

# What Drives the Success of Pop-Up Stores?

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## Abstract

Pop-up stores are considered an alternative or a further development of the pioneering flagship store concept. They describe a temporary store concept that displays products in an unexpected way to attract the consumers' attention (Hutter 2013). So far, this store format has mainly been applied to the USA and the UK, and has been insufficiently studied. This paper summarizes interim results of a pilot study on pop-up stores, which focuses on identifying factors for their success.

## Zusammenfassung

Pop-up Stores stellen eine konzeptionelle Weiterentwicklung von Flagship Stores dar. Pop-Up Stores beschreiben ein zeitlich limitiertes Storekonzept, bei dem Produkte in einer ungewöhnlichen und finanziell erschwinglichen Art und Weise dem Kunden präsentiert werden (Hutter 2013). Bisher wird dieses neuartige Storekonzept überwiegend in den USA und in UK praktiziert und wissenschaftlich diskutiert. Der vorliegende Beitrag fasst erste Zwischenergebnisse einer Pilotstudie zu den Erfolgsfaktoren von Pop-up Stores zusammen.

## 1. From Flagship Store to Pop-Up Retail

Nowadays, many firms experience changes in their business field, as the Web 2.0 increased competition and changed the buying behavior.

Consumers expect accessible brands that enable everything to be at their fingertips. The increase in "showrooming," or when consumers compare prices online while browsing in-store, is a sign that customers are engaging with the multi-channel shopping approach" (Subramanian 2014).

Against this background, firms introduced multi-channel retailing concepts (use of a variety of channels, like stationary retail stores, online stores, mobile stores, mail order) to offer more buying opportunities and to meet novel customer preferences (Baumgarth & Kastner 2012). They also try to win and retain customers by delivering buying experiences that exceed the customers' expectations. For this purpose, so-called flagship stores were opened across major cities in the world. Hereby, companies locate unique, exclusive and large-ar-

ea stores, which offer a substantial assortment of their products (Gursch 2013). Being managed under own command or by a franchisee, those stores are characterized by an elaborate architecture and presentation of products (Keller 2013). Flagship stores are predominant among more expensive and upmarket brands, including *Apple*, *Abercrombie & Fitch*, *Ralph Lauren*, *Prada* or *Fendi*. Those companies cannot only locate flagship stores in high-quality places, but can also afford opening stores in multiple cities or countries, and, particularly, continents (Farfan 2015, Lomas 2015). As a flagship store represents a company's commitment, as well as self-confidence, and attracts the customers' attention, more and more companies are extending their physical presence globally. Stores become more multi-variant and professional, representing an important means in the competitive and strategic context (Lehmann 2010, Di Somma 2014):

- as a form of experiential marketing, flagship stores allow customers to interactively experience brands

and help to establish an emotional bonding to it (Lehmann 2010, Di Somma 2014).

- within flagship stores, companies have absolute control over store-related marketing activities. Besides, there are no competing products within the store. Although customers hardly ever purchase products directly in the flagship store, their subconsciousness invokes the emotional bonding that was created in the store. There is a significant chance that those customers will pick brands, which they experienced in such stores, at later buying opportunities. This also underlines the obvious advertising effect of a flagship store (Krug 2002).
- Flagship stores serve as a field for research, as the appeal and acceptance of new products can be measured within such stores (Lehmann 2010). Stores may also function as a "platform" to intensify brand awareness and loyalty (Esch et al. 2014, Hellmann & Pichler 2005).

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However, these advantages are offset by high costs (Krug 2002). Also, many companies use flagship stores as a more continuous form of experiential marketing, which consequently makes them too predictable for customers. Today, certain customers might view predictability as a weakness. Therefore, companies must try to offer consumers innovative concepts without changing their brand identity (Hutter 2013, Kapferer 2008). Against this background, smaller retailers from the USA invented a fresh experiential marketing format based on scarcity marketing, exclusiveness and surprise (Niehm et al. 2007). As a conceptual way between flagship stores and temporary presentations at the point of sale (POS), the so-called pop-up retail

services were created (*Pop Up Republic* 2015, Winter 2009). This paper summarizes interim results of a pilot study on pop-up stores, which focuses on identifying factors that influence and boost their success. So far, pop-up stores have not been intensively researched within the academic field. Based on an analysis of the existing findings on this topic, factors for success will be derived and further verified by looking at three pop-up stores, which opened in Germany (case study method).

