The 'Pop-up' Concept: Managing the Temporality of Brand Experiences

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Abstract

'Pop-up' is essentially a very simple concept: a temporary retail-oriented setting/territory designed to foster a direct customer-brand interaction for a limited period. In recent years the 'pop-up' epithet has become ever more commonplace, applied to a variety of commercial activities, from shops/bars/restaurants to cinemas/galleries, as well as various brand-oriented promotional initiatives. The pop-up model is expanding, with established businesses, both traditional and online, launching pop-up activities to complement their business, relating for example, to the communication of brand values and other relevant information, increasing sales, and as a means of testing market potential in new segments or geographical areas with less risk. Pop-up has, consequently, been considered as a type of marketing communication activity, and also in interactive and relational terms whereby customer experience is co-created through participation and involvement within a branded environment. The interaction within this territory can shape the brand identity and influence perceptions of the physical products sold.

Notwithstanding the increasing range of organisations incorporating pop-up activity into a variety of business strategies, it has been the direct focus of relatively little academic research. The current research reported adopts a more overt managerial perspective, taking general management principles (especially relating to customer experience and event management), and exploring them in the context of pop-up retailing. The aim of this research was to investigate the managerial processes involved in the planning and implementation of pop-up activities, through a series of key informant interviews with those responsible for their management. This research has involved semi-structured depth interviews with a range of stakeholders (including senior managers, representatives from brand organizations, design consultancies, events management agencies, as well as freelance contractors) involved in the development, management and/or implementation of these temporal brand experiences. Respondents were responsible for different aspects of a variety of different types of pop up activities (which were identified using a contrasting case study approach).

This research has shown that pop-up activities can be used as a way to drive strategic growth for retail brands, as well as contributing to existing business strategies, in particular by creating a unique experientially-oriented environment that engages customers and generates a feeling of relevance and interactivity. The experiential, interactive and targeted nature of pop-up activities can ensure that they contribute to enhancing emotional connections with customers, and also in terms of building an affective connection between customers and the brand across time and space.

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Chapter 1 Introduction

1.1 Research Context

'Pop-up' is essentially a very simple concept: a temporary retail-oriented setting/territory designed to foster a direct customer-brand interaction for a limited period. In recent years the 'pop-up' epithet has become ever more commonplace, applied to a variety of commercial activities, from shops/bars/restaurants to cinemas/galleries, as well as various brand-oriented promotional initiatives. According to research by The UK's biggest 4G network EE, the pop-up retail sector generated over £2.3 billion to the UK economy in 2015 (up from £2.1 billion in 2014), equivalent to 0.76% of the total UK retail turnover (Centre for Economics & Business Research, 2015). The pop-up operating model is expanding, in the past few years, pop-up has become a mainstream retail strategy used not only by start-ups but also by established retailers (both traditional and online) launching pop-up activities to complement their business, relating to: the communication of organisational/brand values and other relevant information (Kim et al., 2010; de Lassus and Anido Freire, 2014); increasing sales (especially in markets characterised by an intrinsic periodicity); and as a means of testing market potential in new segments or geographical areas with less risk (Pomodoro, 2013; Picot-Coupey, 2014). As the Centre for Economics & Business Research (2015, p.4) reports:

> "*With established retailers moving into the pop-up market and successful pop-up retailers make a quick transition from pop-up into other well-established formats, the lines between pop-up and traditional retail are fading fast* ".

Definitions within the existing literature addressing the pop-up concept include the following key characteristics: (1) experiential, discovery-driven (often very design-led) environments which facilitate consumer engagement with brands/organisations (see Gordon, 2004; Niehm et al., 2007; Kim et al., 2010); (2) an emphasis on brand communication/promotion, to create a "buzz" (see Niehm et al., 2007; de Lassus and

Anido Freire, 2014); and (3) an inherent temporality, to create a sense of urgency and stimulate purchase or other actions (see Kim et al., 2010; Pomodoro, 2013).

Notwithstanding the increasing range of organisations incorporating pop-up activity into a variety of business strategies (Pomodoro, 2013), it has been the direct focus of relatively little academic research. The existing literature on pop-up retailing could be viewed as essentially split between practitioner-focused overviews of the phenomenon in an urban context (Beekmans and de Boer, 2014) or "How to..." manuals (Gonzalez, 2014; Norsig, 2011; Thompson, 2012), and academic research, which to date has focused primarily on consumers' assessments of pop-up stores and their linkage to specific demographic characteristics of target customers (Niehm et al., 2007), and the ways in which consumer behavioural intentions towards pop-up activity are affected by psychographics and other characteristics (Kim et al., 2010; de Lassus and Anido Freire, 2014), or on the motivations behind the use of the pop-up format as a marketing communication tool in the fashion industry (Surchi, 2011; Pomodoro, 2013).

The current research reviewed in this thesis adopts a more overt *managerial* perspective, taking general management principles (especially relating to customer experience and event management), and exploring them in the context of pop-up retailing. More specifically, the focus is on processual issues of managing pop-up activities, given their essential ephemerality and fluidity, which arguably adds an extra level of contextual complexity to more generic managerial actions of planning, implementation and control, and thus the nature of customer-brand interaction. Given the limited existing research on the pop-up concept, some theoretical antecedents are outlined (i.e. retail atmospherics, customer experience management and event management, both generally and in a specific retail context), which can provide a conceptual contextualisation for managerial dimensions of pop-up activities. Drawing on this, an exploratory conceptual framework is proposed, outlining processual stages in the management of pop-up activities, including *strategic objectives*, *pre-pop-up*, *pop-up experience* and *post-pop-up* stages (see Figure 6.1). This is then evaluated via key informant interviews with a broad range of individuals responsible for the management of pop-up activities in different types of organisations, including both emergent and established brands, event marketing agencies, online retail

networks/marketplace and retail design agencies to 'scope out' the domain of pop-up retailing and the issues involved in its use.

1.2 Research Aim and Objectives

The aim of this current research is to explore the ephemeral nature of pop-up retailing, and its implications for retailers' managerial decisions. In order to achieve this aim, three research objectives have been outlined:

1. To review the literature specifically relating to pop-up retailing, drawing on existing research into broader areas, such as retail atmospherics, customer experience management and event management, to offer substantive insights into the factors influencing the design and implementation process of a range of pop-up retail formats.

2. To analyse the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; and to investigate the nature and effectiveness of consumer-brand interaction across these situations.

3. To develop a framework synthesising the strategic decision areas involved in the planning and implementation of pop-up activities; and to evaluate the potential contribution of different types of pop-up retailing to business objectives, thereby providing guidance to retail businesses and contributing to an in-depth understanding of a relatively neglected topical phenomenon.

The first objective was achieved through the exploratory research, which was aimed to clarify the definition of 'pop-up', to identify the key characteristics of pop-up retailing, and the factors influencing the nature of different types of pop-up retailing. Objectives two and three were achieved via a comparative case study approach, designed to examine the managerial processes involved in the planning and implementation of pop-up activities, and to highlight the differences and similarities between the different types of pop-up activities.

1.3 Research Methodology

Human interactions are an integral part of pop-ups' planning and implementation process; meanings/concepts can be derived through observation and expression, hence, theories can be constructed through interactions among different parties. The ontological stance for this research is in line with social constructionism, where meanings and concepts are derived from interactions among people. This has led to interpretivism, which is the epistemological approach adopted by this research. In accordance with the interpretivism approach, this research uses inductive, qualitative research methods.

Data collection was conducted over a 19-month period across London and Manchester, and it took place in two main stages: first, an exploratory research stage followed by a comparative case study stage by way of contextualisation and explanation. The exploratory research aimed to clarify the definition of 'pop-up' and also to identify the key characteristics and the factors influencing the nature of different types of pop-up retailing. Twelve companies were selected for the exploratory study, ranging from well-established retail/brand organisations to more 'emergent' brands. All interviews were audio-recorded and subsequently transcribed prior to formal analysis. This was followed by the case study stage, where eight comparative cases were designed to: 1) analyse the implications of the inherent temporality of pop-up retailing for the management of brand experiences in various pop-up situations, and 2) refine the proposed framework (Figure 6.1) and highlight the differences and similarities among different types of pop-up retail activities. Data on each case were collected from various sources, including semi-structured interviews, as well as observational and documentary evidence (Yin, 2014). Analysis of data followed a five-stage thematic approach guided by King (2004) combined with analysis operations introduced by Spiggle (1994). Using the theoretical framework (Figure 6.1) as a guide, data was organised and coded using NVivo 10. During this stage, the relationships and connections between the conceptual constructs were mapped out, conceptual framework constructed (Spiggle, 1994) and conclusions of the research were then drawn.

1.4 Chapter Summary

This research addresses the current gaps in existing literature on pop-up retailing, by: (1) investigating the nature and characteristics of this experiential marketing/retailing tool used by both established and emergent brands; (2) analysing the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; (3) developing a holistic framework consisting of the broad managerial decision areas involved in planning and implementation of pop-up activities.

The content of the subsequent chapters of this thesis is briefly outlined below:

Chapter 2 begins by providing various definitions of pop-up retailing, and by looking at its historical roots and origins, together with the reasons behind the escalation of pop-up retailing in recent years. This is followed by a discussion of pop-ups' key characteristics: *temporal* refers to pop-ups' limited duration and fixed schedule; *flexibility* consists of pop-ups' locational, online-offline flexibility as well as financial flexibility; *experiential* relates to pop-ups' cognitive and emotional nature; and *novelty* indicates pop-ups' uniqueness and exclusivity. Pop-up objectives are then outlined through various typologies developed by a range of authors– and based on their analysis, a new typology is derived (see Figure 2.6).

Given the limited research to date on pop-up retailing, Chapters 3, 4 and 5 offer a review of some theoretical antecedents (i.e. retail atmospherics, customer experience management, and event management), both generally and in a specific retail context. The purpose of this is to take a first step towards integrating theories from diverse disciplines to provide a conceptual framework for the managerial dimensions of pop-up activity. Chapter 3 begins by outlining the definitions and importance of retail atmospherics. Following this is a discussion regarding retail atmospherics factors that act as context for consumer experience, outlining the importance of retail atmospherics as a vital part of the brand communication strategy. The chapter then reviews various studies on the different components (variables) of retail atmospherics and examines their impact on customer evaluations and shopping behaviours. The

chapter concludes by discussing various ways to coordinate and manage different aspects of retail atmospherics.

Chapter 4 focusses on customer experience management, defining experience as a multi-dimensional construct. The chapter begins with a discussion on customer experience in the holistic retailing (i.e. multi/omni-channel) context, including the integration of other channels. Indeed, consumer-brand interactions are built on a series of 'episodes' across various channels and customers remain the central part of the value creation process. The second half of the chapter examines the collective value creation process within brand communities, and explores how digital technology and marketing communication channels enable customers to actively generate brand content and co-create value. The real-time interactions enabled by social media have significantly enhanced both brand marketing communications and brand management strategies. The chapter considers social media's various functionalities and the implications for the creation of the transient retail experience. The relational practices go beyond the physical territory to a much wider brand community. The chapter then moves on to investigate the more 'fluid' territorialogical aspects in the specific context of pop-up retailing, and managerial issues and implications associated with this. The chapter concludes by outlining the aspects involved in the designing and managing of customer experience management.

A planned event occupies a space temporarily, and in so doing defines and transforms that space (Getz, 1997), albeit for a specific time period, in a manner very similar to pop-up retailing. Chapter 5 deals with the subject of event management as a theoretical antecedent of pop-up retailing. This chapter begins by introducing various definitions of events, highlighting its temporal nature, followed by a review of different typologies of events. The key focus of the chapter is on understanding how the processes involved in planning, implementing, controlling and evaluating such ephemeral activities as events (including pop-up retail) could be an effective way to improve management practice in this context.

Chapter 6 is a summary of the literature review chapters. The chapter starts by synthesising the key themes from Chapters 3 to 5, and emphasising the inter-connections between them (i.e. retail atmospherics, customer experience management

and event management). Drawing on the various literature antecedents, an exploratory conceptualisation of the theoretical framework is proposed as shown in Figure 6.1. The second half of the chapter explains the conceptual framework in detail, outlining the various elements involved in the *Strategic Objectives*, *Pre-Pop-up*, *Pop-up Experience* and *Post-Pop-up* stages.

Chapter 7 describes and justifies the methods chosen to implement the research. The chapter begins by discussing the research philosophy, followed by the research design and a justification of the research method used. Then, the need for a qualitative approach is argued and the methods taken are outlined.

Chapter 8 reviews the key findings from the exploratory research. The exploratory research stage aims to provide a general understanding of the pop-up industry, as well as to clarify the concept of pop-up retailing and its inherent characteristics using empirical research data collected via a broad range of key informants from the pop-up 'industry', including brand concept managers, customer relationship managers and PR/marketing managers in the case of established brands, to founders of emergent brands, as well as brand representatives who worked in situ during the pop-up activity.

Chapter 9 reports the detailed narratives including quotes, documentation and photographic data of eight comparative cases of specific pop-up initiatives, four of which are emerging brands (Porterlight; Run & Fell; The Mini Edit; and A Grape Night In), and four established brands (Marisota; Benefit Cosmetics; Resident; and Obataimu). These cases were chosen to demonstrate the wide context in which pop-up retail has been utilised and to interpret the differences and similarities of the planning and implementation processes among both emergent and emerging brands.

