What every show manager must know about the myths and realities of exhibitions and union labor
THE POWER OF FIVE

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The relationship between trade unions and the exhibition industry is an important one, but often misunderstood. Why do I have to use union labor? Isn’t this a right-to-work state? I know how to put up my own booth better than they do.

It often becomes an “us” vs. “them” scenario, when in reality we’re partners working for the same end result. Union workers possess a skill we need, and we provide the work they need.

The unions working in the exhibition industry have jurisdictions going back more than 100 years. The privileges and protections they have are legal. We can’t sever those rights. And we’re not a manufacturing industry that can simply shut down a plant and rebuild in another location with no union jurisdiction.

We’re a labor-intensive industry. Eighty percent of the costs incurred on the show floor are labor.

With this “Union Primer,” EXPO and GES Exposition Services hope to dispel some of the myths about union labor, and create a better understanding of jurisdictions, collective bargaining agreements, labor law, union history and the working relationship between unions and industry service contractors.

Industry newcomers will find this guide an invaluable educational tool, and even show management veterans will find new nuggets of information.

The GES Human Resources and Labor Relations Team are experienced, knowledgeable labor relations practitioners with more than 75 combined years dedicated to labor relations and labor law. GES is signatory to more than 100 collective bargaining agreements with unions around the country. Our role is to represent the needs and interests of show organizers and exhibitors at the bargaining table. It’s a role we take very seriously. Please feel free to call on us anytime you have labor questions or concerns.

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From building a country to building a booth

How labor unions came to be such an integral part of the exhibition industry

GES, Freeman, Champion. Teamsters, stagehands, decorators. Casual labor, ready men, shop stewards. The terms, the teams and the players are too often a complete mystery. Stagehands do in Orlando what teamsters do in Las Vegas. A right-to-work state doesn’t mean you have the right to do your own work. And three contractors working in the same city use three different unions — when you thought they bargained collectively. Is it any wonder we’re all so confused?

To truly understand the place of organized labor in the exhibition industry, it’s helpful to recall the roots of our country’s trade unions.

- **1827**: The birth of the American trade union movement begins with the formation of the Mechanics Union in Philadelphia.
- **1850**: Eight national unions are formed including Upholsterers, Plumbers, Railroad Engineers, Blacksmiths, Cordwinders, Hat Finishers, Building Trades and Painters.
- **1865**: 200,000 workers belong to labor unions.
- **1869**: Knights of Labor founded.
The American Federation of Labor (AFL) is founded by the Carpenters, Painters, Iron Molders, Glass Workers, Cigarmakers and Iron Workers’ Unions.

The AFL is the largest national labor organization with 550,000 members.

More than 350,000 American workers strike for an eight-hour day.

The Industrial Workers of the World is founded.

United Brotherhood of Carpenters

**Founded:** In a Chicago warehouse in 1881 with 2,000 members in 11 cities.

**Membership today:** 500,000

**Primary work:** Building trades

**Brief History:**

Colonial American carpenters evolved from the European “guild system” in which the categories of workers encompassed masters, journeymen, and apprentices. Each handled the tools of the trade in a centuries-old division of work responsibilities.

The founding of the UBC was a response to the changing conditions in the post-Civil War era when construction activity outpaced the ability of the masters to meet the labor demands. Mechanical inventions and new building materials also altered the carpenter’s work, enabling the mass production of items such as blinds, doors, flooring, and stairs that had once been fashioned by hand.

The emergence of the contractor/businessman strained the personal connections that had existed among masters, journeymen, and apprentices. At one time, a carpenter might have worked for a single master for 20 years; by the late 1800s, he might have as many as 20 employers in one year.

Source: United Brotherhood of Carpenters

**Labor law**

“Current labor relations law is derived from a variety of sources including statutory law, judicial and administrative decisions and constitutional interpretation,” says Richard Joy, Esq., a labor attorney and Regional Director of Labor Relations for GES Exposition Services. The most significant set of legislation — which ushered in the era of the most rapid union gains in U.S. history — was the National Labor Relations Act (the Wagner Act) of 1935. This milestone piece of legislation assured that employees in the private sector had the right to form, organize or join a union, and it codified the right to bargain collectively. The Wagner Act also made it unlawful for employers to engage in certain activities designed to impede unionism, such as

**Labor unions in America**

Today’s unions began as small guilds that fought for professional work standards. Printers were the first to strike in New York in 1794 for shorter hours and higher pay.

