

# MASTER THESIS

## **“What is the best trade show strategy for a company?”**

*-Using Story Design Studio as a case study*



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## **Executive summary**

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Trade show participation is an enormous resource for businesses attempting to market their products, build a stronger brand name, as well as build up a customer database. However, there has not been much research conducted on the topic of trade show participation. The academic research that has been performed has been to satisfy specific areas, and not the entire show participation. This thesis aims to combine the research projects that have already been completed into a comprehensive strategy for trade show participation. The strategy should be beneficial to both those participating and those attending.

The primary strategy this thesis undertakes is to look at the entire spectrum of trade show participation, from determining the business' objective, to preparing for the show, to at-show activities, as well as post-show follow up and evaluation of the trade show. Companies should be able to increase their success rate by looking at the entire spectrum when designing a trade show strategy. The strategy will be presented in this thesis with detailed examples illustrated through a case story, Story Design Studio, a firm within the textile and surface design industry.

## **Acknowledgements**

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# **1 Introduction**

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Most traditional marketing techniques have been explored and researched for many years, and multiple guidelines have been developed for how to use the techniques to create a successful marketing strategy. However, there is one area that have not been researched in-depth like most of the other tradition marketing techniques, namely trade show participation. There are millions of companies that participate in trade shows every year, across different industries, all over the world. Millions of dollars are invested in these shows every year. Trade show participation is known to be the second most expensive marketing technique (Miller, 1999). Even though there are many companies that participate, and a lot of money that is put into trade shows, very few strategies have been developed that allow companies to consider the entire trade show participation process. A generalized strategy is important, because it will ideally and most likely increase companies' success rate at these shows.

One frequent mistake that companies make is a lack of planning for the event. Most companies believe that the majority of the work involves selecting the right trade show, and the rest of the strategy simply involves being present at the show and promoting the products (Stevens, 2005). The statement "failure to plan is planning to fail" is directly applicable for trade show participation. Participating in a trade show gives the unique opportunity for the company to meet with new customers face-to-face. This is an opportunity that would normally not occur through other marketing techniques. In addition, presenting companies can promote their products to a large target audience in a short timeframe (Tanner, 2002). To ensure success from this unique opportunity, it is important that the company is prepared and is aware of the process to maximize their success rate.

One company, Story Design Studio, is a good example of a company that has not taken full advantage of what trade show marketing can generate. This company is a design studio within the textile and surface design industry. Story Design Studio has participated in three trade shows over the last two years, but no one of the trade shows have been successful for the company. The explanation by the studio's management is that there were not enough customers visiting the trade show. On the other side, according to trade show management, an increase in customers attending the show has occurred over the last years (appendix 2).

As with most companies, the reason Story Design Studio was not successful with their trade show participation was likely due to a lack of planning (Miller, 1999).

When companies like Story Design Studio participate in trade shows, it is important that they follow a strategy so that they are more likely to be successful in achieving their objective. Since there are few strategies developed within the area, this thesis will present a trade show strategy to guide companies to success with their trade show participation.

## 2 Problem identification

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There are various techniques that allow consumers to gain knowledge of products and companies. These techniques are mainly marketing strategies and approaches, as well as through public relations. One such general marketing technique is *direct mail*, which includes information in the form of emails, mail, flyers, etc. *Marketing communication* is another technique, where advertising in industry related websites, newspapers, and magazines, as well as personal sales over phone and face-to-face meetings are used. In addition, *promotion marketing* can help inform about sales promotions such as coupons, rebates, and trade shows. The effectiveness of the marketing techniques varies between industries, as well as between the companies in the same industry (Kotler and Keller, 2005). Not all the companies find the same marketing techniques to be equally relevant.

One marketing technique that seems to be relevant within many industries is a promotional marketing technique, the trade show. Trade shows are a place where companies have a chance to meet face-to-face with multiple clients, both new and old, and to show and sell their products during a short period (Miller, 1999). According to Tanner and Chonko's article, which refers to a 1994 study, 91% of trade show attendees find these shows to be an extremely useful source of purchasing information. In general, these shows generate a lower cost per sales than other channels (Miller, 1999). A study conducted by Louisiana State University in 2002, shows that the average cost per sale generated by trade shows is \$209.46, while the average industrial call generates a \$1263.35 cost per sale (Lead Generation Advice.com). Trade shows are also an essential place to get in contact with potential clients. According to Tradeshow Week Data Book (Miller, 1999), in 1998 there was an average of 1:75 ratio of exhibitor to attendees at trade shows in the US. By selecting the potential customers and following them up after the show, trade shows offer companies an excellent chance to build up their client portfolio. Trade show marketing, if completed successfully, can be one of the most profitable aspects of the marketing mix.

In companies, in all industries, a common problem is getting personally in contact with decision makers within the company, using as little resources as possible (Miller, 1999). It is exceptionally difficult for smaller companies, as their name is not recognized, to contact potential customers. Larger, well-established companies have an easier time contacting and finding new customers. Trade shows therefore create a unique opportunity for smaller



companies to get directly in contact with the decision makers of specific purchase areas in other companies. Since trade shows are such a good opportunity to meet and present products to customers they would normally not be able to reach, it is important to have a well thought out strategy when attending a trade show. Such a strategy will allow the company to get the most out of participating in the trade show.

## **2.1 Trade show model**

Using trade shows as a method to promote a company is a technique that has been around for centuries. According to Deane (1979), trade shows were used greatly during the Industrial Revolution, but there is reason to believe that a form of trade shows took place even centuries before. Even though the method has been around for a long time, there has been little research conducted on trade show strategy. When a company is participating in a trade show, there is a great potential to increase company awareness by getting in contact with relevant customers. The potential is greater, if the trade show is completed successfully. But how is a trade show completed successfully? It is important to look at the entire aspect of the show, from how to prepare for the trade show, to how to present at the show. It is also important to know how best to follow up the relationships developed at the show in order to get the most out of the trade show experience. Since there is little research conducted on a complete strategy for trade show participation, this thesis will introduce a new theoretical model and a strategy to maximize the potential for success when participating in a trade show. The following is the primary model developed for this thesis, which illustrates the different areas that are important to consider when participating in a trade show.

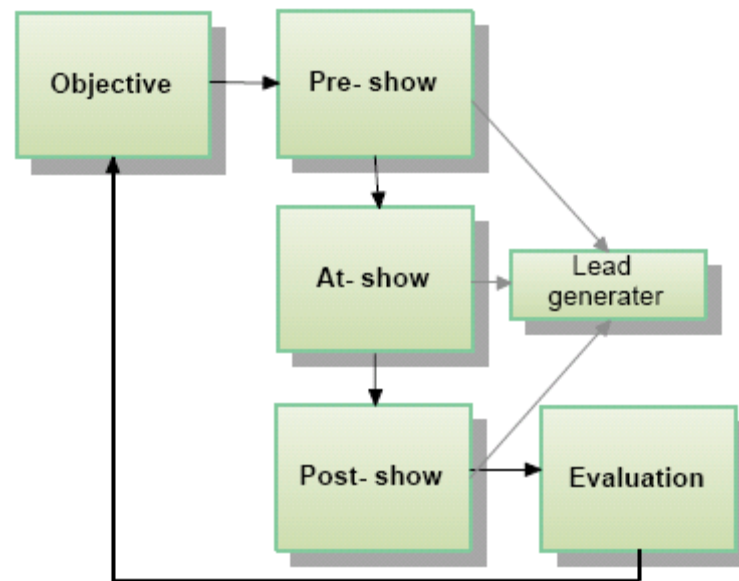


Figure 1 – Trade show model

The model shown in figure 1 will be explained in depth in the theoretical framework section, as well as demonstrated in the analysis section. The textile and surface design industry, and more specifically, Story Design Studio will be used as a case study. In short, the products in the textile and surface design industry are design patterns that the customers develop into a product. This end product, which customers produce, includes items such as curtains, dresses or wallpaper etc. The textile and surface design industry is relevant as a case study for trade shows as a large percentage of the sales between companies and customers are done related to the show (appendix 2). Without trade shows, studios would be required to send samples directly to customers in the form of either digital or print media. Sending such material puts the studios at a great risk of fraud, as many of the customers have in-house digital designers (or are designers themselves), who are knowledgeable enough to be able to manipulate and/or copy the pattern. Based on this risk, it is essential that product presentation be completed face to face between the customers and studios. Trade shows allow players in the textile and surface design industry to not only meet new and old customers, but also to present the product collection to these customers during the show. These reasons make the textile and surface design industry an extremely applicable industry for demonstrating trade show strategies.

## **2.2 Why Story Design Studio**

Story Design Studio was chosen to be the main studio for the case study due primarily to personal relations. Story Design Studio is developed and owned by the author of this thesis's family, and therefore all data are available. In addition, there is a personal interest in the growth and future of the studio. Story Design Studio was established in fall of 2006, and it has attended three trade shows in the United States, which is the general market for the company. The author has attended two of the trade shows. Unfortunately, the trade shows were not completed successfully and the strategy used was not well thought through. Using the data and results of the trade shows, in combination with the knowledge of the industry, there is reason to believe that a better trade show strategy could allow Story Design Studio to attend trade shows with better success rates in the future.

Every year for the textile and surface design industry there are multiple trade shows in the US and around the world. Selecting a trade show is not complicated, but choosing a trade show that will benefit the studio by generating new contacts and sale leads is more difficult. Having an established and consistent strategy for that particular show is also a challenge. A coherent strategy for Story Design Studio will be presented in the analysis section of this thesis.

### 3 Problem formulation

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For a company to use trade show as a part of their marketing mix, it is relevant to examine the following questions:

**What is the best trade show strategy for a company?** Using Story Design Studio as a case study

- *Identify activities that involve pre-show preparations*
- *Identify activities that involve at-show participations*
- *Identify activities that involve post-show follow-ups*

Before elaborating further on this project, the above questions will be explained in more detail. These sections will illustrate how these questions will be employed in the research.

#### 3.1 Pre-show participation

First, the different variables within the preparation activity of trade show participation will be identified. The variables will direct companies on how to prepare for a trade show in order to get the most successful result. Variables will be examined with a broad perspective in order to keep the strategy generic and keep from being industry specific. In the analysis section, the variables will be discussed specifically in relation to the textile and surface design industry, in order to defining a trade show strategy for Story Design Studio.

#### 3.2 At-show participation

The second section will identify the variables that are relevant during the presentation at the show. The variables in this activity will guide the company on how to approach the potential customers, and how to attract attention to the booth. The discussion will again be very general, so that the strategy will not be industry specific. Further, in the analysis

section, the textile and surface design industry and Story Design Studio will be used as a case study to examine this strategy.

### **3.3 Post-show follow-ups**

In the post-trade show section, relevant activities will be identified. These activities, will guide the company on how to approach the customers after the show to maintain the relationship established with them during the show. Again, the post-show activity will be presented generically to not eliminate other industries. In the analysis section, the strategy will be implemented specifically for the textile and surface design industry and Story Design Studio.

The findings and conclusions for the above questions will also determine if the trade show strategy presented for this thesis will result in competitive advantage for the companies applying the strategy.

### **3.4 Research question illustration**

Below, the overall research question is illustrated in order to display the dynamic aspects of the focal points that will be explored in this thesis.



Figure 2 – Research question illustration

## **4 Structure**

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In this section the structure of the remaining parts of the thesis will be introduced chapter by chapter. This will be illustrated in figure 3.

In chapter five, the work process, as well as the primary and secondary data and its validity and reliability will be discussed. This will scope the direction of the thesis. In chapter six, the theoretical aspect of the trade show strategy will be developed. Each phase of the theory will be introduced and discussed individually. The strategy will be presented as a general strategy to not limit the strategy to a specific industry. In chapter seven, the textile and surface design industry and Story Design Studio will be introduced and explained. Through the case illustration the reader will get a full understanding of how the industry is operated, and how Story Design Studio is managed.

In chapter eight, the methodology and developing the strategy, in combination with the case illustration, will be applied to Story Design Studio. The analysis that will be illustrated will answer the question presented in the problem formulation, chapter three. In chapter nine, the outcome from chapter eight will be discussed with the context if the trade show strategy will result in a competitive advantage for a company applying the trade show strategy. For the conclusion section, chapter 10, the findings of the thesis will be concluded.

The structure of the thesis is illustrated in figure 3. The numbers in the different boxes represent the chapters that will be discussed.



Figure 3 – Structure of the thesis



## 5 Methodology

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In a project the size of this thesis, it is important to have a clear methodology, in order to ensure validity and reliability throughout the process. In this chapter a discussion on how, why and what research was conducted, as well as the validity and reliability of the research will be introduced. At the same time, the methodology will consider the situation of limited available resources for the topic chosen for the thesis. In addition, it is important to evaluate if the approach used to answer the research question, later on in this thesis, is applicable.

The first section will discuss the work process of the thesis, and why this specific topic was chosen. The following part will focus on the data collected, both primary research, as well as the available secondary data. Further the chapter will round off with the validity and reliability of the research collected and resources used.

### 5.1 Work process

The original idea for this thesis was to develop a detailed business plan for Story Design Studio. With the business plan, the author had originally intended to apply the plan to real life by becoming an essential part of the management team for Story Design Studio. However, the initial plan got modified, and the business plan no longer became as relevant as initially considered. Therefore creating a detailed business plan for Story design Studio became meaningless and not beneficial for the author's knowledge expansion for the future. On the other hand, the author has long had an interest in trade show development and participation, but little experience within the area.

With the original problem formulation being modified, the choice fell on what, *I* as the author, want to accomplish by writing *my* thesis. After various research conducted, as well as examining my own knowledge, interest area and experience, the choice fell on developing a trade show strategy. As mention earlier, the author has participated in most of Story Design Studio's trade shows, and the participation has not been considered successful. Therefore, combining the inside knowledge of the textile and surface design industry and Story Design Studio with developing a trade show strategy, become highly interesting.

A more in-depth reason why the choice fell on using Story Design Studio as a case study when developing a trade show strategy, is due to the exceptional knowledge the author has of the company, as well as the industry. Since the author have followed and been a part of every aspect of Story Design Studio from the very beginning, the author has a unique knowledge, experience and direct interest in the studio. The knowledge that the author has gained is both exceptional within the industry, as well as with Story Design Studio. In addition, the success of Story Design Studio is also relevant to the author, since there is personal investment related to the studio. The more successful the studio is at trade shows, as well as overall in the industry, the better the outcome is for the author. Therefore the choice of using Story Design Studio as a case studio became very natural.

## **5.2 Data**

This section will focus on the data gathered for this thesis, both primary, as well as secondary data. The focal point will be on how this specific data is collected and the reason why it is relevant.

### **5.2.1 Primary data**

Primary data is original data collected for a specific purpose. There are two methods of conducting primary data, either through quantitative research or qualitative research. Quantitative research is conducted in a high volume, such as surveys, while qualitative research is conducted as an in-depth research of a person or a situation. Examples are personal interviews, focus groups and observations (Andersen, 2005). In this thesis observation is conducted, as well as a few open interviews, as the primary data.

#### **5.2.1.1 Observation**

The primary data is first and for most based on observation. The reason for this is because the author, the observer, had the chance to attend a textile and surface design trade show, PrintSource, in New York City, January 15-17, 2008, when Story Design Studio was attending. The observer had therefore the ability to observe part of the industry, not only customers but also competitors, as well as the trade show management. The author had previously attended a trade show, PrintSource, August 7-9, 2007 in New York City as well,

when Story Design Studio was attending. The observers knew therefore what to expect from the industry, and if the ability to observe adequately was an option. With this in mind, the chose fell on observation, with the thought of exploring a quantitative research if the observation left unanswered questions.

The different methods used when observing the customers was both non-verbal behavior, observing the customers' body language when they were shopping for prints, as well as communicating verbally with the customers. The positive aspect with using an observation method as primary data is that it captures the whole event as it occurs in its natural environment. The customer did not know that their behavior and communication, as well as their buying interest were being observed. By not informing the customers, the customers' actions were natural. Another positive aspect with observing is that the data collected through observation is the original data that occurred at the original time, and not the customer looking back at the situation and answering questions. (Blumberg et al., 2005).

When looking at the observer-participant relationship, the observations were conducted as direct observation, meaning that the observer was physically present and personally monitoring the situations (Blumberg et al., 2005). There were no guidelines for when and where the observer should be, therefore the observer was free to change places, shift focus, and observe different situations. The observer was often participating in the situation, such as when showing the products to the customers. As mentioned before, the customers were not aware that they were being observed.

Regarding the competitors, the direct observations that the observer conducted was for the most part non-verbally and without participating in the situation when observing, but rather viewing the situations from a close distance. The competitors were unaware of the observations. In other cases there were verbally dialogs between the competitors and the observer.

The structure of the observations was completely unstructured (Andersen, 2005). The observer had few open-end questions/interest areas in mind when doing the observations. The thought-in-mind was to map out the customers' and competitors' behavior, based on the observations. The observations were written down as notes and analyzed after the three

day show had ended. The write-up of the observations can be found in appendix 1. In the analysis chapter of this thesis, the observations will be used when applying the trade show strategy to Story Design Studio, within the textile and surface design industry.

### **5.2.1.2 Interviews**

For the interviews regarding the organizers of the trade show, Iacoboni and Arriaga, only verbally, as well as face-to-face, communication was used. There were only a few open-end questions that were presented, but the organizer was voluntarily offering information about the history of the shows and the knowledge of the industry that was not part of the interview guide. This information became unexpectedly relevant with the process of this thesis. (Andersen, 2005) The communication between the author and the organizer of the show has been analyzed, and can be found in appendix 2.

There was also conducted an interview with the owner of Story Design Studio. This interview took place at several occasions, ranging from one open question to multiple open questions. The questions were mostly about Story Design Studio, but also about the owner's knowledge of the textile and surface design industry. These interviews were conducted face-to-face, over the phone, as well as through emails. A write-up of the information conducted in the interviews can be found in appendix 3.

### **5.2.2 Secondary data**

There is limited academic research, previously conducted, for the topic of trade show strategy. It has therefore been difficult to find relevant secondary data to use in this thesis. One of the disadvantages with secondary data is, if the data is sufficient to answer the research question (Blumberg et al., 2005). The disadvantage is highly relevant for this thesis. The majority of the secondary data for trade shows are not aimed at trade show strategy, but rather at different areas that involve participating in a trade show. Based on limited secondary data available, there is used a great number of different articles and books to collect adequate data to create a solid knowledge of the trade show industry and trade show participation.

An additional disadvantage with secondary data that applies to this thesis is the source of the secondary data. Some sources are known to be more reliable and valid than other, such as articles posted in well known journals, as well as whom that has written them. For this thesis, the majority of the secondary data is collected from international established journals and books that present academic research, but some information is press reports, and articles from niche magazines. However, only the articles from recognized journals and the books are used in statements or referred to in this thesis, the additional secondary data is used to build a wider platform of background knowledge with in the topic.

Ideally for this thesis, it would have been very interesting to follow several companies' trade show patterns before creating the trade show strategy. However, due to time and budget, this is not an option. Therefore secondary data plays an important part of conducting knowledge to be able to develop a solid trade show strategy. To use secondary data there is no need for a budget, and the time consuming is less than primary data.

### **5.3 Validity and reliability**

In this section the validity and reliability of the primary and secondary data will be elaborated on.

In rough aspect, validity refers to the extent of which a test measures what we actually wish to measure (Blumberg et al., 2005). On the other side reliability refers to a measurement that supplies consistent results (Blumberg et al., 2005). When looking at validity, in correlation to reliability, validity is more essential. If a research is not valid, it hardly matters if it is reliable. The research conducted need to be valid to be able to answer the research question. However, the optimal situation is to conduct research that is both reliable and valid (Blumberg et al., 2005). In this thesis it will be difficult to know for certain if the research conducted is valid for the research question. The reason behind this is that the theoretical framework will not be tested and measured in a trade show, but rather assumed that the strategy will make a difference for companies applying the strategy in the trade show process. In addition, since there are few studies conducted on developing an entire trade show strategy, the author of this thesis created a theory based on primary and secondary data. To convert the developed theory into a valid and reliable theory, grounded theory will be applied.

Grounded theory is a method to ground the quantitative data into a theory, rather than the other way around (Strauss and Corbin, 1990). The grounded theory was created in 1967 by Glaser and Strauss. The method is based on four stages, where the quantitative data is converted into a traditional theory. The grounded theory is highly relevant when creating a trade show theory, and therefore it will be applied in chapter six, when developing the trade show strategy.

It is necessary to take both the secondary and primary data into consideration to ensure validity and reliability in the research conducted. As mention in the secondary data paragraph, the majority of the data collected is from established academic international journals, and it is therefore reason to believe that the data gathered is reliable. However, the majority of the secondary data is not valid for the research question in this thesis. The secondary data that is used directly in the thesis is considered valid. Since the primary data is collected by the author, which have followed Blumberg's et al. (2005) observations guideline. It is easier to acknowledge whether or not the data is valid and reliable. In this case, the observations are valid as well as reliable.

## **6 Developing the strategy**

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In this section the theoretical framework will be introduced, and later be applied in the analysis chapter, chapter eight.

### **6.1 Motivation for the Strategy**

As mention earlier, the reason why I, as the author, had to develop a new theoretical model for trade show strategy is because there has previously been very limited research conducted on this topic. The research that previously has been conducted is mostly based on few aspects of an entire trade show strategy. Some research have considered areas that are only related to the trade show participation, and not the entire process that involves decision making related to participating in the trade show, as well as what trade show to participate in. Additionally, there has been conducted research that only involves the decision making part of what show to participate in, as well as why. However, to the author of this thesis's knowledge, there has not previously been any academic research that combines the entire process of trade show participation. This is therefore the motivation behind developing a new theoretical model and strategy for trade show participation.

The development of the strategy, as mention in the methodology chapter, is based on both primary and secondary data. The primary data is conducted by the author, and therefore it is a hazard for error. In addition, when collecting secondary data, the hazard for not being able to gather all data available to create a 100 percent true picture of the topic, is there as well.

Further, a discussion on grounding a new theoretical framework will take place, as well as introducing the new model, before the new strategy is presented peace by peace.

#### **6.1.1 Strategy for analysis**

As mention in chapter five, to convert the trade show theory into a new usable theory, grounded theory need to be applied. Grounded theory (Glaser and Strauss, 1967) follows four steps. First step involves using particular coding processes. In this thesis, open coding, referred to as "breaking down the data into distinct units of meaning" is used (Goulding,

2000). This means that using the observations conducted within the textile and surface design industry's trade shows, in correlation with the previous research that have been completed within trade shows strategy in general, is used to identify chunks or units of data belonging to, representing or being example of a more general phenomenon (Goulding, 2000). In addition to the open coding, or observation notes written during and after each trade show day that Story Design Studio participated in were used, in order to provide vital descriptions or impressions noted during the data collection. Within the concept of grounded theory lies the notion of theoretical sampling, which is the process of data collection for generating theory whereby the analyst jointly collects, codes and analyses the data and decides what data to collect next and where to find it in order to develop the theory as it emerges (Backman and Kyngäs, 1999).

The second and third step involves abstracting the concepts and look for theoretical meaning. This includes re-evaluating compatible literature in order to demonstrate research findings. The final stage should present the theory, uniting the concepts and integrating them into categories, which have explanatory power within the specific context of the research (Goulding, 2000). This enabled me to use the observations and previous research on the topic into consideration when developing the observation guide. The observation guide was modified day by day, as well as areas were modified throughout the process as new aspects emerged in addition to development within the topic. This is also a trait typical for the grounded theory approach; data collection, data analysis and the formulation of new theory often happen at the same time (Goulding, 2000).

### **6.1.2 Introducing the new theory**

Several authors, such as Herbig, et al. (1998) and Tanner and Chonko (1995), have addressed in various articles, that there is limited theory and research conducted in the field of trade shows and exhibitions. In addition, the theory that has been developed, and the research that has been established, is angled in various directions that are not necessarily relevant for the problem statement in this thesis. With the limited data that is available within the field of trade show and exhibiting, the theoretical framework is compose based on multiple author's theory that best will suite the problem statement, as well as observations.



Part of the theory that is relevant is Tanner's (1995) discussion on setting an objective for the trade show before focusing on other aspects, such as pre-show preparation. Other relevant theory is Lee and Kim's (2008) three stages model, namely pre-show, at-show, and post-show activities, as well as Gopalakrishna and Lilien's (1995) three step model, that focuses on lead generation through the same three steps. The final theory, which is relevant, is based on evaluation of trade shows. This theory is described in Steve Miller's (1999) book. The evaluation results in preparation for the next trade show. An illustration of the model is presented in figure 1, page 9.

In addition, an industry analysis is presented in relation to the case. This industry analysis is presented through Porter's five forces. The theory will not be elaborated further on in the analysis or discussion part, but is taken into consideration simply to add on to the readers understanding of the industry. The theory is presented in appendix 6, and will be applied to Story Design Studio in appendix 7.

The three parts of the model that the author has composed, objective, three stage process and evaluation, will be introduces one by one in the following sections.

## **6.2 Objective**

In this section an introduction to Tanner's (1995) theory of setting an objective for the trade show will be discussed.

Tanner has in various articles (1995, 2002) discussed the importance of setting an objective for a trade show, and guide the trade show strategy and planning based on the set objective. The strategy and planning of the trade shows involve management, having the correct staff, as well as training the correct staff. Depending on the industry the company is in, and the objective set for the trade show, choosing the most suitable staff to represent the company at a trade show is essential. Tanner and Chonko (1995) discuss that choosing the correct staff is based on the product sold, and the target audience. If the product sold and the customers are highly technological, it is important to have an engineer, technician or similar, representing the company at the trade show to answer the technical question, together with a sales person, marketing responsible, or CEO, depending on the objective set. It is shown in Bertrand's (1990) study that customers react negatively towards a

company if the staff is not professional or lacking knowledge about the product or company. Therefore it is important to have the best suitable and knowledgeable staff representing the company, to answer the target audiences' questions, demonstrating the product in a correct way, etc, as well as facilitate the company to achieve the set objective for the trade show. Based on the above criteria, setting an objective that can guide the strategy and planning of a trade show is important to obtain maximum success at the trade show.

When choosing an objective, there are different factors to take into consideration for a company. Factors such as what is the ultimate goal for attending a trade show, and how this goal can contribute productively to the company's success. Companies set different objectives depending on the successfulness of the company, the age of company, size of customer database, and other elements. A study conducted by Tanner and Chonko's (1995), demonstrates that the two most frequent goals for companies when attending a trade show is to conduct sales and generate leads. Tanner and Chonko (1995) also indicate that the longer the company has attended trade shows, the more likely the objective for the trade show is to accomplish sales. Other objectives that are taken in to consideration for companies when attending trade shows are for example, looking for new suppliers, checking out competitors, learning more about the industry they are in, and maintain contact with old customers.