## 2. Pop-Up Retail

**Definition:** According to *Pop Up Republic*, the term “pop-up retail” refers to a shop “(...) that opens in a tempo-

rary location and is intended to operate for a short period of time” (*Pop Up Republic* 2015). The manager of *Vacant*, Russell Miller, first developed this idea in 1999 in Tokyo, when he noticed an enormous interest in his clothing collections after having announced the short-term closure of his shop. Miller decided to entirely close the permanent shop and reopen it intentionally in changing places. His idea paid off, when the store opened for only few weeks in New York City in 2000, and *Vacant* was able to acquire more customers than ever before (Hutter 2013). Despite an increased application of those itinerant or guerilla stores, a standardized definition of pop-up stores is not yet existent in literature. Referring to Hutter (2013), pop-up stores are temporary shopping opportunities that display products and services in a surprising way in order to attract the consumers’ attention. Sometimes even considered as a form of art, potential customers can experience a surprising and exclusive entertainment or supporting program (events including art & music, movies, shows, free food etc.) in the pop-up store. Marketing experts even claim that pop-ups cannot reach the desired success without supporting programs, as these are most likely to encourage the customer to revisit the store (Baumgarth & Kastner 2012, Picot-Coupey 2014). Pop-up stores particularly differentiate themselves from flagship stores concerning accessibility, equipment and strategic purpose. As they only last for a period of four days to five months, consumers can either find them by accident or visit them intentionally (Picot-Coupey 2014). The fact that such stores operate on the principle “first come, first serve”, directly aims at the consumers’ curiosity, ensures that they will retell the experience to their family and friends, and provokes more multi-sensual experiences (Hurth & Krause 2010).

**Pop-Up Stores in the USA and in Germany:** Due to the great success of the first pop-up store in the USA, other firms tried to adopt the concept. The Japanese avant-garde fashion label *Comme des Garçons* is often viewed as the pop-up pioneer that made the retail concept famous. It opened its guer-

**Tab. 1:** Strategic approach of pop-up stores (own work based on Baumgarth & Kastner 2012, Clark 2011, Hurth & Krause 2010: 35, Kastner 2015, Niehm et al. 2007: 3, Zanger 2008: 81)

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|---|--|
| <p><b>Short-term, distribution-oriented pop-up stores</b></p> | <ul style="list-style-type: none"> <li>■ Temporary maximization of operative turnover through direct in-house sales</li> <li>■ Sales of former collections by offering price discounts or volume discounts</li> <li>■ Earnings through generating prospective customers due to recommendations</li> <li>■ Strengthening relationships to existing customers</li> </ul>   |
| <p><b>Long-term, communication-oriented pop-up stores</b></p> | <ul style="list-style-type: none"> <li>■ Inspiration, enthusiasm and curiosity of store visitors</li> <li>■ Involvement and interaction of store visitors</li> <li>■ Generating response and feedback</li> <li>■ Emotionalizing purchases/emotional bonding of customers</li> <li>■ Brand reinforcement (increase of brand equity, brand awareness and brand identity)</li> <li>■ Brand differentiation due to authentic and non-duplicable features</li> <li>■ Benefits in PR and media communication without immense marketing expenses</li> </ul> |
| <p><b>Others</b></p>  | <ul style="list-style-type: none"> <li>■ Knowledge about customers’ preferences through immediate product tests in the store</li> <li>■ Testing new store formats and locations</li> <li>■ Market entry mode which is flexible, cost-effective and relatively non-binding</li> <li>■ Acquisition of new customers or increase of brand loyalty</li> </ul>  |

rilla store for one year in the backyard of a former bookshop in Berlin-Mitte in 2004. The rundown appearance of the shop was kept in order to revolutionize the store concept. Between 2004 and 2009, the company opened 37 stores worldwide promoting them via word-of-mouth and posters (Cradle-Point Technology 2012, Hutter 2013, Picot-Coupey 2014). The retail concept quickly became popular, and, thus, also major corporations like Toys “R” Us, Walmart, Macy’s, Gucci and Procter & Gamble integrated pop-up stores in their marketing mix. Today, they use pop-up stores in particular to launch new products or to celebrate company anniversaries (CradlePoint Technology 2012).