Chapter 10 presents a discussion of the key findings. The chapter starts with the broader view of the pop-up 'industry', including the development of the pop-up retail concept (i.e. its definition and origins) and the various objectives business set out to achieve by its use. The main part of the chapter focusses on the discussion of the eight comparative case studies - comparing and contrasting the differences and similarities in the planning, implementing and controlling process through four stages: *Strategic*

Objectives, *Pre-Pop-up, Pop-up Experience and Post-Pop-up.* The final part of the chapter looks at conceptualising the inherent ephemerality of pop-up retailing and its impact on the management of customer experience, with ephemerality being summarised into four broad but interconnected themes (i.e. temporality, spatiality, materiality and associability).

In Chapter 11, each of the three research objectives is examined and conclusions drawn relating to each objective. Drawing on theories from retail atmospherics, customer experience management and event management, the current research highlights the planning and implementation issues arising from the inherent ephemerality of pop-up activities for achieving the strategic objectives for retail brands in general, as well as specific issues relating to the organisation of the brands. This is followed by the discussion of the theoretical and managerial implications of the research by reiterating the utility of the proposed framework (Figure 11.1), and revealing the differences and similarities across the management of different types of pop-up retail activities, which constitute the contribution to knowledge of the thesis. The chapter ends by stating the limitations of the current research and future research agendas.

Chapter 2 Pop-up Retailing

2.1 Introduction

This chapter begins by discussing the evolution of pop-up retailing, from its roots and origins that arguably date back to medieval markets, all the way to its wide application in a variety of industries today. Second, the chapter reviews the rise of the pop-up industry, highlighting a range of important issues and a combination of macro and micro trends that impacted on the emergence and development of the industry, such as technology developments, changing customer shopping habits, soaring vacancy rates on the UK high street. Third, the chapter addresses the various definitions of pop-up retailing, from both theoretical and practitioner-oriented perspectives. These classifications were then analysed and their orientation highlighted. The subsequent section then focuses on pop-ups' characteristics, namely *temporality, flexibility, experiential* and *novelty*. These characteristics were derived from, and linked with other literature antecedents such as: retail atmospherics; customer experience management; event management, which will be discussed in more detail in subsequent chapters. Finally, pop-up objectives are discussed, combined with some existing typologies on the classification of a variety of pop-ups. Building on these classifications and the existing literature specific to the subject, a new typology of pop-up activity is suggested on the basis of functionality and organisation (see Figure 2.6).

2.2 The Evolution of Pop-ups

2.2.1 The origins of pop-ups

Pop-up is "*a response to the fluid nature of cities and the need for brands to come alive*" (Klepierre and Qualiquanti, 2015, p.14). The notion of 'pop-up' is centuries old, the original format was "*developed by our ancestors who moved from producing all their own goods to trading surplus items concentrating this activity in particular areas, operating from market stalls, which contributed to the development of market*

towns" (Marciniak and Budnarowska, 2009, p.2). Indeed, cities are historically places of movement and commercial/cultural gatherings, that include periodic markets, travelling merchants (flea markets, second hand traders, kiosks etc.), royal celebrations, travelling theatre, trade shows and world fairs as well as block parties. Braudel (1983) suggest this ancient form of exchange originated in ancient Rome, and was also practised in ancient Greece and classical China. Traditionally, markets were developed to serve the poorer members of the community as a medium for selling fresh produce or household goods. As the concept developed, the number of traders increase, and as a consequence the rhythm and regularity develop over time and eventually *"aspect of permanency may develop"* (Davies and Ward, 2002, p.21). These ancient commercial and cultural gatherings have not diminished; the tradition that has been around for a long time still exists in the form of farmers markets or ice cream vans or temporary firework shops, and more recently it has been used more intensively in a wide range of industries. Pop-up retailing, also known as 'flash', 'ephemeral', 'guerrilla retailing', is arguably a modern-day concept with roots dating far back to the temporary structures used for periodic markets (Klepierre and Qualiquanti, 2015).

Davies and Ward (2002) clarify the distinction between formal and informal types of retailing. Based on their classification, markets, has been seen as a formal type of retailing, in the sense that they are "*organised, controlled and regulated*" (p. 21). However, its *'impermanence'* is also linked an unstable or even fragile characteristic (Dewar and Watson, 1990), which resonates with the permeable/fluid nature of pop-ups (Pomodoro, 2013). McGrath et al. (1993) use an ethnographic approach to explore the urban periodic market, which is defined as a "*neglected but resilient form of direct marketing*" (p.280). Indeed, with the emergence of new retail formats such as online retail, buyer-seller interactions have been gradually reduced. However, there is an increasing demand for interpersonal interactions, and pop-up retailing is such a vehicle to create the experience of consumption.

2.2.2 The rise of the pop-up industry

The origins of the contemporary pop-up concept (as opposed to periodic markets) are unclear, with a variety of explanations being proposed. For instance, Appear Here (2015) suggest that the 'pop-up' concept started in Los Angeles in the 1990s, then quickly spread across the globe, mainly in large cities such as London, Berlin and Tokyo. Others speculated that temporary seasonal stores for Christmas, Halloween and Bonfire Night provided the origins of the pop-up (Lee, 2013). Some argue that it was not until 2004 when the Japanese fashion label Comme des Garçons opened 'guerilla stores' in several locations around the globe (Doyle and Moore, 2004) and the fashion industry start to engage with the concept (Beekmans and de Boer, 2014; Niehm et al., 2007; Picot-Coupey, 2014). However, authors such as Surchi (2011) and Pomodoro (2013) suggest the trend was first spotted in Britain in 2003 and soon rolled out in the USA, and was replicated across Europe in 2005. In the early 2000s, the pop-up industry gained significant popularity across the UK, USA and Europe in order to meet the demands of high-speed shopping, customers' shorter attention spans and the need for variety and flexibility on the high street (Drapers, 2010; Pomodoro, 2013; Surchi, 2011). In the late 2000s, the pop-up concept spread rapidly beyond high fashion and went mainstream. It is now widely used by a range of sectors such as bars/restaurants/clubs, cinemas, galleries/museums, furniture, cosmetics and hotels (Russo Spena, et al. 2012).

A common theme suggested by these different authors is that temporary shops were opened at different sites in order to bring niche and novel goods to customers in dynamic settings that varied in location and also fostered customer engagement. In the UK, the main reasons for the accelerated growth of the pop-up industry are threefold; the first being changes in government regulations and a series of deep structural changes on the UK high streets, driven and enabled by technology developments, changing shopping habits and evolving retail practices (GOV.UK, 2013). Indeed, with the economic downturn, the falling UK commercial real estate market has resulted in high vacancy rates on the high street. Pop-up shops are the reaction to the decline of the traditional brick-and-mortar retailing and a clever use of vacant retail space. Due to the recent transformations in urban areas, such as the increasing number of abandoned retail spaces, as well as the digital revolution which has replaced the

physical spaces with e-boutiques and websites, pop-up retailing has been experiencing a resurgence in popularity helped by its presence on the high street and the changing consumer culture with its emphasis on flexibility and experiential (CEBR, 2014). In addition, retailers' more strategic imperatives have also played significant roles in the rise of the pop-up industry (Appear Here, 2015).

The pop-up concept continues to evolve as a wide range of companies embrace the flexibility of the pop-up industry. For example, the rising occupancy rate and high rental price in capital cities encouraged the emergence of a 'store-within-store' model, so called 'Shop Share'. As the name suggests, it is "*an opportunity for you as a business to rent a rail, a table, a shelf or a concession in a pre-established business environment*." The initiative has encouraged more collaboration among retailers and helped small and independent business to boost their brand awareness (We Are Pop Up, 2015).

According to research done by CEBR (2015), the growth in the pop-up retail sector provides a strong catalyst for the regeneration of the UK's high streets. Indeed, retail plays a significant role in delivering government priorities across a range of areas, including employment and economic performance. Government policy and regulation have strong impacts on the retail sector (CEBR, 2015). In recent years, the commercial retail property market has changed its attitude to this temporary retail format, as more and more landlords and letting agents have recognised short-term rentals as 'valuable economic stop-gaps', which will "*give a vital injection of life and excitement to retail schemes, driving news coverage and footfall*" according to the event marketing agency Hot Pickle (2013, p.6). Town centre management schemes have also been working together with brands and local artists to fill empty commercial spaces, examples including Ashford town centre in Kent and Swindon town centre in Wiltshire. Some venues on high-traffic retail streets now specialise in hosting pop-up shops. According to CEBR (2015), almost a third of new businesses launched in the UK over the next two years will start as a pop-up. The pop-up concept is used by both new start-ups and well-established business over a wide range of industries, launching a variety of pop-ups to achieve or complement their business objectives. In addition, the significant growth in social media platforms has played an important role in the development of the pop-up industry. Due to the limited life span

of pop-up shops, Facebook, Twitter and Instagram have presented various marketing opportunities to help retailers drive awareness, increase footfall through sharing and updating posts/images, and leverage the experience when the shop is gone (Hot Pickle, 2013).

2.3 Definition of Pop-ups

There is no single accepted definition of pop-up retail in the literature; but a growing number of academic and practitioner-oriented definitions of 'temporary retail' or 'pop-up' retail have emerged in recent years. These various definitions and their emphasis and scope are summarised in chronological order in Table 2.1 below.

Table 2.1 Definitions of Pop-ups

Definition	Focus
"*Pop-up retail entails marketing environments that are highly experiential, focused on promoting a brand or a product line, available for a short time period, and generally in smaller venues that foster more face-to-face dialogue with brand representatives, which is a top factor attracting people to the experience*" (Kim et al., 2010, p.134).	Experiential Promotional
"*…an individual physical manifestation of pop-up retail … a new experiential marketing format intended to engage consumers. It is a promotional retail setting designed to offer an exclusive and highly experiential interaction for the consumer*" (Niehm et al. 2007, p.2).	Experiential Promotional
"*...the English description 'temporary store' has been adopted to describe the phenomenon; and association for practitioners of this very new tool of retail marketing, "Assotemporary", was established there (Italy) in 2008. Such stores are today more usually called 'pop-up' stores or shops in English-speaking countries, especially in the trade press*" (Surchi, 2011, p.257).	Temporal
"*…use of part of a building or a temporary structure for a short period of time. They are quick to set up and usually generate publicity which can be great for new businesses as well as benefiting the surrounding area*" (Chappell, 2013, p.1).	Spatial Temporal Flexible

"A temporary shop, stall or brand experience used to sell goods and services for a limited period of time. It includes everything from market stalls and street food vendors, to fashion shops, galleries, cafés and bars" (CEBR, 2014, p.8).	Temporal Functional
"...exists in an isolated timeframe ...allows you to achieve multiple goals in a temporary setting, using a relatively low-cost alternative to investing large sums of capital in order to sign multi-year leases and make other long-term commitments" (Gonzalez, 2014, p.27).	Temporal Flexible Cost-effective
"...temporary retail space, they can appear in all shapes and sizes, typically inhabiting a space for anything from a day to 6 months" (Appear Here, 2015).	Temporal Flexible Spatial

Depending on their emphasis and scope, the definitions outlined above can be divided into three categories: temporality-focused, experience-focused and location-focused. The subsequent sections explain the interconnections between these definitions.

2.3.1 Temporality-focused

From a spatial perspective, Chappell (2013, p.1) defines pop-up shops as involving:

> *"…use of part of a building or a temporary structure for a short period of time. They are quick to set up and usually generate publicity which can be great for new businesses as well as benefiting the surrounding area."*

Indeed, pop-up stores can be both nomadic and static in structure (Beekmans and de Boer, 2014) and they utilise a wide variety of formats including trucks, buses, containers, bars, boutiques, hotel extravaganzas and even spectacular installations. For example, the online fashion retailer Boohoo launched a pop-up bus tour to showcase their latest collection at a number of universities around the country in 2014. This marketing initiative increased Boohoo's brand awareness and created a PR 'buzz' throughout the tour. In contrast, some pop-ups may adopt a more static format, for example, Boxpark is the world's first pop-up mall based in Shoreditch, in the heart of East London. The pop-up mall, opened in 2011 by founder and CEO Roger Wade, is

constructed of stripped and refitted shipping containers, creating unique pop-up shops with a mix of latest fashion and lifestyle brands.

Appear Here's (2015) definition considers pop-ups in exclusively spatial terms, reflecting the remit of the organisation:

> "...temporary retail space, they can appear in all shapes and sizes, typically inhabiting a space for anything from a day to 6 months."

Indeed, pop-ups are ephemeral by nature, their duration varies from few hours to a year, according to Klepierre and Qualiquanti (2015, pp.22). Beekmans and de Boer (2014) also note the existence of 'hyper-temporary' shops, stating as an example, Oneday shop in Amsterdam, which, as the name implies, seeks to change its featured concept, products and brand daily.

2.3.2 Experience-focused

Given its experiential and interactive nature, pop-ups are usually linked to or complement specific branded events. Niehm et al.'s (2007, p.2) definition highlights pop-ups' experiential nature as well as their promotional objective; they define a pop-up store as:

> "…an individual physical manifestation of pop-up retail … a new experiential marketing format intended to engage consumers. It is a promotional retail setting designed to offer an exclusive and highly experiential interaction for the consumer".