Other research, such as Canvanagh (1976) and Shoham (1992), has also emphasized that it is important for a company to set an objective for the trade show, and forming the strategy and planning based on the set objective to maximize the success of the show. Based on the above paragraphs, it is essential and necessary to set an objective for the company, when attending a trade show, and making decisions inform of strategy, based on the set objective.

### **6.2.1 Objectives Delimitations**

Based on the information gathered from research for this thesis, the theory described above is not part of an existing theoretical model, but rather a hypothesis describing the approach for trade shows. The decision is to use Tanner and Chonko (1995) description of objective in the model, simply because it creates an important focal point for launching a strategy for

a trade show. In addition, several authors have empathized that choosing an objective before creating and planning the strategy for the trade show, is essential. Based on the several author's discussion, the conclusion is that setting an objective is highly relevant and essential, for a company, before approaching the next stage of the strategy and planning process of a trade show.

An additional delimitation with Tanner and Chonko's (1995) objective hypothesis is, since the hypothesis has not been used as a model at an earlier stage, it is challenging to employ the chosen objective as a step by step guideline for other decisions, such as the staff members at the trade show, and booth design. The correlations between the different objectives and the remaining strategy, is not determined. The result of choosing an objective, will guide the trade show manager through a process where, depending on what objective set, the decisions made will reflect back at the main reason for attending the trade show.

### **6.3 Three stage activity**

In this section an introduction to Lee and Kim's (2008) theory about pre-show, at-show, and post-show activities will be discussed, in combination with Williams et al. (1993) and Gopalakrishna and Lilien's (1995) standpoints on lead generation.

Lee and Kim (2008) main purpose with their theoretical study is to examine the effect that pre-show, at-show, and post-show activities have on trade show performance. Under the pre-show step, quantifying objectives, pre-show promotion and booth staff training are the activities. The activities under the at-show step are booth size, booth location, on-site promotion and booth staff density. For the post-show step, follow-up and measurement are the activities. The activities under each step are individual, and not dependent on that one activity need to be completed before the next activity can be taken into consideration. With this in mind, each of the activities under the steps will be elaborated further on, in relationship with other authors view and opinion on that specific activity. This elaboration will be used as a focal point when considering Gopalakrishna and Lilien (1995) and Williams' et al. (19993) standpoint on generating leads.

### **6.3.1 Pre-show activity**

Under the pre-show activity, Lee and Kim (2008) have chosen to include objectives. Based on other authors research, such as Tanner and Chonko (1995), Gopalakrishna and Lilien's (1995), Horn (2002), and Williams et al. (1993), I have come to the conclusion that setting the objective as an individual stage before the pre-show preparation starts is essential, simply because it is necessary that the objective is determined before the booth staffing and pre-show promotion. By placing objective as an individual stage, rather than a variable under pre-show activity, the objective will guide the direction of the staff training and pre-show promotion.

For the pre-show promotion, multiple authors have discussed various strategies and ideas. It is difficult to determine a correct or incorrect way of promoting the up-coming trade show participation. However, one thing that is discussed by multiple authors is making the customer aware that your firm is attending, and making sure that the customer will remember your attendance and stop by the booth during the show. The main purpose with pre-show promotion is to increase booth traffic. According to Lee and Kim (2008) 76% of the show attendees have already an agenda of whom to visit, it is therefore important to use pre-show promotion to make sure that the your booth is on the customers agenda. Williams et al. (1993), states that pre-show promotion is more likely to be more important for smaller exhibitors than for larger exhibitors.

There are several ideas how to catch the customers' attention; Lisa Horn (2002) introduces a promotion strategy that creates a red thread through pre-, at- and the post-show stage. Horn (2002) focuses on a gift campaign. The idea of a gift, rather than a giveaway, is that giveaways are for everybody, and gift are given to special people. People like to feel special, and therefore the idea is to make them feel obligated to stop by the booth, because they have received a gift. Horn's (2002) suggestion is not to have neither a fancy nor expensive gift, but rather create a reason for the customer to stop by the booth. Sending out a small piece of a gift, to the serious customers, with the booth invitation, and which also state that the customer can collect the rest of the remaining part at the booth, during the show. This way the customer would stop by the booth, and the firm will get the chance to demonstrate the product to the customer. Horn (2002) also emphasizes that reminding the

customer of the company after the show, by sending a post part to the gift with an addition message, is essential.

Smith et al (2006) has proven that using radio advertisement in correlation with exhibiting at trade show is the most sufficient way, when using media to attract customers to the booth. However, the company is dependent on that their target audience, that is attending the trade show, is listening to that specific local or national radio channel. In contrast to Horn (2002) and Smith et al (2006), sending gift through mail is an expensive form of promotion, as well as radio advertisement, especially when taking a small company with a limited marketing budget into consideration. Therefore, regardless of marketing budget, the most important factor is to let the customers know, one way or the other, that the company is attending the trade show and at what booth number they can be found.

When it comes to booth staff and training, Williams et al. (1993) brings up the fact that the booth staff needs to be able to detect the right prospect from the other attendees. Cox (1981) indicates that the most memorable for the customer is the booth staff, and the number one turn-off for visitors is booth staffs that are not knowledgeable (Betrand, 1990). It is therefore important to have qualified and professional booth staff regardless of what industry they are in, and what profession they have in their company.

The average contact that the booth staff has with a customer at a trade show is three to five minutes (Williams et al., 1993). In addition, the booth personnel might, at a busy trade show, have contact with 20 customers in an hour, but only three out of ten customers are planning to buy at a trade show. It is therefore essential that the booth staff is able to separate the potential buyers and customers from the lookers, even under a stress related situation. (Williams et al., 1993)

When training the booth personnel, it is essential to inform the staff about how to communicate booth etiquette, how to understand the customers profile, how to lever a lead, as well as how to handle competitors who visit the trade show. The training should be formed based on the main objective chosen for the trade show (Williams et al., 1993). Tanner and Chonko (1995) refer to a survey conducted, that 30.4% of companies do not train their outside booth personnel, and 49.6% of the internal booth staff is not trained. If the booth staff is sufficiently trained, it can enhance the image of the company, to

costumers, as well as competitors, in a positive perspective. However, there is no set structure how to training the booth personnel, but rather a guideline to better prepare the staff at the show.

With a sufficient amount of professional trained personnel at the booth during a trade show, the greater chances there are of generating quality leads, in combination with pre-show promotion. A study conducted by Siskind (2005), exhibitors who use pre-show promotion increase their attraction efficiency rate by 46%, as well as convert visitors into leads increase with 50%. Both in Williams et al. (1993) and Gopalakrishna and Lilien's (1995) article the same lead measurement is presented. For the pre-show activity, *PI* of Williams' et al. (1993) introduction to the measurement is relevant.

$$P_i = \frac{\text{Number of interested visitors who visited the firm's booth}}{\text{Number of interested visitors at the show}}$$

The number of interested visitor who visited the firm's booth is in many ways dependent on the pre-show promotion, that the visitor is aware of the companies' attendance at the show. The outcome of the formula will measure the percentage of interested visitors that visited the booth. In addition, *PI* is also highly relevant at the at-show activity stage, which will be elaborated further on in the next section.

### 6.3.2 At-show activity

Under the at-show activity, as mention, Lee and Kim (2008) have included the variables of booth size, booth location, booth display, on-site promotion and booth staff density. For the booth size variable, Williams et al. (1993) has addresses the fact that the size of the booth is a concern for smaller companies, due to their budget. A company should select the booth size in relation to the number of attendees interested in their product. According to Williams et al. (1993) most small and medium size companies have booths that are smaller than the capacity needed. An undersized booth is results in that companies do not get the most out of their investment. It is therefore essential to have a booth size large enough so that it can generate the potential traffic needed. On the other hand, it is difficult for the company to calculate the potential traffic at the show, especially for small and new developed companies. Companies need to relay on statistical numbers from the previous shows, in form of the number of attendees.

When it comes to the booth location variable, Williams' et al. (1993) research indicate that the location itself, such as in the start of the floor plan, back or side etc., is not a factor in influencing performance, but rather the amount of traffic that flows past the booth location is an influencing factor. Companies should try to select a booth close to the aisles where the flow of traffic is logical. Areas, where there is irregular traffic, should be avoided, such as alcoves, split ends, or aisles with a dead-end. If the company have relegated a poor location, pre-show and at-show promotion should be considered increased, to attract customers to the booth. It is therefore important to select booth location, where the traffic flow is stable, so that the company have a chance to attract the potential customer, that were not reached by the pre-show promotion, at the show.

At-show promotions contain giveaways, sampling, product demonstration, product display and other related endorsement. The at-show promotion variable is a less influence variable for lead generator. This is because it is difficult to attract customers to the booth, due to the limited time. According to Hatch (1991) the exhibitors have less than five seconds to attract the visitors' attention. In addition, it is most likely that the attendances have planned their schedule with other exhibitors in beforehand (Lee and Kim, 2008). However, it is important to have one kind of promotion at the show, to attract the 24% percent (Lee and Kim, 2008) that have not planned their schedule with other exhibitors.

For the booth staff density, according to Williams et al. (1993), the average exhibitor establishes contact with about 63% of the relevant visitors attending a trade show. It is therefore important to have a sufficient amount of staff at the booth at all time to maintain, and hopefully be able to increase the contact rate. It is difficult to determine an exact amount of needed staff at the booth at a given time, but according to Swandby (1982) it should be in correlation to the amount of relevant visitors attending the trade show. The company should therefore look at the number of attendees for the previous shows, in the same industry, in correlation with external factors such as season, economy etc, to determine the estimated numbers of relevant visitors at the up coming show. Based on this number, the booth staff density can be determined.

In addition to Lee and Kim's (2008) variables, Williams et al. (1993) mentions product selection, product display, and product demonstration as at-show activities. Interesting products are a natural drawing card, and it is therefore important to place the most

attractive and eye-catching products where the customers can see it, when passing your booth. Product demonstration is used to attract someone's attention. As mentioned earlier Hatch (1991) states that at trade shows the companies have less than five seconds to attract someone's attention. It is therefore important to make the booth interesting enough so that the customers will enter the booth and ask for more information. It is also essential to make your booth attractive with products and displays, as well as interesting and well spoken staff, so that the customer will enter your booth.

With a booth size that is capable of processing the amount of interesting visitors, in combination with an amount of booth staff that is prepared to handle the customers and product demonstration, as well as a booth located where there is a stable traffic flow. If all of these variables are performed outstandingly, in combination with a successful at-show promotion and attractive products, there will be a potential of improving the leads generated. Williams et al. (1993) and Gopalakrishna and Lilien's (1995) lead measurement is again relevant to measure the potential of generating lead. When referring back to at Williams' et al. (1993) *P1* formula, the variables in the at-show activity, are highly relevant as well, to generate leads. The next step is *P2*, where the interested visitors were contacted by the booth staff, unrelated of if they were contacted with pre-show promotion or not.

$$P_2 = \frac{\text{Number of interested visitors who visited the booth and were contacted}}{\text{Number of interested visitors who visited the booth}}$$

The outcome of the formula will measure the percentage of how many of the potential customers that were contacted. This is relevant in the process of determining the total number of leads generated at the trade show, which will be shown in the *P3* formula in the next section.

### 6.3.3 Post-show activity

The post-show activity is divided into follow-up and measurement. For the follow-up variable, Lee and Kim (2008) focuses on that post-show follow-up have a tendency to extend the reminiscence of the show for the customer. Tanner (2005) indicated that successful exhibitors are more likely to follow-up their customers after the show, and Smith et al (2004) reported that overall sales productivity and profits are greater if the company follow-up the attendees after the show. If the customer receives a personal thank



you note or email from the sales person that they were in contact with at the show, there is a greater chance to turn a lead into a sale. The thank you note or email may contain future information about the show, press coverage, reminder of the offer at the show, as well as other relevant information (Stevens, 2005). By sending out a follow-up note or email, the company communicates to the customers that they are a professional company. Based on the above research, it is highly important to follow-up the attendees after the trade show, to preferably meet the objective.

The follow-up variable also consists of assessing whether or not the objective for the trade show was met. If the objective was set to either increase sales or generate leads, the company may need to be patient while the attendees make their purchasing decision (Lee and Kim, 2008). According to Siskind (2005), 57% of attendees will make a purchasing decision within twelve months after the trade show. It is therefore difficult to assess if the objectives were met or not directly after the show.

The last variable in Lee and Kim's (2008) framework is measurement of the trade show performance. This will be combined with Williams et al. (1993) and Gopalakrishna and Lilien's (1995) last step of the lead measurement,  $P_3$ .

$$P_3 = \frac{\text{Number of leads generated}}{\text{Number of interested visitors at the booth with whom contact was made}}$$

The result will show what percentage of the contacted visitors was converted into leads. Based on  $P_3$  it is simple to calculate the percentage of how many leads were turned into sales. There is room to elaborate further on this measurement. However the focus will be on the evaluation aspect of trade shows. This will be elaborated further on in the last step of the framework.

## 6.4 Evaluation

In this section an introduction to the evaluation stage will be presented. This is the final step of the model, before it loops around into setting the objective for the next trade show. As mentioned in the framework introduction, there are multiple authors that have had a focus on evaluating the show in a proper way, so that it is useful when considering another trade show. According to Weisgal (1996) evaluating the trade show is both the last and first step: the last for the current show, and the first in setting the objective for the next trade show.

Evaluation is considered to be the hardest part of trade show marketing, and many companies do not evaluate their trade show participation (Miller, 1999). It is equally important to evaluate the trade show marketing, as it is to evaluate any of the other marketing mix aspects. According to Miller (1999) there is a three-step evaluation process, which is measured immediate after the show, six months after, and the last measurement is 12 months after the show. In the first stage the leads generated at the trade show is measured. Six months later an evaluation of how many new accounts the leads generated is taken into consideration. The last step, 12 months after the show, is evaluating how many additional accounts the trade show generated.

Miller (1999) mentions another important aspect of the evaluation stage, the decision to return. Most companies sign up for a trade show after the current show was worthwhile. Taken into consideration that most companies do not evaluate the trade shows in details, signing up for a new show might not be a good idea. Even though, the company has attended the show in many years, the trends, customers, market, and industry changes. It is therefore important to always evaluate each individual show, before signing up for a new show. Miller (1999) suggests that talking to customers, staff, competitors, and trade journals is a good source to evaluate if that particular trade show is a good match for the company's objective.

In addition to Miller's (1999) evaluation vision, Christman (1991) focuses the evaluation of trade shows on booth staffs observation and evaluation, as well as the amount of contacted customers based on the amount of attendees visiting the booth and the amount of leads generated. According to Christman (1991), each staff that attended the show should evaluate each day of the trade show, by filling out a survey, after closing hours at the current day. This way the observations are fresh in the personnel's memory. The booth staffs have direct access to customers' comments, as well as behavior, and no other evaluation method will give such hands-on information. It is therefore important to make the staff write down the observations, and take their observations into consideration when making the final evaluation of the trade show.

Another author, Weisgal (1996), emphasizes on measuring the return on investment in cost per contact, lead, sale, demonstration, survey and per minute for publicity. The measurement is based a sum of all the expenses, including the cost of attending the show,

travel expenses, personnel, pre- and at-show promotion etc. Not all measurement and expenses are relevant for all market and industries.

Based on the above sections, and the different authors opinion on the topics, there is reason to believe that the created model has potential to function as a guideline for companies attending trade shows. Not only does it take the different stages of trade show into consideration, but it also focuses on that the evaluation aspect of a trade show is equally important for evaluating the current trade show, as it is a preparation for the next trade show. The model will be elaborated further on in the analysis part, chapter eight, in collaboration with Story Design Studio.

## **7 Case Illustration**

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In this chapter the reason why the textile and surface design industry was chosen for this thesis will be addressed. A case of the textile and surface industry will also be presented so that the readers receive an understanding of how the industry works.

My knowledge of the textile and surface design industry and Story Design Studio comes from my personal interest that I have in Story Design Studio, as well as that I have been a part of the industry for two years. The knowledge is gained from conversations with established and new players, both buyers and sellers, observations, as well as through participating with Story Design Studio in the industry. Due to this fact that Story Design Studio and the textile and surface design industry has become a natural part of my common knowledge, it is therefore difficult to transfer this knowledge to the reader that most likely does not have any knowledge of this niche industry that the textile and surface design industry is. Another difficulty is to be able to divide my common knowledge up, and be able to refer back to where I first got the knowledge from. Therefore, the information in this chapter will be based on my knowledge that I have gained from my involvement with Story Design Studio, and my participation in the textile and surface design industry.

### **7.1 The background of Story Design Studio**

The reason why the textile and surface design industry and Story Design Studio was chosen as a case study for this thesis is rather unique. My mother, which has over 10 years experience as a textile and surface designer, decided to break out from working as a designer for corporations' in United States of America to start her own textile and surface design studio. Story Design Studio was created in the fall of 2006. Watching and giving advice to the new started business, I soon discovered that my mother is lacking advanced business skills. Today the business barely makes it possible for one person to make a living of it. After helping her with preparing and participating for the PrintSource trade show in August of 2007 and January of 2008, I decided to take opportunity to investigate Story Design Studio's ability to be more successful at trade shows. I believe that there is a lot more potential that can be explored with the studio's participation, and I hope to have the needed business skills and mind set to make a potential greater profit for the studio. I

believe that by creating a successful strategy for trade show participation, and if it is performed correctly, the ability to establish long term relationships with customers, is there. And this long term relationship with customers will result in higher sales, and more profit (appendix 3).

## **7.2 The products**

The product, within the textile and surface design industry, can be both a tangible or intangible pattern. This means that customers buy digital patterns which are presented on paper. The patterns are made by a designer, most often in Adobe Illustrator. When the customers buy the pattern they get full rights to the product. The digital prints are delivered with a file, and the new owner is entitled to use it to what ever product they want. Most often the buyer get the pattern printed on fabric or a surface and creates the product they desire based on that pattern. Examples of products are curtains, clothing, bedding, etc within the textile area, and china, cups, bathroom accessories, etc. for the surface area. If the pattern is not made digital, it is most often painted on silk. The silk that the pattern is painted on is usually the size of one square meter, or smaller. The customer buys the painted silk, but there will not be a digital file with the purchase. The customer usually used the pattern for the same purpose as the digital print, but it needs to go through an additional step to make it printable to fabric or any surface. About 50% of the industry (appendix 1) sells digital prints, while the other 50% are hand painted prints. The advantage with silk print is that it is extremely hard to make a duplicate of the product before it is converted into a digital file, meaning after the sale. With the designs made in Illustrator, combined with unprofessional studios, a portable document format (pdf) file with low resolution that has been emailed or posted on a website for displaying the products, is enough to generate a risk of fraud (appendix 3).

## **7.3 The split between the designers and the studios**

From the studios perspective, the digital formatted prints, provided by the designers, are only represented by one studio, and the royalty is paid when the print is sold. This way the studios do not have to purchase the prints in forehand and there is no upfront cost for the studio. With the observations made, a split between the studio and designer is on average 40% to the studio and 60% to the designer. If the designs are sold at one of the trade

shows, a 50/50 split is normal, because the studio pays the travel expenses and for the booth at the show. For the painted prints, it seems to be somewhat common that the studios purchase the prints from the designers. The disadvantage for the studio is that they have inventory. However, it is also common that the studios represent the designers' work by paying the royalties when the print is sold. A 40/60 and a 50/50 split is also common for the printed patterns as well, depending on what channel the product is sold through (appendix 1).

#### **7.4 The trade shows within the industry**

There are several trade shows every year for the textile and surface design industry around the world. United States are generally hosting approximately 15-20 trade shows each year. The largest shows are in New York City; PrintSource, Konzept, Direction and Surtex, and Las Vegas; Magic. The PrintSource and Direction shows are held three times a year at the same time and location, and the others are as well held two-three times a year. There are some smaller shows held in Los Angeles and in other places in the US. The shows are in general very expensive to participate in, a booth range between \$2950-\$5500 per show (appendix 4). There are a few big shows in Europe, Indigo in Paris and Heimtex in Frankfurt. During a trade show, the studio presents their collection to the customers. The buyers look through the studio's collection, that they find appealing, to see if the prints are interesting enough to buy. Each studio has a large collection, anywhere from 200-2000 prints, that they are eager to show to the customer (appendix 3).

#### **7.5 Customized work**

In some cases, studios perform customized work as well. A customer has in mind a specific topic or pattern for a specific product. The customer contacts the studio. The studio develops multiple patterns to best suit the customer. The payment takes place when and if the customer is satisfied with the pattern. On the other hand, if a customer wants a customized pattern, the customer often wants a series of patterns within the same topic. The customized jobs can therefore be very beneficial for the studios. Therefore, when a studio participates at a trade show, it is not only to sell the patterns at the show, but also to create relationships with potential customers that would like customized work (appendix 3).

## **7.6 Industry analysis**

A detailed industry analysis of the textile and surface design industry is placed in appendix 7. The framework that Porter (1979) has developed can be found in appendix 6.

## **8 Applying the strategy**

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In this chapter the analysis of the trade show strategy will be presented. As mentioned earlier, Story Design Studio will be used as a case study when applying the strategy. The strategy will be applied to Story Design Studio's upcoming trade show participation. Each of the factors of the strategy will be presented and analyzed individually, in a chronological order. The first section will be, finding the objective for the trade show, followed by the pre-trade show preparation. The subsequent sections will be on at-show participation, and post-show activities. The analysis will be rounded off with a section on evaluating the trade show participation. The chapter will conclude in a collection of all the major findings and practical issues that involve when determining a trade show strategy.

### **8.1 Setting the objective**

In this section, the objective for Story Design Studio's next trade show participation will be presented. The guideline presented in chapter six will be used when finding the most suitable objective for Story Design Studio. The process of setting the objective will include some background of the industry, as well as Story Design Studio's objective history from the previous trade shows that they participated in.

#### **8.1.1 Story Design Studio's previous objectives**

As mentioned previously in this thesis, Story Design Studio has participated in three trade shows where the outcome was not considered successful. The thought processes behind the goal at the previous participations were very simple; sell as much as possible. Therefore, a specific amount of product sold was not set as a goal, nor was an average price per product. This results in that the motivation factor for the staff members participating was neither determined nor clear.

Other objectives for the trade show participations were not set for the previous shows, such as investigate what determines the competitors' success or how to best building up a customer portfolio. This results in that the staff members representing Story Design Studio is not very eager to seek knowledge about the industry, or determined to focus on building



customer relationships. There is reason to believe that if the objective was determined more specifically, Story Design Studio would have greater success. The next section will discuss the factors that are relevant for Story Design Studio when setting a trade show objective.

### **8.1.2 Relevant factors**

For Story Design Studio to obtain success with trade show participation, the objective needs to be well thought through. It is important to consider the current situation of the company, and what direction the company wants to expand in. For Story Design Studio that has a limited customer portfolio, as well as not an established company name. It is reason to believe that they should consider focusing on building customer relationship in addition to generate leads when participating at the trade shows. This objective will be further discussed.

When the customers attend a trade show, they have already an agenda for which booth/studios they are going to visit. It is important to be on the agenda list, therefore it is also important to have a recognized company name. In Story Design Studio's case, there name is not well recognized. The reason for this is because, first of all the company is new in the industry, but also because Story Design Studio's focus have not been on establishing a well recognized company name. Taken these facts into consideration, it is wise for Story Design Studio to build a stronger company name, so that the customers know who they are. If the customers know who they are, Story Design Studio will have a greater chance to be included on the trade show schedule list for the customers.

Since Story Design Studio's trade show history has not been very successful, in form of profit and revenue, it is also important to focus on sales, as well as generating as much qualitative leads as possible. Again, since Story Design Studio is a young and not very established studio, their customer database is therefore rather slim. With a limited customer database, it is difficult to inform enough customers of the trade show participation, as well as it is difficult to sell products between trade shows. It is therefore important for Story Design Studio to generate enough leads so that they can sell products between the trade shows, as well as at the trade shows.

The textile and surface design industry has been around for many years. In addition the industry is build up by both large and mature studios, as well as small and new started studios. Some of the studios within the textile and surface design industry have been in business for over 15 years (appendix 2). It is therefore essential to investigate the competitors and determining what strategy they have used when becoming successful, and learn of them. Even though the owner of Story Design Studio has been a part of the industry for over 10 years, most of the experience has been as a buyer, and only the experience gained with Story Design Studio, has been as a seller. The buyer experience is essential, but it is not enough to build a selling strategy for a studio. It is important to investigate competitors as well, to not necessary copy the strategy, but rather take the factors that have created success into consideration when developing Story Design Studio's strategy for success.

### **8.1.3 Story Design Studio's objective**

In this section the objectives for Story Design Studio's next trade show will be determined.

First and foremost it is important for Story Design Studio, under the circumstances with a slim customer database, to generate quality leads that can be used in building a thicker customer database when participating in trade shows. Therefore it is highly essential to focus on generating leads. However, it is also important to sell products at the trade show, even though only 30% plan to make a purchase at the trade show (Williams et al., 1993). On the other hand, the sales at the trade show are important especially in the situation Story Design Studio is currently in, where the sales at the shows have not broken even with the expenses for the show. However, it does not necessary mean that the show was unsuccessful if it does not beak even, but it is difficult for a small studio to have courage to participate in a show, when it seems like they are loosing money in the short run. This topic will, however, be elaborated further on in the evaluation part. In contrast, if the leads generated are good enough, the sales will take place in the post trade shows stage.

It is difficult to set a curtain number of leads that need to be converted in to a sale at this stage, to determine if Story Design Studio's trade show participation was successful or not. Therefore a set percentage will not be presented in this section, but rather be set in the next trade show participation where the evaluation stage will guide what objective to set.

It is also important for Story Design Studio to create a stronger company name. However, if the leads generated are successful, the company name will be known to those customers. Therefore, at this stage, combining generating leads and developing a strong company name is a wise solution for Story Design Studio.

When it comes to investigating the competitors' success, Story Design Studio has an advantage. Since the owner has been a buyer in the industry for many years, an established relationship has been created between the owner of Story Design Studio and the studios that have been in the industry over a longer period. However, these studios are Story Design Studio's competitors today, but the relationship has been maintained on a positive note. So far, the competitors have been very helpful and open to talking about their success and strategies. However, Story Design Studio needs to ask the right questions to be able to get the relevant information needed. In addition, this relationship with the competitors results in that the investigation of them does not need to take place at the trade show, but there is a possibility that it can take place in other professional settings. Therefore it is not set as a main objective when Story Design Studio will participate in trade shows.

#### **8.1.4 Summary**

Story Design Studio's objective for the next trade show participation is generating leads that can result in both a sale, as well as creating a more recognized company name. This objective will guide the rest of Story Design Studio's trade show participations, as well as the evaluating the trade show. In the evaluation section, the objective will be evaluated to see if the trade show participation lived up to the expectations.