Expanding the concept to Europe, major corporations like *Tommy Hilfiger* or *Ikea*, as well as smaller firms captured cities like Zurich, Paris, Amsterdam or London. According to the *Centre for Economics and Business Research*, pop-up retail generated a turnover of almost € 3 billion and employed more than 23,000 people in 9,400 pop-up shops in the UK (Davis & Evans 2014). Despite the success of pop-up stores in the USA and the UK, there are only a few examples of major corporations in Germany: *Hennes & Mauritz* promoting its “Go Green” concept, or Opel displaying its new model Adam, where customers could only have a look at the model, but not buy it (Gondorf 2015, Neuhaus 2013). Like in the USA, pop-up architects, like Go-PopUp, Pop Up Berlin and Rocket Spaces, assist companies with the establishment and design of their stores. Those companies only specialize in locations like Berlin, Munich, Hamburg, Cologne and Frankfurt (Go-PopUp 2015, Rocket Spaces 2015).

**Strategic Approach of Pop-Up Stores:** Firms may launch such stores for different purposes (Tab. 1).

**Factors Influencing the Success of Pop-Up Stores:** According to Melissa Gonzalez, manager of the pop-up architects *The Lionesque Group*, an average pop-up store in the USA enjoys an increase of 35 % in sales from the opening to six months after the closing. Moreover, half of the stores experience a 30 % increase in social media activities (Leinbach-Reyhle 2014). But

what factor is the key to success? By reviewing literature on pop-up stores, six indicators were identified:

- Despite the opinion of marketing practitioners that pop-up stores are feasible for all product categories, experts agree on the fact that lifestyle and luxury goods with high involvement products are predestined for a store’s success (Kastner 2015).
- Millennials (= demographic cohort characterized by birth years between 1980s and the 2000s) are the target audience for this novel store concept, as they are more likely to spend their disposable income on fashion and lifestyle products, but are also very receptive to promotional events, where goods are given away for free (Reisenwitz & Iyer 2009). Also, pop-up retail uses inexpensive marketing measures for promotion, which particularly attracts the younger generation (like word-of-mouth, online or social media marketing (Gursch 2013).
- Pop-up stores must create unexpected, extravagant experiences for customers. Nowadays, German customers increasingly demand less expensive store equipment that is also environmentally sustainable (Lehmann 2010). Pop-up stores satisfy this demand, as they abandon elaborate interior decoration and keep expenditures low. The more a pop-up store differs from conventional frameworks, such as location, interior decoration or design, the more it appears to be unexpected, and, thus, surprising (Baumgarth & Kastner 2012, 2012). Besides, the location of the store must differ by offering store events, which are highly attractive to the target group. Programs shall further convince potential customers to revisit the store at a later date, retell their experiences or purchase the brand’s products via other channels (online shop, supermarket or flagship store) (Hurth & Krause 2010, Picot-Coupey 2014).
- Sales concepts of pop-up stores include elements of scarcity mar-

keting (Gursch 2013). Hereby, an artificial shortage (of supply or opportunities to participate) is created that stimulates feelings of fear of shortage and motivates customers to visit the store or buy “limited” items (Trend Marketers 2015).

- The fit is it! First, it is important to find a location that fits the target group. Shops should be located in “trendy” urban places in fashion capitals. Second, literature highlights a fit between the brand and the pop-up store concepts. Even if the company targets millennials and the store is located in a shopping location, it is still the brand concept that influences the store’s performance in the end (Neuhaus 2013).
- Because of the temporary factor of the format, companies must either have advanced brand awareness and a strong brand identity among its target group, or a distinct innovative power (strong brands, see Neuhaus 2013).

### 3. Methodological Approach

In order to learn more about success factors of pop-up stores, a multiple case study approach was applied. Herewith, the before-mentioned theoretically based factors will be verified on the basis of real cases, and, if appropriate, even strengthened by new findings (Wrona 2005). Our case study analysis follows the research approach by Eisenhardt (1989), which centralizes on developing theories on the basis of case studies (Wrona 2005). With the purpose of the analysis in mind, we searched for three relevant cases of pop-up stores in Germany. Without an official list of marketers using pop-up stores in Germany, the selection is based on a methodical review of websites from pop-up architects or retailers, social media data (social networking pages on *Facebook*, *Twitter* and *Instagram*), and a visit to the pop-up store of Ben & Jerry’s. In order to gain as much information as possible on each case, we practiced a multiple data collection of interviews of store managers, webpages of the respective retailers,

online publications on *Facebook*, *Twitter* and *Instagram* and on-site observations.