Pop-up is an experiential marketing tool that allows brands to curate a personalised brand experience to enhance customer engagement (Surchi, 2010). Pop-up presents a theatrical nature (Marchetti and Quinz, 2007) and is capable of surprising its customers with temporary, unique and interactive performances (Pomodoro, 2013). For example, as part of the Manchester International Festival the food pop-up event, *High Tea in Wonderland*, was held in Manchester Museum in July 2015, where

audiences were led behind the scenes of the museum to discover the edible wonderland that awaited them. The menu was inspired by *Alice in Wonderland*, part of the celebrations of the 150th anniversary of Lewis Carroll's work.

2.3.3 Location-focused

Location/venue has been regarded as extremely important for pop-ups. For example, Kim et al., (2010, p. 134) highlighted the experiential and locational dimension of the experience, they note:

> "*Pop-up retail entails marketing environments that are highly experiential, focused on promoting a brand or a product line, available for a short time period, and generally in smaller venues that foster more face-to-face dialogue with brand representatives, which is a top factor attracting people to the experience*".

Most pop-up stores use existing sites in central or 'trendy' locations where they can expect the maximum footfall (Russo Spena et al., 2012; Surchi, 2011), for example, shopping centres or department stores; public spaces and cultural venues such as gardens, museums or even town halls; stations and airports; and trade shows, fairs and festivals such as Fashion Week. Brands use pop-up as an innovative way of showcasing limited or exclusive products outside the traditional trading environment. Volvo held a pop-up car showroom in the Trafford Centre in April 2014 to showcase their new designs and models. Within the pop-up, a Scandinavian café offered visitors a place to relax and experience the first-hand look and feel of Volvo's new models. This temporary initiative proved very popular and generated a memorable brand experience that builds brand loyalty. However, not all brands use prestigious locations for pop-up stores. In Paris, luxury fashion houses tend to locate their pop-up far from the famous shopping avenues frequented by tourists. These stores located away from the parent house in order to generate a sense of curiosity and, thus facilitates accessibility to the stores (de Lassus and Anido Freire, 2014). Furthermore, pop-ups may use vacant spaces in urban and remote areas (Surchi, 2011). As discussed earlier in section 2.2.2, the Japanese fashion label, Comme des Garçons, opened 'guerilla

stores' in several locations around the globe between 2004 and 2009, each lasting no more than a year; one was in a 750 ft^2 store in a vacant bookshop in a remote neighbourhood in East Berlin (Beekmans and de Boer, 2014; Doyle and Moore, 2004).

In summary, some common themes can be derived from synthesising the various definitions on pop-up retailing. First, is the inherent temporal dimension of pop-ups (Appear Here, 2015; CEBR, 2014; Chappell, 2013; de Lassus and Anido Freire, 2014; Gonzalez, 2014; Pomodoro, 2013; Surchi, 2011); most pop-ups only open for a limited period of time, generally from one day to six months. Second, pop-up is an interactive and relational platform that is highly experiential (Gordon, 2004; Niehm et al. 2007). Compared to the traditional retail setting, pop-up is designed to foster customer-brand interaction. Third, is pop-ups' inherent flexibility, which refers to the fact that they come in all shapes, sizes and formats and are a low-cost alternative way to achieve objectives in a temporary setting (Appear Here, 2015; Chappell, 2013; Gonzalez, 2014). For the purpose of this research, pop-up retailing is defined as: "*A temporary, highly experiential retail setting designed to foster a direct customer-brand interaction for a limited period*".

2.4 Characteristics of Pop-ups

As mentioned previously, pop-up retailing is emerging as an increasingly important aspect of the retail landscape (Beekmans and de Boer, 2014; Niehm et al., 2007; Picot-Coupey, 2014; Pomodoro, 2013; Surchi, 2011). Pop-up is seen as an embodiment of the '*discourse of fluidity and novelty*' that characterises this sector (Pomodoro, 2013, p. 343). Summarising existing literature in an attempt to define the phenomenon, Warnaby et al. (2015) note that pop-up incorporates:

- Experiential in-store environment facilitating consumer-brand engagement (see Gogoi 2007; Kim et al. 2010; Marciniak and Budnarowska 2009; Pomodoro 2013; Russo Spena et al., 2012)
- Focus on promoting a brand/ product line to create a 'buzz' (see Gogoi, 2007; Gregory, 2009; Kim et al., 2010; Marciniak and Budnarowska, 2009; Russo

Spena et al., 2012; Surchi, 2011);

- Presence for a limited period of time in order to create a sense of urgency, and stimulate purchase or another action (see de Lassus and Anido Freire, 2014; Gogoi, 2007; Marciniak and Budnarowska, 2009; Surchi, 2011; Thompson, 2012; Trendwatching, 2004; Wright, 2007).

Thus, a pop-up retail activity only ephemerally inhabits a particular place, in that its materiality may only be manifested for a finite period. Pop-ups can have flexible, permeable boundaries; when a pop-up shop is located in the concourse of a shopping mall or in a department store, there may be no fixed barriers and/or points of access/egress. Moreover, pop-up offers an element of surprise, fascination, and is usually designed to generate an interactive experience (Niehm, et al., 2007). Such considerations lead to multiple defining characteristics of the pop-up concept, which have explicit managerial implications. Developing from the characteristics outlined above, some broader articulations of the characteristics of pop-up are outlined below in four interconnected aspects (i.e. *temporal, flexibility, experiential,* and *novelty*).

2.4.1 Temporal

As noted previously, temporality is an inherent characteristic of pop-up retailing (Kim et al., 2010), with specific activities existing for varying periods of time. Some suggest that pop-up shops last from a weekend up to one year (Kim et al., 2010), with an average duration of about one month (Pomodoro, 2013; Surchi, 2011). Others suggest it lasts from a day to six months (Appear Here, 2015). More recently, Beekman and de Boer (2014) highlighted the 'hyper-temporary' shop concept. For example, H&M launched We Love Music pop-up from 2pm to 2am on June 14, 2015 at the Parc des Expositions at Porte de Versailles in Paris. Capturing the public's attention with free concerts, recreating the New York block party experience at Electric, also offers an alternative cultural centre.

Indeed, pop-up retailing is often conceived of in terms of an *event* (Pomodoro, 2013). An event has been defined as a '*temporary and purposive gathering of people*' (Bladen et al. 2012, p. 3), characterised by a limited duration and fixed schedule

(Bladen et al. 2012; Getz, 1997), which temporarily occupies a space, and in so doing, defines and transforms it (Getz, 1997). This resonates with the concept of pop-up retail (See Chapter 5 for a more detailed discussion of event management). Such parallels are reinforced in Donlan and Crowther's (2014) assertion that marketing-oriented events generally foster a high-level interaction between consumers and brands, resonating with experientially-oriented distinguishing characteristics of pop-up retailing, identified by Warnaby et al. (2015). If the optimal benefits of events are to be realised by those organising them, they need to be well planned and managed. In the event management literature, there have been various generic schemas developed, which - adopting an overtly temporal perspective - incorporate different stages of analysis, planning, implementation and evaluation (e.g. Bladen et al., 2012; Donlan and Crowther, 2014; Tum et al., 2006). This perspective resonates with ways in which the *experience(s)* of those participating in events - such as pop-up activities - have been conceptualised, thus accepting Pomodoro's (2013) contention that pop-up can be thought of in this way. Tynan and McKechnie (2009) consider experience in terms of a three-stage framework: *Pre-experience*, *Customer Experience* and *Post-experience* (see Figure 4.5). Similarly, Antéblian et al. (2014), highlight three stages: *Antecedents of experience*, *Experience,* and *Results of experience* (see Figure 4.6). The processual aspects of customer experience will be discussed in more detail in Chapter 4.

Verhoef et al. (2009) also conceptualise customer experience in a retail context in dynamic, processual terms, stating that the experience of an individual customer at a particular time will be also affected by previous co-created experiences relating to the retailer/ brand in question (Antéblian et al., 2014; Russo Spena et al., 2012; Tynan and McKechnie, 2009). The satisfaction and value evaluation will create anticipation and expectations for the next experience (e.g. imagining how the experience might be, searching for information, planning and budgeting, according to Tynan and McKechnie, 2009). Indeed, Verhoef et al. (2009) explicitly emphasise that customer experience should be regarded in a more holistic way, involving: from the customer's perspective, cognitive, affective, emotional, social and physical responses to the retailer in question (for detailed discussion on customer experience management see Chapter 4). From the retailer's perspective, the fact that the experience is created by a range of environmental (or, to use Bitner's (1992) terminology, 'servicescape') elements, which are both controlled by the retailer - as well as some essentially

uncontrollable elements are increasingly incorporating multiple retail channels. This also links to the next element flexibility.

2.4.2 Flexibility

Flexibility is another defining characteristic of pop-up retailing (Chappell, 2013; Gonzalez, 2014). Pop-ups' flexibility can be conceptualised into three broad aspects: namely, *locational flexibility* (in terms of the various locations that pop-up stores can utilise); *financial flexibility* (financial commitment); and *spatial flexibility* (the transition between online and offline formats).

2.4.2.1 Locational flexibility

Existing typologies of pop-up retail activity are explicit in their spatial emphasis, highlighting contrasting locational flexibility aspects of different types of pop-up stores. Beekmans and de Boer (2014) make a basic distinction between: (1) nomadic pop-up stores that travel from location to location (e.g. the pop-up tour using vans and other forms of transport to ensure the widest reach of target audience); and (2) stores that move into an existing vacant space and colonise it for a specific period. As they note: "*The enormous number of vacant shopfronts in all cities offers limitless opportunities for established brands to create something unique, as well as offering a platform for budding entrepreneurs to kickstart a project*" (pp. 140-154).

This again emphasises the varied contexts within which pop-up retailing might be used (CEBR, 2015; de Lassus and Anido Freire, 2014; Pomodoro, 2013), and the variety of objectives that could potentially be achieved through its use (Warnaby et al., 2015). Indeed, retailers are constantly coming up with novel ways of transforming temporary or mobile spaces into pop-up store destinations. Cradlepoint (2015, p. 4) summarised the most popular locations for pop-ups as:

- Vacant place in malls or other commercial storefronts
- Buses or other vehicles touring through various target or test markets
- Farmers' markets
- Charity events

- Music and arts festivals and concerts

- Sporting events, races, and fitness expos

- Any high-traffic area where passersby might notice a unique display

- Recycled shipping containers (a practical and lockable pop-up)

2.4.2.2 Online-offline flexibility

Surchi's 'temporary online store' stereotype highlights an additional dimension to flexibility, in that the already flexible locational attributes of pop-up stores are further enhanced by the development of a more hybrid *modus operandi* (see Verhoef et al., 2009). Indeed, pop-up stores can be an effective way for online retailers to create a more tangible element for their customers (Lee, 2013). Thus, for example, the use of Quick Response (QR) codes (i.e. two-dimensional barcodes; machine-readable labels on or relating to products, which, when scanned, often link to external web-based content and/or enable the product to be ordered) is becoming increasingly common, this has further enhanced brand engagement and customer loyalty. Consumer affection for mobile devices and m-commerce shows there is an increasing demand for multiple modes of engagement. According to Beekmans and de Boer, they have become "*a multifunctional tool that serves as a hyperlink to any task that a mobile device can handle... facilitating on-the-go shopping using only a mobile device*" (2014, p.169). This provides further spatial flexibility for retailers, especially in a pop-up context, where digital brands can develop a real-world presence (albeit temporarily), thereby enabling more direct face-to-face interaction with - and feedback from - consumers, telling the brand story, as well as providing opportunities to link the brand to specific cultural, fashion or sports events.

2.4.2.3 Financial flexibility

Gonzalez's definition of pop-up shops implies that pop-up is "*...a relatively low-cost alternative to investing large sums of capital in order to sign multi-year leases and make other long-term commitments*" (2014, p.27). Indeed, pop-up

becomes a low-cost alternative for start-up businesses who want to test their idea without the commitment or expense of a multi-year lease. It can also be used as a method for brand dissemination into a new geographic market (Marciniak and Budnarowska, 2009). As mentioned in Section 2.4.2.1, retailers can choose to move into a vacant store space or use a vehicle to move to different cities. More recently, with the concept of 'shopshare' becoming more mainstream, the option of renting a table space or shelf within an existing store has become available for an increasing number of retailers (We Are Pop Up, 2015).

In addition, using 'guerrilla' marketing techniques, such as word-of-mouth (WoM), is effective in generating a sense of exclusivity and surprise; retailers do not have to rely on heavy investment in traditional advertising campaigns (Gogoi, 2007). For fashion retailers in particular, the reduced lead-time from production to distribution implies the need for flexibility in promotion, allowing new and innovative products/product lines to be introduced to the market quickly to satisfy ever-growing customer expectations (Pomodoro, 2013; Surchi, 2011). With the help of social media, the initial concept of pop-up stores creating a buzz through customer word-of-mouth rather than investing in advertising gives pop-up retailers flexibility in promotion. Pop-up becomes a cost-adjustable package that uses novel, or guerilla, marketing techniques (Niehm et al., 2007), which gives retailers finical flexibility when it comes to creating an advertising campaign (Lee, 2013).