### **8.2 Pre-show preparations**

In this section, Story Design Studio's pre-show preparations, both past and future, will be analyzed and presented. The guidelines in chapter six will scope the strategy of Story Design Studio's pre-show preparations.

### 8.2.1 Story Design Studio's previous pre-show preparations

When Story Design Studio participated in the previous trade shows, not much of pre-show activities were thought through and planned. The only pre-show activity that took place was sending out an email to potential customers. The email addresses were gathered from a database provided by PrintSource. However, most of the customers that received the email had not been involved with Story Design Studio previously. In addition, they had received emails, mails and phone calls (appendix 1) from several competitors. It was difficult to calculate the amount of customer that visited the booth, because of the email received, but an estimated would be that very few visited the booth based on the email. This estimate is based on a rough comparison between the companies' business cards that were collected at the trade show, with the companies that the email was sent to. The information in the email contained both stand location at the trade show, and a short description of what the company creates, as well as contact information. Figure 4 illustrates the email that was sent out before Story Design Studio's third trade show participation.



Figure 4 – Story Design Studio's pre-show email

For the first trade show that Story Design Studio participated in, there was only one staff member during the entire show. The conclusion drawn was that one staff member was too few to be able to communicate with all the potential clients. Even though, that one staff member was the owner, as well as a designer, and has a supreme knowledge of the industry and company, the sales experience was lacking. The owner has very little experience with

sales and how to approach new customers. Therefore having one staff, the owner, was not a suitable situation.

For the second and third trade show that Story Design Studio was participating in, the author of this thesis, together with the owner, were present at the shows. However, the textile and surface design industry is a niche industry, where rather few people have in-depth knowledge of the products and industry. In this case, only the owner of Story Design Studio had supreme knowledge of the industry. There was not a sufficient amount of training that took place for the other staff member, either. This resulted in a poorly prepared staff, which was unable to fulfill the requirements needed to be able to sell or gain contact with potential customers. Story Design Studio came across as often unprofessional when the unprepared staff was handling customers, and was unable to answer simple questions about the products, such as what colors scale was used, what software the designs were designed in etc. With the knowledge that unprofessional staff members is the number one turn-off reason for visitors of the booth (Betrand, 1990), Story Design Studio need to have all staff members trained to be professional and knowledgeable of the textile and surface design industry and the products produces by Story Design Studio.

In addition, Story Design Studio has never used any form of gift, or other strategies to attract the customer to stop by the booth and view the collection. Giving away gifts can be very expensive, and if it is done, it is essential to measure the success rate to determine if it is beneficial or not.

The next section will look into the relevant factors that are essential for Story Design Studio when preparing for a trade show and the reason for it.

### **8.2.2 Relevant factors**

For Story Design Studio to prepare as well as they can for the trade show, certain areas are essential to discuss. Previously Story Design Studio had sent out an email based on customers that were found in PrintSource's database. However, it was difficult to measure if it had any effect on the customers. It is a higher probability that the customer will put the company on their trade show agenda, if the company has a relation to the studio, or if they

offer something unique. In this case, Story Design Studio does not have a well established database, with enough customers. Therefore, Story Design Studio needs to contact customers from other databases. The main purpose is to inform the customers that Story Design Studio is attending that particular trade show, and what location they can be found at. How the customers are contacted, email, mail or phone, can vary.

Story Design Studio has not previously trained their staff members, and therefore, it is a possibility that customers have not been contacted or communicated with in a professional way. It is highly important to have a variety of staff members, so that Story Design Studio can approach and communicate with the customers in a best possible way. In the textile and surface design industry, it is reason to believe that having designers, combined with sales personnel is a good mix of staff members. The reason for this is so that the designer can answer all the design relevant questions, as well as help the customers with ideas for what the product can be used for. The sales person's responsibility would be to start the conversation, as well as close the conversation. However, the sales people need to be trained so that they have in depth knowledge of the products, but they do not necessarily need to be a specialist. By having the sales person trained, he/she can answer questions when the designer is busy with another customer. Likewise, the designer need to be trained in sales skills, so that the designer can approach customers, and develop customer contact, both as a lead and as a sale. Ideally, multiple set of teams, designer and sales person, should be available at the booth to capture the most amount of potential customers. However, this is both difficult to obtain qualified staff for a small studio, as well as salary for the staff participating.

Being prepared for a trade show can increase the attraction rate by 46% (Siskind, 2005). With a higher attraction rate, combined with a professional staff, the visitors can be converted into leads. For the first step, *PI*, of Williams et al. (1993) and Gopalakrishna and Lilien's (1995) lead measurement formulas, the "number of interested visitors who visited the firm's booth" comes partly from how well the company have manage to communicate that they are participating at the trade show. The other part comes from how well the company is able to attract the customers that have not received information that Story Design Studio is participating at the trade show, and the customers that have not made an agenda schedule for whom to visit at the trade show. How to attract these customers will be discussed under the at-show activities.

As mention in the above section, giving away gifts is an expensive process for a small studio that has a low budget. However, the gift giving has the potential to be very profitable, if it is done correctly and reached the accurate customers, but there is no guarantee that the gift give away will be successful. Therefore it is a large money risk for a small studio, if the campaign fails. The gift giving perhaps has a higher potential in other industries than the textile and surface design industry.

The next section will introduce the pre-show strategy for Story Design Studio when attending their next trade show.

### **8.2.3 Story Design Studio's pre-show preparations**

The objective is set to generate leads, which will result in sales and/or awareness of Story Design Studio among the customers. This objective will guide and decide what the pre-show activities will be. To be able to generate leads, Story Design Studio needs to have customers visiting their booth. Since 76% (Lee and Kim, 2008) of the customers have a agenda schedule for the trade show they are attending, it would greatly be preferred to be on as many customers agenda schedule as possible.

Since Story Design Studio do not have a large database of customers that have been in contact with Story Design Studio, it is essential to search in other databases to get in contact with the correct customers that will generate a lead. Since the database, provided by PrintSource, contains information of customers that have attended at least one PrintSource trade show, it is likely that they are within the industry. However, it does not mean that they are planning on attending the upcoming trade show. In addition, if the customers that are planning on attending the trade show, have not heard of Story Design Studio and receive an invitation email, it is likely that they will ignore it. But if the customers that are attending the trade show have heard of Story Design Studio, it is more likely that they will consider the invitation to visit the Story Design Studio at the trade show. Since Story Design Studio is in the situation that they are in, with a slim customer database, it is worth using a great amount of time to contact the correct customers.

A suggestion for Story Design Studio is to use the PrintSource database to call potential customers. By making phone calls, Story Design Studio is able to talk to the customers

directly, and present the studio with name and a short introduction of the company. The phone calls do not need to be very long, but it is rather for communicating the company name, and making sure that the customer is attending the trade show. If the customer is attending the trade show, it is relevant to send out an email as a reminder that Story Design Studio is attending the trade show, and the booth number. When the customers receive the email, they have already gotten an impression of Story Design Studio, and can link the name to a company. However, this method is very time consuming, and it is impossible to reach all the customers. But if Story Design Studio is able to use one week to call 300-500 customers, where perhaps 20% of them are attending the trade show, there will hopefully be some companies that will put Story Design Studio on their agenda schedule.

For the customers that are already in Story Design Studio's database, a pre-show contact with them is essential. For the customers that have previously ordered prints, or have been in close contact with Story Design Studio, a phone call with a follow up email with an invitation to visit Story Design Studio at the trade show is a good idea. For the remaining customers in the database, an invitation by email is suitable. However, it would be preferred to contact these customers with a phone call as well, but do to resources; this group will be less prioritized. In the email, it is important to include the booth number, the contact information, as well as a short description of what the company's specialties are.

When it comes to training Story Design Studio's staff, the focus needs to be on product knowledge. This is because at the previous trade shows that Story Design Studio has attended, this area was one of the weakest. Even though one of the staff members is the owner and designer, the other staff member's product knowledge need to be quality. The idea of teaming up a designer with a sales person should work very well within the textile and surface design industry, simply because the designer can cover all the technical questions, while the sales person is most likely stronger at generating leads. However, the sales person and the designer need to work closely in a team, to fulfill each others areas. This can be problematical if the booth gets larger traffic than expected. Preferably, Story Design Studio should have another set of designer and sales person, but at this stage there is not enough revenue in Story Design Studio to pay for two more members of the staff. Therefore it is essential to be able for the designer to know some basic sales skills and for the sales person to have a significant knowledge of the products.



If Story Design Studio is able to attract more customers to visit their booth by being on customers' agenda schedule for the trade show, together with well prepared staff members, Story Design Studio will most likely generate more leads than they previously have done. Since generating leads results in sales<sup>1</sup> and an increase in customer database, Story Design Studio has met the objectives with the pre-show preparations. Referring back to Williams et al. (1993) and Gopalakrishna and Lilien's (1995) lead measurement formulas,  $PI$ , the numbers of interested visitors that will visit Story Design Studio's booth will have increased in comparison to number of interested visitors that are attending the show<sup>2</sup>. Because of this Story Design Studio have the potential to have a more successful trade show.

#### **8.2.4 Summary**

Since Story Design Studio's objective for the next trade show participation is generating leads that will result in both sales, as well as increasing the customer database, it is essential that the pre-show preparation achieve the set objective. This will be completed with a stronger method of contacting current and new customers before the show, with phone calls and emails, as well as better prepared staff members. The staff members will be both a sales person and a designer to be able to cover a larger area of questions from the customers, as well as building up a relationship with them.

### **8.3 At-show activities**

In this section, Story Design Studio's previous at-show activities will be presented, as well as a new proposal for the at-show activities for future trade show participations will be analyzed. The guideline that were presented in chapter six, will scope the outcome of Story Design Studio's at-show activities for the future.

#### **8.3.1 Story Design Studio's previous at-show activities**

When Story Design Studio previously participated in trade shows, the at-show activity was not very well thought through. Since Story Design Studio has not been very successful at

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<sup>1</sup> This will be discussed under post-show activities

<sup>2</sup> This will be discussed under at-show participation

the trade shows, it is of natural reasons that the cheapest booth for the trade show was selected. The cheapest booth also comes with the smallest size available. As mentioned earlier, Williams et al. (1993) states that most small and medium size companies select a booth size that is too small for the capacity at the trade show. This can result in that the outcome of the trade show could have been more beneficial for a company. In Story Design Studio's case, during the peak-times<sup>3</sup> at the show, the capacity of the booth was considered small. There were customers standing in a short line, to be able to look at the products. However, from personal observations, the peak-times for the trade show were very few and in short intervals. An estimate of 16%<sup>4</sup> of the trade show time was considered peak-time, of the previous trade show that Story Design Studio participated in.

When comparing the prices of the trade show booth, with the size, there is a significant amount of money to upgrade the booth to a larger. Taking PrintSource's prices into consideration (PrintSource), a booth the size of 80 sq. ft., where the length of the booth is 10 ft., has a price of \$2950. If upgrading to 120 sq. ft., where the length of the booth is 12 ft., the price increases with 33% to \$4350 (appendix 4). An increase of \$1400 for a small studio is a significant increase for a booth that is two feet wider. Based on the prices, Story Design Studio chose not to upgrade the booth size at the trade show that they previously participated in.

As discussed under pre-show preparations, the booth staff density is important. Not only is it important to have trained the staff, but also to have enough staff members to handle the size of the booth and the amount of customers that are expected to visit the booth. As previously mentioned, Story Design Studio has had one or two staff members at the previous shows. This has resulted in that at peak-times, Story Design Studio has been short on staff members.

For the booth location, Story Design Studio has not previously chosen the booth location themselves when participated in a trade show, but rather has accepted the location that the trade show delegated to them. This is simply because Story Design Studio has not considered this as an important aspect when participating in a trade show. For the second

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<sup>3</sup> Based on own observation and description; When there were customers at almost all the booths in the aisle that Story Design Studio was located in

<sup>4</sup> Total show hours, over three days = 9+9+7=25; Total Peak-time hours= 4 (3 hours the first day, and 1 hour the second day); 4/25= 16%

trade show that Story Design Studio participated in, the booth location was in the back of the show, near a corner, and unfortunately most of the traffic flow had already turned. This resulted in that Story Design Studio had less flow than average at the trade show. For the third show, Story Design Studio was coincidentally placed in the middle of an aisle where the traffic flow was busier. This had a significantly effect on the amount of people that stopped by the booth.

For the on-site promotion, Story Design Studio has tried to place the most appealing products at the top of the product stack. The thought behind this, is to attract as many customers as possible based on the product shown. However the products are fairly large, presented on A3 paper, meaning that with space between the stacks to flip trough the products, it is only possible to have three-four sets of stacks. This is illustrated in figure 5, when Story Design Studio was participating in PrintSource, August 2007.



*Figure 5 – Story Design Studio’s previous product and booth display*

When considering the entire display of the booth, Story Design Studio’s display is rather simple and not very eye-catching, in comprising to the competitors’ booth display. As illustrated in figure 5 the designs on the wall are simple and rather boring. The competitors have various displays, everything from products hanging on the walls to “loud” colors and images. Story Design Studio’s display does not contain any information of what they can

offer the customers, and whom the designs are targeted. By adding this information to the booth display, it might attract more customers that are walking past the booth.

In the next section the factors that are necessary for Story Design Studio to be successful with the at-show activities will be analyzed and presented.

### **8.3.2 Relevant factors**

For Story Design Studio to be as successful as possible with the at-show activities, there are certain areas that are essential to discuss. One of the areas is the booth size. It is important that the size of the booth is large enough so that it can handle the capacity of the customers at the trade show. Even though the majority of the time the capacity is high enough, the booth must also be able to operate the customers during peak-times. The customers that arrive during the peak-time<sup>5</sup> are most likely the most interested customers. Due to the fact that each product is unique, the customers arrive early at day one to get first pick of the studios collection. However, the assumption is that most of these customers have an agenda schedule for the trade show. The trend has been for the last two trade shows that Story Design Studio has attended, that during the first hour of the trade show, the customers are determined to what studio they are going to visit. However, the peak-time for the remaining studios is when the first customers are done with their agenda and are walking around to make sure that they did not miss any interesting products. During this timeframe is when it is very important for Story Design Studio to capture the customers, and approach them professionally. Since it is expensive to expand the booth size to capture the high capacity that only lasts for a short timeframe, it is more beneficial for the studio to expand the staff members for the estimated peak-times.

When it comes to the booth location, it is essential that the company picks the location itself. For most trade shows, the exhibitors have the option to request a booth location, but there is no guarantee to get that specific location. A good booth location is where there is a consistent customer flow. Within the textile and surface design industry, it is wise to be located next to an established competitor. The reason for this is that often the customers stand in line to view the established competitor's collection. While they are standing in

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<sup>5</sup> The peak-time has taken place in the morning on day one of the trade show, as well as for a short time during the morning of trade show day two. This is based on personal observations.

line, they look around for other products in the nearest area. Therefore it might be beneficial to be located next to an established competitor that is certain to generate a descent amount of traffic flow. At the two previous trade shows that Story Design Studio have participated in, the established competitors have the same location show after show, it is therefore easy to select a booth next to one of the established competitors.

The booth display is another area that is essential to discuss for Story Design Studio to be successful with the at-show participation. Since the customers for the textile and surface design industry, are either designers themselves or have an interest, and most likely experience, with design, it is even more important to have an eye-catching booth display. As mention, the competitors have very professional and noticeable booth display, and it is essential that Story Design Studio have equally attractive booth display, to magnetize the customers. Since few customers have a relationship with Story Design Studio, it is wise to have some kind of product information on the walls so that the customers can easily seek the information.

For the product display, it is also essential to have eye-catching products on display so when the customers walk past the booth they might stop or slow down and Story Design Studio will have a natural reason to approach them. In addition, the customers are often looking for something particular; an example of this is patterns for young girls between the ages of two to seven years old. It is wise to have the products grouped into small segments, so that it is easier to target the customer when they address what they are looking for. By doing it this way, Story Design Studio will avoid that the customers have gotten uninterested when looking at the relevant products, because the relevant products first need to be found in a large stack of irrelevant products for that particular customer. Story Design Studio will also come across as more professional if they are able to match the customers' needs in a short timeframe.

For generating leads, it is necessary to approach the customers that are within a reach of the booth. It is also important that the staff is able to seek out the customers that have the potential to be a lead, and use time to communicate with them, rather than using time on customers that are not a lead potential. For Williams et al. (1993) and Gopalakrishna and Lilien's (1995) lead measurement step, *P2*, it is necessary to approach and communicate with the customer that visit the booth. One way of keeping track of the customers that were

contacted, is to ask for their business card, if they do not have business card, ask them to write down the contact information. However it is more difficult to keep track of the number of customers that visited the booth in general, contacted or not contacted, *PI*. One suggestion is to have a *people counter* available, so that even though the staff is busy communicating with other customers, the visitor would be counted. It is essential to be as accurate as possible with counting the people, so that the evaluation of the trade show will be as detailed as possible. This evaluation will determine if the show was successful or not for Story Design Studio.

The next section will present the at-show strategy for Story Design Studio when attending their next trade show.

### **8.3.3 Story Design Studio's at-show activities**

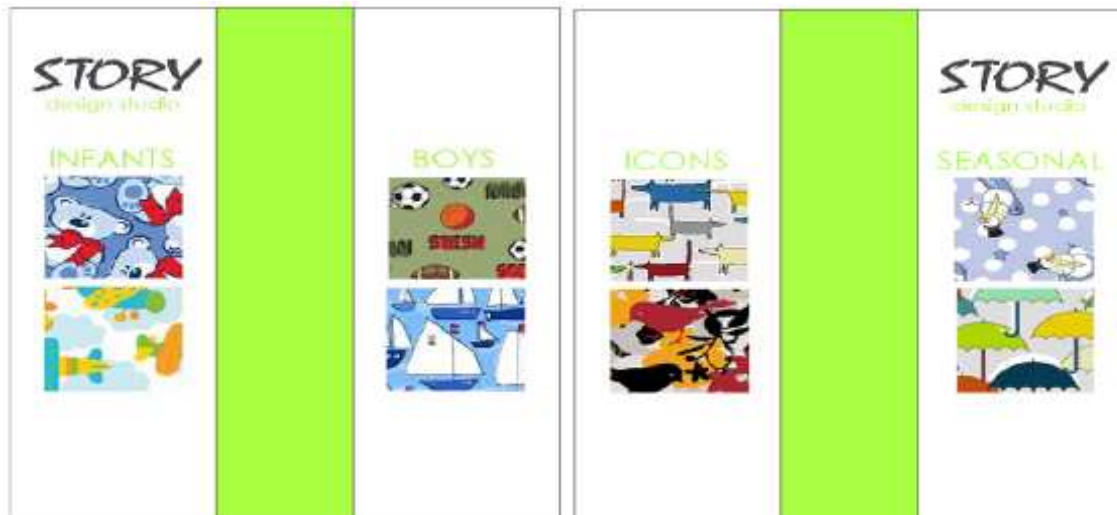
Story Design Studio's objective is set to generate leads for the next trade show that they participate in. Generating leads involves increasing the awareness of Story Design Studio among the customers. To follow further on this objective for the at-show activities, Story Design Studio needs to follow an at-show strategy.

When it comes to the booth size, based on the prices for participating in PrintSource, Story Design Studio should not increase their booth size. The reason for this is that the length of the booth only increases with two feet, meaning that there is only one person more that can view the collection. In addition, there need to be more staff to be able to assist the extra person with viewing the collection. As introduced in the pre-show section, Story Design Studio can not afford having an extra team of staff, designer and sales person, during the show, in addition to pay the price for having a large booth. The solution is to continue to have the 80 sq. ft. booth, but hire additional staff members for the estimated peak-times. This way Story Design Studio will be able to assist more customers in the periods where they previously were low on capacity, as well as not having to pay for extra staff or extra booth space in the timeframe when they have enough capacity already.

For the booth location, Story Design Studio should prioritize to choose there own booth location. As mention earlier, the booth location should be where there is a consistent flow of customers. The location should not be in a dead end, or in an area where the natural

stream of customers do not flow. In addition, it is wise to have a booth location next to one of the established competitors that generate a certain amount of traffic flow, so that Story Design Studio can approach the customers before or after they have visited the competitor. Since the established customer tend to have the same booth location show after show, it is easy to know where to select the booth location for Story Design Studio. However, the location is not guaranteed, so if Story Design Studio is not able to select a booth next to an established competitor, they should select a booth where the flow is estimated to be consistent. To find out where the established competitors are located, and how the customer flow goes, contact the host of the trade show to be able to see the previous year booth location map.

For the booth display it is important to make the booth look interesting, fun and alive. When considering the walls, the back wall is the wall that gets the most attention, and it is important to make that wall stick out to the consumer. As illustrated in figure 6, displaying information about what products Story Design Studio produces, as well as samples of the products in a size that is eye-catching, are important aspects to communicate to the customer. In addition, having Story Design Studio's logo in a large scale is also important, so that the customer will remember the studio name and the image of the logo. The display is also done with fresh and alive colors, so that the customers get interested in the booth. The same theme is displayed on the side walls, also to illustrate to the customers what products Story Design Studio produces, as well as studio name. The new booth display is illustrated in figure 6.

*Back wall**Side walls**Figure 6 – Story Design Studio's new booth display*

For the product display at the booth it is important to have it segmented by gender, age group, usage, and other segmented areas to easier target the customers. The customers usually sits down at the chairs next to the booth, and either flips through the collection themselves, or let the staff member do it. If the products are segmented, it is wise to let the staff member flip through the collection for the customers, not only so that it is easier to target the customers' needs, but also so that the stacks are kept organized and segmented. The stacks should be placed inside the booth, in an organized system so that they are easily found. Previously, on the table, between the staff members and customers, all the products were placed, and the most attractive prints were placed on the top of the stack. Now if the



products are placed inside of the booth, there should be something on the table to catch the customers' eye. Story Design Studio should pick the eight best patterns that both best represent Story Design Studio's collection, and are very eye-catching for the customer. These eight patterns should be printed on a larger paper, and be placed on the table to attract the customers' attention. When the customers sit down to view the collection, the displayed patterns are put to the side, so that the segmented products can be viewed. Often, the trade show provides the studios with booth furnitures. When exhibiting at PrintSource, each 10 ft \* 8 ft booth is entitled to three tables, in different sizes (appendix 4). However, it has previously not been a problem to switch around the table sizes, to match the studios preferred display. Story Design Studio should have two small tables (4 ft \* 24") in the front and one long thin table (6 ft \* 18") in the back to place the segmented products on. This is illustrated in figure 7.

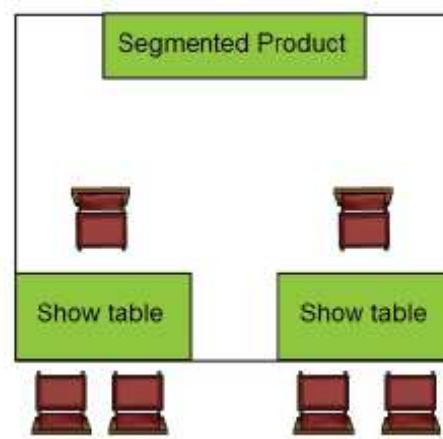


Figure 7- Story Design Studio's new floor plan

For Story Design Studio to generate leads, it is important to approach the customers that are looking or passing by the booth. As mention earlier, it is important to get the contact information and interests areas to the customer, so that it can be placed in Story Design Studio's database. One way of collecting the contact information is to always ask for the customers' business card. On the back of the card, write down the interest areas to the customer. If the customer do not have a business card, make the customer write down the contact information on a piece of paper. On the other hand, it is also important to give away Story Design Studio's contact information. Most studios give away a business card, meaning that the customers have a stack of business cards at the end of the day. Most likely the customers have a difficult time to remember anything about the different studios;

therefore Story Design Studio should try to differentiate themselves from the other studios. A solution is to print on the back of the business card, in short, what the studio can offer the customers. This way the customers have more information about Story Design Studio than the other studios.

To be able to measure the leads generated, it is important to be as accurate as possible when analyzing the amount of customers visiting the booth. Even though if the customers were not contacted, based on the staff being busy, the customers that approached the booth should be counted. Therefore Story Design Studio can use a *people counter* to make sure that they count the customers that were not contacted for some reason. The goal for Story Design Studio is to contact as many customers that approach the booth as possible, this way there is a greater chance of generating leads.

#### **8.3.4 Summary**

Since Story Design Studio's objective for the next trade show participation is generating leads that will result in both sales, as well as increasing the customer database, it is essential that the at-show activities achieve the set objective. This will be completed by having the location of the booth where a consistence traffic flow is, preferably next to established competitors. It is also important to have enough staff to handle the peak-times. The booth display and product display will be eye-catching for the customers, and this will hopefully attract more customers to the booth. In addition it is important to collect the contact information to the customers, as well as give away Story Design Studio's contact information, preferably in a different way than the competitors. This strategy will result in a higher chance of generating more leads.

#### **8.4 Post-show activities**

In this section, Story Design Studio's previous post-show activities will be presented. In addition, a new proposal for the post-show activities for Story Design Studio's future trade show participation will be analyzed and suggested. The proposal and strategy will be developed and scoped based on the guideline presented in chapter six.

### 8.4.1 Story Design Studio's previous post-show activities

When Story Design Studio previously participated in the trade shows, little post-show activities took place. Since Story Design Studio did collect some business card from the customers that visited the booth, they had some contact information available from the customers. However, this contact information was not used strongly to turn the lead into a sale. The only post-show activities that took place was to insert the contact information gathered into a database, and send out an thank you for visiting the booth email to all the customers. However, since it took time to insert the customers into the database, and compose a thank you note, combined with regular work, the customers did not receive the thank you not before up to a month after the show. Figure 8 illustrates the thank you note that was sent out to the customers after PrintSource in January 2008. Even though there were customers that were interested in some specific prints, Story Design Studio did not follow them up with a customized email or a direct phone call.



Figure 8 – Story Design Studio's previous thank you note

In addition, Story Design Studio did not count how many customers visited the booth or how many that were interested in the company. Therefore it is very difficult to calculate the number of leads generated based on that specific trade show, and this makes it complicated to evaluate the success of the trade show.

When it comes to following up the customers in the long run, Story Design Studio would send out an email about every other month, to the customers in the database. However, all customers received the same email, regardless of what area they were producing merchandises for. The customers that produce beddings for young girls received the same emails as the customers that produce vintage curtains for mature adults. The email contains small images of the patterns that target the whole spectrum of customers. For example the email would typically contain a pattern for infants, one for young kids, one flora, one vintage, one icon and one paisley pattern. The email is not targeting the customers directly, and it is also noticeable for the customer.

In the next section the factors that are necessary for Story Design Studio to be successful with the post-show activities will be analyzed and presented.

