax other than the local import duty; secondly, those that have not been sold and are therefore re-exported to the country of origin; and thirdly, exhibits that have been bought by someone who lives outside the country where the trade fair has taken place.

There may be instances when it is impossible to stay until the last of the exhibits leaves the trade-fair grounds. If the proper documents are not left with the forwarding agent or customs broker, a return visit may be necessary to assist the goods through customs.



Checklist for shipping exhibition materials

1. Shipping the exhibits – to the venue

- Prepare shipping list
- Check for specialist exhibition shipper
- Forwarding agents

For the United States, shipping and forwarding are done by two separate agencies: (a) licensed customs broker and (b) appointed drayage contractor

- Insurers
- Check for use of temporary admission certificate (ATA Carnet)

2. Returning the exhibits – to the country of origin

- If goods not sold – no duty payable
- If goods sold – check with customs authorities: (a) exhibits sold within country; (b) exhibits returning to country of origin; and (c) exhibits purchased by party from third country
- Check packaging arrangements
- Check instructions of freight forwarder and customs agent

Note : If leaving the trade fair country before the exhibits leave, ensure that all correct documentation is left with contracted forwarding or customs agents.

10 Stand management

On site

It is useful to be on hand several days before the show opens. Although it will be too late at this stage to make extensive alterations on the stand, many changes can be carried out on site.

On arrival at the trade-fair halls, exhibitors should introduce themselves to the organizer and check that the orders for furniture, stand cleaning, passes and identification badges, car-parking facilities, interpreters, flowers and photographers have been received. (If there is any difficulty, show copies of orders placed during the preparation stage.)

Ensure that all the products have arrived and are in good condition. Check that there are no problems with the customs authorities or forwarding agents. Ensure that extra labour is available to unpack the products if necessary. Check whether special equipment should be hired, such as a forklift truck. Make certain that all printed material has arrived and is in order.

It is often necessary to fix or adjust something at the last minute. There may be no tools available. It is a good idea to take along a small toolbox in one's personal luggage; it should contain pliers, clippers, scissors, electric screwdriver, cutter, steel ruler, tape-measure, spirit-level, adhesive tape, glue, labels, marker pens, etc. Also take a camera to photograph the stand.

Ensure that the stand is on the correct site and covers the space contracted for. Also check that the stand builder has followed instructions and provided any extras and services requested, such as the name-board and adequate lighting. Confirm any refreshment orders that have been placed with the catering office.

If an overseas agent is involved, he should be contacted immediately on arrival, as he will be of invaluable assistance in going through the checklist of things to do.

Pre-opening activities

Important contacts. Telephone the principal customers, trade associations and professional bodies to notify them and encourage them to visit the stand. Always inform the embassy in the trade-fair city in advance of participation in the show, and make a visit there on arrival. The embassy staff know the market and have local contacts.

Staff briefing. One of the most important pre-show tasks is to brief the stand staff on their duties as well as on the overall objectives of taking part in the show. A successful participation depends to a great extent on how effectively the stand personnel carry out their duties during the show.

Stand assistants and interpreters should be briefed on objectives and be able to inform visitors of the products and the relevant literature. They should also be fully conversant with the sales terms used in each particular country. Shipping, packaging, insurance, tariffs and discount data are important.

Staff should be smartly dressed. There are advantages in wearing the national costume so that visitors know at a glance whom to talk to. Staff should wear comfortable shoes and wear a company badge to make identification easier.

Staff should remain on their feet ready to greet visitors and answer their questions. Since working on the stand is physically exhausting, duty rosters should be planned accordingly. Off-duty staff should be encouraged to stroll around the trade fair or take a refreshment break.

During the show

A debriefing meeting should be held at the close of the first day. This may be followed by a daily briefing when goals, key messages and the role of each team member can be reviewed. Progress towards achieving goals should be reported and any necessary adjustments made.

Daily routine at the trade fair

Keeping the stand clean and tidy. The stand at a trade show provides an image of a country, a craft enterprise, its people and its products. The image should be favourable at all times during the show. Ensure that it is tidy at all times. Exhibits may be touched or picked up by visitors. Ensure that they are replaced in the display.

Using storage space. During the show all tools, demonstration equipment, samples, literature, coats, briefcases and suitcases should be kept out of sight.

Attracting visitors. Look welcoming, not bored. Do not adopt a guard-like pose at the front of the stand. Some exhibitors propose small promotional items for visitors to take away. It pays to consider carefully how visitors can be persuaded to become interested enough to stop and make inquiries.

Do not stand where exhibits or special attractions may be obscured. Do not choose a spot that prevents access to the stand. Visitors may avoid a stand where the staff are grouped together talking for they may feel as if they are interrupting a private party.

When visitors come on to the stand, do not immediately approach them, or hover about. On the other hand, always be the one who opens the conversation. If possible, have a face-to-face conversation rather than from behind.

Welcoming visitors to the stand. Talking to a visitor who comes to a trade fair stand is an important technique. This requires as much of a systematic approach as do the weeks of careful planning before the show begins. Since some visitors are prospective customers

for the product, how they are received on the stand will help determine the ultimate success of participation. In exhibiting in a foreign country, especially for the first time, taking trouble to understand the basic social and business customs will certainly pay off. Good first impressions are essential in engaging the interest, confidence and trust of visitors to the stand.

Because of the nature of a trade fair, the quantity or quality of the visitors who come to the stand cannot be prearranged. Anyone from an individual artisan to a government minister may suddenly appear on a stand without notice. If possible ensure that there are a minimum of two persons on the stand at all times. This will allow one member of the staff to pay full attention to visitors with specific inquiries.

Suitable opening remarks. Try to avoid openers such as ‘Can I help you?’ If the visitor answers ‘No’, any further approach will appear aggressive, and rebuilding the conversation almost impossible. Develop a repertoire of opening remarks that are not only more flattering but also avert the possibility of immediately severing the connection, for example, ‘Have you seen these craft skills?’ ‘Do you import crafts from foreign countries?’ ‘Have you used products from this country before?’

Identifying the visitor. Establish the identity of the visitor as soon as possible, by politely requesting a visiting card. That way he or she is immediately identified as being a serious enquirer or merely a casual visitor. If possible obtain a business card for future reference.

Identifying press visitors. It is important to identify journalists who come onto the stand. Trade-fair organizers usually issue identification badges to the press, but many journalists prefer to remain anonymous as they tour the fair.

Try to find out their reasons for visiting the stand. What, if any, pre-trade fair publicity brought them to the stand? Visitors from a radio or television station may be asked the name of the programme for which material is being collected, and the likely time of transmission. In the case of photographers, ask for the name of the publication in which the pictures are likely to appear.

Recording inquiries. It is essential to keep a written record of all visitors. Write down all prospects on a trade fair inquiry or contact form prepared for this purpose with details of name, address, company and company position and the desired follow-up. A sample contact form is given at the end of this chapter.

Registering inquiries. Make sure that all stand personnel use a similar system for recording visitors’ inquiries. In addition to the contact form, there are several methods of recording inquiries and the choice may well be influenced by the trade-fair organizer’s registration system. The most frequently used nowadays are computerized light pens, special inquiry books and forms that can be sent for processing. The light pens scan a bar code on the visitors’ badge and the resulting list of inquiries can be printed off daily by the registration staff.

Address books are another efficient method of recording inquiries, but are time-consuming. Collecting visiting cards from visitors seeking information saves time, but the nature of each inquiry still has to be recorded. Notes should be clear for the person following them up.

Classifying inquiries. Use a ranking or priority system to ensure that the most promising leads get the best attention. For example, first priority should be given to visitors who ask for samples or place orders, second priority to customers requesting information, and so on.



Checklist for exhibition participation: the show

1. On arrival at site (up to five days before)

- Contact the organizer (check all orders for furniture, stand cleaning, security, staff passes, car-parking, interpreters, press and promotional releases and activities)
- Contact overseas agent (if applicable)
- Call principal customers

2. Stand construction and installation (up to one day before opening, or according to organizer's rules)

- Progress of on-site stand construction with contractor engaged before arrival, particularly pre-fabricated elements made in home country
- Product installation and stand labelling
- Storage of promotional material
- Functioning of lighting, phones and computer equipment

3. Before opening day

- Final staff-briefing on stand (dress code, attendance rotas, routines)

4. Opening day

- Receptions

5. Daily routines during the exhibition

- Staff attendance rotas on stand (meal breaks, rest periods)
- Recording visitor details
- Registering and classifying inquiries
- Stand tidiness and cleaning
- Review of contacts made each day (with possible immediate follow-up)
- Daily closing activities
- Daily review of action (with follow-up for next day)

6. Dealing with visitors (see Chapter 11)

- Visitor comfort (drinks or lunch? privacy?)
 - Exchanging company information
 - Identifying visitor requirements (products, prices, special queries)
 - Recording inquiry information
 - Classifying inquiry priority
 - Copies of all paperwork for these items
-



Sample trade fair contact form

ABC Company,
this street, that city, postal zip code, country,
Tel:/fax/e-mail

Visitor's name: _____ Date: _____

Title: _____

Company name: _____

Postal address: _____

E-mail address: _____ URL: _____

Telephone: _____ Fax: _____

Product line: _____

Type of business: _____

- Manufacturer
 Importer
 Agent
 Distributor
 Wholesaler
 Retailer
 Other

Interested in: _____

Action taken: _____

Follow-up required: _____

Orders placed: _____

Delivery required by: _____

Unit price: _____

Comments: _____

Seen by: _____ Dept: _____

11 Talking business with visitors on the stand

This chapter emphasizes the importance of being well prepared for business negotiations at any trade fair. Subjects are presented in sequence following the lines of a possible inquiry.

Some visitors may be interested enough to arrange business deals while at the stand. This of course is very positive but means that the exhibitor has to be very well prepared for negotiations. He or she should have the latest information about production capacity, transport and insurance from the producer's workshop. Exhibitors should also understand common expressions and terms used in international trade.

Export prices

Ex-works (EXW). Not commonly used, this is the price of the product at the workplace gate.