#### 4. Results and Discussions

The selected companies *s.Oliver*, *Ben & Jerry's* and *Ace & Tate* will be briefly introduced, followed by an explanation of how they implemented the pop-up store format

##### 4.1 Case 1: Pop-Up Store of *s.Oliver*

**Introduction of the Company:** The German fashion company *s.Oliver* was founded in 1969 in Würzburg. With more than 3,000 shops in 35 countries worldwide, *s.Oliver* established itself as one of the most known and highest selling fashion labels in Europe (*s.Oliver* 2015a, Brandmeyer Markenberatung 2015). The firm sells apparel and accessories branded under several sub-labels, and aims at every age group without limitation. They promote their brand via a 360° marketing mix, including TV advertisements, online and viral marketing and flagship stores. (*s.Oliver* 2015a).

**Pop-Up Store:** In order to attract the younger customers' attention and promote their sub-brand *s.Oliver Denim*, the company opened a pop-up store in 2015 in Berlin (Reudenbach 2015). Lasting only 65 days, from 19 January to 25 March 2015, the 100 m<sup>2</sup> fashion store was located in Oranienburger Straße 87-89 in Berlin-Mitte. Due to the fashion weeks in Berlin and Amsterdam, another store was opened in Amsterdam. With the denim collection for an urban and young target audience, a limited t-shirt and denim Pop-up Store Edition with various prints and washes under the slogan: Be Yourself, Be Denim was sold. The store design was kept simple and focused on denim as a special fabric using blue lights on the outside and plain white interior decoration with neon tubes reminiscent of a fabric building. The firm adjusted the store's design to the younger generation's trend to furnish a room in an urban, clear and modest way. Aside from selling, the location was used for events with local artists and musicians every Friday evening. The

opening of the store was celebrated with a red carpet event to which several German celebrities, including Cosma Shiva Hagen, Natalia Avelon and Thore Schölermann, who are all predominantly popular with young adults, were invited. Some of them posted their experiences of the launch party on their social networks, contributing thus to a reinforced notice of the store. The urban graffiti artist Steven Karlstedt supplied further entertainment by spraying special and unique jute bags for the "trendy" urban young audience (*s.Oliver* 2015b). The promotion of the store included advertisements in newspaper and below-the-line measures (on partners' websites of their independent sub-labels *Comma* and *Liebeskind*; social media marketing) (*s.Oliver* 2015b). The *s.Oliver* pop-up store was established as a short-term, distribution-oriented format (see table 1), in which they aimed at strengthening relationships to existing customers. Based on the focus of limited editions, one may assume that they wanted to increase brand sales through direct in-house sales.

##### 4.2 Case 2: Pop-Up Store of *Ben & Jerry's* Movie Nights Tour 2015

**Introduction of the Company:** The *Ben & Jerry's* Homemade Holdings Inc. was formed in 1978 in Burlington, Vermont. The company produces and sells fair-trade, premium ice cream, frozen yoghurt and sorbet, abandoning genetically modified ingredients. Today, *Ben & Jerry's* sells 60 flavors to approximately 30 countries worldwide. The ice cream manufacturer is known worldwide for its socially responsible corporate image and commitment to climate issues. Its target group consists of (younger) adults who are willing to pay more for high-quality ice cream or want to support a company focusing on social and environmental responsibility. *Ben & Jerry's* apply broad marketing activities to reach their target group (sponsorship through the *Ben & Jerry* Foundation, online advertising, social media marketing, television or cinema advertisements). They regularly conduct annual events, where customers can try se-

lected flavors for free ("*Ben & Jerry's* Bus Tour") (*Ben & Jerry's* 2015).