#### **8.4.2 Relevant factors**

For Story Design Studio to be as successful as possible with their post-show activity, there are certain areas that need to be discussed in-depth. The most relevant and most important aspect is to contact the customers after the show. If a customer has been very interested in one or multiple prints, but did not end up buying them at the show, it is important to contact that customer after the show with a reminder of the prints. This can be done either by an email with a very low resolution of the specific prints together with a thank you for visiting the booth email, or a phone call can also be sufficient. If the customer was not specifically interested in a print, but addressed what areas they were producing merchandises for, a thank you not targeted that area would be essential. If the customer is making merchandises for young girls, age two-seven years old, low resolution images of patterns in correlation with a description of what Story Design Studio offers, should be included in the email. If the customers did not address their area of business, a generic email, also with low resolution images of different patterns, together with a thank you note that states what Story Design Studio offers, is a wise idea. This way the customers that could be directly targeted within a segment have the chance to be specifically contacted. In addition, information about Story Design Studio is submitted to the customers, containing also contact information.

The next important area to discuss of the post-show activity is when to contact the customer after the show. It is wise to contact the customers in the following week after the show. Most customers have been away from their office, and therefore there might be a large amount of emails in their mailbox when they return, therefore it is wise to wait a few days after the show to send the email. On the other hand, it is not a good idea to wait too long after the trade show to send out a follow up email, in the risk of that the customer have already purchased the necessary prints for their collection. Based on this, the best timeframe to send out a follow up email is within the following week of the show.

To be able to calculate the numbers of leads generated, again, it is very important to be accurate when counting the visitors. In this face, the last step of Williams et al. (1993) and Gopalakrishna and Lilien's (1995) lead measurement formula, it is important to have counted the amount of customers contacted. The customers that were contacted, whom can be a future customer of the Story Design Studio, are considered a lead. It is essential that Story Design Studio follow these customers up, to convert the lead into a sale. As Tanner (2005) stated, successful exhibitors are more likely to follow up their customers, therefore it is important to show the customers that Story Design Studio have the potential to be a successful studio within the textile and surface design industry.

The last relevant area is how to address the customers in the future. It is important to be maintained in the memory of the customer, and send a reminder with an interval that is sufficient for the company. The reminder, can be an email, stating both in very short what Story Design Studio offers, and what new things have taken place since the previous email. The email should not be sent out too often, in risk of being mistaken for being a spam email, but it should not go too long in between so that the customer have forgotten about Story Design Studio. Also, the email should be targeted the customers specific interest area, and not be sent out as a bulk email with low resolution images of patterns from the entire spectrum.

The next section will present the post-show strategy for Story Design Studio when attending their next trade show.

### 8.4.3 Story Design Studio's post-show activities

Story Design Studio's objective is set to generate leads for the next trade show that they participate in. Generating leads involves increasing the awareness of Story Design Studio among the customers by taking advantage of the leads generated at the trade show. To follow further on this objective for the post-show activities, Story Design Studio needs to follow a post-show strategy.

The most important aspect is to follow up all the leads that were generated at the trade show. Since Story Design Studio have either collected the customers' business card, or written down the customers contact information, it is easy for Story Design Studio to get in contact with the leads. Also, Story Design Studio has collected the interest area of the customers, and it is therefore also easy to target the customers more directly. For the customers that were not specifically interested in one or multiple prints, a thank you for visiting the booth email is essential to maintain the lead. The email should contain both contact information to Story Design Studio, as well as information about what Story Design Studio offers. Figure 9 is an illustration of a thank you email to the customers that are manufacturing merchandises for young girls in the age frame of two to seven years old.

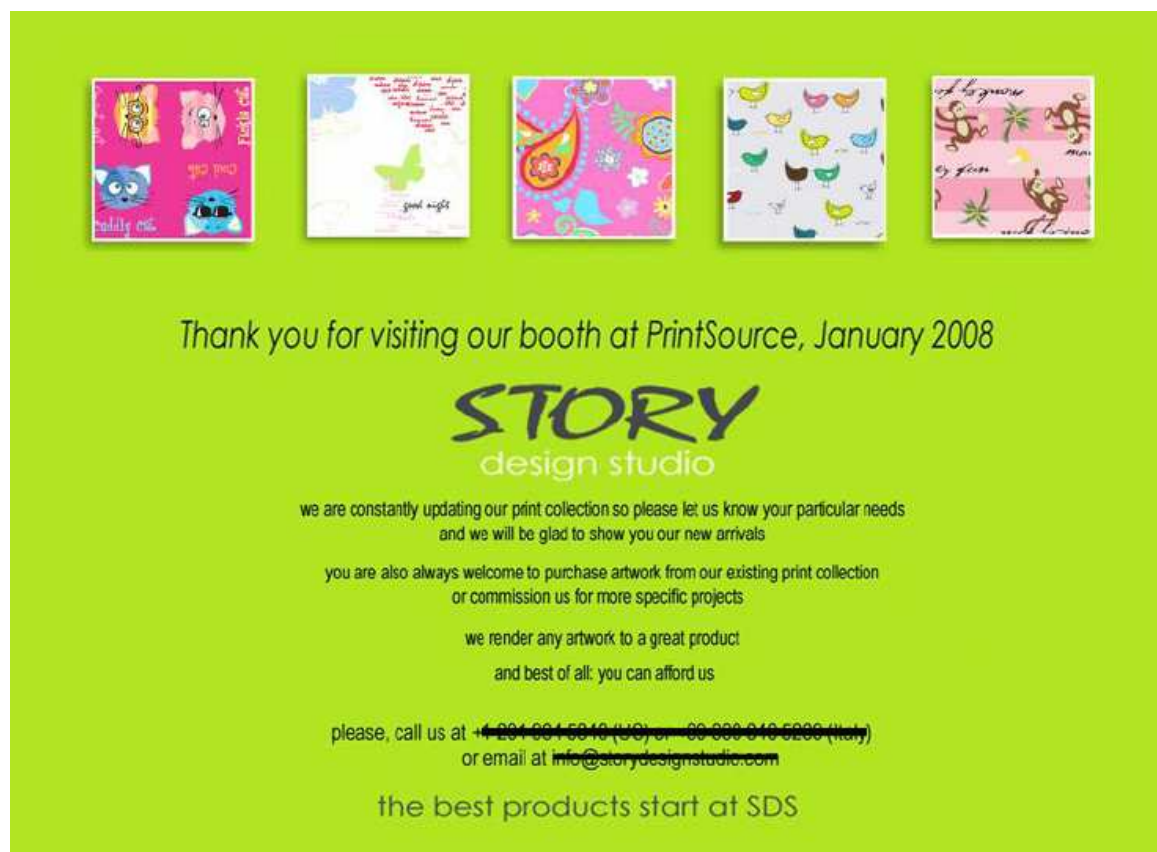


Figure 9 – Story Design Studio's new thank you email

When to follow up the customers after the show is also important. Take PrintSource as an example, their show takes place from Tuesday to Thursday. A good time to send out the thank you note is around Thursday the following week. This way the customers have been able to get back to their offices, and caught up on other necessary work. On the other side, the timeframe is not too long. Story Design Studio and the other studios that the customers visited are still fresh in the customers' memories.

When it comes to following up the customers that have been interested in one or multiple prints at the show, but did not end up buying it, it is important to contact them to remind them of the product. Story Design Studio should send out an email to the customer with a low resolution of the patterns that the customer was interested in. The email should be sent within a couple of days after the end of the trade show. This way the memory is fresh and the customer preferably still is thinking about the product. A couple of days after the email is sent, Story Design Studio should call the customer to make sure that they received the email, and ask if they are still interested in purchasing the particular prints. Story Design Studio should at the same time communicate to the customers what the studio offers. By doing it this way, it increases the chance of selling the print to the customers, as well as the customer will remember Story Design Studio. If this process does not result in a sale, Story Design Studio has at least obtained a relationship with the customer.

When it comes to measure the leads generated. It is very important to follow up every customer that was contacted at the show. All customers should be viewed as a potential customer for the future. Since the products within the textile and surface design industry are all unique, and are most likely not designed for a specific product, it has the potential to reach all customers. Therefore, if the customer did not find any products relevant at the trade show, it does not mean that there will not be relevant patterns in the next collection. As a result, all customers are a potential client for the future. According to Siskind (2005) 57% of the customers attending the trade show will make a purchasing decision within the next twelve months. It is therefore difficult to measure the leads generated directly after the trade show. In addition, it makes it even more important to keep following up the customers for months after the trade show.

After the trade show, the customers in the database should receive a follow up email consistently with two months apart. By doing it this way, the customer is frequently

reminded that Story Design Studio is a potential studio for them. By not sending it out more often, the emails will not be associated with spam. The email should be segmented toward the interest area for the customer. The email should contain news about the company, as well as few low resolution images of patterns that are within the interest area of the customer, and company information. When Story Design Studio is approaching a trade show, the follow up email should be sent out every month for the last two months, in addition to the pre-show email. By making the email more frequently towards the trade show, will result in that the customer have a more active memory of Story Design Studio.

#### **8.4.4 Summary**

Since Story Design Studio's objective for the next trade show participation is to generate leads, as well as enlarge the customer database. The goal with the leads is to convert it into sales. Story Design Studio needs to follow up every customer that was contacted at the show, either by an email or a phone call. The emails need to be more segmented towards the specific interest area of the customers. In addition, the customers that were interested in one or multiple products should be contacted more strongly after the show than the average contact. Furthermore, all customers, regardless if they have purchased a product or not, need to be followed up frequently, in the long run, after the show.

### **8.5 Evaluating the trade show participation**

In this section, a strategy for how Story Design Studio should evaluate the attended trade shows will be presented. Before presenting the strategy, Story Design Studio's previous evaluation method will be analyzed, and followed by a section on the relevant factors that should be taken into consideration before determining an evaluation strategy. The guideline in chapter six will scope the strategy.

#### **8.5.1 Story Design Studio's previous evaluation**

Story Design Studio's previous evaluation process has been very limited. Story Design Studio has not previously evaluated any of the shows that they have participated in. There is not collected any numbers of how many sales the leads generated, or how many leads that were generated. When there is no numbers available, it is difficult to be able to



evaluate if the trade show success increased or decreased compared to the previous trade show, as well as evaluate if the objective were met. In addition, it is also difficult to evaluate if that particular trade show is a good match for the Story Design Studio.

Story Design Studio has not previously investigated what trade show would compensate Story Design Studio the most, but rather signed up for the same trade show without investigating. PrintSource has a long history of being a trade show that generates a great amount of customers for the textile and surface design industry (appendix 2). However, it is not said that these customers that attend PrintSource are the customers that can provide the most success for Story Design Studio.

The next section will focus on the important factors that are necessary to be able to evaluate trade show participation successfully.

### **8.5.2 Relevant factors**

For Story Design Studio to be as successful as possible with the evaluating process, certain areas need to be discussed. To be able to evaluate a trade show, it is important to have gathered relevant information. A natural method of evaluating a trade show is by measuring the sales with the numbers of leads generated. The result will give a percentage of how many of the leads were converted into sales. According to Miller (1999), measuring the sales with the leads at different timeframes is important. Miller (1999) suggests to measure the sales to leads immediate after the show, meaning how many sales took place during the show, six months after, as well as twelve months after the show. Comparing the sales with the leads at certain intervals is relevant, due to Siskind's (2005) statement that 57% of the customers make a decision within twelve months after the show. However, this timeframe will vary between different industries. There is reason to believe that the textile and surface design industry has a shorter timeframe, because season, fashion and trends are a significant factor in the buying process, as well as there is only one copy of the product. It is difficult to imagine that the customer would delve on a product up to twelve months after the show.

To be able to evaluate the participation of a trade show, it is also important to consider what took place at the trade show. If the information is not gathered immediately, the

information will be lost. It is therefore important to have the staff members write down the observations made, after each day. Information such as comments from the customers' when viewing the collection, body language to the customers, how the flow of traffic went, peak-times, were the competitors more or less busy etc. This information would not be visible in an evaluation method such as measure the sales compared to leads. However, the information gathered will not be used into another evaluation method, but rather as an overall impression of how the trade show was. In addition the number of sales and lead generated should also be evaluated at the show, day by day. This information can be useful if Story Design Studio need to hire additional staff for the peak-times.

Another important area to take into consideration is if the set trade show objective was met. If the objective was set to generate as much leads as possible, it is necessary to evaluate if this was the result after the trade show. If the objective was met, there is reason to believe that the trade show participation was completed successfully.

The information gathered and measurements completed, are very useful when Story Design Studio is preparing and evaluating what trade show to next participate in. It is important to not assume that the trade show that Story Design Studio has previously participated in is the correct trade show for the studio. Therefore it is rather important to use the information gathered and the measurements to evaluate if that particular trade show is the correct one for Story Design Studio in the future.

The next section will present an evaluation strategy for Story Design Studio when preparing for their next trade show.

### **8.5.3 Story Design Studio's post-show activities**

Story Design Studio's objective is set to generate leads for the next trade show that they participate in. To measure if the objectives were met, Story Design Studio needs to complete different evaluation methods, through an evaluation strategy.

Miller (1999) suggested measuring the leads generated at different intervals after the trade show. This measurement is relevant for Story Design Studio. However, for the textile and surface design industry, the intervals should be shorter. Story Design Studio should

measure once immediate after the show, so that they can determine how much was sold during the show. The next measurement should be after two months, the reason for doing it four months before Miller's (1999) suggestions is because of the products follow seasons, fashion and trends, and a decision from the customer will most likely be made earlier than the average industry. Story Design Studio should measure once again after six months, this is six months before Miller (1999) suggests. Again, the reason for this is due to the textile and surface design industry's products. The result of the measurements indicated what percentage of the leads was turned into sales.

To be able to understand and remember what takes place during a trade show, it is important that Story Design Studio's staff members fill out a form after every day of the trade show. The information in the form will provide Story Design Studio with detailed information about areas such as comments from customers and the traffic flow at the trade show. The form should contain the customers' comments on the products, the customers' body language when being approached by Story Design Studio's staff, the customers' body language when the products are being presented, the traffic flow during the trade show day, when was it very quiet, when was it busy, was it any peak-times, when were the peak-times, how many were visiting the booth that trade show day, how many bought products that day, was there more traffic at the nearest competitors' booths and additional comments. The result of these questions will give Story Design Studio an indication of the customer's opinion of the products, as well as the traffic flow. The traffic flow is relevant to determine when and if it is necessary to have additional staff members available for the peak-times, as well as if the location of the booth was a good location.

Combining the reports of the forms that the staff members fill out and the outcome of the sale to lead measurement, will give a good indication if the trade show was successful for Story Design Studio, and if the objective was met. The information will also guide Story Design Studio when making a decision on which trade show is the most suitable for them to participate in, as well as what adjustments, such as pre-, at-, and post-show activities, need to be adjusted for the next trade show that Story Design Studio will participate in.

#### **8.5.4 Summary**

Regardless of what the objective for Story Design Studio was for the trade show, they need to evaluate and measure the performance at the trade show and for the future. It is important for Story Design Studio to evaluate the trade show participation at the show, as well as in the coming months. The result of the evaluation will determine if the trade show was successful, and guide Story Design Studio when choosing what trade show next to participate in. The information, that is a result of the evaluation, is very important to consider.

## **9 Discussion**

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This chapter will discuss if the strategy presented in chapter eight, has the potential to result in competitive advantage for the users, when comparing with those that do not use the strategy. In addition, a discussion if the strategy can be used successfully in other industries will also be taken into consideration.

### **9.1 Competitive advantage when applying the strategy**

First there will be a discussion if the strategy will result in competitive advantage for Story Design Studio when following the strategy. Further the factors that will influence the competitive advantage will be presented, followed by a discussion on what factors that will not influence the probability of a competitive advantage for the users of the strategy.

#### **9.1.1 Will the strategy work for Story Design Studio?**

It is difficult to determine if the trade show strategy will be successful for Story Design Studio or not, because the strategy will not be tested in a real situation. Ideally, Story Design Studio should have participated in a trade show, and the results after the show should have been analyzed. However, this is not a possibility, because Story Design Studio is not participating in any trade shows in the nearest future. The only approach possible to consider if the strategy will result in competitive advantage, is to discuss the factors that would have been taken into consideration if a comparison was possible between the previous trade shows that Story Design Studio participated in, and a recent one where the strategy was applied.

It is difficult to measure in relation to pervious trade shows because relevant data was not collected. However, the amount of sales that took place during the trades show is archived, as well as the sales between the trade shows. In addition, it is possible to look at Story Design Studio's database from the previous shows, to count how many contacts were additionally made. However, it is not possible to compare the total amount of customers that visited the booth at the trade show because there is no data previously collected.

With those possibilities that are available for measurement, Story Design Studio can evaluate their success rate for the trade show, before and with the strategy. However, other factors such as national economy, and social factors should also be taken into consideration to get a 100 percent valid result. Those factors will not be discussed in this thesis, but it is necessary to be aware of the aspects. By comparing the database before and after the show, it will indicate how many new contacts were made at the show. This will designate both if more customers visited the booth, as well as indicate if the staff members were able to contact the potential customers. The amount of sales that took place at the show will also indicate if the trained staff members approached the customers in a better way than at the previous trade shows. In addition, the overall sales for Story Design Studio will result in if the follow up process after the show was successful.

### **9.1.2 What factors will influence a competitive advantage?**

One of the most relevant factors to differentiate the users of the strategy from the companies that do not use the strategy is the pre-show preparations. If the studio manages to get in contact with customers and be placed on their agenda schedule for the trade show, the studio has already an advantage comparing to the studios that are not on the agenda schedule list. This is mainly based on Kim and Lee's (2008) research that 76% of the customers attending the trade show have an agenda schedule. However, it is difficult to compare this advantage with the already established companies. The established companies are often put on the customers' agenda schedule without focusing on the pre-show preparations, because of the companies reputation and position in the market. Therefore, the competitive advantage regarding pre-show preparation is most relevant for small and new started studios.

Another factor that will result in competitive advantage is following up the customers after the trade show. There is a lot of potential in this stage, and if it is done according to the strategy, the studios will obtain a greater success than studios that do not follow up the customers as aggressively as the strategy applies. According to Tarr (2008), 76% of the trade shows participants do not follow up their leads. Therefore, following the strategy with both contacting all customers that visited the booth with an email, as well as contacting the companies that were specially interested with an additional phone call, will result in competitive advantage.

However, the difficulty of testing the factors for the thesis is again applied. Ideally, it should be tested by comparing different studios that are using the strategy with studios that are using parts of the strategy. Due to budget and time limitation for this thesis, the testing can not take place.

### **9.1.3 What factors will not influence a competitive advantage alone?**

In contrast to the factors that will influence a competitive advantage, there are factors that will not alone make a difference for the success of the studio. One of the aspects is the product and booth display. The product and booth display is an important part of the impression that the customers get of the studio, but without trained staff members, and customers, the display is less important. In addition, the display itself is less relevant if the studio does not follow up the customers after the show. However this does not mean that the display is a less important factor, it means that it has little influence alone as a factor.

Another aspect that gives little meaning when standing alone, is deciding what trade show to participate in. A company can choose the trade show that suits them best, but if the rest of the strategy is not applied, there is a great possibility that the trade show will not result in success. However, choosing the correct trade show is very important, but it loses its value if the rest of the strategy is not applied.

There is reason to believe that the strategy will work for Story Design Studio if they follow the entire strategy. There is also reason to believe that the strategy will result in competitive advantage for Story Design Studio. However, as stated above, this factor will not be tested for this thesis, and can therefore not be concluded as a valid result.

## **9.2 Applying the strategy in other industries**

The question is if the strategy can be applied to other industries, or is it only relevant for the textile and surface design industry and Story Design Studio. The strategy presented in chapter eight, was composed only for Story Design Studio. However, the same strategy can be used for other studios within the textile and surface design industry, as well as, most likely, for other industries. Nevertheless, there are small adjustments that need to be completed to fit that specific industry and company. Unfortunately, the strategy will not be

tested on other industries in this thesis. Ideally the strategy should have been tested in few random industries to be able to conclude if it is appropriate for other industries.

Since the strategy introduced in chapter six, was presented in a very broad perspective, there is reason to believe that the strategy can be applied in other industries. There will be areas that are less relevant for that specific industry, and areas that need more focus. An example of an area that needs to be adjusted to fit the represented industry is the timeline for measure sales after the trade show. If the industry sell products that are less influenced by social factors, such as trends and season, the decision time to buy a product might be longer. Therefore it is wise to use a longer timeline to measure sales after the trade show compared to the textile and surface design industry. Another area that needs adjustments to fit better into a specific industry is the product and booth display. If the industry is a technological industry, it is wise to display the booth and products in a technological way. If the industry is sport related, the product and booth display should be presented in a sport associated approach to best target the customers. There are other areas that also need to be adjusted so that the strategy is better suitable for the industry.

Based on the aspect, if the strategy is likely to generate a trade show success when applied to other industries, the theoretical model developed for this thesis can be modified to easier be applied to a greater variety of industries. The modification of the theoretical model, which is shown in figure 10, is to illustrate what activities are important to focus on when both applying it to a studio within the textile and surface design industry, as well as other industries. The modified model will also illustrate links between the different stages.



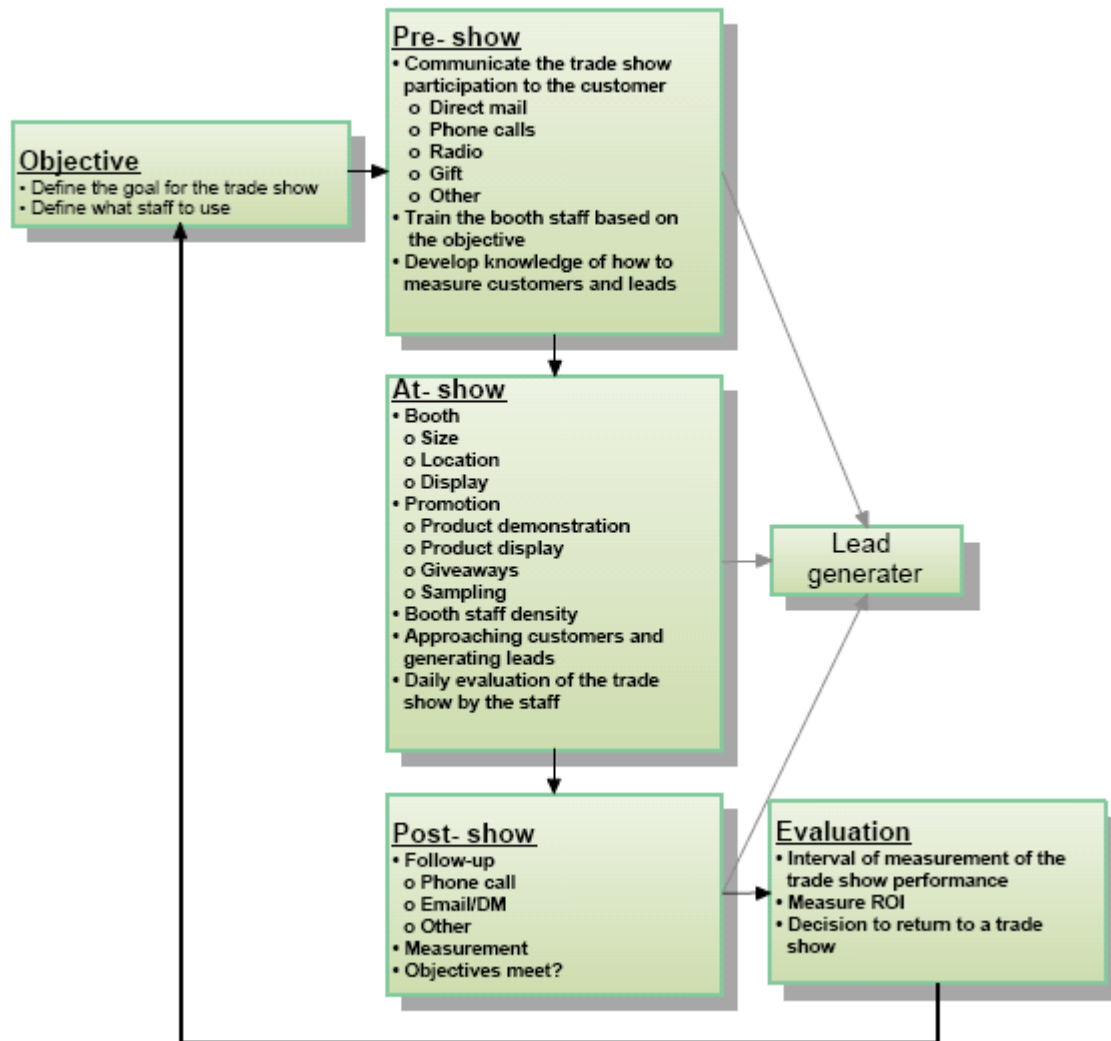


Figure 10 – modified model to best suite other industries

Unfortunately, it can only be an assumption that the strategy can be applied to other industries, with and without the modified model, and not a conclusion. The reason for this is that there is no possibility of testing the strategy in other industries for this thesis.

## **10 Conclusion**

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The main purpose of this thesis was to develop a trade show strategy that can be used as a guide for successful trade show participation. This guide was aimed at general participation, and should be useful for most companies regardless of the industry. The developed strategy involves activities before the show, during the show, as well as after the trade show. Very little academic research has been conducted and developed on complete trade show strategies. This thesis attempts to bring together various trade show research into one unified strategy, which takes the entire trade show process into consideration.

The overall strategy will still need to be tested to verify with any certainty whether it will increase the likelihood of success. It would be interesting to perform this test by adopting the strategy through Story Design Studio at a future trade show. It is also been challenging to determine if it can be applied by studios other than Story Design Studio, or even adapted by industries outside of the textile and surface design industry. There is reason to believe that the strategy can be applied to most industries, as there are multiple activities within each stage of the strategy that can be modified. If these activities are modified and adjusted, the approach can be fitted to the specific industry and company. Because this strategy was developed with a broad perspective in mind, it should be applicable across different industries. That said, testing needs to be performed before being able to say with 100 percent certainty that the strategy can be applied to other industries.

Another question that this thesis attempted to evaluate was whether companies who adapt the strategy will have a competitive advantage over companies (within the same industry), that does not use the same approach. Again it is difficult to determine with certainty if the approach will result in a competitive advantage, as the strategy has yet to be tested. The same problem is applied to the case study presented in this thesis; if Story Design Studio will obtain a competitive advantage. However, there is reason to believe that Story Design Studio will be successful when adopting the strategy that is demonstrated in this thesis. This is a result of the observations and interviews conducted in relation to the secondary data provided. In addition, there is reason to believe that other following the approach will also result in competitive advantage (once some of the activities are adjusted to customize the strategy for that specific company and industry). Again it is important to stress that the

outlined strategy needs to be applied and tested in representative industries before any certainty can be concluded.