2.4.3 Experiential

Customers today are no longer simply passive recipients of value or information, instead, they are extensively involved in the value creation process (Prahalad and Ramaswamy, 2004a; Russo Spena, et al., 2012). As a consequence, retailers focus on amplifying or disseminating the brand's essence to a range of interactive experiences. With the recent development of social media platforms, customers are more empowered than ever to stay connected and networked in a community (Gensler, et al., 2013). Advanced digital technologies have also enabled retailers to create a more engaging and holistic experience (de Lassus and Anido Freire, 2014). These new forms of interaction and communication offer firms great opportunities for innovation

and value creation (Ramaswamy, 2009). From an experiential point of view, pop-up stores become a cognitive and emotional space where customers participate and interact with retailers; brand representatives can share their knowledge about the brand, and, at the same time, gather information about customer perspectives. Both the brand identity and the actual products are shaped by these interactions. In this process, value is not simply offered but co-created through active interaction and immersion within the physical space (Kim et al., 2010). As Surchi indicates, *"In its short life, a temporary store is intended to take consumers by surprise, arouse an emotional response, stimulate reactions, and enrich the complex of brand values that it enshrines"* (2011, p.260). Hence, the design elements within a pop-up store intend to foster customer engagement and enhance experiential attributes, especially in terms of strengthening brand value and increasing brand awareness. Such experiential factors are, as noted above, a key distinguishing characteristic of pop-up retailing (Warnaby et al., 2015), with a specific emphasis on facilitating; to use Cresswell and Hoskins' (2008) term, a positive 'realm of meaning' associated with the organisation/brand in question, arising from the customer's experience of it within the spatial context of the pop-up store. Indeed, in conceptualising brand experience as subjective, internal consumer responses (e.g. senses, feelings, cognitions) and behavioural responses evoked by brand-related stimuli, Brakus et al. (2009) explicitly mention branded physical store environments is constituting an important dimension of this experience. This is consistent with Pine and Gilmore's suggestion that an experience occurs, *"...when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event"* (1998, p.98). Given the intangibility and heterogeneity of experiences, such 'experiential consumption' gives customers opportunities to become actively involved in co-creating brand reality, interacting and creating personal dialogues with brand representatives and other participants (Vila-López and Rodríguez-Molina, 2013).

The growth in temporary retail activities, mentioned above, has arguably also enabled this two-way interaction to happen in real-time: *"Live brand experiences usually manifest in the form of live events that allow the consumer to live, breathe and feel the brand through interactive sensory connections and activities"* (Smilansky, 2009, p.4). These two-way customer-firm interaction processes, Smilansky notes, are crucial in creating experiences that will bring brand personalities to life and drive word-of-

mouth communication among target customers, eventually transforming consumers into 'brand advocates' and 'brand evangelists'. However, pop-up's experiential nature is not only restricted to the physical space, it is also about building the digital experience to ensure the 'halo effect' of any given event stretches beyond the boundaries of the physical store. Moreover, the former temporal and geographic limitations constraining such processes have now become much more fluid, as networked computers and social media have empowered consumers around the world to participate in 'virtual communities' (Kaplan and Haenlein, 2010; Kozinets, 1999). These 'E-tribed' consumers socialise, organise, and broaden their knowledge through such communities, which present various opportunities for brands to learn about themselves and incorporate customers' feedback into a process of 'brand becoming' (Kozinets, 1999; Moor, 2003). Indeed, extensive use of social media by brands around a pop-up activity can serve as an additional form of experiential marketing in order to extend the consumer's temporal brand experience both before and after the event, and to create continuing communities of interest (Moor, 2003).

2.4.4 Novelty

Consumption has been regarded as a subjective state that encompasses a range of symbolic meanings, hedonic responses and aesthetic criteria (Babin et al., 1994). The experiential view of consumption is directed towards fantasies, feelings and fun (Holbrook and Hirschman, 1982). One of the most captivating features about pop-up retail is its ability to satisfy customers' curiosity and desire for novelty. Pop-up itself is a marketing communication tool that combines relational, sensory and experiential marketing in one place (Niehm et al. 2007). Combining customers' desire for unique and novel experiences as well as the discovery-driven evaluation process, together, give them the cognitive stimulation that leads to enjoyment. In particular, hedonistic features are captured by the novelty and uniqueness of the experience that offers consumers a sense of discovery and surprise (Niehm et al., 2007). The sense of excitement and enjoyment derives from the novel products or experience, which is an example of the experiential value of the consumption experience suggested by Hirschman and Holbrook (1982). Whereas the facilitation of purchase decisions may be linked to the utilitarian value where product knowledge is obtained by the

interactions with brand representatives as well as product trails through samples (Niehm et al., 2007). As Surchi (2011, p. 260) suggests, a pop-up shop is *"…a sort of synthesis between communication and selling"* (1998, p.98). Niehm et al's. (2007) research indicates that pop-up consumers find aspects such as uniqueness and novelty more appealing than utilitarian aspects. The following sections will discuss pop-ups' novelty from both product/experience and location perspectives.

2.4.4.1 Product/experience novelty

Novelty-seeking customers receive more satisfaction from the sensory aspects of the environment and the new and exclusive and unique products on offer. The atmosphere in pop-up stores is considered 'fun' and 'pleasant', and, as a consequence, customers feel more relaxed and at ease when they visit (de Lassus and Anido Freire, 2014). In addition, pop-ups offer customers new and exclusive products and allow customer to explore and interact with the product/service (Kim et al. 2010). Pop-up stores employ knowledgeable brand representatives to create and deliver authentic brand experiences, such as face-to face interactions with customer, a principal factor in attracting people to the experience (Gordon, 2004). Moreover, pop-up retailers create unique experiences by partnering with other similar companies to hold events within the physical space (Lee, 2013). These business collaborations not only bring commercial benefits but also enrich the customers' experience.

2.4.4.2 Location novelty

Pop-up stores are not restricted by traditional store formats, since they also open in unique and novel locations such as tube stations or the suburbs (Pomodoro, 2013; Surchi, 2010). In terms of store format, they can be static or mobile (Beekmans and de Boer, 2014). Some pop-ups occupy vacant units in malls or other commercial storefronts; others use buses or other vehicles touring through various target or test markets. The location novelty provides the customer with an element of surprise and also enables creativity and innovation to thrive (Kim et al., 2010). The sense of novelty and exclusivity of location can further enhance the perceived brand image,

which, in turn, serves as a promotional/communication tool (Niehm et al., 2007). This also links to the different strategic objectives the pop-up sets out to achieve.

2.5 Objectives of Pop-ups

Pop-up retailing is used in a variety of contexts (de Lassus and Anido Freire, 2014; Pomodoro, 2013), with implications for objectives that can potentially be achieved through its use by both established and emergent brands. Pop-up activities can complement existing business strategies by creating a unique experience-oriented territory that engages customers, and generate a feeling of relevance and interactivity (Kim et al., 2010; Niehm et al., 2007). Their experiential, interactive and novel nature can ensure that pop-up activities contribute to enhancing emotional connections with consumers, as well as building affective connections between consumer and brand across time and space (Crowther, 2011; Moor, 2003), thus resonating with a key objective of pop-up retailing to increase brand awareness, generate a 'buzz', and enhance brand value and identity (de Lassus and Anido Freire, 2014; Marciniak and Budnarowska, 2009; Pomodoro, 2013; Surchi, 2011). In this way, the brand is brought to life by the temporary physical presence (Warnaby et al., 2015). Indeed, this temporary nature of pop-up can also be an advantage for brands wishing to capitalise on associations of novelty and innovativeness in order to generate customers' curiosity with elements of surprise, and also where brands may want to be associated with time-specific events that do not necessarily require permanent premises (e.g. cultural and sporting events, fashion weeks etc.) (de Lassus and Anido Freire, 2014; Gordon, 2004).

 Additionally, more ambitious retail environments and experiences can arguably be created in a temporary setting, which may not be sustained in a long-term tenancy (Ratcliffe, 2015). Thus, the (albeit temporary) material setting of the pop-up store can act as relational platform that forms a key resource in communicating and strengthening brand identity and values (Kent and Stone, 2007). It satisfies both the firm's need to synthesise and share its brand essence in an authentic and memorable way, as well as the consumer's need for interaction and socialisation (Russo Spena et

al., 2012). Warnaby et al. (2015) combined the various objectives into four broad categories: *communicational, experiential*, *transactional* and *testing*, which resonate with the characteristics of pop-up retailing mentioned above, and each is discussed in more detail below.

2.5.1 Communicational objectives

An important objective of pop-up retail activity is to increase brand awareness, enhance brand identity, and influence brand values perception (de Lassus and Anido Freire, 2014; Marciniak and Budnarowska, 2009; Pomodoro, 2013; Surchi, 2011), and the presence of pop-up retail activity in a specific location can be a means by which communication about the brand can be (albeit temporarily) enhanced by physical presence. Indeed, the temporary nature of pop-up could even be an advantage, in that the communication of specific news about a brand (such as, for example, the launch of new seasonal ranges, or the link to a specific event in the place concerned, such as a 'Fashion Week'), may be very time-specific and would not necessarily require a permanent presence. Here, one advantage of pop-up retail in comparison to traditional mass media advertising is its potential to establish direct contact with customers, incorporating interactive aspects, thereby capitalising on possible 'flagship' effects, whereby the customer is in a place where s/he is engaged with the brand to the greatest degree (Kent, 2009). Furthermore, with the help of social media, brands can involve customers with behind-the-scenes insights of the pop-up and build up the excitement prior to and after the core event (Thompson, 2012). This is linked to the next category of experiential objectives.

2.5.2 Experiential objectives

These relate to facilitating consumer-brand engagement, and can contribute to building brand 'communities'. Experiential marketing tactics, combined with atmosphere and ambience of the physical space, can influence consumer perception of brand values. Moreover, customer immersion in the pop-up branded environment will facilitate more impactful contact. Linked to this is communication of the brand/organisation's *positioning* strategy. Highly experiential formats can represent

opportunities to convey desired market positioning, often in a more affordable manner, compared to traditional media. Indeed, experiential aspects of pop-up stores can more effectively accentuate differentiation and product superiority through demonstrations, trials and tests. Using pop-up stores can allow the firm to skip intermediate distribution channels, which can potentially interfere with and impact on consumer perceptions. This can also provide market insight, e.g. in relation to potential reaction to new products/product concepts, which can be trailed in a pop-up format (Catalano and Zorzetto, 2010 cited in Warnaby et al., 2015).

2.5.3 Transactional objectives

These relate to economic-oriented dimensions, such as sales and market share. More 'flash' pop-up stores are used to sell merchandise on a seasonal basis. Examples include the Christmas or Halloween stores that are widespread in America and the UK. Here, investments in a permanent store network may not be justified. In addition, pop-up is used as a marketing communication tool to increase the brand awareness and maximise its visibility and profitability in a short period of time. For example, Burberry opened the Christmas festive season pop-up shop in Harrods, where shoppers could purchase gifts such as their Heritage Collection items and limited edition pieces directly from the Brompton Road window displays (Cope, 2012). Given its temporal dimension, pop-ups like this create a sense of exclusiveness and urgency for customers. Furthermore, pop-up stores can also be used to clear remainder/past season's stock through discounted prices, a practice common within the fashion business.

2.5.4. Testing objectives

These relate to gaining market intelligence, evident in the use of pop-up retailing as a low(er)-risk and low(er)-cost method of testing new market potential for a product/brand including new products, store designs and technology tools (Catalano and Zorzetto, 2010 cited in Warnaby et al., 2015), and new markets (Picot-Coupey, 2014). De Lisle (2014) suggests that pop-up retailing is a symptom of retailers/brands' need to experiment in response to changing shopping habits and

future demand. Retailers usually implement interactive tools to gain customer feedback, observe visitors' behavior and attitudes towards the products. The 'test store' concept has been used by different types of retailers, from entrepreneurial brands to prestigious stores (Pomodoro, 2013). For example, pop-up retailing can be a way in which pure-play Internet retailers can test the potential of a tangible brick-and-mortar presence and/or whereby new initiatives can be tested. For start-up companies, pop-up shops allow for a more selective approach to selling and marketing as an efficient way to test out their business idea, and adapt their business and marketing plans before entering into a long-term lease. Pop-up shops also play a significant role in the retail internationalisation process, where they are often used to test and adapt the concept to different consumer demographics (Picot-Coupey, 2014). Indeed, pop-up retailing is used in a variety of contexts with implications for objectives that can potentially be achieved through its use. The following sections discuss some of the existing typologies on the classification of a variety of pop-ups.

2.6 Typologies of Pop-ups

2.6.1 Existing typologies of pop-ups

These broad categories of objectives are not mutually exclusive, but constitute differences in orientation/emphasis, with differing configurations as appropriate. Pop-up stores have been classified in different ways by various authors, depending on their focus and the criteria they use. Surchi (2011) suggests that 'temporary' shops can be classified under four labels: '*guerrilla*' stores, '*nomad'* stores, '*temporary online stores'* and '*temporary outdoor sites'*, according to the needs of the brand, the marketplace and the management (see Table 2.2). '*Guerrilla stores*' are usually found in the suburbs or more remote areas of the capital cities, in places that the general public would not necessarily associate with the fashion world. Expensive advertising campaigns are used to mark the store's opening, and they display exclusive lines as well as previous collections. A '*nomad store*' replaces the bricks-and-mortar shop with a van that transports the brand from one target location to another in order to increase customer reach. The '*temporary online store*' is essentially a temporary interactive store opened online that is easy to implement. '*Temporary outdoor sites'*

are set up in outdoor locations in order to reach a specific target market with common interests.