As early as the 1820s various unions involved in the effort to reduce the working day from 12 to 10 hours began to show interest in the idea of “federation” — joining together in the pursuit of common objectives for working people.

As manufacturing increased in the mid 1800s, the roots of unionism began to take shape in the form of national organizations such as the Knights of Labor, The American Federation of Labor and The Industrial Workers of the World.

In the latter 1800s, unions relied primarily on strikes to achieve their objectives and in response, corporations increasingly countered with tactics — illegal in today’s world — such as blacklisting, counter violence, formation of company-dominated employee groups and illegal contracts. It wasn’t until the 1900s that a legislative response appeared to rectify the issues that plagued labor and management relations.

Source: United Brotherhood of Carpenters
The United States Department of Labor is established; the Clayton Act is passed by Congress legalizing and protecting picketing and certain other union activities.

The Norris-LaGuardia Act passes in Congress limiting federal injunctions against strikes.

The National Labor Relations Act (Wagner Act) passes in Congress giving workers the right to form or join unions, and to bargain collectively with their employers through representatives of their own choosing.

The Fair Labor Standards Act passes in Congress mandating a minimum wage and time-and-a-half pay for work over 40 hours a week, and prohibiting child labor.

Unions in the exhibition industry

The relationship between exhibitions and the unions began to evolve in the 1950s and 1960s as shows became more sophisticated. “We needed to be able to draw from a pool of skilled laborers,” explains Joe Sangregorio, Vice President of Human Resources/Labor Relations for GES. “There was — and is — no better way for this industry to operate. It’s not practical for a company like GES or The Freeman Cos. to keep 20,000 people on payroll, just to work on shows when we need them. The ‘hiring hall’ concept works well for this industry. If we need 100 people, we call the union hall and they send over 100 people with their tools who are ready to work.”

While overall union membership has decreased substantially in recent years, membership in the locals that service the exhibition industry has remained steady. These unions include the United Brotherhood of Carpenters and Joiners of America (UBC), the International Brotherhood of Teamsters (IBT), the International Union of Painters and Allied Trades (IUPAT) and the International Alliance of Theatrical Stage Employees (IATSE).

Many of the unions have roots that can be traced back to their original disciplines. The UBC, for example, can trace its industry origins to the automobile shows in Detroit and Chicago where carpenters were hired to assemble sophisticated exhibits. IATSE, with its background in concerts and set-building for live theater, was a natural fit for rigging, booths and lighting.

Interference with the aforementioned rights of workers.

The NLRA was amended in 1947 by the Labor Management Relations Act (the Taft Hartley Act) which made it an unfair practice for unions to engage in certain activities such as charging excessive fees, coercing an employer to pay for unperformed services and engaging in certain forms of picketing.

In 1959, the Labor Management Reporting and Disclosure Act (the Landrum-Griffin Act) was designed to curtail abuse in union operations and governance. It contains several provisions requiring disclosure of financial dealings of the union officers and provides for the right of members to participate in union elections.

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These organizations have recognized the benefits that exist in this industry for their members, and have created dedicated national positions that assist the various locals providing workers to the industry. These individuals include Bill Gears of IATSE, John Perry of the Teamsters and Ken Viscovich of the UBC.

“Most of the union laborers on a show floor aren’t employed full-time in our industry,” says Sangregorio. “In Chicago, for instance, some teamsters are city firefighters.”

This is just one reason training is an issue — and the unions provide that training. The UBC has a nationwide focus on exhibition skills training. And according to IATSE’s Gears, “We conduct regular training in conjunction with the contractors — we start from marking the floor and progress to pipe and drape, I&D, AV, lighting, sound and rigging.”

“This is where the ‘skill’ in ‘skilled labor’ comes in, says Sangregorio. “We can’t possibly keep all these people trained nationwide. The unions provide that training.”

**Legacy issues**

As changes in technology have modernized the industry, union contracts haven’t always kept pace, and as an industry, we still contend with legacy issues. For instance, many unions are hesitant to expand the window of “straight time.”

“The 9-to-5, eight-hour work day is the foundation of organized labor going back more than 100 years,” explains GES’ Joy. “It’s the very reason many unions were created. But our industry would be better served with straight time being the first eight hours worked — regardless of whether that starts at 5:00 p.m. or on a weekend. More unions are opening to the idea of straight-time changes, but it’s a long process.”