If the approach does result in more successful trade show participation for both Story Design Studio and for companies in other industries, perhaps the method is broadly applicable and can be adopted by any company attending trade shows. As the strategy was developed with multiple industries in mind as well as with a broad perspective, it should be easy for most companies to apply the approach. This ease of implementation is important, as most companies that do not already have a strategy are likely to lack relevant experience with the trade show industry and trade show strategies. For example, by simply stressing to companies that it is highly recommended that companies follow up their contacts made at the show, the 76% cited by Tarr will decrease. Such a recommendation will greatly help companies when participating in trade shows in the long run. It is highly recommended that companies form a strategy that takes the entire participation into consideration. As the approach outlined in this thesis is (according to the author's knowledge), the only strategy that combines several sub-strategies to create comprehensive recommendations, it should be an attractive method for any company participating in a trade show.

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## **Appendix**

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### **Appendix 1- Observation**

The structure of the observations was completely unstructured (Blumberg et al., 2005). The observer had few open-end questions/interest areas in mind when doing the observations. The thought-in-mind was to map out the customers' and competitors' behavior, based on the observations. The observations were written down as notes and analyzed after the three day show had ended.

#### **Where do the customers tend to stop?**

It seemed to be a trend that customers' attention was drawn towards the studios that already had customers sitting down and viewing the collection. The flow of customers went often in clustered waves. It was from time to time empty at most of the studios except for one or two where the customers were sitting down and viewing the collection. The one or two studios were randomly "picked" by the customers.

Another observation made was that at the slower times at the show, the studios that continued to receive customers were the mature studios. Whether or not this has to do with the awareness of the customers or the size of the booth and the display of the mature studios is hard to conclude. The smaller and less mature studios seemed to get customers in waves that were unpredictable, and random.

#### **What are the main differences between where the customer stops and Story Design Studio?**

The parallels that could be drawn between the competitors' booths versus Story Design Studio's booth were the display of the walls and the product display. The majority of the mature competitors had decorated their booth with products clustered on the wall, either as the product itself (for sale) or on a permanent board (not for sale). The trend seemed to be; the more on the walls, the slower the customers walked when looking at the booth to see if the studio was within their interest frame. It seemed to be indifferent whether or not the display was done on boards or as the product itself.



SDS's booth had seven large posters on the wall, three at the larger wall and two on each side. The observations that were made was that the customer had a higher speed passing by the booth, because they did not have to look in-depth at the product since it was large and "clean" enough so that it could sink in just by walking at a normal speed.

The disadvantage that comes with the customer only glancing at seven designs is that if the customers do not find the seven designs interested, they will not stop. It also seemed that when the customer came to a stop they were more willing to take an interest in looking at the products rather than continuing to the next booth.

The observation that was made based on presenting and display of the products was that the majority of the mature companies present their products on an A2 (42cm\*60cm) white presentation paper, with the design being printed on an A3 (30cm\*42cm) paper. This seems to be the industry standard. Story Design Studio has been printing on a smaller format. At PrintSource, Story Design Studio was using an A3 white presentation paper, and an A4 (21cm\*30cm) paper where the designs were printed on.

Majority of the studios had their designs behind the viewing table, in small segmented piles. The different studios did the piling differently, either at micro or macro level. The meaning of micro and macro level is either organized by example creative floral for teens (micro), or floral in general (macro). The different piles were presented by employees of the studio, after the customers' wants and needs. Story Design Studio had their products stacked in piles on the viewing table, organized by kids, home, seasonal, icon and women. The women pile, which contained about 200 designs, and were approx. 7-8 times larger than the other piles, was not organized by segments or trend (teen, sport, mature woman), which the customer addressed as being confusing. The customer seemed to think that the design on the top of the stack represented the designs in that pile, which in Story Design Studio's case was not true. Therefore, the customer that was looking for something particular in a specific area had to look through the entire collection to find the few designs that were within their interest area.

50% of the studios sold digital prints, like Story Design Studio, while the other half sold patterns painted on silk prints.

**Do the customers tend to be drawn towards the mature studios?**

The observation that was made when the trade show opened January 15 at 9 am was that some customers already knew to whom they were going. It indicated that the customers wanted to be the first once to view the collection of that particular studio. Other observations made by listening to conversations from the buyers and reading the company on their name tags, were that it indicated that the buyers from the larger and well established companies tended to seek the mature studios. Comments such as, “where are X and Y located at the trade show?” (X and Y being mature studios). From conversations with buyers, some of the mature studios travel to the customers’ location to show their collections in between the shows. This way the studios and the buyers develop a buyer-customer-relationship.

**When the customer stops, what are the questions that they tend to ask?**

The customers ask for specific segment, examples are pattern for infants bedding, or for a dresses for teenage girls with attitude.

What software is the pattern designed with, and how many colors are used, are repeated questions.

Specific questions related to the product, to gather ideas from the designer.

**What products does the customer tend to look for?**

Very diverts, a lot of kids and sportswear,

Woman wear and teen not as attractive as it was in August 2007.

**What product does the customer tend to stop at/ pull out of the pile?**

The observations made when the customer was looking through the collection were multiple. The customers tend to be more interested in the products that had larger scaled patterns. The meaning of a larger scale pattern is that the design only shows one repeat, instead of multiple once. Another observations made was that the customer is not looking for colors that are usable for a particular fabric product, but they tend to be interested in the patterns that has strong and bright colors. The designs that were well fitted and usable designs were not so attractive to the customers’.

**Observations made based on conversations with players in the industry.**

Most of the player told that they split the royalty between their designers 50%-50% when participating in the trade show. When it is sold not related to the trade show, the split is usually 40%-60%, where 40% is to the studios. The reason was because the cost of participating at the trade show is so high, so that the studios need to take more money for the products sold to cover the expenses.

Some of the customers mention that they had received some phone calls and some emails from studios that were participating in the trade shows. The information in the phone calls and emails was to communicate that they were participating in the trade show, and where they were located. However, some of the customers also mentioned this in a negative way, which they had received emails from companies that they had never heard of, and the email did not state what their company could offer.

## ***Appendix 2 - Interview with Massimo Iacoboni and Will Arriaga***

Iacoboni and Arriaga have hosted the PrintSource show for over 10 years. They have both been part of the industry as designers and buyers, before starting to host the trade show. A lot of the questions in this conversation were both textile and surface design industry related, as well as how PrintSource is organized. This write up is based on the information gathered, and not question/answer write up, since this was more of a conversation than an interview.

Iacoboni and Arriaga tell that most of the trading in the industry takes place at the trade show, or in a private meeting after or before the trade show. The reason for this is because a majority of the industry is gathered in the same city at the same time. Since the selling and buying of the products takes place face-to-face, due to the risk of fraud, the time around the trade show is ideal for both the buyer and the seller. This way unnecessary expensed related to traveling is not added.

Some of the players in the industry have been part of PrintSource from the very beginning. They have been players of the industry for over 15 years. The trends with these studios are that they have survived the ups and downs of the economy, and are now established players in the industry with very loyal customers.

PrintSource took curtain years before the show got well known in the industry. Today the majority of the American textile and surface design players are related to the show in one way or another. It is today one, or perhaps the most well known trade show in the industry. This can be seen, because the same studios return year after year, and communicate that they are happy with the show.

Iacoboni and Arriaga made a database for the industry some years ago. The reason for this was to unite all the players of the industry, so that they were able to meet and communicate outside of the trade show. The studios add themselves into the database, while the customers participating in the show get added automatically.

### ***Appendix 3 - Interview with the owner of Story Design Studio***

The information in this appendix is based on information that has been collected over the years from multiple conversations and observations, as well as collaborating with the owner of Story Design Studio, my mother. It has been difficult to grasp direct information from the conversation, because most of the conversation has been based spread out in between other topics and over such a long timeframe. The information has also added on to the understanding and knowledge that I have gained from observations of Story Design Studio and of other players in the industry over time.

Conversations and observations have involved topics such as how the start of Story Design Studio was, and the reason why it was started. It all started in 2006, with that the owner of Story Design Studio wanted to break out of the industry to start something on her own. Since she already had over 10 years of experience as a in-house designer for several big corporations in the US, she saw that there was a potential, with here knowledge and experience, to start a studio on her own. The business aspect and marketing aspect of the studio was going to be supplied by the author of this thesis. However, the author of this thesis was still a student, and busy with her own life, as well as due to geographical limitations (Scandinavia and US) the business and marketing aspect could only be performed as less than a part time job.

The marketing strategy was chosen to be mostly trade shows. This was because of the owners previous experience in the industry, that most of the business took place at the trade shows. If there was not buy and sell at the trade show, there was networking and setting up meeting. This was important for Story Design Studio to be present at the trade shows, for many reasons, but mostly because the Story Design Studio was not located in New York City which is a meeting point for the industry. Story Design Studio decided to participate in PrintSource, due to the previous experience of the owner. The owner knew the hosts of the trade show, as well as multiple of the competitors that were participating. PrintSouce is also known to the owner, to be the most visited trade show within the textile and surface design industry. Therefore the choice feel on PrintSource as the trade show for Story Design Studio to participate in. Story Design Studio participated first in January 2007, and than in August 2007, and the last trade show was in January 2008.

Story Design Studio decided to do only digital printing, simply because the experience of the owner, and because of the cost and risk of stocking the inventory of pattern painted on silk fabric. As an observation made at the trade shows, about 50% of the companies sell and present digital prints, while the other half sell painted silk prints. The designs are patterns that are to be used in all related products to textile. Examples of this are beddings, clothing, curtains, etc. The products can be more specific as swimwear, the inside of ski jackets, as well as for purses. Patterns that are related to surface design are more products related, such as a series of related bathroom products. Examples of this are soap holder, towel knob, tooth brush holder etc. All of this product would be designed with a pattern that is fitted towards the series. Other surface design is for example for cups and china. For the digital print, most of the files are in Adobe Illustrator. Illustrator gives the buyer of the pattern more room to move and scale the pattern in the way that suites them best. Also the color scale is done in vector, meaning the color combination. Some of the designs are done in Adobe Photoshop, but this is not as an attractive solution. The reason for this is that the buyer of the pattern do not have equally amount of scaling and moving items around to best suite them.

Some of the advertisement in the industry is to send out small pdf files of the patterns. The scale need to be very small so that the customers do not copy or steel the idea. Since this is an industry build up of creative designers and creative people, there is always a risk for the pattern being stolen or copied. The best way to avoid this is to send out a very small file. However, there are unprofessional studios out in the industry that sends out pdf files of the pattern to customers in a large scale. This is very negative, because the buyer of a pattern does not know if the pattern have already been copied by some one else. The reason why some studios end up sending samples of their collection, is because they are lacking the ability to show the customers their collection since they perhaps is not located in the same city. It is also faster and less time consuming to use marketing that is digital, but in the textile and surface design industry, there is an enormous risk of fraud. This is also because every product produced is supposed to be unique. It is also very negative to post samples of the studios work on the website, because of the same risk of fraud. As observed and presented by the owner of Story Design Studio is that most of the competitors only have their contact information on their website.

The owner of SDS has her self been buyer at several different trade shows, both in Europe and highly in the US. There are different shows that take place every year. Trade shows that the owner of SDS has participated in is New York City; PrintSource, Konzept, Direction and Surtex, and Las Vegas; Magic. These are considered the largest textile and surface design trade shows in the US. However, PrintSource is considered the one with the most traffic. There are other smaller trade shows located around in the US, such as some in the LA area. European trade shows are Maisoun and Indigo in Paris, and Heimtex in Frankfurt. There are also some few once in Italy and in Japan. When a company is participating in a trade show, there collection varies greatly from studio to studio. The collection can range from everywhere between 200-2000 products, depending on the size and segment of the studio. There is a lot of shopping around for the customers. A lot of the customers have their set studios to visit, but they are not destined to purchase prints only from them. Therefore there area a lot of prints that the customers will look through at one trade show. Based on the buying experience of the owner, this is very tiring. It is also preferred from the buyers' perspective that the studios have organized their prints in the best way, so that they do not have to look through their entire collection.

In addition to the networking and collaborating with customers at the trade shows, studios also perform customized work for customers. This involves that the customer have a though in mind of what the pattern should be used for. The studio performs several, up to as much as 20, patterns for the customer. The customer chose the pattern/patterns that they like the best. These patterns often get created as a series of pattern based on the chosen pattern. This is for example for bedding. There will be a series that matches through the entire product line, such as kilt, blanket, pillow and duvet cover, curtains and rug at the floor. A lot of manufactures like to be able to produce an entire product collection that matches. A design studio can make a lot of money on doing customize work if the customer accepts one or more of the patterns. However, if the customer does not like the any of the pattern, the studio will not be paid. The Studio is most likely only paid after a pattern is choice. There is also often several other studios that create customized work for the same customer. Story Design Studio started in 2007 to communicate to customers that they have the ability to create customized work as a service for the customers. There has been several customers that have used Story Design Studio for customize work. So fare so good, most of the customers have liked one or more of the pattern produced so that there has not been wasted time and effort on this.

Story Design Studio has represented different freelance designers. Story Design Studio started with as many as up to 10 freelance designers that were presented at the first trade show. With experience, this was too many for a collection. The collection got very broad and messy, and it was difficult to understand for the customer whom Story Design Studio was trying to target. Therefore, after the first trade show, Story Design Studio divided the amount of designer to represent in two. This ended up being a more organized number of designers. Other studios have everywhere from one to as much as 20 designers that they represent. The studios represent it in different ways, some divide it buy a designer, or even brand one designer, while other present the products by what category the pattern is segmented for.



## Appendix 4 - Information about PrintSource

This is information that the exhibitors receives from PrintSource when participating at the show. There are all of the data, such as price, and equipment related to the show.



### JANUARY 15/16/17, 2008 EXHIBIT SPACE AGREEMENT

EXHIBITOR INFORMATION. (Please print neatly. The following information will appear in the Printsource Show Directory.)

COMPANY NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP CODE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

CONTACT NAME AND ADDITIONAL NAMES FOR BADGES \_\_\_\_\_

ADDITIONAL COMPANY INFORMATION TO APPEAR IN THE SHOW DIRECTORY (E.G., STUDIOS REPRESENTED, AREAS OF SPECIALTY, ETC.) 20 WORD MAXIMUM.

\_\_\_\_\_

PRODUCT CATEGORIES. Check **ALL** that apply. **NOTE FOR AGENTS:** Specify the name of the design studio represented for each category on the line next to the marked box.

☐ Original print/design concepts: women's wear \_\_\_\_\_

\_\_\_\_\_

☐ Original print/design concepts: men's wear \_\_\_\_\_

\_\_\_\_\_

☐ Original print/design concepts: children's wear \_\_\_\_\_

\_\_\_\_\_

☐ Trend service \_\_\_\_\_

☐ Color service \_\_\_\_\_

☐ Publications \_\_\_\_\_

☐ CAD Services/Software \_\_\_\_\_

☐ Knit swatches

☐ Vintage textile swatches

☐ Vintage apparel

☐ Home textiles

☐ Embroideries

☐ Digital Fabric Sampling

☐ Service Work

### OPTIONAL PROMOTIONAL PROGRAM: EXHIBITOR POSTCARDS

Printsource New York offers the opportunity to purchase postcards for your company to distribute prior to the show. The message-side of the postcard is designed to enable you to insert your company's name within the message. You can do so by pasting a regular size label on the postcard, by rubberstamping it or by simply writing your company's name on it. This is an inexpensive and extremely effective way to promote your business and let buyers know you will be exhibiting at Printsource New York.

#### FULL COLOR POSTCARDS AT \$45.00 PER HUNDRED.

QUANTITY	PRICE	SHIPPING & HANDLING	
<input type="checkbox"/> 100 postcards	\$45.00	\$10.00	POSTCARD TOTAL PRICE <input type="text"/>
<input type="checkbox"/> 200 postcards	\$90.00	\$15.00	SHIPPING & HANDLING <input type="text"/>
<input type="checkbox"/> 300 postcards	\$135.00	\$25.00	OVERSEAS EXHIBITOR ADD <input type="text" value="\$10.00"/>
<input type="checkbox"/> 400 postcards	\$185.00	\$30.00	TOTAL <input type="text"/>
<input type="checkbox"/> 500 postcards	\$225.00	\$35.00	

### OPTIONAL PROMOTIONAL PROGRAM: TREND DISPLAY

Printsource New York invites all exhibitors to participate in the show's trend display. The cost of participation is \$75.00 per mannequin. You may choose to decorate a female, male, or child mannequin - or all of these. Each participant will be assigned a mannequin which will include the name of the studio and their booth number. Exhibitors are encouraged to decorate the mannequin as they wish in order to express one of the trends of the season. The mannequins are black torsos on a metal stand, no arms, legs or face. Please note that you can only use pins on the mannequins. No glue, tape, or other material is permitted.

#### MANNEQUIN SIZES ARE AS FOLLOWS:

FEMALE FORM = SIZE 6-8

Center back length from top of neck to bottom of torso = 29 1/2 INCHES.

Waist = 25 INCHES. Chest = 36 INCHES

MALE FORM = SIZE 40

Center back length from top of neck to bottom of torso = 35 1/2 INCHES.

Waist = 31 INCHES. Chest = 41 INCHES

Adolescent and child mannequins available. Please inquire with show management.



PLEASE INDICATE HOW MANY MANNEQUINS YOU WILL REQUIRE:

☐ MALE \_\_\_\_\_ ☐ FEMALE \_\_\_\_\_ ☐ CHILD \_\_\_\_\_ (APPROX. CHILD AGE: \_\_\_\_\_)

Total number of mannequins: \_\_\_\_\_ @ \$75.00 = \$ \_\_\_\_\_

## PAYMENT INSTRUCTIONS - PRINTSOURCE NEW YORK JANUARY 15/16/17, 2008

## 8x10 EXHIBIT SPACE

The cost of an 8' x 10' exhibit space is \$2,850.00. There is an additional \$350.00 charge for a corner space (please call to inquire about availability). Each exhibit space will be equipped with pole-and-drape dividers, table and chairs. Exhibit space will also be equipped with 100-watt spotlights and one booth sign. All other materials and decorations will be the responsibility of the Exhibitor. Exhibitor's name will be listed in the show's directory, and it may also be used in Printsource New York's promotional and advertising materials.

**SEPTEMBER 28, 2007:** Exhibitor must return a signed copy of this agreement and 50% of the total amount due.  
**NOVEMBER 2, 2007:** The remaining 50% payment is due.

Exhibit space payment is non-refundable and must be received by the specified dates to guarantee exhibit space reservation. If Exhibitor's deposit is not received by the due date exhibit space reservation will be cancelled.

<u>Cost of exhibit space:</u>	<input type="text" value="\$2,850.00"/>
<u>Add \$350.00 corner booth charge (if applicable):</u>	<input type="text"/>
<u>Exhibitor postcards:</u>	<input type="text"/>
<u>Trend display mannequin:</u>	<input type="text"/>
<u>Wire transfer fee (US \$50 per each wire transfer):</u>	<input type="text"/>
<b>TOTAL CHARGES FOR JANUARY 2008:</b>	<input type="text"/>
<b>50% OF TOTAL CHARGES DUE BY SEPTEMBER 28, 2007:</b>	<input type="text"/>
<b>BALANCE DUE BY NOVEMBER 2, 2007:</b>	<input type="text"/>

U.S. EXHIBITORS

MAKE CHECKS PAYABLE TO PRINTSOURCE NEW YORK, INC.

MAIL CHECKS WITH A SIGNED COPY OF THIS AGREEMENT TO:

Printsource New York  
 200 Varick Street, suite 507  
 New York, NY 10014

Checks returned for insufficient funds will be charged a \$100.00 processing fee.

AMERICAN EXPRESS, VISA, MASTERCARD AND DISCOVER CREDIT CARDS ARE ALSO AN ACCEPTABLE FORM OF PAYMENT. CREDIT CARD TRANSACTIONS WILL BE CHARGED A 4% PROCESSING FEE.

INTERNATIONAL EXHIBITORSWIRE TRANSFER, REMIT PAYMENT TO:

Printsource New York  
 Account # 6945 0347 0965  
 IBAN/SWIFT CODE CHASUS33  
 JP Morgan Chase Bank  
 204 West 4th Street New York NY 10014

FAX YOUR SIGNED AGREEMENT WITH A COPY OF YOUR BANK WIRE TRANSFER TO FAX # 212.807.0024

PAYMENTS MUST BE IN U.S. DOLLARS. CHECKS DRAWN ON FOREIGN BANKS WILL NOT BE ACCEPTED.

AMERICAN EXPRESS, VISA, MASTERCARD AND DISCOVER CREDIT CARDS ARE ALSO AN ACCEPTABLE FORM OF PAYMENT. CREDIT CARD TRANSACTIONS WILL BE CHARGED A 4% PROCESSING FEE.

## PRINTSOURCE NEW YORK JANUARY 15/16/17, 2008 HOTEL PENNSYLVANIA

## EXHIBIT SPACE AGREEMENT

1. Upon the Exhibiting Company ("Exhibitor") execution, this Agreement becomes a binding contract between Printsource New York Inc. and the Exhibitor, subject to the parties' respective rights described in the terms and conditions set forth below. No Exhibitor shall be permitted to exhibit at Printsource New York unless the Exhibitor has executed this Agreement, paid all applicable fees and deposits by the deadlines specified and otherwise complied with this Agreement in all respects. This Agreement grants to Exhibitor a license to use the designated exhibit space at Printsource New York on the terms set forth below, and does not create a landlord-tenant relationship.

2. Applications for cancellation of space will not be accepted by Printsource New York after 90 days before commencement of show. In the event of an application for cancellation received by Printsource New York prior to 90 days before the commencement of show, there shall be a refund of no more than 50% of any license fees paid by Exhibitor. The same cancellation policy will apply if Exhibitor chooses to reduce the amount of space originally assigned.

3. During Printsource New York Exhibitor agrees to exhibit artwork within the assigned booth space and not to extend beyond its assigned booth area. Exhibitor's tables and chairs will not be placed into the aisles. Exhibitor and its representatives agree not to congregate or solicit trade in the aisles, not to lead buyers from one exhibit space to another, and not to enter another exhibitor's space without invitation. Exhibitor may not assign any of its rights or any portion of its exhibit space to any third party. Exhibitor agrees that only its employees will be in attendance at Printsource New York. Should Exhibitor wish to have other persons in attendance, approval must be requested in advance by contacting Printsource New York. Printsource New York in its sole judgement may refuse to consider Exhibitor for participation in future shows if Exhibitor violates or fails to abide by all terms, conditions and rules set forth herein.

4. Printsource New York reserves the right to increase or decrease show hours, days or location.

5. Exhibitor understands and acknowledges that all utilities including, but not limited to, electrical, water, heating, ventilation and air conditioning are provided by the show facility and not Printsource New York, and as such, Printsource New York assumes no responsibility for any disruption of service.

6. LIMITATION OF LIABILITY - Exhibitor hereby agrees to indemnify, defend and protect Printsource New York against, and hold and save Printsource New York and its officers, directors, agents, employees and other representatives harmless from any and all claims, demands, suits, liability, damage, loss, costs, attorney fees

and expenses of whatever kind or nature which might arise out of any action or failure to act of the Exhibitor or any of its officers, directors, agents, employees or other representatives, including but not limited to claims of damage or loss to property or harm or injury to a person or persons, including injuries resulting in death received by any person, firm or corporation to his or its person or his or its property. Neither Printsource New York nor any of its officers, directors, agents, employees or other representatives, shall be accountable or liable for, and the same are hereby released from accountability or liability for any damage, loss, harm or injury to the person or any property of the Exhibitor or any of its officers, directors, agents, employees or other representatives resulting from, or arising out of the negligence of Printsource New York or its officers, directors, agents, employees, or other representatives or the negligence or other action or failure to act of any persons present at Printsource New York, or from the theft, fire, water, accident, mysterious disappearance, or any other cause. Printsource New York assumes no liability for loss of business or for there to be a failure of attendees at Printsource New York.

7. INSURANCE. Printsource New York is not responsible for loss or damage to Exhibitor's property, and in the event Exhibitor desires to have its goods, samples and other property brought upon the Printsource New York premises insured against loss due to any cause, it shall obtain such insurance at its own expense. Exhibitor shall, at no cost to Printsource New York, obtain and provide, if so requested by Printsource New York, evidence of 1. liability and property damage insurance from a responsible insurance company authorized to sell this insurance, and include the broad form liability and 2. workers compensation and employer's liability for his own employees. Exhibitor agrees that in obtaining this insurance it will make certain that each insurance policy contains a waiver of subrogation clause so that the insurance company will not bring suit against Printsource New York or its subcontractors or licensees or its officers, directors, agents, employees or other representatives.

8. FORCE MAJEURE - Printsource New York assumes no liability in the event that it shall be prevented from providing any of the services herein or if any delivery thereof shall be interrupted due to epidemic, fire, action of the elements, strikes, labor disputes, fire department order, governmental order, court order, act of God, public enemy, terrorist acts, wars, riots, civil commotion, or any other cause beyond Printsource New York's control, whether of a similar or dissimilar nature.

9. NO PERSONAL OBLIGATION - It is expressly understood and agreed that Printsource New York, its officers, directors, agents, employees and other representatives assume no personal obligation or liability hereunder.

By signing this agreement on behalf of your company you obligate your company to abide by all terms and conditions listed above. Your signature below certifies that you are authorized to sign on behalf of your company. Please retain a copy for your records. No separate invoice will be issued.

Signature: \_\_\_\_\_

Print Your Name: \_\_\_\_\_

Company Name: \_\_\_\_\_

Date: \_\_\_\_\_



## PRINTSOURCE NEW YORK

## MOVE-IN, SET-UP AND MOVE OUT INSTRUCTIONS

Please retain this memo for future reference.

Read the following move-in and set-up instructions carefully. It is advisable to bring this memo with you during move-in and set-up.

#### SHOW LOCATION

Printsource New York is held at the 18th floor Penthouse of the Hotel Pennsylvania, located at 401 Seventh Avenue (between 32nd and 33rd Street) New York NY 10001.

#### HOW TO REACH US

During set-up only, you may reach us on this mobile phone number: 917 687-9083.

#### SHOW HOURS

9am to 6pm on January 15, 2008.  
9am to 6pm on January 16, 2008.  
9am to 4pm on January 17, 2008.

#### SET-UP TIME

You will be able to set-up your booth on Monday, January 14, 2008 from 2:30 pm to 7:30 pm.

If you need additional set-up time, you may enter the exhibit hall as early as 8:00 am on Tuesday, January 15, 2008.

#### BOOTH PACKAGE

Your booth comes equipped with a 8'-high drape wall. We will supply you with S-shaped hooks to hang your designs from the top of the drape walls. Designs must be mounted on presentation boards, and you will need to punch a hole through the boards to use our hooks. PINNING ARTWORK DIRECTLY ON THE DRAPES IS NOT ALLOWED. If you are planning other types of display, please consult with us before having them executed.