In contrast, Pomodoro's (2013) classification of pop-up shops recognises '*a concept brand store*', '*a community store*', '*a test-store*' and '*a sustainable test store*' based on the shops' different strategic objectives and business needs (see Table 2.3). The fundamental objective of '*a concept brand store*' which is similar to a 'flagship' store, is to increase brand awareness and develop brand identity; the store is designed to provide customers with a holistic brand experience to communicate a coherent brand identity. The retail environment is built around the key brand concept to create a multisensory engagement. '*A community store*' is conceived to enhance the relationship between customer and brand, at the same time empowering individuals to build a stronger community. '*A test store*' is perceived as an effective way to test either a new idea or a product line with low financial investment. And, finally, '*a sustainable test store*' is focused on eco-friendly trends, which are represented in the store design as well as the experience the store aims to offer.

Table 2.2 Classification of Temporary Shops

Typology	Characteristics
Guerrilla stores	-Located in suburbs of the great world capitals, in places that have no connection with the fashion world. -No expensive advertising campaign. -Displaying new and exclusive collections, as well as previous lines.
Nomad stores	Using vans to transport a single brand display to a series of locations.
Temporary online stores	Combining the strategic advantage of the temporary store with the communicative and interactive benefits of the Internet.
Temporary outdoor sites	-Sharing the main characteristics of a temporary store. -Existing on outdoor sites, not in indoor premises.

Source: Surchi (2011, pp. 261-262).

Table 2.3 Classification of Pop-up Shops

Typology	Characteristics
A concept brand store	-Borrows the formula of the 'flagship store'; is intended to increase brand awareness and develop brand image. -This has become a strategic tool to launch a new brand collection (limited edition), to reinforce the brand in a particular market or consumer target and to improve brand image and awareness.
A community store	Supports the existing affective and emotional relationship between consumer and brand.
A test store	Conceived as a market research tool to pre-test a new brand concept or a new product line, to experiment with a new market, or to launch an emerging brand at low cost.
A sustainable test store	Evolved to fit within the growing focus on sustainable and green lifestyles: an eco-friendly and minimalist space design, with the support of a mix of events on the same topic, with the presence of eco-fashion brands and products.

Source: Pomodoro (2013, pp.347-350).

In summary, Surchi's (2010) typology is more location-oriented, whereas Pomodoro's (2013) is more functionality focused. However, these two existing typologies arguably fail to capture the full variety of dimensions of pop-up activities; neither are the criteria determining these classifications discussed. Beekmans and de Boer's (2014) typology focuses purely on the spatial dimension, but failed to consider objectives and key characteristics. Building on the previous studies, Warnaby et al. (2015) outlined the pop-up stereotypes, combining different objectives and configurations (see Figure 2.4).

The *product showcase* stereotype focuses on the products, and the communication of their attributes/ benefits. The primary aims could be: to demonstrate a wide range of products; launch a new product; and/or consolidate the positioning of a new product, or reposition existing ones (Catalano and Zorzetto, 2010 cited in Warnaby et al., 2015), linking with the *communicational*, *experiential* and *informational* objectives outlined above.

The *brand pantheon's* prime focus is on celebrating/ promoting the *brand*, and thus pop-up retailing's main role is as a communication vehicle rather than distribution channel (Provana, 2007). The real focus is the *brand*, and the in-store space is used to formulate often complex messages relating to brand values, through visual merchandising and polysensorial marketing techniques. In the specific context of luxury brands, de Lassus and Anido Freire note that pop-up stores "*enhance the mythical history of the brand, through its uniqueness, rarity and preciousness*" (2014, p.66), resonating with flagship retailing, and linking to the *communicational*, *experiential* and also *informational* objectives outlined above.

The *tribal gathering* stereotype is linked to the notion of consumer tribes (see Cova et al., 2007), where the aim is to strengthen the sense of belonging to a community around a brand, consolidating the affective bonds linking individual members to the brand itself, and linking explicitly to the *experiential* and the *communicational* objectives outlined above. The 'tribal gathering' shop tends to convey the values/meanings widely shared by the brand community through events/workshops.

The *market tester* aims to enable market testing of products and/or marketing mixed elements prior to a full launch, or to test the market potential of new geographical territories (Picot-Coupey, 2014; Pomodoro, 2013). Consequently, objectives against which performance is measured may be primarily *transactional*, although an additional set of market intelligence-oriented (or *informational*) objectives may arise from the use of a pop-up store as "*a real 'observatory' of visitor behaviours, attitudes, shopping motives*" (Pomodoro*, 2013, p.349*). It is also emphasised that these are not mutually exclusive categories, as an individual pop-up store may incorporate elements of more than one stereotype, according to the objectives set, which, themselves, are not mutually exclusive (Warnaby et al., 2015).

In summary, Warnaby et al.'s (2015) typology has captured most types of pop-up events in four broad activity types (i.e. product showcase/anthology, brand pantheon, tribal gathering and market tester), which are further linked to the key objectives.

Figure 2.4 An Initial of Pop-up Retail Activity Types and Objectives

TESTING

TRANSACTIONAL

Market Tester

Brand Pantheon

Product
Showcase/
Anthology

Tribal Gathering

EXPERIENTIAL

COMMUNICATIONAL
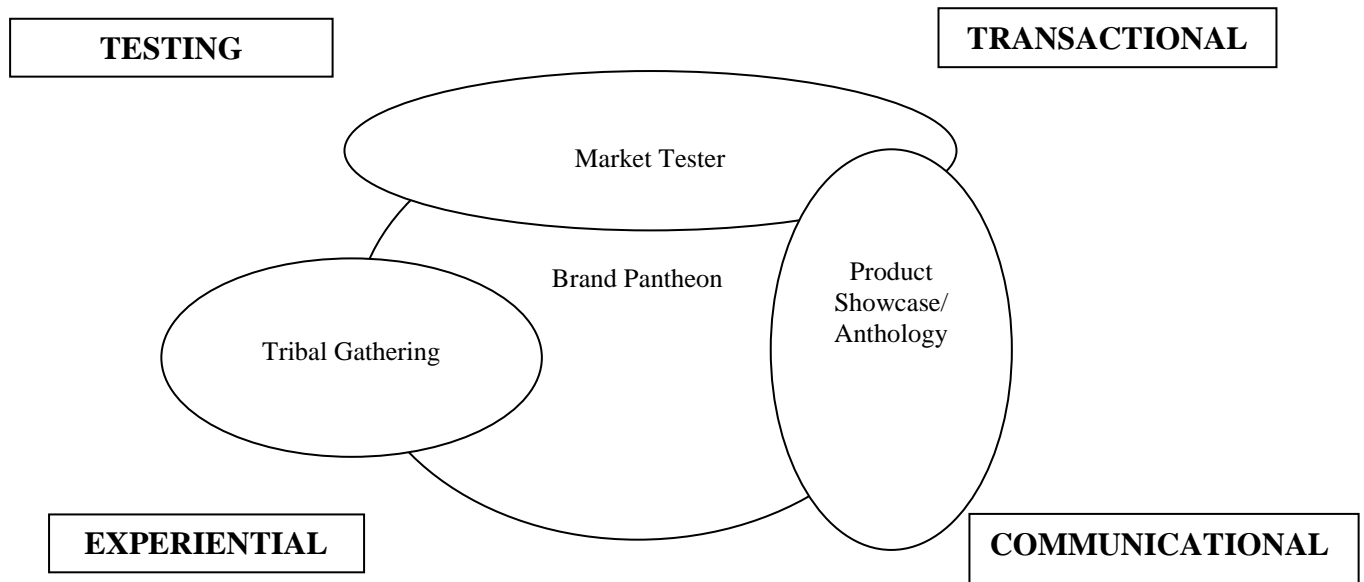
Source: Warnaby et al. (2015, p. 311)

From a practitioner's point of view, more classifications emerged as pop-up's
popularity increased across various industries. Recent research by Klepierre and
Qualiquanti (2015, p.20) states that "*pop-up stores are multifaceted and offer a lot of
freedom. They are used by brands for many reasons and can take many shapes, in
terms of their physical presence, their accessibility, and their aesthetic*". Compared to
the academic classifications (Surchi, 2010; Pomodoro, 2013; Warnaby et al., 2015),
this typology focuses on the locational and objective dimensions. It classifies the
various pop-up stores in six broad types, as summarised below:

Figure 2.5 Six Broad Types of Pop-ups

On-site campaigns, including street marketing, events, stunts and anniversary celebrations.
Temporary markets in shopping centres, city centres and transit hubs.
One-off events in abandoned areas and vacant spaces.
Limited-time brand expos at cultural and sporting events.
A new style of shopping centre, where pop-ups play an integral role in the design.
Store-sharing, where a sales area is subdivided to create shelving space for multiple brands in exchange for rent and a cut of the sales.

Source: Klepierre and Qualiquanti (2015, p.20)

However, Klepierre and Qualiquanti's (2015) classification is arguably lacking in organisation and orientation as there are major overlaps across the different types, and neither were the parallel relations among each type clear. For example, onsite campaign events and one-off events are essentially very similar, but were classified as different types; limited-time brand expos at cultural and sporting events were considered as a specific type whereas, they are very similar to on-site campaigns. In 2014, CEBR's report on Britain's Pop-up Economy (2014, p.8) has classified the pop-up retail sector through a broad range of temporary retail stores and consumer brand experiences, which include:

• General food, beverage and clothing retail.
• Market stalls selling local produce.
• Street food vendors.
• Art galleries, nightclubs or concert venues.
• An ephemeral space for brands to promote themselves and test out new products.

This classification focuses on functionality and places great emphasis on the food industry, which is further reflected in in the report's case study. Similar to Klepierre and Qualiquanti's (2015) typology, CEBR's classification also has overlaps in each of the categories. However, cultural venues such as art galleries, nightclubs and concert

venues are highlighted, a category that is missing from most of the existing typologies.

2.6.2 A new typology

Building from these classifications and the existing literature specific to the subject, a new typology of pop-up activity is suggested on the basis of the function and organisation of pop-up activity along the continua of two dialectics as shown in Figure 2.6. This approach is drawn from Sherry (1990), through which he captures the complexity of the marketplace along the dimensions of structure and function. Sherry represents the structural dimension by using the formal-informal spectrum, whereas the functional dimension is represented by the economic-festive spectrum.

Figure 2.6 illustrates a similar approach: at one end of the function spectrum lies the transactional, at the other end, the promotional. The brand organisation dimension is represented by the emergent-established dialectic. From a conventional, sociological and anthropological perspective, established brands are defined as companies that manufacture products under a specific name. Emergent brands are held to be those of entrepreneurs who set up their own businesses, which are in the earliest stages of their growth cycle. In terms of the function criterion, 'transactional' refers to the exchange of money for goods. 'Promotional' refers to activities that increase public awareness. By means of these dialectics, four different types of pop-up activity and examples can be distinguished, as shown in Figure 2.6, below: (1) Promotional pop-ups organised by established brands; (2) Transactional pop-ups organised by established brands; (3) Transactional pop-ups organised by emergent brands; (4) Promotional pop-ups organised by emergent brands.

As shown in Figure 2.6, the functional spectrum is represented by both transactional and promotional dialects, while these two objectives are not mutually exclusive, as a large percentage of pop-ups have multiple objectives they set out to achieve. However, their primary objectives tend to be orientated to either the promotional or the transactional, based on the exploratory research findings.

Figure 2.6 Typology of Pop-ups

Established Brands

Transactional   **Promotional**

Emergent Brands
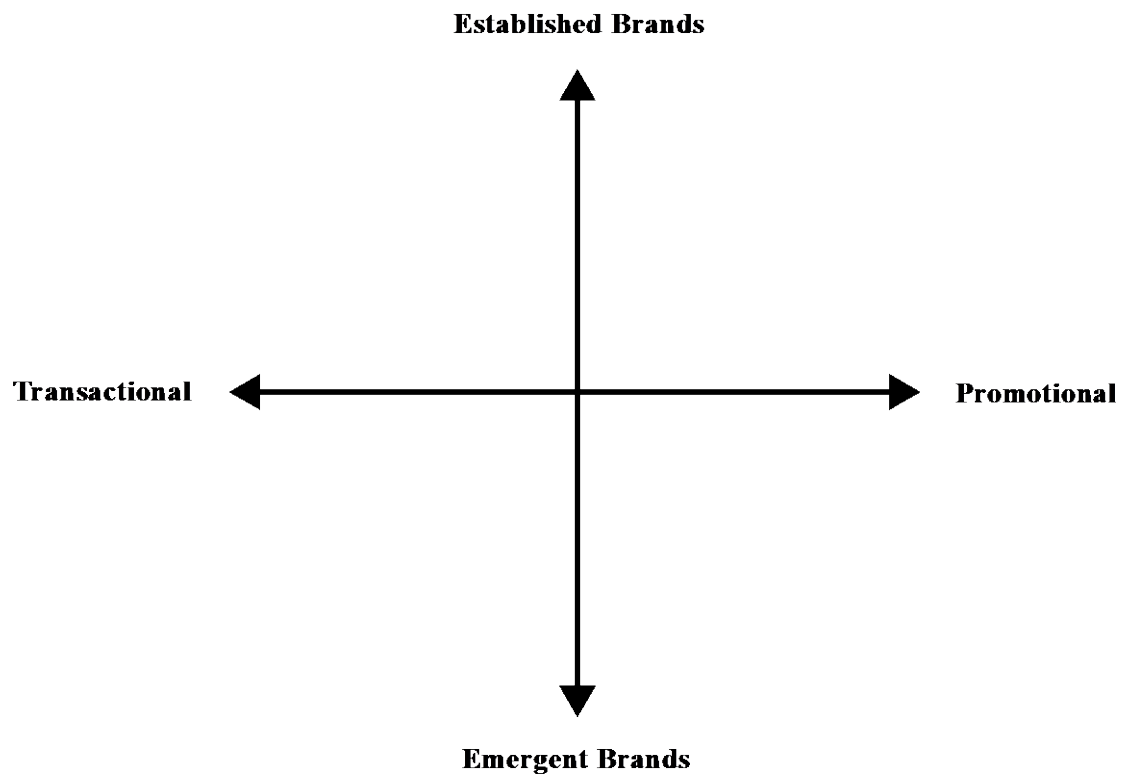
2.7 Chapter Summary

In summary, 'Pop-up' is a simple concept: a temporary retail-oriented setting/ territory designed to foster a direct customer-brand interaction for a limited period. Pop-up activity can be used to achieve various business objectives, e.g. the communication of organisational/brand values (Kim, et al., 2010; de Lassus and Anido Freire, 2014); increasing sales (especially when demand is characterised by periodicity); and as a less risky means of testing market potential (Pomodoro, 2013; Picot-Coupey, 2014). Existing definitions of pop-up highlight three key characteristics: (1) experiential, discovery-driven environments which encourage consumer engagement with brands/ organisations; (2) an emphasis on brand communication/promotion, to create a 'buzz'; and (3) an inherent temporality, to create a sense of urgency and stimulate purchase or another action (and as such, pop-ups can be conceptualised as constituting *events* – see Warnaby et al., 2015).