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**International Union of Painters and Allied Trades (IUPAT)**

**Founded:** In 1887 as the Brotherhood of Painters and Decorators of America

**Membership today:** 140,000

**Primary work:** Painters, drywall finishers, wallcoverers, glaziers, floor covering installers, and sign and display workers

**Brief History:**

Just one year after its founding, IUPAT had more than 7,000 members in 100-plus locals. By 1929, as the Great Depression hit, membership fell from 115,000 to approximately 60,000.

*Source: International Union of Painters and Allied Trades*

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**International Alliance of Theatrical Stage Employees (IATSE)**

**Founded:** In 1893 for the purpose of servicing live theatrical productions

**Membership today:** 110,000

**Primary work:** Behind the scenes in live theater and motion picture production

**Brief History:**

Chartered by the American Federation of Labor in 1893, the National Alliance of Theatrical Stage Employees was primarily a group of set-builders in live theater. Projectionists were soon added, and as technology advanced, other branches of the entertainment industry were added, including video editors, animators, special effects, sound and lighting crafts, set construction, AV, post-production, television broadcast and makeup and wardrobe specialists. Membership soared to 145,000 during World War II, when many members worked on government projects.

*Source: International Alliance of Theatrical Stage Employees*
Frequently Asked Questions

About Union Labor

Answers to all those questions you’re too embarrassed to ask.
## Question

<table>
<thead>
<tr>
<th>Why do I have to use union labor?</th>
<th>In most cases, it's the only way the official services contractor can have the skilled labor necessary on-site. It's not feasible for any contractor to keep enough employees on staff year-round to service temporary, intermittent events. There are also limited instances where the city, state or venue mandate union labor.</th>
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<tbody>
<tr>
<td>Who negotiates the labor contract for my show?</td>
<td>There's not a labor contract specific to your show. There are collective bargaining agreements (CBAs) between the unions and the majority of our industry's official services contractors. The agreements usually span a multi-year period, and cover all shows produced by the contractors who are signatory to the agreement. (For more on collective bargaining agreements, see page 12.)</td>
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<tr>
<td>Why are the labor rates I pay one contractor different from the labor rates I pay another contractor?</td>
<td>Labor rates will vary from one show to another as well as one contractor to another. Determining factors are the move-in and move-out schedule of the show and the overall package negotiated between the contractor and the exhibition organizer.</td>
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<tr>
<td>Why can’t I just go negotiate my own agreement with a union?</td>
<td>First, you can't just pick one union to negotiate with. You'd have to negotiate with each union that has jurisdiction for a specific craft in that area. Second, these unions probably wouldn't negotiate with you. Contract bargaining takes a lot of time on the part of many people, and carries with it its own large expense in terms of legal fees. Even if they would negotiate with you, however, you'd probably have to act as your own contractor since most official services contractors in our industry are signatory to a CBA. This means you'd be responsible for organizing your own labor call — how many riggers, how many stagehands, at what time, etc. — and you'd have to put all the laborers on your payroll for the duration of the show, handling their taxes, insurance and benefits.</td>
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*It seems like some union agreements in some cities are better than those in other cities. Based on the transitory nature of our business, why can’t we negotiate a national contract with the unions?*

There are so many variables involved in the type of work, the benefits and the cost of living in different parts of the country that, in effect, there would have to be separate addendums for each union in each city anyway.

*Why is labor so expensive?*

The rates paid to the union workers are agreed to in the collective bargaining process. In addition, the service contractors must pay the workers’ payroll taxes, insurance and other fringe benefits such as pensions. Contractors may also contribute into union training funds.
### Question