Remember to bring tape, scissors, or any other type of supplies you may need to set up your booth or move your design into the space. WE WILL NOT HAVE ANY SUPPLIES OR HAND CARTS AVAILABLE. Your booth package also includes 1 (one) booth sign and one wastebasket.

#### BOOTH WALLS

All booths will have 3 (three) 8'-high walls. Corner booths will have 2 (two) 8'-high walls.

#### ELECTRICAL POWER

Your booth comes equipped with 2 or more spotlights, depending on the booth size. You will need to request an electrical form if you want an electrical OUTLET in your booth. IF YOU NEED AN ELECTRICAL OUTLET IN YOUR BOOTH you must reserve it through the Hotel ASAP.

Please call us if you need to request an electrical form.

#### TABLES AND CHAIRS

Your booth comes equipped with tables and chairs. Tables are either 6'-long or 4'-long.

ALL 6'-long tables are 30"-high, and either 18" or 30"-wide.  
ALL 4'-long tables are 24"-wide and 30"-high.

Please refer to the list below for the number of tables and chairs supplied as part of your booth package.

8x10 BOOTH: 1 (one) 6'-long, 30"-wide table, 1 (one) 6'-long, 18"-wide table, and 1 (one) 4'-long table. 5 chairs.

8x12 BOOTH: 1 (one) 6'-long, 30"-wide table, 2 (two) 6'-long, 18"-wide tables and 1 (one) 4'-long table. 6 chairs.

10x12 BOOTH: 2 (two) 6'-long, 30"-wide tables, 2 (two) 6'-long, 18"-wide tables, and 1 (one) 4'-long table. 10 chairs.

6x14 BOOTH: 2 (two) 6'-long, 30"-wide tables and 2 (two) 6'-long, 18"-wide tables. 6 chairs.

8x20 BOOTH: 3 (three) 6'-long, 30"-wide tables, 3 (three) 6'-long, 18"-wide tables, and 1 (one) 4'-long table. 12 chairs.

10x10 BOOTH: 2 (two) 6'-long, 30"-wide tables. 1 (one) 6'-long, 18"-wide tables, and 1 (one) 4'-long table. 8 chairs.

Please note that you are REQUIRED to cover your booth's table with fabric or other suitable material. Although the tables supplied are sturdy and functional, they are not suitable for presentation unless covered.

## PRINTSOURCE NEW YORK

## MOVE-IN, SET-UP AND MOVE OUT INSTRUCTIONS - Continued

MOVE-IN

Please note that there are THREE different sets of elevators you can use to move into the building.

1. PASSENGER elevators. These are located in the Hotel's main lobby. There are 10 passenger elevators. You may use these if you are carrying cases and small boxes, but you are not allowed to carry large boxes, hand trucks or other equipment through these elevators. If you are arriving BY CAR OR TAXI AND DO NOT HAVE HEAVY EQUIPMENT OR HAND TRUCKS, you may briefly stop with your car in front of the hotel and use the bell hop service to help you carry your cases or boxes. They will charge you between \$1 and \$3 per item, depending on size.

2. SERVICE elevators. These are also accessible through the main lobby, as well as through the side entrance on 33rd Street (right across from OLD NAVY). Please note that the side entrance only has revolving doors, so it is not ideal if you are carrying large items.

3. FREIGHT elevators. You must use the freight elevators if you are carrying equipment or large items. The freight elevators are NOT accessible through the main lobby. You must use a separate entrance on 33rd Street. This entrance looks somewhat like a garage. It is right next to a sign that mark's the EMPLOYEES' ENTRANCE.

The freight entrance is NOT marked. It is located right across the street from 131 West 33rd Street, in front of a store called 33rd Street Galleria. If you use the FREIGHT elevators, to go UP push the button marked ST. You have to get off here and CHANGE to the service elevators to reach the Penn Top on the 18th floor.

If you are using a dolly or hand truck, you MUST use the freight elevator to enter the building. The freight elevators are self manned and there will be no personnel there to help you.

SIGNAGE

Please remember that exhibitors are not allowed to affix any signage outside of their booth perimeter. Nothing can be affixed on the Hotel's walls.

SECURITY

You may be stopped during set-up time when trying to access the elevators. Just explain to the security guard that you are an exhibitor on the 18th floor.

OVERNIGHT SECURITY

We will have overnight security in the exhibit halls. You may leave your artwork in your booth, preferably under the tables as you leave for the night. If you have shelving or need to leave artwork on the tables, just cover it with some fabric.

STORAGE

There will be a limited amount of space to store cases, boxes etc.

NO EARLY-BREAKDOWN

We will close at 4pm on January 17, 2008. Exhibitors are not allowed to start dismantling their exhibits before 4pm. It is disrespectful to the buyers that are visiting the show during the last few hours. Even though they may not be in your booth, they have made the effort to come there and shop the show. Please be considerate.

**PRINTSOURCE****EXHIBITOR INSURANCE PROGRAM****EXHIBITOR GENERAL LIABILITY INSURANCE (REQUIRED)**

Printsource New York requires that all exhibitors carry Commercial General Liability insurance with a limit of \$1,000,000 per occurrence, \$2,000,000 aggregate. Printsource New York and the Hotel Pennsylvania shall be named as Additional Insured. This insurance must be in force during the lease dates of the event, January 14-17, 2008.

This insurance:

- Protects exhibitors who do not have Commercial General Liability Insurance or who do not want to use their own insurance
- Protects foreign exhibitors whose insurance will not pay claims brought in U.S. courts
- Cost is \$100 per exhibitor - regardless of booth size

**EXHIBITOR EVENT CANCELLATION INSURANCE (OPTIONAL)**

This is an optional program that John Buttine Inc offers to exhibitors. This program covers your expenses to attend a show (airfare, hotel rooms, etc).

This insurance:

- Protects against loss of incurred expenses in the event of an Event's cancellation, relocation, postponement, or curtailment
- Covers the extra cost to get key staff or equipment to the show site in event of weather-related travel delays, sickness, death of immediate family and even jury duty
- Pays for loss related to damage of booth equipment and show-related products and displays
- Policy includes loss due to power outage at exhibition site

There are three limit options: \$10,000, \$25,000, and \$50,000 and the cost ranges from \$150 to \$750 per event.

*TSEA Members receive a discount*

**IT'S EASY TO APPLY...**

- Complete an attached application or go to [www.buttine.com](http://www.buttine.com) and complete the application online.
- We accept payment by Check, Visa or MasterCard.
- The deadline to apply for these insurance programs is Friday, December 28, 2007.

**CONTACT INFORMATION*****Buttine Underwriters Purchasing Group, LLC***

**Attn: Kendra Reilly**  
**125 Park, Avenue, Third Floor**  
**New York, NY 10017**  
**Phone: 212-697-1010 ext. 49**  
**Fax: 212-504-8084**  
**Email: [kar@buttine.com](mailto:kar@buttine.com)**



### EXHIBITOR LIABILITY INSURANCE APPLICATION & ENROLLMENT FORM

Tradeshows / Conventions / Meetings / Expositions

#### EXHIBITOR LIABILITY INSURANCE

- |                                |  |
|--------------------------------|--|
| <b>1. Coverage Description</b> | Provides Commercial General Liability Insurance to meet the requirements of typical booth space sales agreement. |
| <b>2. Limits of Insurance</b>  | \$1,000,000 per occurrence, \$2,000,000 annual aggregate   |
| <b>3. Additional Insured</b>   | Printsource New York and the Hotel Pennsylvania  |

#### ADMINISTRATION

- |                                       |  |
|---------------------------------------|--|
| <b>1. Cost</b>                        | <b>\$100 (Includes all applicable fees)</b>  |
| <b>2. Insurance Becomes Effective</b> | Upon confirmation from John Buttine Inc.<br>Booth liability applies for lease dates of event (January 14-18, 2008) |
| <b>3. Note</b>                        | Please call for a copy of the policy terms and conditions  |

#### APPLICANT INFORMATION (PLEASE PRINT CLEARLY OR TYPE)

Company Name: \_\_\_\_\_ Booth Number: \_\_\_\_\_

Applicant Name: \_\_\_\_\_ Title: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email Address: \_\_\_\_\_

Booth Activity/Description: \_\_\_\_\_

Have you had any losses in the past 5 years? Yes ☐ No ☐ If yes, please provide details of all losses, claims & incidents: \_\_\_\_\_

#### PAYMENT INFORMATION

Payment must accompany the application. We accept Visa and MasterCard. We DO NOT accept American Express.  
Checks are accepted if drawn on US funds. International checks are subject to an additional fee.

Total Amount Due: \$ \_\_\_\_\_ Visa \_\_\_\_\_ MasterCard \_\_\_\_\_ Check enclosed

Credit Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Billing Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_ Country: \_\_\_\_\_

Name on Credit Card: \_\_\_\_\_

Cardholder Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Send Application and Payment to:**  
**Buttine Underwriters Purchasing Group, LLC**  
**125 Park Avenue, third floor**  
**New York, NY 10017**  
**or Fax to 212.504.8084**

**Any Questions, Please Contact: Kendra Reilly at 212.697.1010 ext 49 or kar@buttine.com.**





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**ShowDown® Exhibitor EVENT CANCELLATION INSURANCE  
FREQUENTLY ASKED QUESTIONS**

**What is ShowDown® Exhibitor Event Cancellation Insurance?**

The policy has been designed exclusively for exhibitors at trade or consumer shows and provides financial protection for certain types of potential losses if they are unable to open or keep open their booth during the period before and including the trade or consumer show.

**How do I purchase ShowDown® Exhibitor Event Cancellation Insurance?**

The policy can be purchased by completing the simple one-page application on-line at [www.buttine.com](http://www.buttine.com) or by downloading and faxing it to 212-504-8084.

**What types of losses does ShowDown® Exhibitor Event Cancellation Insurance cover?**

It provides coverage for many unexpected costs, expenses and/or commitments that an exhibitor may incur. If the event is cancelled, postponed, interrupted or relocated the policy will respond. In addition, if you are unable to open or keep open your booth due to physical loss and/or damage to exhibit, late or non-arrival of exhibits, accident or illness to a key business partner or family member, and/or severe weather conditions, the policy also responds. Terrorism is also automatically provided.

**Will ShowDown® Exhibitor Event Cancellation Insurance provide coverage if the weather forces the event to be cancelled or postponed?**

Yes, **ShowDown® Exhibitor Event Cancellation Insurance** will provide coverage if the weather conditions are extreme enough to prevent the event from taking place. All Expenses and Extra Expenses that you incur are covered.

**Will ShowDown® Exhibitor Event Cancellation Insurance provide coverage if Key Employee or Business Partner suffers an accident or illness?**

If you are unable to open or keep open your booth or space due to an accident or illness of Key Employee or Key Business Partner the policy will respond.

**When should I purchase ShowDown® Exhibitor Event Cancellation Insurance?**

You should purchase a **ShowDown® Exhibitor Event Cancellation Insurance** policy as soon as you register for the trade or consumer show. **ShowDown® Exhibitor Event Cancellation Insurance** applications must be received at least **TWO** weeks prior to Event Start Date.

**What happens if my booth is damaged or lost?**

If your booth is damaged or lost resulting with you being unable to open or keep open your exhibition stand or space at the trade or consumer show, the policy will pay for these expenses.

**How long does it normally take to resolve a claim?**

If the paperwork and documentation are readily available, then a claim will be settled promptly.


**ShowDown® Exhibitor EVENT CANCELLATION INSURANCE APPLICATION**

 Application can also be submitted online at [www.buttine.com](http://www.buttine.com)
**APPLICANT INFORMATION (PLEASE PRINT CLEARLY OR TYPE)**

- 1 Name & address of organization applying for insurance

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- 2 Are you a member of TSEA? Yes \_\_\_\_\_ No \_\_\_\_\_ TSEA Number \_\_\_\_\_
- 
- (Trade Show Exhibitors Association)

**FOR QUESTIONS 3-8 PLEASE CHECK YES OR NO:**

- |  |                    |
|--|--------------------|
| 3 Will your booth be outdoors and/or under canvas?   | YES _____ NO _____ |
| 4 Will your booth require any unique installation and/or construction work?  | YES _____ NO _____ |
| 5 Have you made all necessary arrangements to attend the event?  | YES _____ NO _____ |
| 6 Have all necessary licenses, visa, and/or permits been obtained and have all contractual arrangements been confirmed in writing? | YES _____ NO _____ |
| 7 Have you ever sustained an insured loss?   | YES _____ NO _____ |
| 8 Is the applicant aware of any circumstances, actual or threatened, that may possibly result in a claim under this insurance?     | YES _____ NO _____ |

**LIMIT / PREMIUM OPTIONS (PLEASE CHECK ONE)**

	<u>LIMIT</u>	<u>PREMIUM (INCLUDING TAXES &amp; FEES)</u>	
		<u>TSEA MEMBER</u>	<u>NON-TSEA MEMBER</u>
A)	_____ \$10,000	\$150	\$250
B)	_____ \$25,000	\$325	\$450
C)	_____ \$50,000	\$600	\$750
D)	\$ _____	Referral	Referral

**DISCLAIMER**

To the best of my knowledge and belief the information provided in this application, whether in my own hand or not, is true and I have not withheld any material facts. I understand that non-disclosures or misrepresentation of a material fact will entitle the company to void the insurance. I understand that signing this Application does not bind me to complete the insurance but agree that should an insurance policy be issued, this Application and the statements made therein shall form the basis of the insurance.

PRINT NAME \_\_\_\_\_ EMAIL \_\_\_\_\_

SIGN NAME \_\_\_\_\_ PHONE # \_\_\_\_\_

TITLE \_\_\_\_\_ DATE \_\_\_\_\_

**Send Application and Payment to:**

Buttine Underwriters Purchasing Group, LLC  
 125 Park Avenue, third floor  
 New York, NY 10017  
 or Fax to 212.504.8084

 Any Questions, Please Contact: Kendra Reilly at 212.697.1010 ext 49 or [kar@buttine.com](mailto:kar@buttine.com).

**Application MUST be submitted at least TWO weeks prior to Event Start Date.**

## PRINTSOURCE

Printsource New York Inc.  
200 Varick Street  
New York NY 10014  
tel. 212 352-1005  
fax 212 807 0024  
info@printsourcenewyork.com  
www.printsourcenewyork.com

### MOVE-IN, SET-UP AND MOVE-OUT INSTRUCTIONS.

READ THE FOLLOWING MOVE-IN AND SET-UP INSTRUCTIONS CAREFULLY. IT IS ADVISABLE TO BRING THIS MEMO WITH YOU DURING MOVE-IN AND SET-UP.

### HOW TO REACH US

During set-up only, you may reach us on this mobile phone number: 917 687-9083.

### SET-UP TIME

You will be able to set-up your booth on

Monday, April 23, 2007  
from 2:30 p.m. to 7:30 p.m.

If you need additional set up time, you may also enter the exhibit hall as early as 8 a.m. on Tuesday, April 24, 2007.

### BOOTH PACKAGE

Your booth comes equipped with a 8'-high drape wall. We will supply you with S-shaped hooks to hang your designs from the top of the drape walls. Designs must be mounted on presentation boards, and you will need to punch a hole through the boards to use our hooks. PINNING ARTWORK DIRECTLY ON THE DRAPES IS NOT ALLOWED. If you are planning other types of display, please consult with us before having them executed. Remember to bring tape, velcro, scissors or any other type of supplies you may need to set up your booth or move your design into the space. WE WILL NOT HAVE ANY SUPPLIES OR HAND CARTS AVAILABLE.

Your booth package also includes 1 (one) booth sign and one wastebasket.

### BOOTH WALLS

All booths will have 3 (three) 8'-high walls. Corner booths will have 2 (two) 8'-high walls.

### ELECTRICAL POWER

Your booth comes equipped with 3 or more spotlights, depending on the booth size. You will need to request an electrical form if you want an electrical OUTLET or additional spotlights in your booth. Additional electrical equipment must be reserved through the Hotel ASAP. Additional charges will apply.

Please call us if you need to request an electrical form.

THE PREMIER MARKET FOR TEXTILE AND SURFACE DESIGN

## PRINTSOURCE

### TABLES AND CHAIRS

Page 2

Your booth comes equipped with tables and chairs. Tables are either 6'-long or 4'-long.

ALL 6'-long tables are 30"-high, and either 18" or 30"-wide.

ALL 4'-long tables are 24"-wide and 30"-high.

Please refer to the list below for the number of tables and chairs supplied as part of your booth package.

8x10 BOOTH: 1 (one) 6'-long, 30"-wide table, 1 (one) 6'-long, 18"-wide table, and 1 (one) 4'-long table. 5 chairs.

8x12 BOOTH: 1 (one) 6'-long, 30"-wide table, 2 (two) 6'-long, 18"-wide tables and 1 (one) 4'-long table. 6 chairs.

10x12 BOOTH: 2 (two) 6'-long, 30"-wide tables, 2 (two) 6'-long, 18"-wide tables, and 1 (one) 4'-long table. 10 chairs.

6x14 BOOTH: 2 (two) 6'-long, 30"-wide tables and 2 (two) 6'-long, 18"-wide tables. 6 chairs.

8x20 BOOTH: 3 (three) 6'-long, 30"-wide tables, 3 (three) 6'-long, 18"-wide tables, and 1 (one) 4'-long table. 12 chairs.

10x10 BOOTH: 2 (two) 6'-long, 30"-wide tables. 1 (one) 6'-long, 18"-wide tables, and 1 (one) 4'-long table. 8 chairs.

Please note that you are REQUIRED to cover your booth's table with fabric or other suitable material. Although the tables supplied are sturdy and functional, they are not suitable for presentation unless covered. We regret Printsource cannot supply your booth with table coverings.

### MOVE-IN

Please note that there are TWO different sets of elevators you can use to move into the building.

1. PASSENGER elevators. These are located in the Hotel's main lobby. There are 10 passenger elevators. You may use these if you are carrying cases and small boxes, but you are not allowed to carry large boxes, hand trucks or other equipment through these elevators. If you are arriving BY CAR OR TAXI AND DO NOT HAVE HEAVY EQUIPMENT OR HAND TRUCKS, you may briefly stop with your car in front of the hotel and use the bell hop service to help you carry your cases or boxes. They will charge you between \$1 and \$3 per item, depending on size.

2. FREIGHT elevators. You must use the freight elevators if you are carrying equipment or large items. The freight elevators are NOT accessible through the main lobby. You must use a separate entrance on 33rd Street. This entrance looks somewhat like a garage. It is right next to a sign that mark's the EMPLOYEES' ENTRANCE.

THE PREMIER MARKET FOR TEXTILE AND SURFACE DESIGN

## PRINTSOURCE

### MOVE-IN, CONTINUED

Page 3

The freight entrance is NOT marked. It is located right across the street from 131 West 33rd Street, in front of a store called 33RD STREET GALLERIA.

If you use the FREIGHT elevators, to go UP push the button marked ST. You MUST get off here and CHANGE to the service elevators to reach the Penn Top on the 18th floor.

If you are using a dolly or hand truck, you MUST use the freight entrance to enter the building. The freight elevators are self manned and there will be no personnel there to help you.

### SIGNAGE

Please remember that exhibitors are not allowed to affix any signage outside of their booth perimeter. Nothing can be affixed on the Hotel's walls or columns.

### SECURITY

You may be stopped during set-up time when trying to access the elevators. If this occurs, inform the security guard that you are an exhibitor on the 18th floor.

### OVERNIGHT SECURITY

There will be overnight security in the exhibit halls. You may leave your artwork in your booth, preferably under the tables as you leave for the night. If you have shelving or need to leave artwork on the tables cover it with fabric.

### STORAGE

There will be a limited amount of space to store cases, boxes etc.

### NO EARLY-BREAKDOWN

We will close at 6pm on April 25th. Exhibitors are not allowed to start dismantling their exhibits before 6pm. It is disrespectful to the buyers that are visiting the show during the last few hours. Even though they may not be in your booth, they have made the effort to come there and shop the show. Please be considerate.

THE PREMIER MARKET FOR TEXTILE AND SURFACE DESIGN

## PRINTSOURCE

### SHIPPING INSTRUCTIONS

Page 4

1. SHIPPING TO HOTEL PENNSYLVANIA. When shipping materials to the hotel prior to the event date, please be sure to label packages as follows:

c/o Convention Services Department  
New York's Hotel Pennsylvania  
Hold for: Printsource April 24-25, 2007  
401 7th Avenue, 18th Floor  
New York, NY 10001

Please be advised that all materials shipped to the hotel in advance will incur a bellman fee to move the item from the storage room to the event room. Exhibitors are responsible for paying the bellman in cash. The charges are as follows:

Small box (under 24"x24") = \$1.00 each  
Medium box (24"x24") = \$2.00 each  
Large box (36"x36") = \$3.00 each  
Oversize box = \$5.00 each  
Overweight box (70 + lbs.) = \$10.00 each

Please instruct all shippers, courier service and delivery companies to bring packages directly up to the 18th floor storage room.

Exhibitors staying in the hotel who would like boxes to be held for their room must label the box as follows:

New York's Hotel Pennsylvania  
Attn.: THE PERSON'S NAME/Hotel Guest On: (Date of arrival & reservation confirmation #)  
401 7th Avenue  
New York, NY 10001

The hotel, Convention Services Department and Printsource will not be held responsible for any boxes, packages, or materials that are not labeled and delivered correctly.

THE PREMIER MARKET FOR TEXTILE AND SURFACE DESIGN



## PRINTSOURCE

### SHIPPING INSTRUCTIONS, CONTINUED

#### 2. SHIPPING MATERIALS OUT OF THE HOTEL

Page 5

The Hotel Pennsylvania does not arrange pick up for any packages. After the show, if you would like to arrange a pick up for your package, you must label your packages with your own labels and account number (the hotel does not provide labels for FED EX, UPS, DHL. etc.) and arrange with the Bell Staff to bring them down to the luggage room on the lower lobby level. After you call your service courier they will be able to pick up packages from this location in the hotel. The luggage room is open daily from 7 am to 7pm.

The Hotel Pennsylvania will not be responsible for any packages or items left behind in our storage room, banquet rooms or luggage room for more than 2 days past April 25, 2007.

Should you have any questions please contact Gerry Mercado of the Convention Services Department at 212.502.8717.

THE PREMIER MARKET FOR TEXTILE AND SURFACE DESIGN

## Appendix 5 – Recent press related information

Here information about the textile and surface design industry and PrintSource will be presented. The information is written by Borland in 2004, 2006, and 2007. All the press releases were presented in Textile World.



Top to bottom: Direction surface design trend display; a pastel rainbow-striped sheer silk fabric from Weisbrod Zürer AG; fabrics featuring Lurex® from Marioboselli Jersey S.p.A.; a large floral print from Seterie Argenti S.p.A.

# Spring 2005 Forecast Is Sunny

**W**ith temperatures in the single digits and snow on the way in New York City, buyers shopping the fabric shows for their Spring/Summer 2005 apparel collections were warmed by the sunny colors, bright conversational prints, diaphanous fabrics, sateens with subtle luster and romantic embroideries. The six shows, which took place over a 10-day period, presented new colors, designs, techniques and marketing tools — all crafted to bring a fresh look to a new season.

Direction and Printsource New York were the first to herald Spring 2005 with showcases for surface design. Both shows have expanded in the last several years. According to Lisa Mainardi, Direction producer, the number of exhibitors has increased by 25 percent and attendance has tripled in the past year and a half. At the most recent Direction show, 110 booths representing 120 companies presented prints, embroideries, beading and other application treatments, designs for knitted fabrics, yarns, color resources, CAD equipment and trend services. Pantone Inc., Scotdic Colours Ltd., Yarn Mavens Inc., Pointcarre USA and Meadowbrook Inventions Inc. were new exhibitors at the show.

At Printsource New York, Massimo Iacoboni, show director, said there is a waiting list for new exhibitors, and attendance has been steadily going up. "Along with major print converters, apparel manufacturers and retailers who come to our show, we are seeing more people from the home furnishings trade, and hosiery and accessories companies," he said.

Five days later, the city hosted European PreView, the Turkish Fashion Fabric Exhibition (TFE), and Innovation Asia, as well as the Italian Trade Commission, which showed trends developed for the Moda In show in Milan. Although the focus of all the shows was on Spring/Summer 2005, a lot of mills had their Fall 2004 collections on hand for late selling.

Attendance figures for European PreView, Direction and Printsource New York came in at more than 2,500 at each event. Daniel Faure, chairman, European PreView, said the market is changing rapidly. "Our database in France is constantly updating," he said. "In order to be of service to our exhibitors, we must bring the right level of buyers to this show."

Of the 123 exhibitors at European PreView, 43 came from Italy, and an equal number from France. Others are based in Portugal, Spain, Austria, Germany, Switzerland, Belgium, England, Scotland and Ireland.

*Six Spring 2005 fabric shows in New York City highlighted color and prints.*

By Virginia S. Borland,  
New York Correspondent

46 MARCH 2004 TextileWorld.com



### Color Is In Demand

Buyers at all of the shows were enthusiastic about what they saw. At European PreView, Jerry Dellova, design director for Barry Bricken, Owings Mills, Md., was shopping for fabrics from the Spain-based mill Pasarela S.L. "I am so glad to see so much color, and in woven fabrics," Dellova said. "Our customers are clamoring for color. I used to be the king of beige, stone and putty. After the reaction we had to a hot pink jacket, I am shopping for more color."

Pasarela showed vibrant colors, bright prints and textured tweed suitings. The line is woven using polyester and blends with viscose, cotton and Lycra®. One of its best sellers is stretch cotton sateen. Conversational prints and bold geometrics are popular as well.

Camille Block, designer for Q-T Foundations Co. Inc., Norwood, N.J., a company that makes private-label intimate apparel, said: "Our customers love color. And I am seeing more prints than ever before that look right for the missy and full-figured woman." She liked stretch satin conversational prints and jacquards at La Industrial Sadera S.A., Spain.

Among the fabrics mentioned by Angelo Uslenghi in his Spring/Summer 2005 forecast developed for Moda In are satins, sateens, crepes, piqués, seersuckers, crepons, voiles, georgettes, honeycombs, hopsacks, slubbed linens, jacquards and mesh.

### Linens

With stretch and care-free finishing treatments, linen is increasingly popular. At European PreView, Northern Ireland-based Ulster Weavers showed traditional Irish linen that was updated in style and technology. Twills with lustered finishes contain Lycra, rugged basket weaves are dyed in jungle colors, and linen bouquets are reminiscent of Chanel.

Scotland-based weaver Robert Noble showed linen blended with silk and cotton. Sheer, open gauze

weaves have been adapted from its curtain line. Tweeds in classic patterns have a dry hand.

Isoule Textile, France, has multi-colored yarn-dyed tweeds with lustered yarns running through them, for a look that is young Chanel.

Italy-based Solbiati has two-ply crepes, chintz linen that is soft and drapable, thick open weaves, rustic hopsacking and tie-dye effects.