**Pop-Up Store:** This year, the premium ice cream manufacturer conducted the "*Ben & Jerry's* Movie Nights Tour 2015". Lasting from July 5<sup>th</sup> to 21<sup>st</sup>, 2015, the pop-up tour took place in eleven major German cities, as well as in Vienna and Zurich. On the tour, a colorful vintage bus toured from city to city and served three flavors for free to 1,000 visitors. All the events were located in rather rundown places, including factory sites, artificial beach bars and inner yards of nightclubs. The "*Movie Nights* Tour 2015" served as a promotional campaign to convince a wider audience of active climate protection. As the company primarily targets young adults, it addresses an audience that can actively participate in the change of the daily worsening circumstances by e.g. legislating to the advantage of the environment. During the event it was apparent that the promotion of the three ice cream flavors was rather inferior. Since *Ben & Jerry's* did not generate revenues during any of these promotional evenings, the "*Movie Nights*" can be considered as a communication-oriented pop-up "store" (see table 1). In order to limit the number of visitors to 1,000, the site of the Malzfabrik was fenced, thus turning the event into a private party. Even if the effect of scarcity was not fulfilled in its proper sense, *Ben & Jerry's* played with the psychological phenomenon of provoking the feeling of scarcity because the Germans would have only one opportunity per year to get the premium ice cream for free. Outside the fence, more than another 1,000 people were trying to join the event. Since more than 17,000 people announced themselves in the specially created Facebook event, this was not surprising. The large number of people shows that the effect of scarcity that *Ben & Jerry's* aimed at worked out.

Music and an entertainer amused the audience. After sunset, the movie "*Her*" was screened with the visitors enjoying it in beach chairs, or on their towels. The film fitted well with the majority of the visitors: 15 to 20-year-olds, primarily female, adolescents. The store promotion also targeted this

age group, and included online marketing and posters on advertising pillars in places primarily younger people go to. Parallel to these two promotional means, viral mechanisms in social networks were activated in order to guarantee the highest possible number of visitors and local media interest. For this reason, a Facebook event was created, as mentioned before, and photos were uploaded daily to *Ben & Jerry's* German *Instagram* account.

### 4.3 Case 3: Ace & Tate Summer Tour 2015

**Introduction of the Company:** The Dutch spectacles brand *Ace & Tate* is a young company founded in 2014 in Amsterdam that specializes in handmade visual aids. All the frames are designed locally and sold for € 98. *Ace & Tate* avoids any surcharge caused by middlemen, like concessionaires or retailers. The CEO and founder, Mark de Lange, wants the customers to pay for high-quality products, so he initiated the collection “Black is the new Green” of spectacles with completely biodegradable material. For every pair of glasses that is sold, *Ace & Tate* helps people in need with access to eye care (Tran 2015). Targeting every person in every age group, the frames are ageless and timeless and designed as an expression of the person’s own style. Due to limited resources, the firm applies only social media marketing and public relations through articles in magazines (*ELLE*, *Vogue*, *GRAZIA* or *BAZAAR*). While the social media marketing aims at the younger audience, all magazines, in which they are mentioned, are targeting older and more sophisticated consumers, especially women (Ace & Tate 2015).

**Pop-Up Store:** *Ace & Tate* started various initiatives to find ways to open own stores in Germany and considered pop-up stores as a test. Its first two pop-up stores were opened in Munich (2014) and in Berlin-Mitte (2015) for a period of two months (Tran 2015). After opening the stores with the aim of temporary consolidation of stationary and online retail, the concept was expanded both in strategy and content in 2015 with the “Summer Tour 2015”. As a strongly image-driven company,

*Ace & Tate's* aims at offering the haptic experience in pop-up stores, which they cannot offer via their online shop (Ace & Tate 2015). The “Summer Tour 2015” took place in four major German cities (Munich, Hamburg, Cologne, Frankfurt) from May to September 2015. Letting the openings of the stores overlap, each pop-up sold the products for two months. The small, 100 m<sup>2</sup>, shops were located in artistic and innovative places, where customers were invited to come and try the full range of sunglasses and optical collection. To each location an artist was designated showcasing his pieces of art for the duration of the store opening dates. In Munich e.g., free-formed mirrors that play with the light reflection within the room were hung up, so that the potential customers were shown the physical specialties of glass while looking for new spectacles. In order to intensify the shopping experience, the store equipment contained displays that enabled customers to put on glasses instead of using the virtual fitting offered at their online shop.

According to *Ace & Tate*, the pop-up store itself should rather feel like a gallery than an optician’s. As the store only functioned as an information center and a physical place to get in touch with consumer, they aimed at long-term and communication-oriented measures (see table 1). Constituting the first real communicative activation and intense promotional activity of *Ace & Tate* in Germany, the pop-up stores were announced through online marketing targeted to mostly young, style conscious adults, as only these follow fashion-related online accounts (Ace & Tate 2015).