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<th>I've seen shows where there are both union and non-union workers on the floor. How is that possible?</th>
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<td>Depending on the specifics of the collective bargaining agreement the contractor has with the union, there are times when temporary non-union workers can be used — if the union can’t meet the hiring call, for instance.</td>
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<tr>
<th>Does an Exhibitor-Appointed Contractor have to use union labor?</th>
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<tr>
<td>Some I&amp;D firms actually have their own separate contracts with the unions, but for the most part, I&amp;D houses have to use union labor obtained through the official services contractor. In some cities, the CBA may list specific work I&amp;D employees can do without union labor.</td>
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<tr>
<th>Why do stagehands handle installation and dismantling in Orlando, but teamsters do it in Las Vegas and decorators do it in Chicago?</th>
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<td>It’s based on which union has jurisdiction in each city for a specific craft. These are legally mandated jurisdictions going back decades. There are actually legal opportunities for one union to “raid” the jurisdiction of another, but it rarely happens. Most of us will probably work with the same locals in the same cities throughout our careers.</td>
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<th>Are the number of union workers on the show floor dictated by the CBA?</th>
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<td>Not really. By show, the contractor determines the size and scope of the labor force needed. Depending on the CBA, the call may go out for 10 carpenters and 10 stagehands, for instance. Or, the call may go out for specific individuals by name, or the contractor may be allowed to call these people directly on their cell phones. For a large show, the preliminary labor call will go out about 60 days prior to the event. Workers are then added and deleted throughout the show. Some CBAs have a window — a contractor must call no later than 72 hours in advance, for instance.</td>
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<th>Why have I been at a show in one city and had union workers from another city on the show floor?</th>
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<td>Unions in some markets are simply not equipped to handle a labor call for an exhibition. In those cases, service contractors will import labor from other cities so they are assured of having skilled show labor handling crates correctly and safely driving forklifts. It can take as long as six months to organize these labor calls.</td>
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<th>Does “right to work” mean I get to do my own work – or hire whoever I want?</th>
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<td>No, the term “right to work” just means that workers can’t be forced to pay union dues. It has no bearing on who has jurisdiction to do the work.</td>
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<th>What does “casual labor” mean?</th>
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<td>A casual laborer is a worker not employed by any one company on a full-time basis — typically, in our industry, a union member. The majority of workers on a show floor are “casual.” During their time on the floor, they are technically employees of the official services contractor working under rules and regulations established by a CBA.</td>
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### Answer

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<th>How many unions will service a show?</th>
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<td>Again, it depends on the jurisdictions. Some locations, such as in Boston with the Teamsters and in Seattle with the Carpenters, have one union that services the majority of the work associated with a show — freight, carpet and both installation. Other cities, such as Chicago and Las Vegas have multiple unions servicing shows.</td>
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<td>Question</td>
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<td>-------------------------------------------------------------------------</td>
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<tr>
<td>Why does the electrician working my show belong to IATSE and not IBEW?</td>
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<td>What’s a shop steward?</td>
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<td>What if I have a problem with a union worker on the show floor?</td>
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<td>What if a union pickets my show?</td>
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<tr>
<td>What do union workers think of the exhibition industry?</td>
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Section 8 of the National Labor Relations Act guides the collective bargaining process. The “employer” in our industry is the official services contractor.

Typically, when a Collective Bargaining agreement (CBA) is nearing expiration, the union will send the contractor a notice that it wishes to engage in negotiations for a successor agreement. Both sides then set meeting dates and exchange proposals containing their respective “wish lists” for a new agreement. “Most exhibition industry CBAs are negotiated by GES and Freeman,” says Joe Sangregorio, Vice President of Human Resources/Labor Relations for GES. “Other contractors can then choose to be signatory to that contract, or negotiate their own separate agreements.”

There are three types of bargaining standard in union contracts: independent bargaining, where a single employer negotiates an agreement with the union just for itself; convenience bargaining — the most common in our industry — where multiple employers negotiate mostly the same contract with the same terms, but each agreement is separately signed; and association bargaining, in which a group of contractors form an association and that association bargaining on behalf all members. There is one contract, and all are bound by the same terms and conditions. The Trade Show Contractors Association of Southern California is an example, with its 70 to 80 members.

“GES is signatory on 103 union contracts,” explains Richard Joy, Esq., a labor attorney and Regional Director of Labor Relations for GES Exposition Services. “Some are very complex agreements that took months to negotiate, while others were handled over lunch.”

The majority of CBAs are in force for three years.

**Key provisions**

A unique characteristic of exhibition negotiations is that the bargaining concerns a majority of employees whose employment is not “regular.” While many laborers work enough hours in the industry to equate to “full time,” the majority work as work becomes available. The hiring hall nature of the CBA is a feature that benefits all sides — contractors have employees only when work is available, the union can provide skilled labor on demand, and the workers are free to choose which calls they take.

The CBAs that have evolved in the industry have many similar provisions, such as:

**Employment procedures and staffing provisions**

Typically governs the call notification requirements and time lines and to what extent company employees may be utilized.