Free on Board (FOB + named port of loading). One of the most commonly used prices is a unit product price FOB (usually in US dollars). This is the manufacturer's selling price, including the cost of getting the product from the workplace on to the air-or sea-freight vessel at a named port of shipment. The seller clears the goods for export and pays the export formalities. The buyer assumes the cost of insuring the consignment, transporting it to the importing country, the import duties and land freight to the destination warehouse. In some respects it would be best to have the price-list made out with prices FOB and CIF (see below), to cater for all needs.

Cost, insurance and freight (CIF). This is the price including all costs to a named port of destination.

Regularly update information on freight costs to keep prices correct.

In discussions with buyers it is always useful for manufacturers to learn the prices and systems that buyers use. Some buyers customarily talk in prices per container or crate. Craft enterprises have to work out how many of any particular type of their products fit into 10-metre containers, for example. They should be able to make such calculations very quickly, or have the information prepared well beforehand. As a general rule for rough calculation, the landed price of a product is between four to six times the price in the country of origin. The landed price is affected by the volume, size and weight of any product.

Pricing terms in the export market

Buyers do not readily disclose retail prices, but may be willing to discuss the calculation they make to arrive at their final retail price. The main pricing terms used by retailers are as follows.

Wholesale price. The landed price plus the margins imposed by wholesaler profit mark-up.

Retail price. The wholesale price plus the profit margin desired by the retailer.

Quantities and deliveries

Trade fairs are usually very busy. Customers frequently wish to complete their discussions quickly. Exhibitors should ensure that any commitments to quantities and delivery dates take account of the current workload of their enterprise. If they are uncertain of important dates and figures, they should advise customers that they will confirm these by a given date. It may be possible to negotiate a split delivery, or multiple small consignments for an order, so as to relieve pressure on production output. Most importers are well aware of the production situation of artisans and are more than willing to adjust if they wish to have good products to satisfy their customers.

Many buyers want quantity discounts, meaning lower prices for larger orders. Some manufacturers offer price discounts decreasing every thousand pieces after the first thousand. If all overhead costs are correct, then a manufacturer can shave profits finely and still be competitive.

Packaging requirements

Craft enterprises must make sure that they ask buyers what kind of packaging is required, and obtain clear written specifications for complex retail or consumer packaging. The costing and pricing of packaging cannot always be determined at a trade fair, but a quotation should be made and dispatched as soon as possible. If the manufacturer can fax or e-mail requirements to the home office, the quotation can be prepared and returned for the buyer's attention at very short notice.

Labelling

Customers should be asked to specify any labelling requirements at the time of placing an order. The manufacturer should ensure that labelling needs are clearly explained and noted down. Sample labels should be made and dispatched as soon as possible for approval. Much of this can be done by fax transmission or e-mail. Many importing countries have strict labelling requirements. The United States is one such country. Customs departments have information on the types of labels required for many products. Customers should be aware of the kinds of label required for their consignment. (See also labelling paragraphs in Chapter 6 above.)

Agreeing payment methods

Having agreed the price for the product, the manufacturer should then ask for details of payment method and dates.

Advance payment. Some buyers will make an advance of between 15 and 40 per cent of the total order value. This advance provides a capital float which enables the craft enterprise to purchase raw materials for the order. It also pays wages for production workers between the start of production and the final payment following delivery. One should not hesitate to ask about this possibility.

Letter of credit. Irrevocable letter of credit ((I)LC). Usually payable on fulfilment of the conditions set out in the letter of credit. The letter is issued by a bank, and authorizes the recipient to draw money up to a specific amount from a bank in the recipient's country. Because this LC cannot be revoked or cancelled, this method guarantees the manufacturer payment. On the other hand, it worries buyers, because of the risk of receiving a bad consignment of goods. However, the buyer has some control, which are the terms and conditions set out in the LC. The bank ensures that the terms and conditions are completed to satisfaction before releasing the payment.

'Sight' letter of credit (S)LC. This allows payment on sight of the shipping documents. It may well contain terms and conditions to be fulfilled prior to release of payment.

International money transfer. This method of payment can be made payable between banks, or to individuals without bank accounts on presentation of identity. This system is advantageous to the buyer, because otherwise payment might be held back until the consignment has been inspected in the buyer's warehouse. This gives cash-flow problems to manufacturers, particularly when no advance has been given.

Quality standards and rejects

All craft enterprises should have product quality standards. A target of zero per cent reject products is of course ideal. Experience shows that some buyers will accept between 1 and 10 per cent poor-quality products in any consignment without compensation. Others will insist on replacement of poor-quality goods at the manufacturer's expense. It would be wise to ask about buyers' terms and conditions for reject goods before confirming an order.

Penalty clauses. Some customers may insist that penalty clauses be written into an order agreement. Such clauses usually insist on payment of a fee in the event of late arrival of goods, or other special circumstances dictated by the customer. Not all are necessarily legal requirements, and some may be an attempt by customers to control the supplier's situation. A manufacturer should be very cautious about accepting such clauses.

Demurrage charges

All shipping papers should be in perfect order before the consignment is loaded at the port of origin. This is not as simple as may appear. For example, customs and excise in some countries require as many as seven documents for clearance of goods by the importer. Some of these documents are the responsibility of the importer. The remainder are the responsibility of either the manufacturer or the shipping agent. If the shipping documents for a consignment are not correct, this will delay the consignment in the airport or

harbour on arrival. In this case the goods cannot be cleared through customs and excise, and the consignment is kept in a warehouse at the harbour or airport. There are heavy daily charges (demurrage charges) for storage in such warehouses payable until the goods are finally cleared and transported to their final destination.

Exporters should be clear about their responsibilities for customs documents.

Legal and customs regulations

Almost every country has regulations on imported goods and their quality.

Some countries have restrictions on the import of certain types of products. Ignorance of the regulations may cost an enterprise a great deal of money. Both the manufacturer and the customer should be clear about these before agreeing an order. Penalties for breach of customs regulations include: confiscation of consignment, a steep fine or even destruction of consignment.

For example, under common customs regulations, banned goods relating specifically to artisan products include those with false-origin statements, those infringing a trade mark and those infringing copyright.

It is therefore essential to check the latest amendments and any new regulations in force at the time of the exhibition. The *Journal of EU Communities* is one source of important information about import regulations to the member countries.

Craft exporters should check for changes in current import regulations in the target market to avoid delays in consignment delivery.

Generalized System of Preferences (GSP). Under GSP, tariffs charged on imports of manufactured or semi-manufactured products from developing countries are granted preferential tariff reductions. An open policy of graduation establishes criteria for country-sector graduation, and a tariff-modulation scheme reduces the rates of duty according to four product sensitivity categories. Additional incentive arrangements may be obtained by countries that respect international labour standards and environmental concerns.

Tariff quotas. This refers to EU regulations under which limited amounts of certain goods may be admitted to free circulation at reduced or nil rates of customs duty. Certain hand-made goods of various tariff classifications originating in specified countries are eligible for duty-free admission. Eligible goods must be accepted as hand-made by customs and excise and be covered by certificates described in the legislation. It is important to check whether products are allowable under any such schemes. Further information sources for this section are given in Annex 2.

Quotas and tariff barriers. This aspect of trading concerns barriers on import and export between countries. Embassy trade attachés and customs and excise departments in supplying countries have information concerning the current legal requirements. Some agencies, too, specialize in providing this information. TSIs have their own data collection systems for most target export markets. Many of these are negotiated through international agreement, e.g. trading restrictions, quota systems and tariff barriers.

Failure to meet delivery deadlines and agreed quality standards may mean the loss of a customer and damage to the reputation of the exporting enterprise.

Any craft exporter intending to trade abroad should seek guidance concerning the regulations on the import of their particular material or product.



Checklist for talking business with visitors on the stand

1. Identifying the visitor (see Chapter 10)

- Obtain visitor's business card
- Complete trade fair contact form
- Enter trade fair details of visitor's badge (electronic scanning process)

2. Recording inquiries (see Chapter 10)

- Note details of queries or items of inquiry
- Classify inquiry in priority of importance for follow-up (new customer, catalogue request, product sample request, confirmed trial order, repeat order)

3. Talking about detailed business deals on the stand

- Products being ordered (product name or code number)
- Agreed export price per piece (FOB/CIF)
- Quantities required
- Total value of order per product
- Delivery dates and addresses
- Packaging/labelling requirements
- Payment methods (bank details, letters of credit, money orders, advance payments)
- Special terms and conditions (customs regulations in customer's country)

4. Agreement of confirmation dates

- Copy of confirmed order handed over on stand
 - Copy of confirmed order to be sent by an agreed date
-

12 Follow-up

This chapter covers important matters to be finalized before the craft exhibitors return home or go elsewhere on business.

The day after the show

Settling financial matters. Bills have to be paid, particularly for on-site services. Bills not yet received should not be forgotten.

Reports. As soon as the trade fair closes, a report should be written about the commercial and practical value of the event. Craft sales figures should be listed along with any expression of interest in the products and indications of the potential of any new products. A final report, to include statistical information from the organizer, should be filed within a few weeks of the show.

Packing up. Ensure that all exhibits and equipment have been accounted for. Hired equipment may have been used, and this should be returned and deposits reclaimed.

Final publicity. If the exhibitor or national group has been successful at the trade fair, suitable press activity should be considered before leaving. This may be separate from or in liaison with an event arranged by the organizer.

Finally, if it has been decided to participate in the next show the organizer should be consulted before departing. Starting at this early stage may mean a better stand location in the hall on the following occasion. Early re-bookings are good publicity for the organizer, and there may even be the possibility of a mention in their press releases.

Following up contacts

All visitors to the stand should receive a timely follow-up soon after the exhibitor returns home. Only by prompt follow-up action can the opportunities generated by the trade fair be fully exploited. Any promises to provide samples, photographs and information on possibilities for adapting products, packaging or shipping arrangements must be attended to. The degree of follow-up will depend on the importance of the contact, ranging from a simple thank-you letter to a sales visit, telephone call or information pack. The days and weeks following the trade fair make it clear to producers who wants their business most and who may not be ready to handle it. Keeping in contact by mailing product information and greetings cards is another good way of cementing relationships.

Measuring immediate sales. Measuring the success of participation in a fair is not an easy exercise. Some of the sales generated may not materialize for some time and cannot therefore be calculated at once. Leads over three, six and even nine months should be tracked after the trade fair. Only then can the full value of the trade fair be estimated.