Notwithstanding its incorporation into the business strategies of an increasing range of organisations (Pomodoro, 2013), the pop-up concept has been the focus of relatively little academic research. The existing literature has largely focused on a consumer-oriented perspective (see de Lassus and Anido Freire, 2014; Kim et al., 2010; Niehm et al., 2007). In contrast, the research reported in this paper adopts a more overt *managerial* perspective,

Given the limited existing research on pop-up retailing, various possible theoretical antecedents are outlined to provide a conceptual contextualisation for identifying the strategic objectives, as well as the implementation issues involved in pop-up activities, to identify processual stages in their management. Chapters 3 to 6 offer a detailed review of some theoretical antecedents, including retail atmospherics, customer experience management and event management, generally and in a specific retail context.

Chapter 3 Retail Atmospherics

3.1 Introduction

Creating a unique in-store environment is crucial, as it fundamentally shapes customers' shopping experience. Drawing on theories from the existing literature, this chapter begins by outlining the definition and importance of the retail atmospherics, which act as a context for the consumer experience, and emphasising the importance of retail atmospherics as a vital part of the brand communication strategy. The chapter then examines various studies on the different components (variables) of the retail atmospherics and examines their impact on customer evaluation and shopping behaviour. In particular, customers' responses to retail atmospherics and environmental cues are discussed through various environmental psychology models. Indeed, the physical space serves as an important communication tool, creating holistic retail atmospherics both online and offline that enhances customer perception and brand loyalty. As Sherry (1988) writes, the atmospherics of the space becomes the brand, and consumers build symbolic meanings through their interactions. This chapter concludes by reiterating the specific role that atmospherics plays in customer decision-making processes and the importance of understanding and managing retail atmospherics.

3.2 Definition of Atmospherics

Retail stores are seen as physical expression of the brand, consisting of various elements, both physical and virtual. These elements are used to bring brands to life, at the same time pointing shoppers to particular directions (Anteblian et al., 2013). The discussions of the retail environment and its impact on customer experience and consumer behaviour date back to the 1950s (see Martineau, 1958; Cox, 1964). Martineau (1958, p.47) proposes, "*the way in which the store is defined in the shopper's mind could be defined as its 'store image'*". Since then, not only has the materiality of the store been considered, but also the more ephemeral elements such as shoppers' emotional responses have been explored with regards to the impact of retail atmospherics. Different to some extent from traditional marketers, experiential

marketers in the 1980s and 1990s viewed consumers as both rational and emotional human beings who were concerned with achieving pleasurable experiences (Bitner, 1990; Holbrook and Hirschman, 1982; Pine and Gilmore, 1998; Schmitt, 1999). For example, Holbrook and Hirschman (1982) propose that hedonic factors such as fantasies, feeling and fun play an important role in consumer behaviour. In particular, Bitner (1990) indicates that atmospherics planning can have a strong impact on consumer patronage and purchasing behaviour and can thus make the difference between a business's success or failure. Later, Pine and Gilmore (1998) introduce the concept of 'experiential marketing'. Similarly, Schmitt suggests:

> "*Today, consumers take functional features and benefits, product quality and a positive brand image as a given. What they want are products, communications and marketing campaigns that dazzle their senses, touch their hearts, stimulate their minds*" (1999, p.57).

In the early 2000s, the practice of creating influential atmospherics as an important marketing strategy become more mainstream (Turley and Milliman, 2000). Atmospherics is composed of a range of tangible and intangible cues that can evoke a variety of reactions from consumers, which can fundamentally influence the nature of customer-brand interactions through evaluation, purchase and post-purchase stages (Puccinelli et al., 2009). The section below discusses various definitions and classifications of retail atmospherics, as well as its impact on customer experience, from the traditional brick-and-mortar point of view and the online perspective.

3.2.1 Brick-and-mortar atmospherics

Kotler (1973, p.50) defines atmospherics as:

> "*The conscious designing of space to create certain effects in buyers. More specifically, atmospherics is the effort to design buying environments to produce specific emotional effects in the buyer that enhance his purchase probability*".

In particular, Kotler stresses how the '*total consumption package*' includes not only the tangible product itself, but also other significant features such as where the product is sold, services, warranties and so on, and how buyers perceive these as '*total product*'. However, this definition is specific to those retailers that sell goods. Greenland and McGoldrick (1994, p.5) broaden the definition in a way that is applicable to the vast majority of different products and service providers:

"*Atmospherics is the tailoring of the designed environment to enhance the likelihood of desired effects or outcomes*".

Davies and Ward (2002) focus on the interactions between store image and atmospherics, they highlight the ephemeral nature of atmospherics as follows:

"*Store atmosphere is very much 'in the mind of the customer'- it is the individual's perception of the cues provided both separately and collectively by the store, and perhaps also primarily by its location, environment and personnel*" (p.179).

Compared to Kotler's (1973) definition, this is broader in scale as the physical location has been considered, which is an important element in the retail marketing and consumption literature (Lee, 1993; Shields, 1992). The impact of service cues such as personnel is also taken into consideration in this definition, as social surroundings encountered in the retail setting play an important role in shaping customer experience. Atmospherics is defined and created by the physical environment; in particular, it is about customers' interpretations of the various sensory cues within the environment and a range of other stimuli such as staff and personnel. Therefore, store atmospherics could be perceived differently by different viewers. The distinction between the intended atmosphere and perceived atmosphere have been addressed by various authors (Davies and Ward, 2002; Kotler, 1973). For example, Kotler classifies how different cultural backgrounds influence people's sensory channels through sight, sound, scent, and touch, as shown in Table 3.1.

Table 3.1 The Main Sensory Channels for Atmosphere

Sensory Channel	Dimensions
Visual	Colour; Brightness; Size; Shapes
Aural	Volume; Pitch
Olfactory	Scent; Freshness
Tactile	Softness; Smoothness; Temperature

Source: Kotler (1973, p.51).

Building on Kotler's four key themes, Goworek and McGoldrick (2015) draw together different elements that influence retail store atmospherics (Figure 3.2). This framework specifically outlines how various retail environments will influence customer experiences and emotions as well as creating images that lead to both short- and long-term shopping outcomes. As shown in Figure 3.2, defined target customer groups such as demographics, lifestyle, motives and expectations impact the way retailers design the in-store environment through design factors, sensory factors and social factors. The combination of these factors has a direct impact on experience, emotions and the brand image they are derived from, which has an immediate outcome. For example, if the shopping environment is perceived as stimulating, customers tend to feel pleased or excited, resulting in shoppers staying longer and receiving more enjoyment as a consequence. Indeed, the perceived retail image has long-term impacts; for example, if a retailer is considered reliable, customers tend to make repeat visits to a store and are more likely to spend more during their visits and generate positive word-of-mouth (WoM). More recently, retailers adopted various hedonic consumption elements to entertain consumers in the retail environment, including interactive digital screens and kiosks, live performances and demonstrations (Turley and Chebat, 2002), which enhance the customers' multisensory and emotional interactions with products. As a result, customers tend to prolong their stay, which in turn increase the likelihood for impulse purchases (Beatty and Ferrell, 1998).

Figure 3.2 Retail Store Environments

Store environment	Targeted customers
Store environment Design factors: layout, signage, décor, texture, displays. Sensory factors: music, lighting, colours, scents, temperature. Social factors: staff, friendship, other shoppers, crowding.	**Targeted customers** Socio-economics: age, gender, income, work status, mobility. Lifestyles and motives: discerning, time poor, thrifty. Expectations: disposable income, other stores/channels used.

Experiences	Emotions	Images
Experiences Comfortable Convenient Stimulating Friendly Helpful	**Emotions** Pleased Aroused Excited Contented Proud	**Images** Fashionable High Status Reliable Aspirational Economical

Long-term outcomes	Immediate Outcomes
Long-term outcomes Higher satisfaction/trust Repeat visit to store Higher frequency/spend Positive WoM/word of web	**Immediate Outcomes** More enjoyment Less stressful Stay longer Spend time

Source: Goworek and McGoldrick (2015, p.234).

3.2.2 E-atmospherics

Retail designers now have a range of tools to apply design disciplines in new ways to impact customers. Indeed, retail technology is shaping the future of retail, the retail landscape continues to shift from transaction-focused to engaging and experiential

sphere (Grewal et al., 2017). Retail industry is constantly evolving and the past decade has witnessed the dramatic development in retail technologies, for example, multi- and omni-channel retailing have been adopted by many retailers to drive sales, enhance customer experience and customer loyalty (Poncin and Mimoun, 2014). These cross-channel marketing strategies have blurred the boundaries between the digital and physical world. However, compared to the classical in-store atmospherics, the research on 'e-atmospherics' is limited due to the newness of the topic (Dailey, 2004; Hoffman and Turley, 2002). Puccilleni et al. (2009) raised the question, "*What role does consistency between the atmosphere of the store and its website play?*" However, due to the nature of virtual channels, e-atmospherics lacks the ability to engage all of the senses. As Goworek and McGoldrick (2015, p.238) suggest:

> "*In non-store retailing, atmospherics are more restricted than in store, concentrating largely on the visual elements, as these retailing methods are more limited in their ability to stimulate the full range of senses*".

Dailey (2004, p.796) defined web atmospherics as "*the conscious designing of web environments to create a positive effect in users in order to increase favorable consumer responses*". Later, de Kervenoael et al. (2008, p.3) proposed that "*online environment atmospherics involve the creation, shaping and evolution of web sites design to enhance site stickiness, to encourage final decision to purchase and to promote positive post-purchase feelings*". Various models emerged to illustrate the relationship between site atmospherics and shoppers' behaviour (Dailey, 2004; Eroglu et al., 2003; Gharbi et al., 2002). For example, Gharbi et al. (2002) investigated web-atmospherics and its impact on site-performance through three key aspects: telepresence, interactivity and vividness. In addition, Eroglu et al. (2003) adapted the S-O-R framework to investigate the correlations between web-atmospherics and consumer behaviour. Similar to the research on brick-and-mortar atmospherics, models investigating online atmospherics also proved that web atmospheric cues impact on customers' cognition and emotions, which in turn influences their behaviours towards the website (Dailey, 2004). Therefore, multi/omni-channel retailers need to consider their shopping experience holistically across multiple channels in order to build a consistent image across different channels. More recent research indicates "*the increasing usage of digital technologies in stores effectively*

reduces the boundaries between classical in-store atmospherics and e-atmospherics" (Poncin and Mimoun, 2014, p. 856).

3.3 Typologies of Atmospherics

Retail atmospherics has significant impacts on customers' attitudes, satisfaction and various approach/avoidance behaviours (see environmental psychology models discussed in Section 3.4). Previous studies have developed extensive typologies and classifications of atmospheric cues (Baker, 1986; Berman and Evans, 1995; Turley and Milliman, 2000). Baker (1986) explored how the service environment is perceived from the customer's point of view and proposed components of environment that can be broken down into three basic categories: (1) ambient factors; (2) design factors; and (3) social factors, as shown in Table 3.3 below.

Table 3.3 Components of the Physical Environment

Ambient Factors	Background conditions that exist below level of our immediate awareness	• Air Quality (Temperature; Humidity; Circulation/ventilation) • Noise • Scent • Cleanliness
Design Factors	Stimuli that exist at the forefront of our awareness	• Aesthetic (Architecture; Colour; Scale Materials; Texture; Pattern; Shape; Style; Accessories) • Functional (Layout; Comfort; Signage)
Social Factors	People in the environment	• Audience (other customers) (Number, Appearance; Behaviour) • Service Personnel (Number; Appearance; Behaviour)

Source: Adapted from Baker (1986)

As shown in Table 3.3, 'ambient' factors are those below customers' level of awareness, which subconsciously impact customers. However, design factors are at the forefront of people's awareness, and are more likely to have an impact on people's shopping motivation, being perceivable for customers. Social factors generally refer

to the people within the environment, which include other customers as well as service personnel (Baker, 1986). Similarly, Puccinelli et al. (2009) submit that there are three primary sets of retail environment cues: *design*, *ambient* and *social*. Design cues incorporate internal factors, e.g. store layout, flooring, equipment, furnishings, decoration, etc. (Turley and Milliman, 2000), as well as external factors, e.g. window displays. These are more tangible elements that can reinforce brand values (Bäckström and Johansson, 2006). Ambient cues include music, lighting, scent, etc. Such atmospheric dimensions can be designed and manipulated to create emotional and behavioural effects (Turley and Milliman, 2000). Social cues include staff numbers and their interactions with customers (Baker, et al.*,* 2002).