**Union jurisdiction**

Particularly important to the industry when more than one union services a show. These provisions delineate which union has the right to perform the services required as well as where they have the right to perform it geographically.

**Management rights clause**

This clause is a statement confirming that rights not restricted by the terms of the collective bargaining agreement are reserved to management. May include specific language reserving customary items such as the right to “hire, promote, terminate, demote and generally direct the workforce.”

**Wages and benefits**

The hourly wage rates applicable to each job classification, and if applicable, any fringe benefit contributions required.

**Overtime and vacation**

There are various overtime provisions in the CBAs that span the exhibition industry. While federal law requires that time-and-a-half be paid for any hours over 40 worked in a single workweek, the agreement itself may expand on that to provide overtime on weekends, overtime after a certain amount of hours worked in a single day and perhaps overtime for hours worked during the late evening or early morning. Vacation eligibility is typically applicable to those employees who have a significant amount of hours worked during a yearly period.

**Discharge and discipline**

A statement governing that discipline up to and including discharge may be administered for just cause. Often there is a list of items that will be deemed to subject a violator to discipline and discharge. Some contracts specify that progressive
discipline will be required in certain cases of misconduct.

Most favored nations
Common, and somewhat unique to the exhibition industry, this clause delineates that if the union provided more favorable terms and conditions to another company with which it has an agreement, then the employer may adopt that more favorable provision as well.

Grievances and arbitration
The grievance portion outlines the steps and procedures to be taken if the employee (or union) has a complaint that it wishes to be heard. The arbitration provision is essentially the last step which provides for the grievance to be heard before a neutral third party whose decision is final and binding.

Subcontracting
This clause outlines the rights of management to contract out union work to a third-party subcontractor.

Substance abuse language
Increasingly popular in CBAs, this provision typically provides for reasonable suspicion, post-accident and random drug and alcohol testing.

No-strike language
This ensures that the union will not engage in or support any refusal to work, such as strikes, during the duration of the agreement.

Seniority
While not as common in exhibition industry agreements, this clause gives those employees with the greatest service enhanced rights in job selection, layoffs and occasionally in other terms and conditions.

Zipper clause
This language typically “sews up” the agreement by stating that every subject that could have been bargained for was addressed during the negotiations and is expressly stated in the contract. It is often designed to eradicate claims of “past practice,” which is essentially an established practice that is not expressly mentioned in the collective bargaining agreement.

Work continuity
These provisions are intended to ensure that tasks are completed before any job shifting takes place.

Time Line of a Negotiation
Here’s the actual time line of the Collective Bargaining Agreement with the Teamsters Local 631 in Las Vegas in 2007. A “convenience” bargaining agreement that’s negotiated by GES and The Freeman Companies, and signed onto by other industry contractors, this is one of the industry’s most critical agreements. Las Vegas is our most active show environment, and Teamsters have jurisdiction over freight handling and distribution, and much of the show floor work.

Initial meetings of GES and Freeman representatives to coordinate needs and discuss agendas.

April 18, 2007
Pre-negotiation meeting of GES, Freeman and Local 631 representatives to set ground rules and protocol.

May 9-12, 14-15, 23-24, 29-31, 2007 and June 1, 5, 11-15, 2007
(18 total sessions with some designated as subcommittee days)
Negotiation meetings with GES, Freeman and Local 631.

May 29, 2007
Based on May 31 contract expiration, a CBA extension is signed through June 15, 2007

June 15, 2007
CBA expires, but a tentative agreement is reached on June 16, after a 27-hour continuous bargaining session.

Ratification of the CBA
by the membership of Teamsters Local 631 is received on June 30, 2007
Six months after meetings began.

This was a meeting to decide where the negotiations would take place (in this case at a neutral site), who would speak for each side, etc.

The union had local and regional representatives, as well as legal counsel at the table. GES and Freeman had labor attorneys and labor relations experts, as well as local and regional management representatives. In total: 15-20 people. This isn’t common to all CBA negotiations in our industry, but this is a major agreement. Think GM in Detroit.

For the most part, these are eight-hour days. Sometimes meetings run longer, and sometimes, depending on the tone and mood at the table, the sessions may end quickly and abruptly. (There’s a lot of theater involved in these negotiations — just like when you buy a car.)