Keeping statistics. A measure of the effectiveness of participation will be the recorded number of trade visitors who come to the stand. The names, addresses and product interest of company representatives should be noted during the show and statistics compiled after the close of the event. Similarly, other types of statistics kept during the fair will give some indication of the interest generated by the products on display – the number of samples given out can indicate a level of interest on the ground.



Checklist for exhibition closure and follow-up

1. Exhibition closure

- Dismantling of stand
- Removal of exhibitor's materials (for return shipment or disposal)
- Payment of final accounts to organizer and other service providers

2. Evaluation of exhibition

Immediate follow-up and evaluation (in exhibition country)

- Immediate follow-up of specific contacts made during show
- Visits to existing customers (who did not visit show, to show new items)
- Market research tour for following year (in exhibition country or nearby)

General follow-up (on return to home country)

- Review exhibition
- Estimate cost-benefit: ratio of orders to investment
- Assess enterprise's performance at show
- Identify activities to be improved
- Record new or adapted product ideas
- Create new or modified ranges
- Create customer specific product/range lists
- Identify new technology requirements
- Analyse exhibition costs

3. Forward planning

- Prepare marketing plan for following year
 - Prepare product development plan for following year
 - Prepare exhibition plan for following year
 - Prepare production plan for following year
 - Calculate budget for marketing, product development and exhibitions for following year
 - Forecast expenditure on production plan
 - Identify sources of finance for marketing and production plans
-

Conclusion

This Guide is intended to demonstrate clearly that successful participation in an international trade fair can be achieved by logical and practical means. It can be seen how such fairs bring the craft producer and exporter face-to-face with an audience of active buyers from many different market channels. Each chapter of this publication provides a step-by-step approach, combined with checklists, to help either individual craft enterprises or TSIs to achieve the best results from international fairs. It has been shown that:

- Using effective market research identifies new target countries, customers and products, and helps to adapt existing products and increase business with existing customers.
- Searching for the best trade fair at which to participate means allocating time and money to the best options for business development.
- Selecting the optimum stand location, combined with the provision of accurate briefing information to stand designers, provides the exhibitor with the ideal stand for display.
- Using the findings of accurate market information enables product designers to develop the most suitably priced, high-quality craft items for effective market penetration in the intended target market.
- Graphic and exhibition designers provide craft enterprises with the most appropriate promotional material and techniques to ensure maximum exposure of new products.
- By learning to use the most practical display and promotion techniques, stand management and participation style, craft enterprises can benefit from the most direct and effective form of selling, that is, using trade fairs to develop contacts, networking and producing sales.

Annex I Directory

This Directory is a selected compilation of international trade fairs in which crafts enterprises have a substantial rate of participation. The information is based on the industry standard as used in most directory sources.

The fairs listed were selected according to the following criteria: foreign exhibitors participate in these fairs; they are specialized trade fairs; and they are acknowledged international fairs in that they have taken place on at least two occasions.

On principle, specialist international craft trade fairs are included, but in a market or country where no specialist craft event of substance is thought to exist, a general trade fair or a consumer fair has been listed instead.

The Commonwealth Secretariat, ITC and UNESCO will help to maintain updated data on the selected fairs on their own agency websites.

Listings information

Listings in the Directory are given alphabetically by country and city, with fairs in each city presented in alphabetical order.

Exhibition prices are not given, being subject to change.

Fixed dates are not given for events because of annual timetable variations. Approximate times of the month are given merely as a guide.

Categories of trade fair

Specialized trade fairs. As a rule, these shows prohibit the cash sale of goods or samples at the show venue itself. Samples of products are exhibited so that potential buyers may examine goods, place orders or ask for sample consignments with a view to placing further orders. Visitors are trade professionals, many with extensive product and market knowledge, seeking information about products, prices, payment and delivery terms and schedules, and transportation arrangements.

No cash sales at specialized trade fairs.

Directory listings

General or consumer trade fairs. Products and samples may be sold here, but professional buyers with longer-term commercial interests tend to be fewer. Nevertheless, such fairs can be useful for testing a product in a new market. They also provide participants with a good picture of current fashions, tastes, prices, competitors and the need to adapt their products to market requirements.

Some of the fairs listed bear titles like 'Gifts and Houseware', 'Home Textiles', 'Consumer Goods', 'Decoration and Furniture' or 'Toys and Hobbies'; they are included because a large number of exhibitors and products belong to the craft sector.

Note on using these listing

The data contained in the event listings of this Directory have been compiled from various sources. The Commonwealth Secretariat, ITC and UNESCO decline all responsibility for any errors and omissions in the listings. Information may have been changed without warning by event organizers.

In the absence of standard definitions for crafts producers, the publishers cannot be certain that any fair listed will suit the needs of every potential participant.

In light of the above constraints, all parties interested in participation are advised to make direct contact with the organizers of events to obtain the latest information on:

- Product categories in the show
- Possibilities for foreign organizations to participate
- Exhibition stand availability for particular dates
- Stand sizes and latest prices for rental
- Exact dates of opening of the show concerned
- Additional information about participation and regulations

Country: **Argentina**

City: **Córdoba**

NAME OF FAIR/EXHIBITION

Artesanías – Feria Internacional de Artesanías

APPROXIMATE DATES

Ten days in either March or April (around Easter time)

FREQUENCY

Annual

REGISTRATION DEADLINE

Approximately one month prior to the exhibition

LOCATION

Predio Ferial Córdoba

SIZE OF EXHIBITION (M²)

(2001) 5,446 covered space

National: 2,863 Foreign: 2,583

MAIN PRODUCT TYPES

Craft products: ceramic, leather, wood, metals, precious metals, stone, textile, musical instruments, dress, glass, paper

PROFILE OF EXHIBITORS

(1999) 685 independent artisans, micro-enterprises, official organizations and institutes fostering crafts

National: 451 Foreign: 234

PROFILE OF VISITORS

Open to public (1997) 82,700

National: 74,688 Foreign: 8,012

SHOW ORGANIZERS

Fundación para las Artesanías y Arte y las Ciencias (FUNDART)

c/o Feriar S.A. (Predio Ferial Córdoba)

Casilla de Correo 348, C. P. 5000 Córdoba

Argentina

Tel.: Int+ 54 351 48 10 759 (rotating lines)

Fax: Int+ 54 351 48 11 381/48 90 023

E-mail: fico@fico.com.ar

Website: www.feriar.com

Country: **Bahrain**

City: **Manama**

NAME OF FAIR/EXHIBITION

**Jewellery Arabia – Middle East International Gold, Jewellery,
Clock and Watch Exhibition**

APPROXIMATE DATES

Four days in first/second week November

FREQUENCY

Annual

REGISTRATION DEADLINE

Approximately one month prior to the exhibition

LOCATION

Bahrain International Exhibition Centre

SIZE OF EXHIBITION (M²)

(2000) 8,000

National: Foreign:

MAIN PRODUCT TYPES

**Gold, fine and gem-set jewellery, clocks, watches, gems, pearls,
parts and components, bullion dealers, specialized service suppliers,
packaging, manufacturing machinery and equipment**

PROFILE OF EXHIBITORS

(2000) 320 from 20 countries

PROFILE OF VISITORS

Jewellery trade importers, wholesalers, retailers

National: Foreign:

SHOW ORGANIZERS

Worldwide Overseas Exhibition Ltd

11 Manchester Square

London W1M 5AB

United Kingdom

Tel.: Int+ 44 (0)20 7862 2000

Fax: Int+ 44 (0)20 7862 2001

E-mail: exhibit@montnet.com

Website: www.aeminfo.com.bh

Country: **Belgium**

City: **Ghent**

NAME OF FAIR/EXHIBITION

INTIRIO by Textirama

APPROXIMATE DATES

Four days at end January, beginning February

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizer

LOCATION

Exhibition Centre Flandres Expo

SIZE OF EXHIBITION (M²)

(2000) 10,318

National: 8,240 Foreign: 2,078

MAIN PRODUCT TYPES

Interior decoration and household textiles

PROFILE OF EXHIBITORS

(2000) 191

National: 143 Foreign: 48

PROFILE OF VISITORS

(2000) 9,355 retailers

National: 8,340 Foreign: 1,015

SHOW ORGANIZERS

Textirama

Poortakkerstraat 90

9051 Ghent

Belgium

Tel.: Int+ 32 9 2438450

Fax: Int+ 32 9 2438455

E-mail: info@textirama.be

Websites: www.decosit.be www.textirama.be

Country: **Brazil**City: **São Paulo**

NAME OF FAIR/EXHIBITION

São Paulo International Gift Fair

APPROXIMATE DATES

Mid-August

FREQUENCY

Annual

REGISTRATION DEADLINE

May in the year of exhibition, but check with organizer

LOCATION

International Trade Mart – Centro TextilSIZE OF EXHIBITION (M²)**(1999) 23,000****National: Foreign:**

MAIN PRODUCT TYPES

Houseware (illuminations, furniture, landscapes, landscaping, artificial flowers and pictures), tableware (crystal, porcelain, silverware), personal care (jewellery, pens, watches, smoking accessories), supri-shop (shop furnishings), home textiles (bed, table, bath, carpet), kitchenware (kitchen, cleaning, interior design)

PROFILE OF EXHIBITORS

(1999) 660 manufacturers and wholesalers**National: 600 Foreign: 60**

PROFILE OF VISITORS

(1999) 20,160**National: 20,000 Foreign: 160**

SHOW ORGANIZERS

**Grafite Professional Fairs Division,
Rua Dr. Sodre 169
04535 São Paulo
Brazil
Tel.: Int+ 55 11 8206900
Fax: Int+ 55 11 8206900
E-mail: grafitelda@grafitelda.com.br
Website:**

Country: **Burkina Faso**

City: **Ouagadougou**

NAME OF FAIR/EXHIBITION

SIAO – International African Arts and Crafts Trade Show of Ouagadougou

APPROXIMATE DATES

Nine days at end October or early November

FREQUENCY

Biennial, in even years

REGISTRATION DEADLINE

June in year of exhibition

LOCATION

Exhibition parks, Ouagadougou

SIZE OF EXHIBITION (M²)

(1998) 9,000

National: Foreign:

MAIN PRODUCT TYPES

**Traditional and Europeanized arts and crafts, high-quality arts and crafts,
items of practical use**

PROFILE OF EXHIBITORS

(1998) 238

National: 150 Foreign: 88

PROFILE OF VISITORS

(1998) 239,935 public and 300 professional

National: Foreign:

SHOW ORGANIZERS

Secretariat Permanent du SIAO

B.P. 3414

Ouagadougou 01

Burkina Faso

Tel.: Int+ 226 370492

Fax: Int+ 226 361990

E-mail: sgp@siao.bf

Website: www.siao.bf

Country: **Chile**

City: **Santiago**

NAME OF FAIR/EXHIBITION

Feria Internacional de Artesanía Tradicional

APPROXIMATE DATES

Eleven days in early December

FREQUENCY

Annual

REGISTRATION DEADLINE

Check with organizer

LOCATION

Parque Manuel Rodríguez

SIZE OF EXHIBITION (M²)

Check with organizer

National: Foreign:

MAIN PRODUCT TYPES

Artisan products

PROFILE OF EXHIBITORS

(1999) 145

National: 100 Foreign: 45 from 22 countries

PROFILE OF VISITORS

(1999)

National: 6,914 Foreign:

SHOW ORGANIZERS

Pontificia Universidad Católica de Chile

Facultad de Arquitectura y Bellas Artes

El Comendador 1916

Providencia – Santiago

Chile

Tel.: Int+ 56 2 686 5636

Fax: Int+ 56 2 232 5811

E-mail:

Website:

Country: **Colombia**

City: **Bogotá**

NAME OF FAIR/EXHIBITION

Expoartesánías – Handicrafts Exhibition

APPROXIMATE DATES

Second week in December

FREQUENCY

Annual

REGISTRATION DEADLINE

August

LOCATION

Corporación de Ferias y Exposiciones de Bogotá – Corferias

SIZE OF EXHIBITION (M²)

(2000) 15,000

National: Foreign:

MAIN PRODUCT TYPES

Ceramics, pottery, textiles, tapestry, carved stones, glass, wood crafts, furniture, leather crafts, jewellery, silverware, hand-made home accessories, traditional, indigenous and contemporary crafts

PROFILE OF EXHIBITORS

(1998) 800 traditional, contemporary, indigenous and foreign artisans

National: Foreign:

PROFILE OF VISITORS

(1998) 92,000 trade visitors and public

National: Foreign:

SHOW ORGANIZERS

Corporación de Ferias y Exposiciones S.A.

CORFERIAS

Apartado postal 6843

Bogotá

Colombia

Tel.: Int+ 57 1 3810000

Fax: Int+ 57 1 4282622

E-mail: expoarte@trauco.colomsat.net.co

Website: www.expoarte.com

Country: **Cuba**City: **Havane**

NAME OF FAIR/EXHIBITION

Feria Internacional de Artesania (FIART)

APPROXIMATE DATES

End of January

FREQUENCY

Every two years

REGISTRATION DEADLINE

Ten days before scheduled date

LOCATION

Recinto Ferial de Pabexpo
Calle 17 e/170 y 190 Siboney, Ciudad de la Habana
Tel. (53 7) 21 66 14 – Fax (53 7) 21 90 65

SIZE OF EXHIBITION (M²)**National: 940 Foreign: 248**

MAIN PRODUCT TYPES

Artistic and utilitarian crafts

PROFILE OF EXHIBITORS

(1999)
National: 2,000 Foreign: 47
46 stands 32 stands

PROFILE OF VISITORS

(1999) 40,000
National: 35,000 Foreign: 5,000

SHOW ORGANIZERS

Fondo Cubano de Bienes Culturales
Calle 36 y Ave. 47
4702, Kohly, Playa
Ciudad la Havane
Cuba 10100
Tel.: (Int+ 53 7) 24 80 05, 23 65 23, 23 81 44
Fax: (Int+ 53 7) 24 03 91
E-mail: fcbc@cubarte.cult.cu
Website:

Country: **France**

City: **Paris**

NAME OF FAIR/EXHIBITION

BIJORHCA/Éclat de Mode (International Trade Show for Costume Jewellery, Silver Jewellery and Fashion Accessories)

APPROXIMATE DATES

Four days near end of January, four days beginning September

FREQUENCY

Twice a year

REGISTRATION DEADLINE

June in the year of exhibition

LOCATION

Paris Expo – Porte de Versailles

SIZE OF EXHIBITION (M²)

(1999) 3,010

National: Foreign:

MAIN PRODUCT TYPES

Jewellery and fashion accessories

PROFILE OF EXHIBITORS

(September 1999) 283 (January 2000) 213

National: (September) 187 (January) 145

Foreign: (September) 96 (January) 68

PROFILE OF VISITORS

Trade visitors, wholesale and retail (September 1999) 6,400 (January 2000) 6,387

National: (September) 5,003 (January) 4,304

Foreign: (September) 1,397 (January) 2,083

SHOW ORGANIZERS

Groupe Miller Freeman

70, rue Rivay

92532 Levallois-Perret Cedex

France

Tel.: Int+ 33 1 47 56 50 00

Fax: Int+ 33 1 47 56 24 21

E-mail: info@bijorhca.com

Website: www.bijorhca.com

Country: **France**City: **Paris**

NAME OF FAIR/EXHIBITION

Foire de Paris – Paris Fair

APPROXIMATE DATES

Thirteen days around end April, beginning May

FREQUENCY

Annual

REGISTRATION DEADLINE

Check with organizer

LOCATION

Paris Expo – Porte de VersaillesSIZE OF EXHIBITION (M²)**(1998) 97,762****National: 83,680 Foreign: 11,224 Special: 2,858**

MAIN PRODUCT TYPES

Camping, caravanning and outdoor, new inventions, fitness and well-being, housing and lodging, home improvement, garden and pool, furniture and interior decoration, domestic appliances and bathroom equipment, table arts, do-it-yourself and hobbies, arts and crafts, multimedia, TV, video, audio and computers, collectors' items, consultancy (money saving, credits, pensions, health, profession, education, leisure activities), used cars, tourism, world geography, international craft, wine and gastronomy

PROFILE OF EXHIBITORS

(1998)**National: 2,324 Foreign: 630**

PROFILE OF VISITORS

(1998) 922,181 open to public**National: Foreign:**

SHOW ORGANIZERS

**Comité des Expositions de Paris
55, quai Alphonse Le Gallo, B.P. 317
92107 Boulogne Billancourt Cedex
France
Tel.: Int+ 33 1 49 09 60 00
Fax: Int+ 33 1 49 09 60 03
E-mail: info@comite-expo-paris.asso.fr
Website:**

Country: **France**City: **Paris**

NAME OF FAIR/EXHIBITION

Maison et Objet – International Home Decoration, Giftware and Tableware Exhibition

APPROXIMATE DATES

Four days in mid-January, early September

FREQUENCY

Twice a year

REGISTRATION DEADLINE

Check with organizer

LOCATION

Paris-Nord – Villepinte HallSIZE OF EXHIBITION (M²)**(January 1999) 72,200 (September 1999) 73,540****National: Foreign:**

MAIN PRODUCT TYPES

Home decoration, home textiles (household linens, accessories, trimmings, fabrics, hand-crafted work), fragrances (bath accessories, toiletries, scented candles), tableware (silverware, cutlery, place settings, crystal, table accessories, table decorations, earthenware, silver/gold plate, pewter, china and porcelain, everyday tableware, glassware), interior decoration (home building, framing, floral decoration), Mic-Ailleurs et Authentique (decorative styles and objects from the five continents, antiques, lamps, decorative furniture, decorative objects, rugs and carpets), arts and crafts (ceramics, wall decorations, sculptures, dolls, puppets, jewellery, clothes, games and stationery)

PROFILE OF EXHIBITORS

Manufacturers, distributors and importers**(January 1999) 2,126 (September 1999) 2,328****National: (January) 1,642 (September) 1,809****Foreign: (January) 484 (September) 519**

PROFILE OF VISITORS

(January 1999) 50,908 (September 2000) 54,922**Buyers from independent retailers, department stores, multiple chains, mail-order companies, interior designers****National: (January) 37,481 (septembre) 41,192****Foreign: (January) 13,427 (September) 13,730**

SHOW ORGANIZERS

SAFI – Salons Français et Internationaux**4, Passage Roux, 75017 Paris****France****Tel.: Int+ 33 1 44 29 02 00****E-mail: info@decoplanet.com info@maison-objet.com****Fax: Int+ 33 1 44 29 02 01****Websites: www.decoplanet.com www.maison-objet.com**

Country: **France**City: **Paris**

NAME OF FAIR/EXHIBITION

Salon Univers d'Enfants

APPROXIMATE DATES

Five days at end January, beginning February

FREQUENCY

Annual

REGISTRATION DEADLINE

Check with organizer

LOCATION

Paris-Nord – Villepinte HallSIZE OF EXHIBITION (M²)**Check with organizer****National: Foreign:**

MAIN PRODUCT TYPES

Toys and games

PROFILE OF EXHIBITORS

(2000) 800 from 35 countries**National: Foreign:**

PROFILE OF VISITORS:

(2000) 16,822 from 70 countries**National: Foreign:**

SHOW ORGANIZERS

Salon International du Jouet**103, rue Lafayette****75481 Paris Cedex 10****France****Tel.: Int+ 33 1 40 16 00 15****Fax: Int+ 33 1 40 16 03 58****E-mail: jouet@jouet.com****Websites: www.jouets.com www.univers-enfants.com**

Country: **France**

City: **Paris**

NAME OF FAIR/EXHIBITION

TAPIS – International Carpets and Tapestries Exhibition

APPROXIMATE DATES

Five days in mid-January

FREQUENCY

Annual

REGISTRATION DEADLINE

One month before, but check with organizer

LOCATION

Paris Expo – Porte de Versailles

SIZE OF EXHIBITION (M²)

(1999) 3,000

National: Foreign:

MAIN PRODUCT TYPES

Hand-made rugs, oriental rugs, machine-made rugs, hides and furs, fitted carpets, tapestries