Bitner's (1992) typology has a specific focus on a service retail context, including ambient conditions relating to: the five senses (temperature, air quality, noise, music, odour etc.); space/function (layout, equipment, furnishings etc.); signs, symbols and artifacts (signage, personal artifacts, style of décor etc.). These factors influence both customers and employees and both groups may respond cognitively, emotionally and physiologically. Berman and Evans (1995) divide the stimuli of atmospherics according to one of the following four categories: the exterior of the store, the general interior, the layout and design variables, and the point-of-purchase and decoration variables. However, they suggest 'human variables' as a further category necessary to complete this typology. Turley and Milliman (2000) reviewed over sixty empirical studies and identified a significant relationship between store atmospherics and customer behaviour. The physical elements of retail atmospherics and collation of the component variables were classified into the five major elements shown in Table 3.4: external variables, general interior, layout and design, point-of-purchase and decoration, and human variables.

Table 3.4 Atmospherics Variables

Atmospherics Category	Variables
External Variables	Storefront, marquee, entrances, display windows, building architecture, surrounding area, and parking.
General Interior	Flooring/carpeting, lighting, scents and sounds, temperature, cleanliness, wall textures, and colour usage.

Layout and Design	Fixtures, allocation of floor space, product groupings, traffic flow, department locations, and allocations within departments.
Point-of-Purchase and Decoration	Product displays, point-of-purchase displays, posters, signs, cards, teletext messages, and wall decorations.
Human Variables	Customer crowding or density, privacy, customer characteristics, personnel characteristics, and employee uniforms.

Source: Adapted from Turley and Milliman (2000)

Donovan and Rossiter's (1982) general findings suggest the interior will influence approach/avoidance behaviour, customers' time spent in the store, and the likelihood of purchase. More recently, Poncin and Mimoun (2014) combined Baker's (1986) three-dimensional classification and Turley and Milliman's (2000) five broad categories, and illustrated the overlaps between the two typologies (see Figure 3.5). They consider digital technology, a point-of-purchase and decoration variables, and their findings suggest a positive effect of technologies on the holistic perceptions of store atmosphere, shopping satisfaction and customers' patronage intentions.

Figure 3.5 Atmospherics Classification
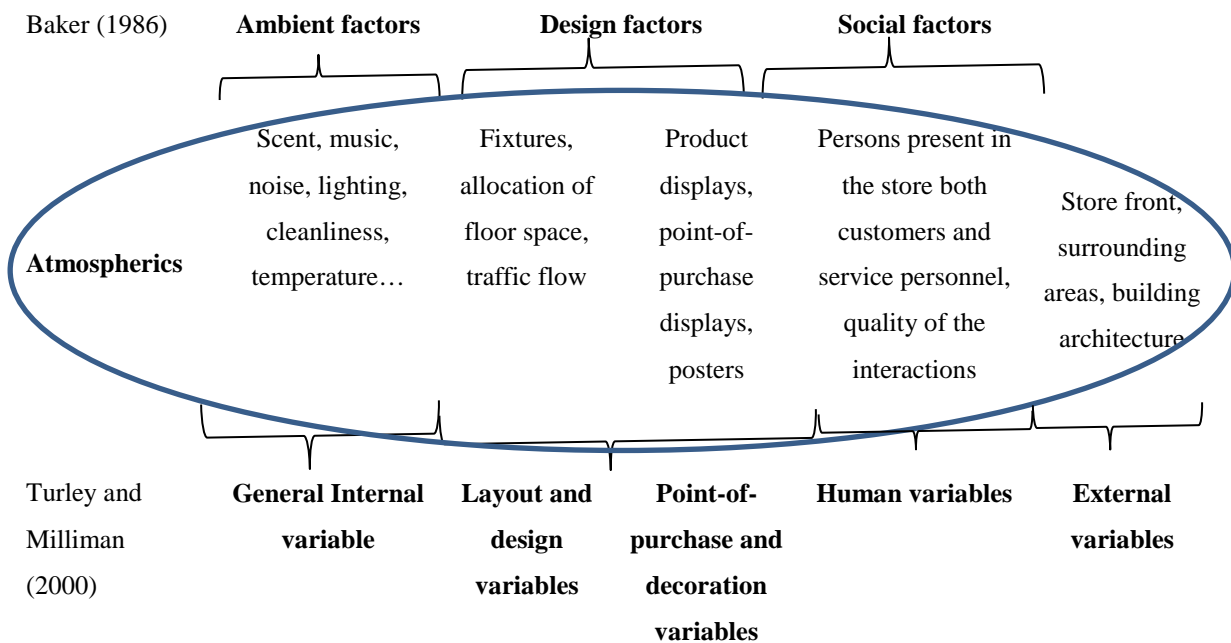
Source: Poncin and Mimoun (2014, p.3)

Building on the various classifications and frameworks outlined above, a set of common atmospheric variables is summarised in Table 3.6. The various elements shown in the table are then used as the key areas for the Observation Template (Appendix 2) for the comparative case study stage. The table highlights the key variables from the existing literature, including: exterior of the retail space (i.e. location, type of space, surrounding environment); interior design variables (i.e. fixtures and fittings, allocation of floor space, point of sale, product groupings/display, traffic flow); ambient variables (i.e. lighting, scents and sounds, temperature, cleanliness, wall textures, and colour usage); and social variables, which mean the nature and extent of social interactions within the space (i.e. between customers and brand representatives, and between customers, as well as customer interaction with the environment).

Table 3.6 A Synthesis of Atmospheric Variables

Exterior of the retail space	Location, type of space, surrounding environment
Interior design variables	Fixtures and fittings, allocation of floor space, point of sale, product groupings/displays, traffic flow
Ambient variables	Lighting, scents and sounds, temperature, cleanliness, wall textures, and colour usage
Social variables	Nature and extent of social interactions within the space (between customers and brand representatives, and between customers, as well as customer interaction with the environment)

As mentioned earlier, environmental cues have significant impacts on consumer behaviour. The next section explores the key environmental psychology models, highlighting various environmental cues and their impacts on shopping behaviours within the store environment.

3.4 Environmental Psychology Models

"*The use of atmospherics to create environments and its influence on the behavior of individuals is referred to as environmental psychology*" (Hoffman and Turley, 2002, p.34). There is an extensive literature on atmospherics and environmental psychology dating from the 1970s (Kotler, 1973; Mehrabian and Russell, 1974), which then moves on to discuss the servicescape (Bitner, 1992, 2000; Sherry, 1998) and consumptionscape (Venkatraman and Nelson, 2008) concepts, and a more recent emphasis on digital signage on shoppers' perception of the retail environment (Dennis, et al., 2012), which provide useful conceptualisations for the analysis of the specific context of pop-up retailing.

Resonating with notions of the servicescape (Bitner, 1992, 2000), retail activities thus take place within a branded setting controlled by a commercial entity, and managing the customer experience (through retail atmospherics and store design – e.g., Kotler, 1973; Kent, 2007), is recognised as an important contributor to retail success (McGoldrick, 2002). The positive effect of retail atmospherics on consumer behaviour has been discussed extensively (see for example, Baker et al., 1994; Chebat and Michon, 2003; Clarke et al., 2012; Donovan and Rossiter, 1982; Greenland and McGoldrick, 1994; Park et al., 2006; Pocin and Mimoun, 2014; Stoel et al., 2004).

3.4.1 The Mehrabian-Russell model

To explain the influence of atmospherics on consumers, Mehrabian and Russell (1974) note in their environmental psychology model that environmental stimuli (S) stimulate emotional reaction (O) and affect consumers' behavioural response (R). The S-O-R framework (see Figure 3.7) suggests environmental stimuli induce organismic or individual states, so that customers respond to retail atmospheres with either approach or avoidance behaviour. Approach behaviours in response to positively perceived environments include the willingness to move towards, stay in, explore, interact with, and potentially return to the environment, with the possibility of spending more money and a greater likelihood of impulse buying (Foxall et al., 2000; Mehrabian and Russell, 1974). Conversely, a negative perceived atmosphere may lead to avoidance behaviours, for instance: feeling bored or anxious or leaving the store with dissatisfaction and maybe not returning (Mehrabian and Russell, 1974; Turley

and Milliman, 2000). These behaviours are guided by the emotional state that results from the environmental stimuli.

Donovan and Rossiter (1982) conducted the first empirical test of the Mehrabian-Russell's environmental psychology model in a retail context, proposing that "*store atmosphere, engendered by the usual myriad of in-store variables, is represented psychologically by consumers in terms of two major emotional states: pleasure and arousal*" (p. 34). These two dimensions are significant mediators that influence shopping behaviours within the store environment. Their study suggests that pleasure is an important determinant of the purchase behaviour, such as the tendency to spend more money than originally planned. Arousal can influence the time spent in store and also the willingness to interact with the staff.

Figure 3.7 The Mehrabian-Russell Model
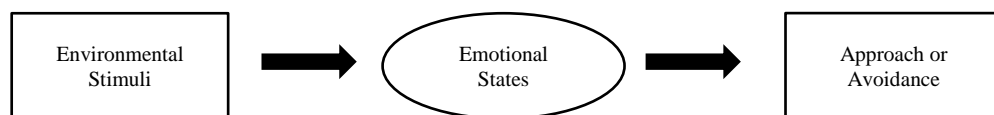
Source: Adapted from Mehrabian and Russell (1974)

3.4.2 Servicescape

Building on the Mehrabian and Russell model, Bitner (1992) further developed the modelling of behavioural reactions to environmental stimuli in service organisations. This work suggests both customers and employees respond cognitively, emotionally and physiologically to the environment and that these internal responses influence customer and employee behaviour (i.e. approach or avoidance) as well as the nature and quality of the social interactions between and among the customers and employees in what she termed the 'servicesscape'. Bitner suggests (ibid., p.58), in essence, 'servicescape' is the "*built environment, the manmade, physical surroundings as opposed to the natural or social environment*"; it is where customers and retailers interact.

Various dimensions of the physical surroundings in the servicescape such as lighting, colour, signage, textures, quality of materials, style of furnishings, layout, wall décor, temperature and so on can be controlled by the firm, which could enhance or constrain customer and employee interactions (Bitner, 1992). As shown in Figure 3.8, three environmental dimensions were identified: *ambient conditions*, *spatial layout and functionality*, together with *signs, symbols and artifacts*. Ambient conditions engage the five senses, including background characteristics of the environment such as temperature, lighting, noise, music, and scent. Spatial layout refers to the size and shape of the machinery, equipment and furnishings and the ways in which they have been arranged as well as the specific relations among them. Signage plays an important part in communicating a firm's image as it can be used as labels for directional purposes or to communicate rules of behaviour. Other environmental objects may communicate less directly than signs, giving implicit cues to users about the meaning of the place and norms and expectations for behaviour in the place. For example, quality of materials used in construction, artwork, presence of certificates and photographs on walls, floor coverings, and personal objects displayed in the environment can all communicate symbolic meaning and create an overall aesthetic expression (Bitner, 1992). People respond to environments cognitively, emotionally and physiologically in general and these responses are moderated by personal and situational factors, which are referred to as 'moderators' in Figure 3.8. These moderators include various factors including personality, situation factors such as plan and purpose, and momentary mood as well as expectations. The last part of the framework is behaviour, similar to Mehrabian and Russell's (1974) model, in which approach behaviour includes affiliation, exploration and the desire to stay longer. Moreover, Donovan and Rossiter (1982) indicate that if customers have a positive perception of the retail environment, they tend to experience shopping enjoyment, stay longer and spend more. In contrast, avoid behaviour includes a desire not to affiliate, explore or stay.

Figure 3.8 Framework for Understanding Environment-User Relationships in Service Organisations

ENVIRONMENTAL DIMENSIONS	HOLISTIC ENVIRONMENT	MODERATORS	INTERNAL RESPONSES	BEHAVIOUR

Ambient Conditions
Temperature
Air quality
Noise
Music
Odour
etc.

Space/Function
Layout
Equipment
Furnishings
etc.

Signs, Symbols & Artifacts
Signage
Personal artifacts
Style of décor
etc.

Perceived Servicescape

Employee Response Moderator

Customer Response Moderator

Cognitive
-Beliefs
-Categorization
-Symbolic Meaning

Emotional
-Mood
-Attitude

Physiological
-Pain
-Comfort
-Movement
-Physical Fit

Employee Response

Customer Response

Cognitive
-Beliefs
-Categorization
-Symbolic Meaning

Emotional
-Mood
-Attitude

Physiological
-Pain
-Comfort
-Movement
-Physical Fit

Approach
Affiliation
Exploration
Stay Longer
Commitment
Carry out plan
Avoid
(Opposite of approach)

Social Interactions Between and Among Customers and Employees

Approach
Affiliation
Exploration
Stay Longer
Commitment
Carry out plan
Avoid
(Opposite of approach)

Source: Bitner (1992)

Servicescape focuses on the physical, material setting that is built to shape consumer behaviour, encompassing both design factors such as ambient factors, fixtures and fittings, signs, and symbols (Bitner, 1992), as well as social interactions between customers and employees (Baker, 1987, Bitner, 1992, Sherry, 1998). Later, as the term customer-place relationships evolved, there was a stronger emphasis on customers' role in the built environment, the term 'consumptionscape' emerged. According to Venkatraman and Nelson (2008) *"A servicescape can be viewed as the frozen potential of a consumptionscape, which is unleashed when consumers 'twist' the resources of its built environment for their own purpose"*. Indeed, customers engaging with the physical use the resources as 'tools' to compose meaningful experiences and transform 'servicescape' into 'consumptionscape'.