Bright, fresh colors in romantic pastel shades or sunny brights from Libeco-Lagae, Belgium, turned up in a variety of space-dyed stripes. They are woven with ultra-fine yarns; the fabrics have a crisp touch and slightly crinkled surface. Other fabrics are woven in a blend of linen/stainless steel. The metal gives luster and memory to the fabrics. There are Panama weaves with tone-on-tone shadings, crepe weaves and blends with Lycra.

At TFFE, Bossa was selling linen/cotton blends to the menswear market. There was high interest in summer tweeds for jackets and trousers in blends of linen/viscose/polyester. Other fabrics in this line include dobbies woven with fancy yarns and classic stripes.

BTD, also at TFFE, had linen/viscose blends with a soft touch. Kenneth Master of New York City-based Club Monaco, said, "Here I can find novelty at our price points." He was looking at textured stripes woven with fine yarns, cotton/Lycra sateens and casual fabrics with silicone finishes that give them a cool touch.

G-Vision International, an exhibitor at Innovation Asia — facilitated by England-based Tencel Ltd. — had linen blends with metallic stripes. The Korea-based knitter has a variety of fabrics

ranging from silky matte jersey to jacquards, mesh and crochet looks. Also at the show, Japan-based Toyoshima had Tencel®/linen blends that have a lot of stretch, and are machine-washable and -dryable.

### Knits

Crepe-stitch knits are making a comeback. At Italy-based Marioboselli Jersey S.p.A., a European PreView exhibitor, they are knitted in silk/viscose and have a soft hand. After all of the shine, buyers are starting to look for soft, matte crepes. Jacquards with splashes of Lurex® and silk/copper stripes and squares also were popular. And, with buyers looking for more individuality, Marioboselli is selling fabrics prepared for printing, and also will print a customer's exclusive designs.

Open crochet patterns in nylon and nylon/Lycra blends, engineered stripes with coordinating jacquard patterns and yarn dyes were the early best sellers at France-based Billon Frères, another European PreView exhibitor.

Tencel knits at Innovation Asia tended to have a soft hand and natural stretch. Fountain Set (Holdings) Ltd., Hong Kong, Dainong Corp., Korea, and Willgold Industrial Co. Ltd., Taiwan, showed them in blends with cotton, nylon or polyester.

At TFFE, Gulle Tekstil San A.S. sold knitted fabrics to intimate apparel and activewear markets in blends of cotton or viscose with Lycra. A lot contain metallic yarns as well.



Tom Cody Design exhibited romantic designs at Printsources New York.

### Prints

If buyer reactions at these shows are a criterion, Spring 2005 will see a lot of printed fabrics. Studios showing at Direction and Printsources New York all reported that scenic conversationals are the number-one seller. At The Colorfield Design Studio, retro scribbles, tropicals and small-scale geometrics also were popular. Colors and combinations of bright with neutral, coral and green shades were cited. The company also offered ethnic figuratives, romantic florals, softer graphic and geometric designs and retro patterns reminiscent of the 1920s.

Tropicals, geometrics and skin patterns were top sellers at Marilyn Kern Textile Designs Inc., New York City. Amanda Kelly Design Studio, England, described its flower prints as "1930s tea dress florals." Textured looks and conversationals also sold well. Bold, high-energy stripes, large-scale geometrics, cowgirl conversationals and watercolor flowers were popular themes at Westcott Design Ltd., London.

Tom Cody Design, New York City, reported romantic and sexy designs sold well. A lot of Cody's prints have a feeling of movement, and many are going on tie-dyed backgrounds. At Splash Ltd., New York City, retro patterns are updated using vivid colors. There are butterflies in this line as well, and a lot of hand-crafted looks.

Last August, Direction started selling print designs from its website, [www.directionmarketplace.com](http://www.directionmarketplace.com). "It is completely safe and private," said Mainardi. Vendors can control who looks at their lines, and there is no way a pattern can be copied or downloaded without the consent of the seller.

### Prints At European PreView

A lot of the same ideas turned up at European PreView. Italy-based Segalini Manifatture S.p.A., Italy, showed African ethnic and jungle designs in earthy colors, graphic florals in warm

bright shades, small sweet flowers in baby pastels, and stripes and checks that have a feeling of movement. Silk crepon, chiffon, georgette and satin are some of the base print cloths. Others are cotton canvas and drill.

Ronald Sheridan, agent for France-based Chaine et Trame S.A., said the focus of the company's line is young and trendy. Conversational and figurative prints are going on both top- and bottomweight fabrics. Stretch cotton sateen, stretch poplin, rayon/spandex jersey and polyester mesh are some of the most popular fabrics. Tropicals and sparkle prints



European Preview attracted more than 2,500 visitors.

are other popular designs. Black-and-white turns up with touches of red.

Italy-based Miroglio S.p.A. called its collection Pre-Spring. Piqué, mesh and cotton stretch are some of the base cloths. There are flocked butterflies, mosaic designs, flat florals and engineered patterns. One floral print is worked with stripes so a shirt can be made with stripes on the sleeves and flowers on the front and back.

At TFFE, conversational prints shown by Confetti Textile took on the form of faces, shoes or bags with a 1950s quality to them. There are dots of different sizes and placements, graffiti, and designs reminiscent of Pucci. Saydam Tekstil showed prints on satin and taffeta for eveningwear; the casual line turned up on linen, cotton and blends. Some designs are printed on linen/Len-pur®. Shantung, sheers and metallic glitter are in this line.


### Silk Sector

Tina Wilson, designer for Donna Karan Intimates, was looking for soft, cozy robe fabrics with a good hand. She found microfiber stretch terry and embroideries at Atelier Scarabee, France. She also mentioned prints at Italy-based Clerici Tessuto & C. S.p.A. Brightly colored jungle prints, large engineered floral prints with striped borders, silk/cotton soft satins and matelassés are some of the highlights of this line.

Switzerland-based Weisbrod-Zürcher AG said Summer 2005 will be a silk season. The company's early line includes fringed jacquards with a retro look, and pastel rainbow-striped sheers in a blend of silk/cotton/linen available with random tucking. Black-and-white tweeds have a dimensional look to them.

At France-based Bianchini Frier, there are flocks and printed georgette of silk/viscose. Big, flat florals or butterflies are printed on faille. Shiny lacquer prints on crisp, transparent fabrics also are available for Spring.

Leslie Potter, design director, Susan Bristol Inc., Boston, looked at prints at Seterie Argenti S.p.A., Italy. She liked overprinting and flocking on textured fabrics, large florals and new geometrics. Argenti showed cotton voile and sateen, stretch jacquards, jacquards with coordinating patterns, washable viscose georgette and silk chiffon.

Martero Seta S.p.A., Italy, showed five groups. Fabrics in the Summer Frost category include florals and geometrics in fluorescent colors with gray. Some have a shiny, frosted finish. Essence of Nature colors include dark and acid greens and blues. Prints are large, blurred abstracts and jungle looks. There are feminine florals in shades of yellow and melon in a group called Blush Garden. Cirque du Soleil colors are strong. There are mixed dot patterns, multicolored zig-zags and combinations of rectangles. Batiks and paisleys in shades of pink turn up in Nativa, a group reminiscent of India. 





# A Climate For Change

Recent New York City fabric shows presented designs and trends for the Fall/Winter 2007-08 seasons.

By Virginia S. Borland, New York Correspondent

**W**hen the French landed in New York City six years ago with European Preview — an exposition of quality fabrics from leading European mills — buyers and sellers of apparel fabrics took note. It was “un succès incroyable,” an incredible success. The rest of the world immediately followed suit, with separate New York events for textiles from Italy, Turkey and Asia. Today these shows — which include the Turkish Fashion Fabric Exhibition (TFFE), TexWorld USA, Innovation Asia, Direction and PrintSource New York, in addition to Première Vision Preview New York — have re-focused, consolidated and expanded. Exhibitors at each show are looking for ways to gain a foothold in the lucrative American market.

Première Vision Preview New York is the new name for European Preview. Along with fabrics from European Union countries, Turkish and Japanese fabrics were on view at the most recent event. Held recently at the adjoining Metropolitan Pavilion and Altman Building, it was a full house with 150 exhibitors. Attendance was up 8.5 percent over 2005. Daniel Faure, chairman and CEO of Première Vision, said, “There is more confidence in business today than there was a year ago.”

Italian fabric companies have integrated with Première Vision Preview and represented the largest group of exhibitors, with 59. Fifteen former exhibitors from TFFE also joined the Première Vision Preview group. As a result, this year's TFFE was a smaller

show, and attendance was light. Rumor has it the remaining TFFE exhibitors may join Texworld USA in January 2007.

A first-time venture, Texworld USA was held at the Hotel Pennsylvania and Penn Plaza Pavilion with 157 exhibitors from 18 countries, primarily in Asia. This show is a joint venture produced by Messe Frankfurt Inc. in concert with Lenzing AG, Austria. Innovation Asia, a small show of Asian mills, is now part of Texworld USA.

Exhibitors at two surface design shows, Direction and PrintSource New York, report most of their buyers are retailers, brands and apparel designers. At one time they were converters. Studios exhibiting at these shows frequently work with global customers to color and scale patterns. With sophisticated computer equipment, design work can cross continents in a matter of seconds.

## Luxe Woolens

Creativity and innovation at Première Vision Preview are boundless. This show caters to better markets looking for something special.

One of the most crowded booths was France-based Masters of Linen — the promotion arm of the European Flax and Hemp Confederation. A thickly napped fabric called Cashlin from Michele Solbiati Sasil S.p.A., Italy, caught buyers' attention. It is a blend of 63-percent cashmere and 37-percent linen. The linen yarns are double-twisted. The fabric is 350 grams per square meter (g/m<sup>2</sup>), and has a supple, warm, dry hand.

Other popular fall fabrics at Masters of Linen are from John England (Textiles) Ltd., Northern Ireland, and Italy-based Ratti S.p.A.'s Braghenti Division. One from John England is woven of 57-percent linen/43-percent wool and washed at a high temperature to give it a crinkled effect. A Braghenti fabric of special interest is a double-faced, yarn-dyed plaid velour woven of 100-percent linen.

Elegant wool suitings from Italy-based Lanerie Luigi Boggio Casero

S.r.l. are woven with ultrafine compact yarns. There are subtle surface effects, mini patterns and shadowy tweeds. There are clean, double-faced jacketweights, mohair crepes with a dry hand, almost invisible pin-stripes, seersucker surfaces and checks in dark gray/black colors.

Along with classic plaids woven with mohair, Lanificio Lamberto, Italy, showed cotton/metal memory cloths and pleated double cloths that are joined with appliqués and embroidery. Picchi S.p.A., Italy, combines classic with ultramodern. There are shaggy wools that resemble fur, tucked herringbone tweeds with subtle spots of color, checked tweeds woven with thick and thin yarns, laser-cut patterns and paisley designs on crinkled surfaces. New this season are silk chiffons. Some are flocked with narrow velvet stripes.

"Anglo-mania" is how Italy-based Angelo Vasio S.p.A. described its tartan group. Fabrics are ultralight with mohair relief patterns. Metal, especially gold, is another look. It is used discreetly in classic patterns such as herringbones that are woven in blends of wool/viscose/metal. High-twist crepes with mini designs are splashed with small spots of a color.

At two British woolen mills, Anglo is updated. England-based Abraham Moon and Sons Ltd. is showing tweeds in misted colors of the Scottish Highlands. Blurred olives, aged yellows, grays and browns predominate. There are chunky patterns and classic chalk stripes. At Neill Johnstone Ltd., Scotland, the look is subtle and elegant. There are soft gray/black mohair bouclés with a hint of glitter, diamond-patterned jacquards in black/beige/gold, checks woven with twisted yarns and randomly colored nubs, shadow tweeds woven with mélange yarns, and double-faced coatings in wool/angora that are ultralight, thick and warm.

There is faint surface interest in the woolen line shown at France-based Isoule Textile. Traditional Chanel tweeds are of less interest. Yarn-dyed plaids are hairy, crinkled

or washed; or have low-relief textures. Black/gray/olive color combinations were pointed out, and there was discreet shine.

Along with luxury, Wilhelm Becker GmbH, Germany, is showing performance. There are water-repellent wool/silk/nylon coating fabrics. A double-faced stretch fabric reverses from 100-percent wool herringbone to brushed cotton/Lycra®.

There are worsted wool corduroy, 100-percent wool stretch and silky finished wool fabrics woven with compact yarns.

Ultrafine 105-g/m<sup>2</sup> wool-georgette at The Japan Wool Textile Co. Ltd. (Nikke), Japan, has a silky touch. A double-sided, loden-type fabric weighs in at 400 g/m<sup>2</sup>. In between, there are small-patterned jacquards and wool/angora herringbones.



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### Classic And Casual

Turkish woolen mills showed quality classics in wool blends. At BTD Textile Group, there are washable crêpes and flannels of polyester/wool/spandex. One popular fabric is a polyester/viscose/spandex flannel that has a wool look and touch. Traditional checks and stripes at Yünsa Yunlu Sanayi ve Ticaret A.S. are woven in wool-rich blends; many contain cashmere and silk.

Another Turkish vertical, Bossa, is focusing on yarn development and finishing. Much of what it showed was for early fall. There are cotton/wool blends woven with twisted or flammé yarns. Finishes range from clean and calendered to flannel, brushed, milled, crinkled or distressed.

H. Hecking Söhne GmbH & Co. KG, the only denim weaver in Germany, reported light weights, bi-stretch and black dyed denim that turns faded gray after washing are popular.

At Spain-based Tejidos Royo, cleaner looks are selling. Premium denim is woven with dyed weft yarns, and the fabrics are over dyed and brushed. The color holds, and the look is more formal. Stretch and sueded finishes were pointed out.

Italy-based Olmetex S.p.A. has memory cloths, washable wax finishes and classic plaid double cloths.

Three France-based companies showed elegant casual looks. Philea Textil is into metal and vintage. There are crushed voiles, satins, jacquards and double-faced fabrics. Fabien Doligez gives an antique look to fabrics with subtle touches of tarnished Lurex®. Jacquards coordinate with satins, taffetas and silk chiffons. There is polyester that has the hand of metallic memory cloths. Reynaud Rexo sells to the eveningwear trade, showing dark colors spiked with a touch of metal. There are tonal and matte/shine jacquards, iridescent taffetas and dimensional stripes.

With the return of the dress, prints on stretch jersey, cotton voile, viscose crepe, silk satin and chiffon are selling. Spain-based Pasarela Textil S.A. has small gray and black geometrics;



Première Vision Preview New York visitors view trend displays at the show.

some are highlighted with a splash of red. There are small box and mosaic patterns. Italy-based Miroglio Group has an early group of mini-scaled black/white/gray geometrics, some of which have a hint of metal. And, it was pointed out, animal skin patterns are still hot. Along with prints, Confetti Tekstil Pazarlama A.S., Turkey, has yarn dyes with eyelash stripes on stretch twill and crinkled shirtings.

### TFFE

Last year, textile exports from Turkey to the United States totaled \$450 million. Along with twice-a-year TFFE shows in New York, London is another venue, and next year exhibitions will be held in Milan.

At Kipas Textile Group the trends are to light weights, dark colors and stretch. Faded 7.5-ounce denim was pointed out. Along with stretch suitings at Almodo Altunlar Tekstil San ve Tic A.S., there are classic checks with elastic puckers, matte/sheen jacquards and tweed looks. Cotton/wool/polyester fabrics with a vintage appearance are soft and warm at Abaci Tekstil. There are micro-patterned dobies and shaded patterns that have a patchwork appearance.

Güny Mensucat showed wool-blend stretch flannels, pinstripes and

herringbones. Patterns are classic and subtly colored. At Urgurteks/Akugur Textile, yarn-dyed bottomweights are overprinted. There are glen checks and herringbones with blotchy flowers.

### Texworld USA

At a press conference held at the inaugural edition of Texworld USA, it was announced that this show will come to New York City twice a year for winter and summer editions. The next event will take place Jan. 23-25, 2007, with fabrics for Spring/Summer 2008. This will precede Texworld Paris by several weeks. Next year, Texworld will move its Paris show to a space in Le Bourget, a location close to Villepinte, where Première Vision takes place.

China-based Zhonghe Group recently opened a New York City office. June Lauck, director, sales and marketing, noted this company has the capacity to produce 10 million yards of fabric a month with 70 percent going for export. The focus is on finishing and quality. Cotton is the basis of the group's line. It is blended with bamboo, cashmere, wool, metal, spandex and man-made fibers. There is a wide range of finishes, including coating, bonding, microsandings, Airo®, wrinkle- and water-repellent, Teflon®, Nano-Tex™, antibacterial, and ultraviolet-resistant. For fall, Lauck pointed out a group of velvets and corduroys.

Hironen Co. Ltd., Japan, showed suiting weights in blends of polyester/triacetate and Ojo, a yarn that is made from paper. Satins and crepes were of special interest. Taiwan-based Li Peng Enterprise Co. Ltd. showed ultralight fabrics woven and knitted of polyester/Lycra. Crushed and crinkled surfaces, novelty stripes and weave effects were sampling. India-based Siyaram Silk Mills Ltd. has suiting weights woven in polyester/rayon blends that have a wool touch. Some contain Lycra.

Embossed, sueded and quilted fabrics were highlights at Taiwan-based De Licacy Industrial Co. Ltd. There are woven polyester/bamboo/charcoal

antibacterial fabrics, stretch shirtings in cotton/Dow XLA™ blends and Nano-Tex treatments.

China-based Mozartex Co. Ltd. specializes in using Tencel®, which is frequently blended with silk or linen. The company's focus is casualwear, with fabrics ranging from shirtings to moleskin and corduroy.

Israel-based fabric producer Polgat Textiles Co. (1960) Ltd. showed luxury-blend suiting weights in classic and refined rustic weaves. Compact flannel in wool/Lycra, micro-designs with subtle shine in wool/silk, fine cavalry twills and color-flecked retro tweeds are some of the highlights. Fabrics woven with twisted yarns, stretch and washable wool-blend suitings are in demand.

### Surface Design

Original collections at Direction and PrintSource New York focus on patterns for prints, yarn dyes, jacquards, dobbies, knits, appliques and embroidery. Exhibitors are glob-

ally based, with many representing studios from Europe, Asia and South America. There was a time when designs were shown on paper. Today, fabric is the base, often cut to suggest a garment.

N'Ketiah, a designer from Ghana who is now based in New Jersey, showed ideas for menswear. Batiks, paisleys and line-drawn florals are among the popular looks.

HB Brewster from London pointed out blocks of color with a modern art look, playboy graphics in dark colors, flowers printed over geometrics, and a lot of plaids and checks.


Tom Cody Design, based in New York City with an office in London, had fabrics inspired by Charles Rennie Mackintosh, creating a modern arts and crafts look. Textural no-print prints; small, ditsy designs; and tartans are among the ideas.

At New York City-based Marilyn Kern Textile Designs Inc. there are bicolored animal skins, borders, no-print prints and sophisticated conver-

sationals. Spotty animal skins on the diagonal and in borders, graphic leaves, and small geometrics are some of the designs at Nancy Parker of London.

New York City-based European Textile Collection has tonal silhouetted florals, printed lace looks, plaids and amusing conversationals. There is a rich feeling to quilted designs, embroidery and sequin patterns at David Lee of London.

England-based ChromaShare and Precision Textile Color (PTC) Inc., Brockton, Mass., have joined forces to collaborate on design and also to present an Internet color library. Using ChromaShare Internet-based software and PTC's color browser, users can select custom colors and develop recipes. The software is calibrated to give the exact shades in separate locations around the globe.

The next Direction and PrintSource New York will be held Jan. 16-18, 2007; Texworld USA, Jan. 23-25, 2007; and Première Vision Preview New York, Jan. 24-25, 2007. 



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New York City hosted six textile trade shows over a recent 10-day period, making it easy for buyers to make the most of their time. Photograph courtesy of Première Vision.

## Early Indications For The New Season

New York City trade shows previewed Spring/Summer 2008 collections.

By Virginia S. Borland, New York Correspondent

Over a recent 10 day period, New York City hosted six textile trade shows, giving buyers early indications of the look, texture, color and design of apparel fabrics for Spring/Summer 2008. Direction and Printsource New York presented surface designs from international studios. The Turkish Fashion Fabrics Exhibition (TFFE), Texworld USA, Première Vision Preview and Prefab: The Supima Premium Fabric Show all followed. It was a first for Prefab, organized by Supima, promoter of American pima cotton growers.

"The new direction for Spring 2008 is that there isn't one, there is just more of everything!" said Eileen Milove, director of strategic planning, Direction. "There are flowers, paisleys, skins, dots and stripes, retro geometrics, and decoratives. Differences are subtle and not so constrained."

### Color

Première Vision Preview colors come from input of major interna-

tional trend forecasters, including fiber companies, forecasting services and fashion organizations working with Pascaline Wilhelm, Première Vision's fashion director. The colors, first presented to fabric companies that show at Première Vision, can be used in new line development.

For Spring/Summer 2008, the 26 colors on the Première Vision color card feature clear, high-energy brights and acid tones mixed with luminous darks. Fourteen warm and cool neutrals and pale tints have shiny or matte surfaces. The brown range goes from sand and clay to copper and yellow-influenced pales. Grays are light, dark, icy or tinted. Black and white continue.

Many exhibitors at the shows picked up the Première Vision colors. Frank Iovino, head of North American operations for Italy-based Miroglio S.p.A., said the best sampling print was a large, flowing geometric in shades of gray, black and white with a splash of yellow. Other prints include enormous graphic flo-

erals in black, white, gray and pale camel; and multicolor swirling shapes in a combination of energy brights with neutrals, black and white.

Vasino, Italy, has black/white/gray outlined and graphic florals. Linea Tessile Italiana opts for abstract designs in sandy neutrals mixed with sky blue and a touch of gold. France-based Billion Crea'lys showed linear designs with irregular shapes in warm neutrals plus soft blue and white.

At TFFE, Ipeker showed large abstracts in black, white and shades of gray. Some are touched with red. Style Council, a New York City studio showing at Direction, cited big black and white abstracts, vintage prints and oversized paisleys. Some are splashed with red or a pop color.

New York City-based Design Works International, showing at Printsource, had softer and muted colors. Gray, black and white designs and monotones featured in ornamental prints, textured tropicals, Bohemian-inspired prints and conversationals.

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### Première Vision Preview

At Première Vision Preview, now in its seventh year, attendance was up more than 14 percent. Some 140 international textile companies showed early collections. No longer limited to Europeans, it is open to all Paris show exhibitors.

Daniel Faure, Première Vision president, noted that buyers at trade shows can see a lot in a short time. At Première Vision, 15 to 25 lines can be covered in one day, whereas going from office to office, the limit would be five.

Avelana and Roudiere, part of the France-based Chargeurs Group, have expanded their lines of Klimeo® temperature-regulating fabric introduced at Première Vision in September 2006. For womenswear, Avelana has cotton twill, linen and polyester/viscose/linen stretch classic suiting and casualwear fabrics. Roudiere menswear fabrics are lightweight and traditional in polyester/wool, polyester/linen and polyester/viscose/linen blends. Many contain Lycra® and all are available with Klimeo. The winter Klimeo wool line has been sold to Hartmarx, Joseph A. Banks and Lands' End.

Israel-based Polgat Textiles Ltd. has adapted Outlast® viscose, blending it with Coolmax® and Dow XLA™. There are wool/Outlast viscose/Lycra twills, ribs and plain-weave suitings in weights from 155 grams per square meter (g/m²) to 180 g/m². Washable wool/Cooltex® and water-repellent and Resistain stain-resistant 100-percent wool fabrics are available with or without stretch.

Coated fabrics turned up in many lines. Linen has been coated with gold or silver at Olmetex S.p.A. and Vasino, both based in Italy.

Olmetex's fabric has a rubber touch and is available washed to give it a dull, antique look or unwashed for a shiny look. There is lightweight, slippery-touch 100-percent waterproof silk; 100-percent cotton is waterproof by construction; and other waterproof fabrics are woven with oiled yarns.



Armani uses Lenzing fibers in its clothing lines.

At Italy-based Picchi S.p.A., coated fabrics have a dry, plastic touch or a wet look. There are sheers printed with polyurethane for matte/sheen pattern effects. Fabrics with subtle shine and satin shimmer are woven with linen/Lurex® or linen/nylon.

More formal fabrics are selling for womenswear at Germany-based Becker & Fuehren Tuche, and menswear is opting for casual. One best seller is sharkskin woven with a cotton warp and nylon/Lycra fill. Linen, frequently blended with viscose and silk, has the look and dry touch of linen but is wrinkleless.

Satin is one of the most popular fabrics for spring. France-based Philea Textiles has several versions woven with filament viscose. One is touched with Lurex; another is double-faced with a cotton back. The shine has an antique, non-aggressive look. "The idea is to let in the light," said Pierre Schmidt, general manager.

BTD Tekstil, Turkey, has satin finishes on some of its polyester/viscose/Lycra suiting fabrics and silk-touch finishes on others. All have a rich sheen. Linen/viscose blends woven in traditional patterns have a golden luster.

Shiny, fluid knitted fabrics are selling well. Many are going into dresses and tunic tops. At Miroglio, fabrics are knitted using viscose and Lycra. Billon has printed jacquards and pigment gold prints. At Confetti Fabrics, Turkey, viscose and spandex jerseys are machine-washable.

### Prefab

Prefab is the newest show in town. Organized by Supima, Phoenix, Ariz., and presented in a boutique setting at the Gotham Hall rotunda, the exhibition featured 20 exhibitors, all Supima licensees, from the Americas, Europe and Asia. According to Supima President Jesse W. Curlee, the purpose of the show is twofold: "We want to focus attention on Supima cotton by educating the trade about its quality, and at the same time we are giving exposure to some of our licensees, of which there are 250 worldwide," he said. A center display pointed out Supima's history and premium quality.

There were two spinners — Jefferson, Ga.-based Buhler Quality Yarns Corp. and Portugal-based Somelos Fios S.A. Buhler emphasized the value and superior quality of its Supima cotton ring-spun yarns. At Somelos, the focus was on end-use. Supima® cotton yarns are selling to better producers of shirts, ultrafine knits, blankets and terry towels. One antibacterial product blends Supima with SeaCell®.

Canada-based Tricots Liesse emphasized quality. Lighter-weight knits were sampled by producers of lingerie, swimwear, activewear and sportswear. G-Vision International Co. Ltd., Korea, showed fine-count Supima blended with cashmere, bamboo, linen and Modal. On display were jacquard and piqué knits.

Design Knit Inc., Los Angeles, is known for quality and service. Ultrafine knits of 100-percent Supima and blends with silk, linen, cashmere, bamboo and MicroModal® are going into sportswear and high-end T-shirts.

Fountain Set (Holdings) Ltd., Hong Kong, pointed out textured, fine-gauge and organic fabrics. Ben-



jamin Lam, vice president, Fountain Set, said companies such as Marks & Spencer and Nike are into eco-friendly. "Eight out of 10 buyers are asking for organic," he said. "Organic is fashion."