PROFILE OF EXHIBITORS

(1999) 15

National: 11 Foreign: 4

PROFILE OF VISITORS

(1999) 52,927 dealers and distributors

National: Foreign: 10,263 from 90 countries

SHOW ORGANIZERS

C.O.S.P. – Compagnie d'Organisation des Salons de Professions

22, Avenue Franklin Roosevelt

75008 Paris

France

Tel.: Int+ 33 1 40 76 45 00

Fax: Int+ 33 1 45 63 78 24

E-mail:

Website: www.salondumeuble.com

Country: **Germany**City: **Berlin**

NAME OF FAIR/EXHIBITION

Import Shop Berlin – Sales Exhibition for Clothing, Interior Furnishing, Leather Goods, Gifts and Home Accessories

APPROXIMATE DATES

Five days at end March/beginning April and end November in the pre-Christmas period

FREQUENCY

Biannual

REGISTRATION DEADLINE

Three months before exhibition

LOCATION

Messegelände

SIZE OF EXHIBITION (M²)

(1999) 6,101

National: 1,638 Foreign: 4,304 Special: 159

MAIN PRODUCT TYPES

Apparel, home textiles, fabrics, knitwear, travel goods, furs, fur goods, leather, leather goods, imitation leather goods, leather wear, sportswear, bags, gloves, smaller items of furniture, wooden products, gifts, art and crafts, decorative items, carpets, wall hangings, precious stones, jewellery, silverware, accessories, toys

PROFILE OF EXHIBITORS

(1999) 571 from 71 countries: producers, exporters, trading organizations, importers

National: 110 Foreign: 461

PROFILE OF VISITORS

(1999) 24,606 importers, import managers, buyers, retailers, entrepreneurs, industrial representatives, commission agents.

National: 24,078 Foreign: 528

SHOW ORGANIZERS

Messe Berlin GmbH

Messedamm 22

14055 Berlin

Germany

Tel.: Int+ 49 30 30380

Fax: Int+ 49 30 30382325

E-mail: central@messe-berlin.de

Website:

Country: **Germany**

City: **Frankfurt/Main**

NAME OF FAIR/EXHIBITION

Ambiente International Frankfurter Messe

APPROXIMATE DATES

Five days in mid-February

FREQUENCY

Annual

REGISTRATION DEADLINE

Check with organizer

LOCATION

Messegelände

SIZE OF EXHIBITION (M²)

(1999) 186,273

National: 103,720 Foreign: 82,553

MAIN PRODUCT TYPES

Table art, kitchen and houseware with gourmet shop, table decorations and accessories, interior design, classic interior, country home, gallery, giftware, jewellery

PROFILE OF EXHIBITORS

4,996 exhibitors from 92 countries

National: 2,316 Foreign: 2,680

PROFILE OF VISITORS

122,775 trade, retail and wholesale

National: 89,295 Foreign: 33,480

SHOW ORGANIZERS

Messe Frankfurter GmbH

Postfach 150210

60062 Frankfurt/Main

Germany

Tel.: Int+ 49 69 75750

Fax: Int+ 49 69 75756433

E-mail: info@messefrankfurt.com

Website: www.messefrankfurt.com

Country: **Germany**City: **Frankfurt/Main**

NAME OF FAIR/EXHIBITION

Heimtextil – International Trade Fair Floor-Wall-Window Decoration and Furniture

APPROXIMATE DATES

Four days in mid-January

FREQUENCY

Annual

REGISTRATION DEADLINE

Twelve months before

LOCATION

MessegeländeSIZE OF EXHIBITION (M²)**(1999) 143,905****National: 54,230 Foreign: 89,675**

MAIN PRODUCT TYPES

Textile floor coverings: carpets, carpetings. Walls: wallpapers and wall coverings, handicrafts, home accessories. Window decorations: decoration fabrics, curtains, curtain accessories, sunblinds, embroidery design. Furniture fabric salon: upholstery fabrics, upholstery leather. The bedroom: bedding, fillings, water beds, bedsteads, mattresses, slatted wooden frames, blankets and pillows, bed linen. The bathroom: towelling, bath curtains, bath mats, carpets, bathroom accessories. Tables: table linen, decorations, non-textile table coverings. Kitchen: kitchen linen, textile kitchen supplies. Design: studios, CAD/CAM. Textile processing: fibres, yarns, woven fabrics, chemicals, home technology, printing systems. Marketing: sales promotion, shop fittings, product presentation, trade publishers. Textiles for market contract

PROFILE OF EXHIBITORS

(1999) 2,844 manufacturers from 60 countries**National: 720 Foreign: 2,124**

PROFILE OF VISITORS

(1999) 72,471 trade visitors. Specialized, retail, wholesale and foreign trade, purchasing agencies, department stores, warehouses, mail order companies, architects, interior decorators, shop constructors, interior fitters, designers

National: 40,134 Foreign: 32,337

SHOW ORGANIZERS

Messe Frankfurt GmbH**Postfach 150210****60062 Frankfurt/Main****Germany****Tel.: Int+ 49 69 75750****Fax: Int+ 49 69 75756433****E-mail: info@messefrankfurt.com****Website: www.messefrankfurt.com**

Country: **Germany**

City: **Frankfurt/Main**

NAME OF FAIR/EXHIBITION

Tendence International Frankfurter Messe

APPROXIMATE DATES

Five days at end August

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

Messegelände

SIZE OF EXHIBITION (M²)

(1998) 179,713

National: 106,245 Foreign: 71,892 Special: 1,576

MAIN PRODUCT TYPES

Table art, kitchen and houseware with gourmet shop, table decoration and accessories, interior design, classic interior, country home, gallery, giftware, jewellery, paperware, party articles, perfumery and accessories

PROFILE OF EXHIBITORS

(1998) 5,095 manufacturers from 90 countries

National: 2,619 Foreign: 2,476

PROFILE OF VISITORS

(1998) 104,438 specialist dealers, retail trade, importers, exporters, wholesale trade

National: 83,008 Foreign: 21,430

SHOW ORGANIZERS

Messe Frankfurt GmbH

Postfach 150210

60062 Frankfurt/Main

Germany

Tel.: Int+ 49 69 75750

Fax: Int+ 49 69 75756433

E-mail: info@messefrankfurt.com

Website: www.messefrankfurt.com

Country: **Germany**City: **Hanover**

NAME OF FAIR/EXHIBITION

DOMOTEX HANOVER – World Trade Fair for Carpets and Floor Coverings

APPROXIMATE DATES

Four days in mid-January

FREQUENCY

Annual

REGISTRATION DEADLINE

30 April in the year before the event

LOCATION

MessegeländeSIZE OF EXHIBITION (M²)**(1999) 93,772****National: 41,576 Foreign: 49,522 Special: 2,674**

MAIN PRODUCT TYPES

**Woven carpets, textile floor coverings, flexible floor coverings, carpets (hand-made),
parquet floors, laminates, fibres, yarns, fabrics, application and laying techniques, display,
publications, associations, design**

PROFILE OF EXHIBITORS

(1999) 1,065 from 52 countries**National: 357 Foreign: 708**

PROFILE OF VISITORS

**(1999) 39,378 retail and wholesale trade, furniture stores, interior decorators,
department stores, mail order houses, building markets, architects, industry, authorities,
public institutions****National: 22,327 Foreign: 17,051****Trade: 21,456 16,859**

SHOW ORGANIZERS

Deutsche Messe AG**Messegelände****30521 Hannover****Germany****Tel.: Int+ 49 511 890****Fax: Int+ 49 511 8932626****E-mail: info@messe.de****Website:**

Country: **Germany**

City: **Leipzig**

NAME OF FAIR/EXHIBITION

Cadeaux – Trade Fair for Gifts and Lifestyle Ideas

APPROXIMATE DATES

Three days in mid-March and mid-September

FREQUENCY

Twice a year

REGISTRATION DEADLINE

Four months before exhibition date

LOCATION

Messegelände

SIZE OF EXHIBITION (M²)

(1999) 12,334

National: 11,510 Foreign: 824

MAIN PRODUCT TYPES

Gifts, glass/china/ceramics, arts and crafts, jewellery, clocks, watches, decorative items, toys, hobby, stationery, florists' supplies and artificial flowers, basketry, fancy goods and party articles, souvenirs, candles and accessories, pictures and frames, services

PROFILE OF EXHIBITORS

493 exhibitors from 18 countries, manufacturers, wholesalers, importers, handicraft

National: 436 Foreign: 57

PROFILE OF VISITORS

10,642 wholesale and retail trade, chemist's shops, florists, interior decorators

National: 10,557 Foreign: 85

SHOW ORGANIZERS

Leipziger Messe GmbH

Postfach 100720

04007 Leipzig

Germany

Tel.: Int+ 49 341 6780

Fax: Int+ 49 341 6788762

E-mail: info@leipziger-messe.de

Website: www.leipziger-messe.de

Country: **Germany**City: **Nuremberg**

NAME OF FAIR/EXHIBITION

EUROTEFA – European Trade Fair for Oriental Carpets

APPROXIMATE DATES

Three days in mid-September

FREQUENCY

Annual

REGISTRATION DEADLINE

Early May

LOCATION

MessezentrumSIZE OF EXHIBITION (M²)**(1999) 6,185****National: 5,600 Foreign: 585**

MAIN PRODUCT TYPES

Hand-knotted oriental carpets and kilims, handwoven carpets, machine-made carpets in fixed sizes, oriental arts and crafts, equipment and articles for the carpet supply trade, trade literature, services and accessories

PROFILE OF EXHIBITORS

(1999) 64 from 7 countries**National: 55 Foreign: 9**

PROFILE OF VISITORS

(1999) 3,867 buyers from specialist supply companies for oriental carpets, carpets and home textiles, buyers from specialist departments of furniture shops, stores and department stores in Europe**National: Foreign:**

SHOW ORGANIZERS

NürnbergMesse GmbH**90471 Nürnberg****Germany****Tel.: Int+ 49 911 86060****Fax: Int+ 49 911 8606228****E-mail: info@nuernbergmesse.de****Website:**

Country: **Germany**

City: **Nuremberg**

NAME OF FAIR/EXHIBITION

Spielwarenmesse – International Toy Fair

APPROXIMATE DATES

Early February

FREQUENCY

Annual

REGISTRATION DEADLINE

Eight/nine months before exhibition – check with organizer

LOCATION

Messezentrum

SIZE OF EXHIBITION (M²)