Subcommittees are formed for provisions such as drug and alcohol policies, call procedures, etc., where a smaller group can hammer out the details of the language and present it to the larger group. This moves the discussions faster and saves time the larger economic issues such as wages, benefits and working conditions.

The only way these deals get done early is if it’s in the best interest of both parties. Each side has constituents, and finishing too early would lead many to say, “You still had three months to get us a better deal.”

27 straight hours of negotiation. Sometimes neither side wants to lose their momentum.
GES has created an informational website identifying the various locals with which it has collective bargaining agreements and what their jurisdictional boundaries are. Here’s a look at the top four trade show cities in terms of number of shows, as identified by the Center for Exhibition Industry Research 2005 census. Find a complete listing at www.conventionindustryupdate.com.

### Las Vegas

**International Brotherhood of Teamsters Local 631**  
**Jurisdiction:** Warehouse, material handling, transportation, show-site convention services and carpet cleaning  
**CBA expires:**  
- Carpet cleaning CBA expires May 31, 2008  
- Convention services agreement expires May 31, 2011

**International Brotherhood of Electrical Workers (IBEW) Local 357**  
**Jurisdiction:** Show-site and warehouse electrical work  
**CBA expires:** June 16, 2009

**International Alliance of Theatrical Stage Employees Local 720**  
**Jurisdiction:** Show-site decorating, and supplemental work.  
**CBA expires:**  
- Show-site CBA expires December 31, 2008  
- Supplemental CBA expires December 31, 2007

**International Brotherhood of Carpenters and Joiner of America Local 1780**  
**Jurisdiction:** Warehouse, show-site and supplemental work  
**CBA expires:**  
- Warehouse and show-site CBA expires June 30, 2008  
- Supplemental CBA expires August 31, 2007

### Orlando

**International Alliance of Theatrical Stage Employees Local 835**  
**Jurisdiction:** Show-site decorating  
**CBA expires:** October 1, 2008

**United Brotherhood of Carpenters and Joiners of America Local 1765**  
**Jurisdiction:** Freight and forklift operations; all assembly  
**CBA expires:** September 25, 2008

**International Brotherhood of Electrical Workers (IBEW) Local 606**  
**Jurisdiction:** All electrical work  
**CBA expires:** January 23, 2009

### Chicago

**International Brotherhood of Teamsters Local 714**  
**Jurisdiction:** Material handling and transporting (except machinery)  
**CBA expires:** December 31, 2008

**United Brotherhood of Carpenters and Joiners of America Local 1027**  
**Jurisdiction:** Uncrating of exhibits and display materials; installing and dismantling exhibits including cabinets, fixtures, shelving units and furniture; laying of floor tile and carpets; re-crating exhibits and machinery; installing and dismantling scaffolding, bleachers and ganging of chairs; and installation of structural signs  
**CBA expires:**  
- May 31, 2008 (show site); May 31, 2010 (warehouse)

**Machinery Movers, Riggers, and Machinery Erectors Local 136**  
**Jurisdiction:** Uncrating, unskidding, positioning and restaking all machinery  
**CBA expires:** June 30, 2011

**United Steel Workers of America (Decorators) local 17**  
**Jurisdiction:** Hanging all signs and installing all drape, cloth and/or tacked fabric panels; also Velcro signs used in a booth that require tools or more than one person for installation  
**CBA expires:** June 30, 2011

### Washington, DC

**International Brotherhood of Teamsters Local 639**  
**Jurisdiction:** Loading/unloading freight; all forklift operations; delivery of freight to booths  
**CBA expires:** March 31, 2009

**United Brotherhood of Carpenters and Joiners of America Local 17**  
**Jurisdiction:** Floor layout and carpeting; loading/unloading furniture; sign hanging; install/dismantle exhibit booths  
**CBA expires:** February 28, 2011

More profiles of major exhibition cities available online at www.conventionindustryupdate.com
Since 1970, ESCA has provided a unified voice for service contractors and their partners in the exhibition industry. Through education, information exchange and the level of professionalism shared by members and their customers, ESCA promotes cooperation among all areas of the industry.

With more than 175 members throughout the United States, Canada and Mexico, ESCA maintains alliances with IAEE, SISO, TSEA, CIC, EITF, IELA and CEIR to promote the exhibition industry and our member benefits.
Our five strategic service programs are designed to demonstrate the level of service and innovation that can be expected at every GES show.

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