Hong Kong-based Bondex International Textiles Ltd. sells yarn dyes and prints to Banana Republic and Gap. Gap and JCPenney are customers of India-based Alok Industries Ltd. for printed and embroidered fabrics.

Cone Denim, Greensboro, N.C., and UCO Fabrics, Rockingham, N.C., represented denim. According to Mark Ix, president, UCO Fabrics, there is a demand for luxury denim. "The key," Ix said, "is using the best yarns. We're into Supima blended with silk and cashmere. Two-way stretch is another item." Cone pointed out black seed denim that is lustrous and has a soft hand and greater strength.

#### TFFE

Fabrics from Turkey tend to be fairly basic and of high quality. Satins; micro woven designs; light, ultrafine shirtings; and knits are some of the highlights.

Aksu is into natural fiber blends. There are cotton/silk mini-herringbones; large-scale monotone patterns; yarn dyes; and piece dyes in blends of linen, silk, cotton and wool.

Dobbies, piqués, stripes and checks at BKK Tekstil Ltd. are selling for casualwear. At Gulle Tekstil San. A.S., organic cotton, bamboo, soy, linen, viscose and spandex are knitted or woven into ultralight jerseys with an exceptionally soft touch, lacy jacquards and color-woven shirtings.

Celiktas Tekstil has burn-outs, jacquards and novelty patterns. There are cobweb sheers, black and white optic stripes and eyelash effects. At Karma Kokteyl, black and white knitted stripes are touched with glitter, and damask florals resemble upholstery patterns. Ipeker has prints on crepe viscose, satin, and jersey. There are geometric floral patterns, Pucci styles, fractured skin patterns and random circles.

#### Texworld USA

Texworld USA, sponsored by Atlanta-based Messe Frankfurt Inc., announced that in July it will move to the more spacious Jacob K. Javits Center. The 148 exhibitors were from 13 countries, primarily in Asia.

The newly reopened New York City office of Lenzing set up an information center to showcase Tencel® and Lenzing Modal® and direct buyers to 25 Asian customers who were at this show. Tricia Carey, merchandising manager, North America, Lenzing Fibers Inc., said one of the company's focus areas is to educate buyers about Tencel as a sustainable fiber.

At Willgold Industrial, Taiwan, there were menswear fabric blends of Tencel with polyester or cotton; soft drapeable fabrics of Tencel and linen; seersuckers; and yarn dyes. Zhonghe Group, China, introduced yarn dyes and fine weaves. There are enzyme finishes that have a silky touch, satin stretch and blends of cashmere/cotton. Taiwan-based A & A Textile Co. Ltd. has denims that are woven in blends of cotton, Tencel and linen. Some are discharge-printed.

Japan-based Moririn Co. Ltd. has a line of classic fabrics including Tencel/cotton denim that are selling to JCPenney. At Be-Mode Textile Co. Ltd., Taiwan, there are linens, denims, yarn dyes and jacquards. The Shanghai Simptex Textile Co. Ltd. line is designed by an Italian. There are metallic coated linens, lightweight meshes, linen/metal jacquards that are almost wrinkle-free, linen/cotton yarn-dyed stripes and a variety of novelty fabrics.

#### Direction And Printsources

Prints are outselling application treatments, and exhibitors at Direction and Printsources New York attribute this to the return of the dress and popularity of tunic tops. There is a tendency to large-scale geometrics and florals, stripes and circles. Hawaiian ethnics for menswear, and a continuation of paisleys and skins.

London-based Whiston and Wright showed combinations of



**Dream Digital** offers fully finished digitally printed fabrics.

dots, circles, stripes and zigzags, some with an Art Deco feeling. Wescott Design Ltd., also based in London, has enormous flowing and crossing stripes, engineered florals and enlarged Pucci-styled graphics.

Whimsical conversationals turned up at Toronto-based Davina Nathan Design, Portland-based Diane B., London-based Mozz Design, and New York City-based Foliage Inc. Artexiles Design Studio, Brooklyn, N.Y., is into custom designs for ties and scarves.

Direction showcased digital fabric printing. Style Council and Fabrics2Dye4 LLC, both based in New York City, are primarily into digitally printed textiles for short-run production and garment samples. At Style Council, designs go from the computer to the printer. Up to 30 yards can be printed on 42- and 56-inch-wide fabric. Fabrics2Dye4 stocks more than 60 types of fabric from delicate silk chifons and fine cotton batistes to heavy canvas and corduroy.

Dream Digital, Orangeburg, N.Y., offers fully finished fabrics; and is able to do short runs, sample runs, customized printing or product development from one yard to full rolls. With two Reggiani Dream machines from Italy-based Reggiani Macchine S.p.A., the company can print more than 180 yards of fabric an hour on 72-inch widths. A recently purchased DuPont™ Artistri™ printer will be installed this spring. Smaller runs are printed using Mimaki USA Inc. machines. 



Dark denim was among the trends seen at Première Vision.

## Introducing Fall/Winter 2008-09 Fabrics

*A growing number of New York City-based fabric shows focused on eco-friendliness, sophistication and refinement.*

By Virginia S. Borland, New York Correspondent

Summer in New York heralds a new season for the apparel textile industry. This summer, seven shows opened their doors to industry visitors. As the number of textile trade shows grows, the focus of each show tightens.

Première Vision Preview — produced by Première Vision S.A., organizer of Première Vision — continues to reign supreme for top quality,

innovation and creativity. This summer, 131 exhibitors from 13 countries participated, including some from South America, Eastern Europe and Asia. "The interest of the American buyer is in novelty," said Philippe Pasquet, CEO, Première Vision. "Designers are looking for newness and fabrics that have a distinct look and performance."

Texworld USA, produced by

Messe Frankfurt Inc. in partnership with Lenzing Fibers Inc., moved to larger quarters at the Jacob Javits Convention Center. Now in its third season, the show hosted 194 exhibitors from 16 countries, mostly in Asia. Lenzing sponsored the Lenzing Innovation event at the show featuring Tencel® and Modal® fibers.

The Turkish Fashion Fabric Exhibition (TFFE), organized by the Istanbul Textile and Apparel Exporters' Association, also changed its location. Now held in the Puck Building, the most recent edition featured 21 exhibitors showing classic suitings; clean shirtings; and knitted, denim and printed fabrics.

Prefab, the Supima Premium Fabric Show, now in its second season, is organized by Supima. The 14 exhibitors included spinners, weavers and knitters of quality fabrics.

Chinatown was the site of The Kingpins, a supply chain show sponsored by Dow Fiber Solutions' Dow XLA™ fiber and Olah Inc. — a representative for major textile companies and garment factories in China, Japan, Indonesia, Portugal, Italy and Thailand. The focus of this show was denim and casualwear fabrics.

Direction and PrintSource focus on surface design. Studios from around the world sell original print designs, application treatments, patterns for woven and knitted fabrics, and antique swatches at these events.

For Fall/Winter 2008-09, the trend is to sophistication and refinement, with flatter surfaces, neat patterns and shine. The look may be subtle, but it is achieved through the use of intricate yarns and constructions. There is increased interest in organic; eco-friendly was a buzzword at all of the shows.

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## Designed In Italy, Made In USA Using Japanese Equipment

At a recent event in New York City, Japan-based Shima Seiki Mfg. Ltd., partnering with Nova Knits Inc., San Francisco, presented a sweater collection created by Italian designer Ornella Bignami. Yarns were provided by Cariaggi S.p.A., Lora & Festa S.p.A., Lanificio dell'Olivo S.p.A., Zegna Baruffa-Lane Borgosesia S.p.A., Filpucol S.p.A., Loro Piana S.p.A., I.A.Fil. S.p.A. and Millefili S.p.A. — all based in Italy; Switzerland-based Schoeller Textil AG; and Scotland-based Todd & Duncan.

The collection, featuring WholeGarment® seamless flat-knit sweaters for men and women, demonstrates the versatility in design, quality, time and labor-saving advantages of Shima Seiki equipment. Communication of design and specifications is instant from one continent to another.

Tadashi Fujimura, president, Nova Knits, and general manager, Corporate Planning Division, Shima Seiki, said the equipment is capable of creating knitted dresses, jackets, skirts, pants and coats for men, women and children. Because everything from the original design to the finished garment is done on the computer, the time, labor and cost savings are considerable.

All of the apparel shown was designed in Milan. Shapes, colors, stitches, patterns and details were created by Bignami on her computer. The designs were then transferred to Nova Knits' computers in San Francisco, where Shima Seiki 7- and 12-gauge flat-bed seamless knitting machines produced finished products within a few hours.

Combinations of stitches, patterns and yarns, as well as details such as collars, hoods, pockets, tucking, pleating and wrapping — all featured in one seamless garment — demon-

strated the unique design possibilities offered through the WholeGarment program. Even hems and edging are created by the knitting machine.

Fujimura pointed out comfort. With no seams, apparel has improved stretch and mobility.

Garments ranged from shaped bodies with scooped necklines to argyle-patterned, fitted cardigans with machine-made button holes to dolman-sleeved surplice wrap sweaters. Looks varied from delicate, loose and lacy to rugged. Techno-blended yarns, ultrafine cashmere, merino wool, thick cotton and metallic sparkle yarns were used to create the collection.

Shima Seiki USA is located in Monroe Township, N.J. The company offers design and technical assistance at its New York City office. Nova Knits, a recent acquisition of Shima Seiki, is one of the world's largest producers of WholeGarment products. Its plant is equipped with more than 200 machines and has an annual capacity of 1.4 million units.



Shima Seiki/Nova Knits' WholeGarment® program enables unique design possibilities.

## Suiting Fabrics

The trend at Première Vision Preview was to elegance. At Germany-based Becker & Führen Tuche GmbH & Co. KG, ultralight plain weaves are outselling twills. Super 160-micron compact wool yarns are going into soft, silky-smooth fabrics with a hairless surface and natural stretch. A 360-grams-per-square-meter (g/m<sup>2</sup>) herringbone woven with a slick wool face and brushed cotton/Lycra® back was popular at the show.

BTD Textile, Turkey, reported that 305-g/m<sup>2</sup> flannels, pinstripes, twills and plain weaves in polyester/viscose/spandex and polyester/wool/viscose blends are in demand. "The flannel touch is important," said Francesca De Vito, US agent for the company.

Shiny/dull double-faced fabrics shown by Italy-based Picchi S.p.A. are woven with a nylon face and wool back. Thick woven wools look as if they were knitted. For coats, textured wool is lacquer-finished or quilted with a puckered surface. One of the favorites is a classic plaid in a linen/wool blend. The hand is crisp and dry.

De Vaudricourt, France, showed novelty gray flannel. One version is woven using carded wool, viscose and nylon. The fabric is then chemically treated to dissolve the viscose, leaving a black spider-web pattern. Another flannel — a jacquard polyester/acrylic — has a cellophane-like linear abstract pattern.

At Texworld, Toyoshima Co. Ltd., Japan, displayed total-easy-care basic suitweight fabrics made from wool and Tencel blends. Fabrics are finished to have a soft hand and sheen. China-based Mozartex Co. Ltd. showed soft, supple suitweight fabrics in wool blended with Tencel, cotton or polyester. Many fabrics are machine-washable. For casualwear, the company offers all-over pigment-printed fabrics that have been washed and sanded for an aged look and ultrasoft hand. Cotton/wool/spandex plain weaves, twills, moleskins and canvas at the Zhonghe Group, China,

have a silky touch. Some are micro-sanded; others have an aero finish.

At TFFE, bamboo blended with silk or wool was of interest at Ipekis Mensucat T.A.S. The company showed lustrous gabardines, herringbones and mini-checks. Aksu exhibited lightweight, fluid fabrics with a soft touch in wool/Lycra and wool/silk blends. Mini-patterned weave effects were pointed out.

### Casual

Denim is constantly changing, like a chameleon. Kara Nicholas, vice president, new product marketing at Greensboro, N.C.-based Cone Denim, a Prefab exhibitor, said the market is saturated with dark denim. Nicholas feels that colors and lighter shades are coming in; liconice gray is one color she mentioned. Cone Denim's Black Seed Supima® cotton collection was of special interest at Prefab. Nicholas also mentioned increased interest in organic denim.

At TFFE, Kipas showed an eco-denim line. Marassi Denim highlighted gray and brown shades. Brights are selling in California, where organic cotton is also a factor; it is going to stores such as Zara and H&M.

Denim was the prime focus at The Kingpins. Japan-based Kurabo Industries Ltd. noted an interest in bleached and lighter-colored denims. Blends of Supima/XLA were pointed out. "The hand is softer, and there is better abrasion resistance than with other stretch fibers," said Andrew Olah, CEO, Olah Inc., New York City, who sells Kurabo in America. Olah also showed denim at Prefab.

Germany-based DyStar Textilfarben GmbH & Co. Deutschland KG was a popular exhibitor at The Kingpins for designers and retailers who are looking for special garment processing. With the flexibility to handle small production and the ability to produce a wide range of effects, the company showed new applications and techniques for denim.

The Radici Group, Italy, focused on glamour in outerwear and casual-wear at The Kingpins. Iridescent,

yarn-dyed taffetas woven with metallic yarns; ultralight, soft, transparent, color-coated nylons; and double-faced sueded canvas are some of the early favorites.

At Première Vision Preview, Spain-based Royo Tejidos S.L. concurred that lighter colors, grays, browns and reds are incoming denim trends. It showed vintage looks and coated denim with a leathery quality. Olmetex S.p.A., Italy, showed shiny Teflon®-coated leather-look outerwear fabrics woven with metal and microfibers. England-based British Millerain Co. Ltd. showed heavy cotton canvas coated on both sides and used for motorcycle jackets. Frantisor Creations, France, is into shine with iridescent nylon that is gold-polyurethane-coated.

### Yarns And Knits

Taiwan-based Kou Long Textile Co. Ltd., a Texworld exhibitor, is using bamboo, soy, corn and Tencel because they are eco-friendly. Lightweight, smooth, flat yarns are selling. Bros Holding Ltd., Hong Kong, showed organic cotton blended with cashmere, wool, bamboo and soy. Top-dyed mélange yarns were pointed out.

One of the newest developments at Buhler Quality Yarns Corp., Jefferson, Ga., a Prefab exhibitor, is Supima with Outlast®. David Sasso, vice president, international sales, said there is increased interest in performance in the knitwear industry.

At Prefab, Canada-based Tricots Liesse sold cellulose for fall. Rayon, MicroModal® and Tencel were shown blended with cashmere, mohair, wool, silk and cotton. At Hong Kong-based Fountain Set Ltd., also a Prefab exhibitor, single-jersey, piqué and 1x1 rib knits featuring organic cotton and blends with wool, linen, bamboo, Tencel and recycled polyester are in demand. Organic



Moreno Valley, Calif.-based Print House Studio Inc. presented its latest textile designs to PrintSource visitors.

and eco-friendly are certified through every step of the growing and production processes.

At Première Vision Preview, Spain-based Texdam S.L. showed wool-faced, nylon-backed geometric-patterned jacquards. Viscose/Lurex® stripes are light and soft. Bel Maille, France, is blending Lurex with wool, mohair and viscose. The company featured sweater knits splattered with glitter, tonal checks with specks of Lurex and sparkling, thick wool knits.

### Prints

Early fall collections at the fabric shows indicate a continuation of large, swirling abstracts in tonal colors. Première Vision Preview exhibitor Miroglio S.p.A., Italy, said jersey and polyester stretch charmeuse are its best-selling base cloths. Confetti Fabrics, Turkey, mentioned rayon and spandex knits, green shades, and gray and yellow combinations. TFFE exhibitor Ipeker Tekstil showed dots, circles and swirls in pattern arrangements, spider-web designs on mottled grounds and metallic celestial shapes on dark grounds.

Fall collections at Direction and PrintSource were extensive. New York City-based Tom Cody Design, a Direction exhibitor, has developed bold Marimekko-inspired graphics and small, linear designs. Deco graphics in cosmetic colors, raindrop geometrics and eco-friendly tree patterns in shades of green also were shown.

Brewster HB, Design Union, The Colorfield Design Studio and Nixe



## Advanced Color, Fabric And Fashion Trends From Nilit

Seamless apparel was the focus of Nilit Ltd.'s trend forecast for body fashions, activewear and sportswear. With last year's acquisition of Invista nylon production facilities in Europe, this Israel-based company is now licensed to use the Supplex®, Cordura® and Tactel® brand names, expanding its portfolio of customized nylon fibers. Two recently introduced Sensil® variants are Sensil Bodyfresh, a fiber with antibacterial properties inside the polymer; and Sensil Aquarius, which has moisture-management properties built into the fiber.

Color, fabric and apparel concepts developed by Ilana Joselowitz, consultant to Nilit, cover Fall/Winter 2008-09 for bodywear and Spring/Summer 2009 for activewear/sports, and are divided into six themes. Colors have Pantone reference numbers.

Antique Charm is a modern take on vintage. Eight colors in this group are soft and slightly faded. Smoky neutrals and misted monotoes are accented by old rose. Fabrics are ultralight and silky. There are satins, marled jerseys, pointelles and needle-out effects. Floral jacquards are reminiscent of old wallpaper designs. Intimate apparel has corsetry detailing, lace and ribbon treatments.

Sentimental colors, inspired by the '60s, have varying intensities of bright. Eyelet embroidery combined with ribs shown in a group of seamless knit bodywear designs were created using Supplex-plated with covered spandex. Mesh and floral jacquard combinations in vivid contrasting colors use Sensil Microsilk super-dull yarn plated with spandex-covered Sensil Colorwise.

Joselowitz refers to "glamorous grunge" when describing the Urban Connection group. "It's a rags-and-riches" look she said. Colors are intense, deep shades of India ink,

dark teal, mineral gray and earthy brown contrasted with black and touches of incandescent orange. Ultra-luster and metallic shine are created from Sensil Brillon and spandex-covered Sensil Eversheer. They are shown in undergarments that have a shiny leather look, as if they are meant to be seen.

Women's activewear and dancewear colors in the Fitness Synergy story are saturated brights. Fabrics have satiny, indescend surfaces and shiny, metallic finishes. Workout wear is body-accentuating and functional with stylish details. Performance is key. For odor protection, Sensil Bodyfresh is knitted into specific zones such as internal shelf bras and gussets.

The Great Outdoors group is designed for high-performance menswear in track and field. The emphasis is on comfort, fit and performance. Garments are constructed in silky-soft fabrics that offer breathability, uninhibited movement and moisture management. Shades of gray, red, gold and aqua are used in functional garments that have supportive shaping and paneling.

Running, cycling and climbing are the focus of Pro Action. Fabrics in this group have been created to provide extreme resistance, high performance and elasticity. Seamless technology provides compression zones, mesh inserts and ventilation areas. Styles are utilitarian and streamlined with protective patches and body shaping.

All of the apparel was made on seamless equipment. Joselowitz noted that seamless technology provides added comfort and fit to athleticwear and bodywear. The fabric and stitch variations are limitless. Quality is high, and production time and labor-saving costs are unbeatable, she added.

Design Ltd. — all based in England — also exhibited at Direction. At Brewster, there was interest in tonal leaf prints on shiny satin. Blurred geometrics on gray grounds, dot/dash metallics, scratchy florals, vintage Edwardian looks and linear deco motifs were other trends noted. Design Union showed oversized florals and paisleys, patchwork graphics and melting shapes. The Colorfield featured large-scale moving graphics, blurred- and hard-edged designs, and tree patterns. Nix Design offered fabrics featuring starburst shapes and wavy stripes.

Rubia Pigmenta Naturalia, the Netherlands, attracted special interest at Direction. The company produces natural dyes, and in January its new factory went online producing red shades. Yellow and blue will follow. For light shades, 6 kilograms (kg) will dye 100 kg of wool yarn. Italy-based linen weaver Crespi S.p.A. is a customer.

At PrintSource, several studios focused on juvenile prints including Bread & Butter Design and Fresh Squeezed Designs, both based in New York City. Bread and Butter showed Halloween black cats and pumpkins on orange tartan grounds, while Fresh Squeezed Designs had brightly colored apples. Story Design Studio, Healdsburg, Calif., showed abstract retro designs and sailboats.

New York City-based Design Works International and Paris-based Fortier Price, also PrintSource exhibitors, showed monotone abstract designs, dotted patterns and neat linears. Many fabrics were shown in gray combinations and neutral shades.

### New Show Announced

Massimo Iacoboni, producer of PrintSource, announced that Koncept, a new show he will produce for interior, surface and textile design, will take place at The Level at Metropolitan Pavilion in New York City, October 23-25. The show will focus on fabrics for upholstery, window treatments, carpets, table top, bed and bath, kitchen, home accents and accessories. **EW**

## **Appendix 6 - Introducing Porter's five forces**

In this section an analysis of the industry will be captured. Even though the main focus of this thesis is to look at how to best build up a successful trade show strategy, it is relevant to look at how the industry is in general. This is due to that the industry is the same, regardless of what the main focus is set to for the thesis.

Porter's five forces (Porter 1979) theory will be used to analyze and understand the textile and surface design industry. The theory analysis the industry as if the market was a static, and it does not take the external factor into consideration. The reason behind employing this model for the industry analysis rather than other available models is that the theory is a highly operational model, while at the same time it is very broad and general. This makes it possible to capture many of the different issues that are important in assessing the structure of the industry and its competitive environment.

The five forces are as following (Porter, 1979):

- *Threat of new entry.* This force focuses on how difficult or easy it is to enter the industry.
- *Bargaining power of suppliers.* This examines what power the suppliers have in the industry, such as the setting of prices.
- *Bargaining power of buyers.* Investigates how strong the buyers are and how able they are to affect the prices in the industry.
- *Threat of substitution.* This force explores what the substitutes are and how large a threat the substitutes are for the industry.
- *Competitive rivalry.* Identifies how dominating the competitors are.

In this analysis, all the forces of the theory are equally important to determine the strength and weaknesses of Story Design Studio potential position in the textile and surface design industry.

## **Appendix 7 – Industry analysis**

In this section the Porter framework, found in appendix 6, will be used as a foundation to analyze the textile and surface industry, and the outcome will determine the attractiveness and the competition in the industry as a new started studio. The knowledge is again, mostly based on my own expertise within the textile and surface design industry and within Story Design Studio.

### **Threats of new Entry**

In this force, the degree of how difficult it is to enter into the textile and surface design industry will be determined.

To be a player in the textile and surface design industry, it is not required to have significant amount off up front capital. Depending on the contract each studio/business has with their designers, contract, freelance or commission based, the capital needed various. If the studio, such as Story Design Studio, has a commission based salary, where the designer gets their share of the sold product after the client has paid, the studio do not need upfront capital. Since the products are not physical in the sense that it need to be manufactured, the expenses are low -paper and ink.

The knowledge that potential studios need to have of the textile and surface design industry before entering into industry is not unique. The main knowledge that the studios need to have is the ability to get talented and good designers, as well as the studio need to be able to build relationship with clients either through trade shows or sales calls. With Story Design Studio experience, getting designers that are willing to design for a studio is rather easy. Story Design Studio posted call for designers add on [www.craigslist.org](http://www.craigslist.org) at several occasions, and there were been between 50-100 serious responses.

Based on the above explanation, the threat of new entry is set to low for the textile and surface design industry. This is mostly because anyone with or without knowledge and experience of the industry is able to enter into it with a small up front capital.

## **Bargaining Power of Suppliers**

In this force the suppliers' power will be looked into, and it will be determined how and what level the suppliers' influences the price of the printed pattern – product.

There seems to be more designers than studios available to represent the designer, based on the experience that Story Design Studio gained when posted call for designers. Based on this fact, the designers do not negotiate or demand a higher percent of their sold product, they are rather satisfied when a product is sold, and this is also based on Story Design Studio's experience.

The suppliers do not have much power when it comes to the physical supplies needed to produce the product. What the designers need is mostly a computer, software, printer, paper and ink. The quantity needed is mostly for one particular designer, bought by that particular designer, and it is therefore up to the individual designer to negotiate a deal between a supplier and themselves.

Based on the above examples the suppliers have very little influence for the industry, therefore the bargaining power of suppliers is set to low.

## **Bargaining Power of Buyers**

In this force the influence that the buyers have in the industry will be determined by examining the power that the buyers have over the product and the price.

Even though the studios sell the same type of product, a printed pattern on a paper, all the products are different. Each pattern produced should be unique, and each pattern sold should be unique. The buyers are often looking for a pattern with a specific theme, but seldom know exactly how the pattern should be; therefore it is difficult for studios to target clients. There is no guarantee for the studio that the client will fall for their products within the same theme.

In many industries lowering the price compare to competitors will generate more sales. In the textile and surface design industry this is not the case. The clients want that specific



print that satisfied their needs, and therefore if the price is 10 percent more or less, compare to the competitors' studio, is irrelevant.

Based on the above criteria the bargaining power of buyers is high. The studios can not produce a product and expect that the client will like it, - it is a chance gamer. Also if the clients have found the perfect print, the price is fairly irrelevant to the buyer.

### **Competitive Rivalry**

In this force the level of competition between the studios will be determined. The competition between the studios will be taken into consideration, and not the competition between the products.

As illustrated in the Threat of new entry force, it is fairly easy to enter into the textile and surface design industry. This results in that there are many small players in the industry, such as small studios that either present one or many designers. The studios are very similar in the form of how they present and are viewed at the trade shows (appendix 1). There is also the well establish and larger studios that the client already know, and visits at the trade shows (appendix 1). These larger studios are also very similar in how they are presented at the trade shows, but their name and relationship with clients is unique. The larger studios have a greater market share, and the clients are fairly loyal towards them.

Based on the fact that the studios differentiate themselves little from each other, and the products are fairly similar, the competitive rivalry is set to high. However this does not mean that there is not an ability to differentiate studios for each other.

### **Threat of substitution**

In this force the degree of how likely it is for clients to substitute buying prints from a studio with other solution will be determined.

There are different needs for the clients; some companies have in-house designers and only shop prints to get an idea of inspiration. Some manufactures buy the prints as is and print the fabric without or with small changes. There are also the companies that do not have in-

house designers that buy the prints to use as is or manipulate slightly, such as color and/or layout.

With companies that have the in-house designers, a threat of substitution would be if the company stopped shopping for prints and rather did the whole process in-house. For the manufactures, the treat is if they hire designers themselves to make the patterns. And for the companies that buy the prints from the studios and manipulate them slightly themselves, the threats are few. The companies can hire freelance designers, but the cost it most likely going to be higher and there is no guarantee that the freelancers can manage to create a print that satisfied the company fully. Therefore the company is better off shopping prints from studios.

Based on the above criteria, the overall threat of substitution for digital print is consider medium.

The next chapter will take the case illustration and industry analysis into consideration when applying the theoretical trade show model to the textile and surface design industry, and Story Design Studio.