(1999) 101,822

National: 60,207 Foreign: 41,615

MAIN PRODUCT TYPES

Model construction kits, hobby and handicraft items, model railways and supplies, mechanical and electronic toys, sports toys, construction toys, motor-racing circuits, video games, dolls, cuddly toys, wooden toys, small wickerwork articles, books for children and young people, Christmas decorations

PROFILE OF EXHIBITORS

(1999) 2,793 from 59 countries

National: 1,268 Foreign: 1,525

PROFILE OF VISITORS

(1999) 50,787 from 120 countries

National: 34,114 Foreign: 16,673

SHOW ORGANIZERS

Spielwarenmesse

Münchener Str. 330

90471 Nürnberg

Germany

Tel.: Int+ 49 911 998130

Fax: Int+ 49 911 869660

E-mail: info@toyfair.de

Website:

Country: **Italy**

City: **Florence**

NAME OF FAIR/EXHIBITION

International Handicraft Fair

APPROXIMATE DATES

Ten days end-April, beginning May

FREQUENCY

Annual

REGISTRATION DEADLINE

Four months before show

LOCATION

Fortezza da Basso

SIZE OF EXHIBITION (M²)

(1999) 55,000

National: Foreign:

MAIN PRODUCT TYPES

Home furnishings, textile and metal articles, interior decoration, costume jewellery, ceramics, leather and fur articles

PROFILE OF EXHIBITORS

(1999) 787

National: 720 Foreign: 67

PROFILE OF VISITORS

(1999) 204,591

National: Foreign:

SHOW ORGANIZERS

Firenze Expo S.p.A.

Viale Filippo Strozzi 1

50129 Firenze

Italy

Tel.: Int+ 390 55 49721

Fax: Int+ 390 55 490573

Telex: 574320

E-mail: info@sogese.it

Website:

Country: **Italy**City: **Milan**

NAME OF FAIR/EXHIBITION

L'Artigiano in Fiera – International Handicrafts Selling Exhibition

APPROXIMATE DATES

Eight days in early December

FREQUENCY

Annual

REGISTRATION DEADLINE

Before mid-September

LOCATION

Fiera MilanoSIZE OF EXHIBITION (M²)**Check with organizer****National: Foreign:**

MAIN PRODUCT TYPES

Giftware and fancy goods, ceramics, wood, iron, copper, textiles, paper and card, marble and semi-precious stones, glass, silver. Furniture, decorative items, curtains, carpets and rugs, household linen, tableware, kitchenware, lamps and lighting, frames, pictures, sculptures. Gold and silver, coral, semi-precious stones. Costume jewellery. Biological and natural products. Handicraft trade and services

PROFILE OF EXHIBITORS

(1998) 1,600 artisans, import and export companies, crafts guilds from 55 countries**National: 1,309 Foreign: 291**

PROFILE OF VISITORS

(1998) 1,159,000 buyers, retailers, general public**National: Foreign:**

SHOW ORGANIZERS

MEDIA EXPO Srl.**Via Canova 19****20145 Milano****Italy****Tel.: Int+ 390 2 31911911****Fax: Int+ 390 2 33608733****E-mail: gefi@enter.it****Website:**

Country: **Japan**City: **Tokyo**

NAME OF FAIR/EXHIBITION

Ambiente Japan (IFM Asia) – International Trade Fair for Consumer Goods

APPROXIMATE DATES

Around third week in June

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

Tokyo Big SightSIZE OF EXHIBITION (M²)**(1999) 2,425****National: 864 Foreign: 1,561**

MAIN PRODUCT TYPES

Table decorations and accessories, crystal and glass, porcelain and ceramics, silver/silverplate and gold/gold-plated metalware, metal/plastic wares.**Kitchen and houseware: cutlery, cutting tools and accessories, pots and pans, kitchen utensils, cleaning tools. Interior: living area and accessories, interior classic, country home, pictures and frames, lighting. Anthology presents: arts and crafts, games and toys, leather goods and bags, jewellery and watches, seasonal articles, stationery.****Cosmetics and perfumes, manicure and pedicure, bath accessories, hair care and hairdressing accessories**

PROFILE OF EXHIBITORS

(1999) 123 exhibitors from 13 countries**National: 8 Foreign: 115**

PROFILE OF VISITORS

(1999) 15,115 from industry, wholesale and retail, importers, stores, service companies from 46 countries**National: 14,236 Foreign: 879**

SHOW ORGANIZERS

Messe Frankfurt GmbH**Ludwig-Erhard-Anlage 1****60327 Frankfurt/Main****Germany****Tel.: Int+ 49 69 7576323****Fax: Int+ 49 69 7576604****E-mail: overseas-exhibitions@messefrankfurt.com****Website: www.messefrankfurt.com**

Country: **Japan**

City: **Tokyo**

NAME OF FAIR/EXHIBITION

TIGS – Tokyo International Gift Show

APPROXIMATE DATES

Two days early February, two days early September

FREQUENCY

Twice yearly

REGISTRATION DEADLINE

Contact organizers

LOCATION

Tokyo Big Sight

SIZE OF EXHIBITION (M²)

71,140

National: Foreign:

MAIN PRODUCT TYPES

Young fashion, kids' stuff, stationery, collectors' articles, hobby and decorative items, lighting, floral accessories, gardening equipment, fragrance, table top, housewares, jewellery, sporting articles and outdoor goods, imported goods

PROFILE OF EXHIBITORS

2,000 with imported goods being shown in two halls

National: Foreign:

PROFILE OF VISITORS

Trade visitors

National: Foreign:

SHOW ORGANIZERS

Business Guide-sha Inc.

2-6-2 Kaminarimon

Taito-ku

Tokyo 111-0034

Japan

Tel.: Int+ 81 3 38439851

Fax: Int+ 81 3 38439850

E-mail: n-haga@giftshow.co.jp

Website: www.giftshow.co.jp

Country: **People's Republic of China** City: **Hong Kong SAR**

NAME OF FAIR/EXHIBITION

Asia's Fashion Jewellery and Accessories Fair

APPROXIMATE DATES

Four days mid-May

FREQUENCY

Annual

REGISTRATION DEADLINE

Check with organizers

LOCATION

Hong Kong Convention and Exhibition Centre

SIZE OF EXHIBITION (M²)

Check with organizers

National: Foreign:

MAIN PRODUCT TYPES

Fashion jewellery, beads, minerals and other materials, jewellery parts and components, belts and buckles, hair ornaments, fashion watches, badges, pins and buttons, perfumery items, scarves and gloves, handbags, wallets and purses

PROFILE OF EXHIBITORS

(1998) 250

National: 120 Foreign: 130

PROFILE OF VISITORS

(1998) 9,200

National: 6,800 Foreign: 2,400

SHOW ORGANIZERS

**Fiera Milano International
c/o Miller Freeman Asia Ltd
102-1-5, Stanhope House
738, King's Road, Quarry Bay
Hong Kong
Tel.: Int+ 852 282 75121
Fax: Int+ 852 282 77064
E-mail:
Website:**

Country: **People's Republic of China** City: **Hong Kong SAR**

NAME OF FAIR/EXHIBITION

Hong Kong Gifts and Houseware Fair

APPROXIMATE DATES

Three days mid-April

FREQUENCY

Annual

REGISTRATION DEADLINE

Check with organizers

LOCATION

Hong Kong Convention and Exhibition Centre

SIZE OF EXHIBITION (M²)

Check with organizer

National: Foreign:

MAIN PRODUCT TYPES

Check with organizer

PROFILE OF EXHIBITORS

(1999) 2,048

National: 877 Foreign: 1,171

PROFILE OF VISITORS

(1999) 46,300

National: 21,218 Foreign: 25,082

SHOW ORGANIZERS

Hong Kong Trade Development Council

Exhibitions Department

Unit 13, Expo Galleria

Hong Kong Convention and Exhibition Centre

Tel.: Int+ 852 25844333

Fax: Int+ 852 28240026

E-mail: exhibitions@tdc.org.hk

Website:

Country: **Philippines**City: **Manila**

NAME OF FAIR/EXHIBITION

Manila F.A.M.E. International Gifts and Houseware Market Week

APPROXIMATE DATES

Three days in mid-April, three days in mid-October

FREQUENCY

Twice yearly

REGISTRATION DEADLINE

Contact organizers

LOCATION

**Philippine International Convention Center, Philippine Training Center (PTTC),
World Trade Center, Metro Manila**SIZE OF EXHIBITION (M²)**(1998) 8,995****National: 8,665 Foreign: 330**

MAIN PRODUCT TYPES

**Gifts, decorative accessories, houseware, domestics and textiles, fashion accessories,
leather goods, Christmas and holiday decoration, toys and games, handmade paper and
paper-covered items, stationery items**

PROFILE OF EXHIBITORS

(1998) 688**National: 670 Foreign: 18**

PROFILE OF VISITORS

(1998) 3,094**National: 1,058 Foreign: 2,036**

SHOW ORGANIZERS

**CITEM-Center for International Trade Expositions and Missions,
International Trade Complex
Roxas Boulevard 1300
Pasay City, Metro Manila
Philippines
Tel.: Int+ 63 2 8323982
Fax: Int+ 63 2 8323965
E-mail: citemdo@info.com.ph
Website:**

Country: **Russian Federation**

City: **St Petersburg**

NAME OF FAIR/EXHIBITION

Baltica

APPROXIMATE DATES

Four days during first/second week June

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

LenExpo Exhibition Centre, St Petersburg

SIZE OF EXHIBITION (M²)

(1999) 6,000

National: Foreign:

MAIN PRODUCT TYPES

Consumer goods, gifts, housewares and appliances, novelty and souvenir stores

PROFILE OF EXHIBITORS

(1999) 321

National: 88% Foreign: 12%

PROFILE OF VISITORS

(1999) 40,125

National: 89% Foreign: 11%

SHOW ORGANIZERS

LENEXPO

103, Bolshoy pr., V.O.