### 4.4 Findings

**Product Category:** Due to their distinctive store architecture and design, pop-up stores are said to be highly recommendable for the presentation of products, the purchase of which is characterized by an emotionally charged consumer behavior (Kastner 2015). High involvement products of the lifestyle and luxury goods sector, such as fashion, jewelry, high tech or health devices, and cosmetics are the best examples. The case studies

showed very different results: *s.Oliver* presented a limited product range of its Denim fashion brand, while *Ace & Tate* intended to acquaint the consumers with its handmade spectacles and sunglasses. Although these two examples belong to the lifestyle and luxury goods sector, *Ben & Jerry's* case demonstrates that also conventional goods like groceries can benefit from pop-up retail. We hereby assume that the success of pop-up stores depends less on specific product characteristics, but on the extent to which experience marketing has been/can be included in branding activities (brands create experience; experience create brands) (Florack et al. 2007).

**Young Target Audiences:** The empirical observation of the demographic distribution of pop-up store visitors revealed a disproportional amount of millennials. Both the Denim collection by *s.Oliver* and the glasses collection of *Ace & Tate* consisting of striking frames appeal to young adults, who want to follow the novel wave of “hipster” trendsetters coming from New York and London. *Ben & Jerry's* in particular pitches all its promotion at young adults to convince them to buy their premium brand. Moreover, the case studies proved that the itinerant character of pop-up stores is highly coherent with the fast-paced and flexible rhythm of life of the urban and modern millennials.

**Creation of Unique Customer Experiences:** In order to create unexpected and extravagant experiences for the store’s customers, all companies abandoned cost-intensive interior decoration and applied means that differentiated from conventional frameworks. While *s.Oliver* kept its store design plain and simple, *Ace & Tate* turned the store into an art gallery. *Ben & Jerry's* chose for its tour “non-traditional” locations. All stores used entertaining programs, like red carpet events, art and music, entertainers, free non-blockbuster movies. *Ace & Tate* turned its store into a gallery with illustrations by local artists. This complies with Picot-Coupey’s view (2014) of the pop-up retail as a form of art.

**Scarcity Marketing:** All companies applied scarcity marketing in their pop-up stores in the form of limited editions or through access restrictions. In the case of *Ace & Tate*, pop-up stores were the only possibility to physically try the brand's handmade and lower-cost glasses.

**The Fit:** Since the pop-up retail addresses a young, urban and style conscious target audience, stores are primarily situated in so-called "scene" locations. As a distribution-oriented store, the *s.Oliver Denim* pop-up store was located in a central, fancy and high-traffic shopping location. The *Ben & Jerry's "Movie Nights Tour 2015"* took place in radical and little known locations, including factory sides, artificial beach bars and yards of night clubs. *Ace & Tate* located its stores in innovative and artistic areas in the city centers, which are visited by young, style conscious people. Designed as rather communication-oriented, pop-up stores, both *Ben & Jerry's* and *Ace & Tate* made sure that their stores are not located on the High Street, but rather in less crowded places. However, all cases showed that the locations fit both the target group and the brand concept.

**Strong Brands:** According to literature, the temporary factor of the store format requires strong brand assets to meet the communication or sales targets. While *s.Oliver* and *Ben & Jerry's* possesses enhanced brand awareness in Germany, *Ace & Tate* proved a distinctive power to come up with an innovative, but also risky brand concept, which, nevertheless, paid off considering the high recognition by consumers in the four major cities. By contrast, *Ben & Jerry's* brand identity with a special emphasis on social, environmental and political commitment appeals to the target audience, as they are more conscious about fair trade or organic goods (Reisenwitz & Iyer 2009).

## 5. Conclusion

The novel retail concept "pop-up stores" has lately gained importance in the field of brand management. Aiming to initiate demand rather than increasing sales, pop-up stores enable

companies to convey messages in a creative way and enrich brand images (Kastner 2015). Although pop-up stores are, as yet, not well documented in literature, six factors for success were pointed out by researchers: product category, young target audiences, creation of unique customer experiences, scarcity marketing, fit between store concept, location and brand concept and strong brands. This paper presented findings on a multiple case study analysis, which focused on verifying those theoretical based success factors. Except for product category, the other factors were identified within the case study analysis. According to our findings, the extent to which experience marketing has been/ can be included in branding activities plays an important role. The described results should be seen as part of a pilot study and may be discussed within marketing science. Although the cases were purposefully chosen to cover different market sectors and company sizes, they do not represent the variety and total number of pop-up stores in Germany.

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