199106 St Petersburg

Russian Federation

Tel.: Int+ 7 812 119 53 97

Fax: Int+ 7 812 119 53 91

E-mail: baltic@mail.lenexpo.ru

Website: <http://www.lenexpo.ru>

Country: **Spain**City: **Barcelona**

NAME OF FAIR/EXHIBITION

Expohogar Regalo/Otoño – International Trade Fair for Gifts, House and Home

APPROXIMATE DATES

Five days in first week of September

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

Montjuic-1SIZE OF EXHIBITION (M²)**(1998) 22,815****National: 21,394 Foreign: 1,421**

MAIN PRODUCT TYPES

**Gifts in general, arts and crafts, crystal, glass, china, pottery, tableware, furnishings,
lighting, household appliances**

PROFILE OF EXHIBITORS

(1998) 658 from 9 countries**National: 589 Foreign: 69**

PROFILE OF VISITORS

(1998) 31,512**National: 30,400 Foreign: 1,112**

SHOW ORGANIZERS

Fira de Barcelona**Av. Reina Ma. Cristina s/n****Barcelona****Spain****Tel.: Int+ 34 93 2332000****Fax: Int+ 34 93 2332001****E-mail: info@firabcn.es****Website:**

Country: **Spain**

City: **Madrid**

NAME OF FAIR/EXHIBITION

Intergift

APPROXIMATE DATES

Four days in mid-January

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

Parque Ferial Juan Carlos I

SIZE OF EXHIBITION (M²)

(1998) 59,252

National: 57,073 Foreign: 2,179

MAIN PRODUCT TYPES

Tableware and accessories, artificial flowers and wickerware, decoration and furniture, young and promotional gifts, handicrafts, miscellaneous gifts

PROFILE OF EXHIBITORS

(1998) 1,025 exhibitors from 43 countries

National: 962 Foreign: 63

PROFILE OF VISITORS

(1998) 51,068 trade visitors

National: 48,859 Foreign: 2,209

SHOW ORGANIZERS

IFEMA

Parque Ferial Juan Carlos I

28080 Madrid

Spain

Tel.: Int+ 34 91 7225000

Fax: Int+ 34 91 7225801

E-mail: infoifema@ifema.es

Website: www.ifema.es

Country: **Spain**

City: **Santa Cruz de Tenerife**

NAME OF FAIR/EXHIBITION

Muestra Iberoamericana de Artesanía

APPROXIMATE DATES

End of October-beg. of November

FREQUENCY

Annual

REGISTRATION DEADLINE

Cheek with organizers

LOCATION

International Centre for Trade Shows and Congresses (Tenerife)

SIZE OF EXHIBITION (M²)

National: Foreign:

MAIN PRODUCT TYPES

Utilitarian and artistic crafts

PROFILE OF EXHIBITORS

(1999) 255 exhibitors from 18 countries

National: 150 Foreign: 105

PROFILE OF VISITORS

National: Foreign:

SHOW ORGANIZERS

Institución Ferial de Tenerife, S.A.

Avenida de la Constitución, 12

38005 Santa Cruz de Tenerife

Spain

Tel.: Int+ 34 92 222 29 52, 223 84 00

Fax: Int+ 34 92 220 47 40

E-mail: iftsa.iftsa@cabtfe.es

Website: www.iftsa.com

Country: **Spain**

City: **Valencia**

NAME OF FAIR/EXHIBITION

Feria Internacional de Juguetes – FEJU

APPROXIMATE DATES

Three days in second week of February

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

Feria Valencia

SIZE OF EXHIBITION (M²)

(1999) 8,968

National: 8,879 Foreign: 89

MAIN PRODUCT TYPES

**Toys, prams, cradles, baby furniture, sporting and camping goods,
joke and party articles, Christmas decorations, carnival costumes, hobby toy-manufacturing
machines and accessories**

PROFILE OF EXHIBITORS

(1999) 140 importers, wholesalers, manufacturers and distributors from 12 countries

National: 135 Foreign: 5

PROFILE OF VISITORS

(1999) 17,073 wholesalers, retailers, importers, agents

National: 16,119 Foreign: 954

SHOW ORGANIZERS

Feria Valencia

Apartado postal 476

46080 Valencia

Spain

Tel.: Int+ 34 96 3861100

Fax: Int+ 34 96 3636111

E-mail: ferivalencia@ferivalencia.com

Website: www.ferivalencia.com

Country: **Spain**

City: **Valencia**

NAME OF FAIR/EXHIBITION

Textilhogar – International Fair of Home Textiles and Decoration

APPROXIMATE DATES

Three days in last week of January

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

Feria Valencia

SIZE OF EXHIBITION (M²)

(1999) 31,290

National: 29,465 Foreign: 1,825

MAIN PRODUCT TYPES

**Carpets, blankets, table linen, curtains, bathroom textiles, ready-to-wear,
knitwear and complements, machinery**

PROFILE OF EXHIBITORS

(1999) 442 manufacturers, importers, wholesalers, distributors from 27 countries

National: 369 Foreign: 73

PROFILE OF VISITORS

(1999) 16,769 wholesalers, retailers, importers

National: 14,937 Foreign: 1,832

SHOW ORGANIZERS

Feria Valencia

Apartado postal 476

46080 Valencia

Spain

Tel.: Int+ 34 96 3861100

Fax: Int+ 34 96 3636111

E-mail: ferivalencia@ferivalencia.com

Website: www.ferivalencia.com

Country: **Thailand**

City: **Bangkok**

NAME OF FAIR/EXHIBITION

BIG – Bangkok International Gift and Houseware Fair

APPROXIMATE DATES

Five days around third week of April

FREQUENCY

Annual

REGISTRATION DEADLINE

Two and a half months prior to show dates

LOCATION

Bangkok International Trade and Exhibition Centre

SIZE OF EXHIBITION (M²)

(1999) 16,361

National: Foreign:

MAIN PRODUCT TYPES

Gifts, household, decorative items, toys and games, stationery, small furniture

PROFILE OF EXHIBITORS

(1999) 493 exhibitors

National: 483 Foreign: 10

Exhibitors from Hong Kong, Japan, Republic of Korea, Malaysia, Pakistan, Viet Nam

PROFILE OF VISITORS

(1999) 38,200 drawn from 8 countries

National: 30,000 Foreign: 8,200

SHOW ORGANIZERS

**Department of Export Promotion
TITF Division, Ministry of Commerce,
22/77 Rachadapisek Road
Chatuchak, Bangkok 10900
Thailand
Tel.: Int+ 66 2 5115066
Fax: Int+ 66 2 5131828
E-mail: tidep@mocnet.moc.go.th
Website:**

Country: **United Kingdom**City: **Birmingham**

NAME OF FAIR/EXHIBITION

Spring Fair Birmingham (Gift Trade)

APPROXIMATE DATES

First or second week in February

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizers

LOCATION

Birmingham International Exhibition CentreSIZE OF EXHIBITION (M²)**Check with organizers****National: Foreign:**

MAIN PRODUCT TYPES

**General giftware, jewellery, watches, clocks, tabletop, china and glass,
fashion accessories, leather goods, stationery/greetings, frame and fine art,
design-led giftware and volume giftware**

PROFILE OF EXHIBITORS

(2000) 4,308**National: 3,614 Foreign: 694**

PROFILE OF VISITORS

**(2000) 82,460 independent retailers, multiple retailers, department-store buyers,
wholesalers/volume buyers, agents, distributors, mail-order buyers, gifts premium and
incentives buyers, garden centres and florists**

National: 73,307 Foreign: 9,153

SHOW ORGANIZERS

Trade Promotion Services Ltd**6 Warren Lane****London SE18 6BW****England****Tel.: Int+ 44 20 8855 9201****Fax: Int+ 44 20 8316 5719****E-mail: tps@tps.emap.co.uk****Website: www.gift-gardenmart.com**

Country: **United Kingdom**

City: **London**

NAME OF FAIR/EXHIBITION

British International Toy and Hobby Fair

APPROXIMATE DATES

Five days at end January

FREQUENCY

Annual

REGISTRATION DEADLINE

Six to seven months prior to show

LOCATION

Olympia

SIZE OF EXHIBITION (M²)

(2000) 19,790

National: Foreign:

MAIN PRODUCT TYPES

Toys, hobbies, games, crafts, electronic and video toys

PROFILE OF EXHIBITORS

(2000) 355 from 35 countries

National: Foreign:

PROFILE OF VISITORS

(2000) 16,481 buyers from 60 countries

National: 14,396 Foreign: 2,085

SHOW ORGANIZERS

British Toy and Hobby Association

80 Camberwell Road

London SE5 0EG

England

Tel.: Int+ 44 20 77017127

Fax: Int+ 44 20 72525925

E-mail: toyfair@btha.co.uk

Website:

Country: **United States**

City: **New York**

NAME OF FAIR/EXHIBITION

New York International Gift Fair

APPROXIMATE DATES

Five days around last week of January; third week of August

FREQUENCY

Twice a year

REGISTRATION DEADLINE

Contact organizer

LOCATION

Jacob K. Javits Convention Center and Passenger Ship Terminal

SIZE OF EXHIBITION (M²)

(1999) 46,000

National: Foreign:

MAIN PRODUCT TYPES

**Accent on design, handmade, at home, general gifts, tabletop and homewares,
personal accessories**

PROFILE OF EXHIBITORS

(1999) 2,577 national pavilions for 18 countries

National: Foreign:

PROFILE OF VISITORS

(1999) 46,182

National: Foreign:

SHOW ORGANIZERS

George Little Management, Inc.

10 Bank Street

White Plains, NY 10606-1954

USA

Tel.: Int+ 1 914 4213200

Fax: Int+ 1 914 9486289

E-mail: susan_hallifax@glmshows.com

Website: www.glmshows.com

Country: **United States**City: **San Francisco**

NAME OF FAIR/EXHIBITION

San Francisco International Gift Fair

APPROXIMATE DATES

Three days around first week of August, and again first week of February

FREQUENCY

Twice a year

REGISTRATION DEADLINE

Contact organizer

LOCATION

Moscone CenterSIZE OF EXHIBITION (M²)**(1999) 29,749****National: Foreign:**

MAIN PRODUCT TYPES

General giftware, tabletop, houseware, decorative and personal accessories, museum gifts, ethnic, traditional, country and contemporary craft, contemporary design products, juvenile products, floral products

PROFILE OF EXHIBITORS

(1999) 1,762 national pavilions for 4 countries**National: Foreign:**

PROFILE OF VISITORS

(1999) 26,011 speciality and department stores, gift shops, jewellery stores, interior designers, importers and distributors of home products, mail order houses, museums and galleries, stationery stores, gourmet shops, juvenile stores, crafts retailers**National: Foreign:**

SHOW ORGANIZERS

George Little Management	Western Exhibitors, Inc.
10 Bank Street	2181 Greenwich Street
White Plains NY 10606-1954	San Francisco CA 94123
USA	USA
Tel.: Int+ 1 914 4213200	Int+ 1 415 3466666
Fax: Int+ 1 914 9486289	Int+ 1 415 3464965
E-mail: sfigf@glmshows.com	showinfo@weshows.com
Website: www.glmshows.com	www.weshows.com

Country: **Venezuela**City: **Barcelona**

NAME OF FAIR/EXHIBITION

Muestra de Artesanía Iberoamericana (MAI), Ibero-American Crafts Fair

APPROXIMATE DATES

Five days at end of August

FREQUENCY

Annual

REGISTRATION DEADLINE

Contact organizer

LOCATION

Venezuela (no fixed venue)SIZE OF EXHIBITION (M²)**National: Foreign:**

MAIN PRODUCT TYPES

Artistic and utilitarian crafts

PROFILE OF EXHIBITORS

(1999) 86 from 14 countries**National: 60 Foreign: 26**

PROFILE OF VISITORS

General public, tourists**National: Foreign:**

SHOW ORGANIZERS

Artesanía y Folklore**Apartado 336****Barcelona****Estado Anzioategui****Venezuela****Tel.: Int+ 58 81 86 28 57****Fax: Int+ 58 81 86 33 64****E-mail: ismandacorrea@cantav.net****Website:**

Annex II Sources of information

Agencies jointly publishing this Guide

Commonwealth Secretariat

Industrial Development Department
Export and Industrial Development Division
Marlborough House
Pall Mall
London SW1Y 5HX
United Kingdom
Tel.: +44 (0)20 7747 6312
Fax: +44 (0)20 7747 6307
E-mail: p.sardana@commonwealth.int

International Trade Centre UNCTAD/WTO (ITC)

Market Development Section
Division of Product and Market Development
54-56, rue de Montbrillant
Postal address:
Palais des Nations
1211 Geneva 10
Switzerland
Tel.: +41 22 730 04 49
Fax: +41 22 730 04 46
E-mail: sala@intracen.org

United Nations Educational, Scientific and Cultural Organization (UNESCO)

Unit for Crafts and Design
Division for Creativity, Cultural Industries and Copyright
1, rue Miollis
75732 Paris Cedex 15
France
Tel.: +33 1 45 68 43 26
Fax: +33 1 45 68 55 91
E-mail: i.vencatachellum@unesco.org

Directories, databases, websites and other sources of information on trade fairs

International Trade Show Directory

Published biannually, available on CD-ROM from m+a Publishers, for Fairs, Exhibitions and Conventions, P.O. Box 200128, D-60605, Frankfurt/Main, Germany

Tel.: Int+ 49-69-7595-02

Fax: Int+ 49-69-7595-1280

E-mail: info@m-averlag.com

Websites: www.expobase.com

www.m-averlag.com

Calendrier des foires/salons agréés par l'UFI

Union des Foires Internationales, Paris

World Trade Fairs Calendar

Focus on ASEAN Trade Fairs, published by Malaysia External Trade Development Corporation, Kuala Lumpur

Arts and Crafts Shows

www.artsandcraftshows.net

Subtitled *A Searchable Database of Events*, this site lists over 2,000 arts and crafts shows, festival or fairs all over the United States for the coming twelve months. It is searchable by date, city, state or region. Provides the name of the show, location and dates.

Arts/Crafts Business

www.artsandcrafts.about.com

Under this address (completed by the path: /hobbies/artsandcrafts/msub1.htm), Trade Show Tips are given on Pricing, Terms and Minimums; Shipping and Lead Time; What to Bring; What to Say and Do.

EUROPAGES, the European Business Directory

www.europages.com

500,000 businesses in Europe listed, with contact information given, access to company catalogues and the European Yellow Pages, with additional links to worldwide Yellow Pages. Searching can be initiated by company name, a thematic search, and an open-text search (product/service). The Business Information section provides business news/trends with trade fair lists by category (link to Trade Show Central below), contact information for chambers of commerce, patent offices, statistical data sources, and more. Available in English, French, German, Italian and Spanish.

Expoworld

www.expoworld.net

International directory of more than 500 websites useful for events and trade industry. Can be searched geographically and by type of event. Also available in German, French, Italian, Japanese and Portuguese.

FAIRBASE

Online monthly database in English covering approximately 15,000 trade shows, exhibitions and conferences in 102 countries. Fairbase Database Ltd, Hanover, Germany

FERIAS

Online periodically updated database in Spanish covering over 3,000 European Community trade fairs and exhibitions. Instituto de la Pequeña y Mediana Empresa (IMPI), Madrid, Spain

First Fairs' Fair

www.f3.com

Information on 14,000 fairs.

International Trade Fair and Conference Directory

www.baldhead.com/comar

List of 20,000 events, including 5,300 trade fairs in more than 75 countries

Neptune Inc.

www.messenweltweit.com

International trade fairs information classified by: date, product, cities, names, organizers, exhibitors (multilingual)

Smartbiz

www.smartbiz.com

Worldwide trade fair information.

Tradeshow Central

www.tscentral.com

Information on over 50,000 trade shows, exhibitions, conferences and seminars worldwide. Searchable.

Tradeshows News Network

www.tsn.com

Includes a searchable guide to major trade shows and top news from the industry. Once you find a show you want to attend, you can also check out information about the location and find hotels, car hire and more.

Bibliography

Books

- A Guide to German Trade Fairs in Germany*. Icon Group International, Inc. 1999. (ISBN 0-741-81834-5.) A strategic report on business and professional services and market surveys.
- Croner's Reference Books*. Kingston-upon-Thames, United Kingdom, Croner Publications. Reference books containing information about importers, exporters, exhibitions and trade fairs. Updated regularly.
- Export Development of Artisanal Products*. Geneva/Washington, ITC/Crafts Center, 1998. (Technical paper: ITC/276/2D/99-I-TP, available in English, French and Spanish.)
- Glossary of Packaging Terms for Developing Countries*. Geneva, ITC, 1997.
- Kompass Directories*. Reed Information Services, East Grinstead, United Kingdom. Market research information in country directories about companies, products and services. Updated annually.
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- Overview of Legal and Other Measures to Protect Original Craft Items*. Geneva/Paris, ITC/UNESCO, 1997. Available in Arabic, English, French and Spanish.
- Siskind, B. *The Power of Exhibit Marketing – How to Make Money at Trade or Consumer Shows*. 4th ed., rev. and enl., illus. Self-Counsel Pr., 1997.
- The SME and the Global Market Place: An Analysis of Competitive Constraints*. Geneva, ITC, 1997. (ISBN 92-9137-076-2.)
- The Basics of Trade Show Effectiveness*. 1 vol. + 1 CD-ROM. Trade Show Xpres, 1995.
- Trade Fairs: a Survey by the Department of Trade and Industry*. London, Metra Martech, 1997.
- World Directory of Trade Promotion Organizations and other Foreign Trade Bodies*. Geneva, ITC, 2000. (Technical paper: ITC/287/2A/00-II-TP.)
- Your Show Master*. Rotterdam, Center for the Promotion of Imports from Developing Countries (CBI), 1998. A guide for selection, preparation and participation in European trade fairs.

Periodicals

The Best in Exhibition Design. Washington, D.C., RC Publications.

Creative Expo Environments. Phoenix, Arizona, Virgo Pub.

Tradeshow and Exhibit Manager. Los Angeles, Barrington Publications.

Information on colour, fashion and interior design trends

International Colour Authority (ICA)

ITBD Publications

23 Bloomsbury Square

London WC1A 2PJ

United Kingdom

Tel.: +44 (0)20 7637 2211,

Fax: +44 (0)20 7637 2248

Pantone colour specifiers

Pantone Inc.

590 Commerce Boulevard

Carlstadt

NJ 07072-3098

USA

Tel.: + 1 201 935 5500

Fax: + 1 201 896 0242



International Trade Centre UNCTAD/WTO (ITC)

ITC is the technical co-operation agency of the United Nations Conference on Trade and Development (UNCTAD) and the World Trade Organization (WTO) for operational, enterprise-oriented aspects of trade development. ITC supports developing and transition economies, particularly through the business sectors, in their efforts to achieve full potential in import/export operations. ITC contributes to the advancement of the craft sector by promoting commercial and trade opportunities, in order to increase immediate benefits as well as long-range export capacity.



United Nations Educational, Scientific and Cultural Organization (UNESCO)

UNESCO promotes a global approach to the sociocultural and economic role of crafts in society for which it has been an acknowledged leader over the last decade. UNESCO's programme focuses on improving artisanal skills, especially in the least-developed countries, the promotion of creativity and the protection of quality crafts through regional workshops, crafts prizes and exhibitions.

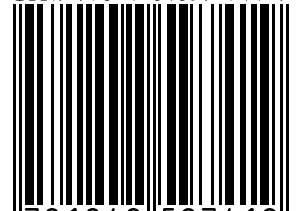


Commonwealth Secretariat

The Commonwealth Secretariat provides technical assistance to its fifty-four member countries through the Commonwealth Fund for Technical Co-operation (CFTC). It has developed a particular niche in the creation of income-generating opportunities at the grass-roots level through the environmentally sustainable production of high-margin functional crafts and artisanal products.

- Authentic, local products, made with natural renewable materials are in increasing demand worldwide. The real added value of a highly skilled craft is a constant reference to creative expression and to the culture and heritage of whole groups of peoples. The crucial role of the craft sector in sustainable development and poverty reduction is obvious in many communities.
- Participation in an international trade fair is widely regarded as a most efficient means of exposure to export markets: audience concentration, face-to-face communication, competition-watch and acquaintance with new business partners are major benefits for participants.
- Artisans in numerous fields of activity will find support, general information and advice, methodology guidelines, checklists and directories in this essential guide.

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