3.5 Managing Retail Atmospherics

The physical experience of shopping in a pop-up environment is designed to inspire and connect with customers, consisting of emotional storytelling, sensory immersion and human connection (Retail Trends, 2017). The physical retail store serves as a

medium for brand communication and has access to almost every sense (Fulberg, 2003). Given the competitive environment of the retail industry, creating a holistic in-store experience is crucial in influencing customer perceptions and brand loyalty (Ailawadi and Keller, 2004; Rayburn and Voss, 2013). The design and atmospherics of the place gradually become the brand, where consumers build symbolic meanings through their interaction with the environment. Sherry (1988, p.112) defined the notion of '*brandscape*', as:

"*A material and symbolic environment that consumers build with marketplace products, images and messages, that they invest with local meaning, and whose totemic significance largely shapes the adaptation consumers make to the modern world*".

Consumers are at the central part of this process, and "*the consumption is actively produced by consumers themselves*" (p.112). Other researchers such as Hoffman and Turley (2002) examine atmospherics in the service marketing context and address the specific role that atmospherics play in the customer decision-making processes through three key stages (i.e. *pre-purchase*, *consumption*, *and post-purchase evaluations*). They suggest:

 "*…atmospherics are proposed to play a critical role in forming customer satisfaction evaluations by managing consumer expectations and perceptions*" (p.36).

Moreover, Moor (2003) introduced the concept of 'ambient communication', where brand replaced obviously branded cues by attempting to approach consumers in an expanded range of everyday spaces to create brand associations. These branded experiences have gone beyond the boundary of a physical store towards an 'experiential brand' where the brand adopts spatial practices to enhance the emotional and affective bonds. Indeed, the majority of the literature is focused on customer reaction to the atmospheric cues although the managerial dimension has largely been ignored (Turley and Chebat, 2002). Given retail atmospherics' great impact on brand image as well as customer experience and purchase probability, the importance of

understanding and managing retail atmospherics has never been more important to retailers. The elements under retailers control are often the factors relating to customers' senses, such as lighting, colour, background music etc. (de Farias et al., 2014). However, the design process can be a complicated task as atmospherics involves different elements and variables, and usually uses a lot of time, money and managerial attention (Turley and Chebat, 2002). In order to coordinate and manage the atmospherics of the store, Kotler (1973) proposed the following key planning stages for designing the atmospherics: 1) define the target audience; 2) consider what the target audience is seeking from the buying experience; 3) ensure that the atmospheric variables fortify the desired emotional reactions from the target audience; 4) evaluate the implemented atmospherics to stay competitive. In particular, Kotler (1973) highlights the importance of constantly reviewing the implemented atmospherics strategy to make it constantly appealing to customers and to achieve competitive advantage. Similarly, Turley and Chebat (2002) suggest that atmospherics design should be integrated into the retailers' strategic planning process as store atmospherics can serve as a differential or competitive advantage. Indeed, store atmospherics plays an important role when consumers form perceptions of the store image (Berman and Evans, 2009). However, one of the managerial issues faced by retailers is how uniform their store design should be. Some retailers follow a more consistent visual merchandising strategy to create a more seamless and consistent brand image. Others decentralise the store design to reflect the particular region or community, but this approach can be expensive and more time consuming. In addition, some retailers choose to combine both a unified and decentralised approach due to the variation of size and space they have at different locations. From the managerial perspective, a retailer's design strategy should be guided by their goals and objectives. After the design process, the implementation process first consists of the atmospherics audit, which involves an in-depth and systematic evaluation of the retail environment to decide if the variables are effective and whether they reflect the brand image (Turley, 2000). After the audit, the managers need to decide if any adjustment is needed. However, Donovan and Rossiter (1982) note that it is difficult to measure the impacts of store atmospherics because: 1) such effects are basically emotional states and thus difficult to verbalise; 2) they are transient and hence hard to recall; 3) they influence behaviour within the store rather than external behaviour such as store choice.

3.6 Chapter Summary

In the marketing context, atmosphere refers to the conscious design of the space in order to create the desired outcome. It is the effort required to create an environment that can stimulate emotional connections and increase the likelihood of purchase (Kotler, 1973). Retail atmospherics involves the details of the store's physical environment such as background music, colours, ambience, and lighting, which have significant impacts on customers' attitudes and satisfaction, and form various approach/avoidance behaviours. In modern, multifaceted, omni-channel retail environment, retailers use various retail technologies to connect with their customers, deepen customer relationship and increase brand loyalty. This chapter highlights the interconnections between bricks-and-mortar and e-atmospherics.

Previous studies have developed extensive typologies and classifications of atmospheric cues (Baker, 1986; Berman and Evans, 2009; Turley and Milliman, 2000). Building on the various classifications and frameworks outlined above, a set of common atmospheric variables is synthesised in Table 3.6, including exterior of the retail space, interior design variables, ambient variables and social variables. These informed the key areas for the observation template during the case study stage.

To explain the influence of atmospherics on consumers, Mehrabian and Russell (1974) note in their environmental psychology model that environmental stimuli (S) stimulate emotional reaction (O) and affect consumers' behavioural response (R). The S-O-R framework (see Figure 3.7) maintains that environmental stimuli induce organismic or individual states, so that customers respond to retail atmospheres with either approach or avoidance behaviours. Later, Bitner (1992) further developed the modelling of behavioural reactions to environmental stimuli in service organisations. This work suggests both customers and employees respond cognitively, emotionally and physiologically to the environment and these internal responses influence customers' and employees' behaviour (i.e. approach or avoidance) as well as the nature and quality of the social interactions between and among customers and employees, in what she termed the 'servicesscape'. Indeed, atmospherics play a significant role in customer decision-making processes through three key stages: *pre-purchase, consumption, and post-purchase evaluation* (Hoffman and Turley, 2002).

Thus, it is crucial to develop a systematic scheme to manage various elements that form retail atmospherics incorporating retailers' virtual and physical practices. The elements retailers can control are usually factors related to customers' senses, such as lighting, colour, background music etc. (de Farias et al., 2014). Other elements that are out of retailers' control include situation moderators and customer moderators (Kaltcheva and Weitz, 2006; Verhoef et al., 2009).

Chapter 4 Customer Experience Management

4.1 Introduction

As previously discussed, the pop-up shop is an experiential, discovery-driven retail format that facilitates consumer engagement with brands/organisations (see Gordon, 2004; Kim et al., 2010; Niehm et al., 2007). Therefore, an understanding of what constitutes customer experience within the physical environment is fundamental. Drawing on theories from the existing literature, this chapter focuses on customer experience, with the intention of defining experience as a multi-dimensional construct. Following this is a discussion regarding customer experience in the holistic retailing context, including the integration of different elements of the customer's experience. Above all, this section highlights the multiple factors that are within and outside the retailer's control, and discusses how customer experience in one channel may be affected by experience from the other channels.

The second half of the chapter focusses on discussing the collective value creation process within brand communities, and explores how digital technology and marketing communication channels enable customers to actively generate brand content and co-create value. Here, social media has been regarded as an important marketing communication tool to create customer-generated brand stories. Following this, the chapter then moves on to discuss the implications of social media in a pop-up context, concentrating on the crucial role social media plays in terms of extending the consumer's temporal brand experience both before and after the event, and also to create ongoing communities of interest. Due to the flexibility and immediacy of social media, the practices of value creation evolve and move past the physical territory to a wider brand community. Moreover, the contemporary consumer's activities are driven by more versatile and transient needs. Digital media have enabled the brand community to share brand experiences online, which has accelerated the territorialisation process. The final part of the chapter discusses various theories on 'territory' and 'territorialogy', exploring these more 'fluid' territorialogical aspects in the specific context of pop-up retailing and the spatial-temporal flexibility pop-up activities involved. Indeed, brand territory constantly

expands as the social and moral bonds are constantly changing and evolving in the transient retail environment. These fluid retail formats are far more complex than those relating to traditional, 'fixed' retail formats. This chapter concludes by discussing the managerial process involves in the planning, communication, staging and delivery of the experience.

4.2 Customer Experience in the Retail Setting

The importance of experience in marketing (and experience management more generally) has been increasingly acknowledged (see Hirschman, 1984; Holbrook and Hirschman, 1982; Pine and Gilmore, 1998, 1999; Schmitt, 1999, 2003). Meyer and Schwager (2007, p.118) define customer experience as *"the internal and subjective response customers have to any direct or indirect contact with a company"*, and emphasise that if the customer is to have a positive experience, all organisational functions must work together to ensure this occurs. Schmitt (2003, p.22) notes that:

> *"Customer experience management is a new paradigm that represents a radical break from the old marketing and management approaches. It offers analytical and creative insight into the customer's world, strategic tools for shaping that world, and implementation tools that companies use to increase customer value"*.

Reviewing the nature of experience in a marketing context, Tynan and McKechnie (2009, p.504) suggest that experiences *"can educate, entertain, and provide an opportunity to display some particular knowledge, value or behaviour socially, or offer an escapist, visual or aesthetic encounter"*. This latter, more hedonistic view of experience is highlighted by Schmitt, who defines experiences as *"private events that occur in response to some stimulation (e.g. as provided by marketing efforts before and after purchase)"* (p.60), providing *"sensory, emotional, cognitive, behavioural and relational values that replace functional values"* (1999, p.26). In a specific retail context, Verhoef et al. (2009, p.32) consider experience to be:

> *"...holistic in nature and involve[s] the customer's cognitive, affective, emotional, social and physical responses to the retailer. This experience*

is created not only by those factors that the retailer can control (e.g., service interface, retail atmosphere, assortment, price), but also by factors outside of the retailer's control (e.g., influence of others, purpose of shopping)".

Like any service, good or commodity, experience has its own characteristics. Pine and Gilmore (1999) present four realms of experience (see Figure 4.1) on the basis of two dimensions. The horizontal dimension is an active/passive dichotomy, reflecting the participation level of the customer. The vertical dimension reflects the connections that unite customers with the event or performance, which is represented by absorption and immersion. These two dimensions of experiences can then be classified into four broad categories. The first form of experience is 'entertainment', which is defined as "*the action of occupying a person's attention agreeably; amusement*" (p.31). During 'esthetic experiences, "*individuals immerse themselves in an event or environment but themselves have little or no effect on it, leaving the environment (but not themselves) essentially untouched*" (p.35). In contrast, active participation leads to either 'educational' or 'escapist' experiences. Overall, the richest experience may encompass all of the four realms, forming a so-called "sweet spot" around the area where the spectra meet.

Figure 4.1 The Four Realms of Experience
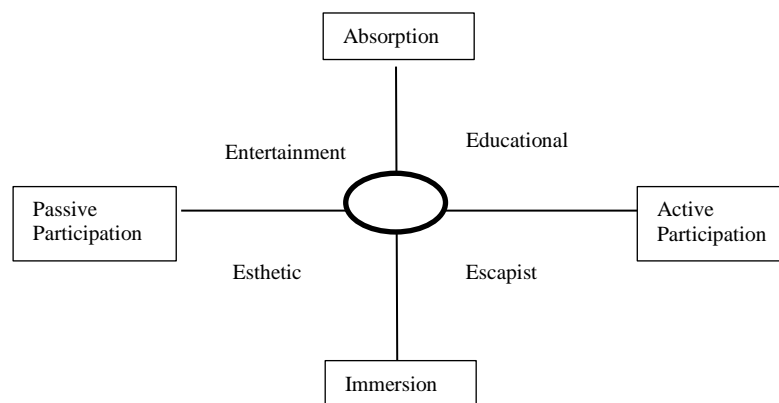
Source: Pine and Gilmore (1998)

As stated previously in Chapter 3, the positive effect of retail atmospherics on consumer behaviour has been discussed extensively (see for example, Baker et al., 1994; Chebat and Michon, 2003; Clarke et al., 2012; Donovan and Rossiter, 1982; Park et al., 2006; Stoel et al., 2004). Mehrabian and Russell (1974) illustrate in their environmental psychology model that the customer reacts to a retail atmosphere with either 'approach' or 'avoidance' behaviour.

More recently, Foster and McLelland (2015) indicate that consumer-brand interactions are built on a series of episodes, and that using a dictated '*theme*' in retail design will facilitate retailers in the creation of a more immersive retail environment, thereby leading to customer enjoyment and brand loyalty. In particular, technology integration can further enhance customer-employee relationships, as well as increase the effectiveness in customer service (Lewis and Locker, 2014). For example, Dennis et al. (2014) explore digital signage as a service provider in the retail setting, indicating that digital signage evokes customers' sensory and affective experiences and influences customers' attitudes and subsequent behaviour. In particular, this study suggests that the sensory cues from digital signage have a higher impact on first-time shoppers, and, as such, is crucial in gaining customer loyalty.

From a retail design perspective, Kent (2007) notes that store environments provide spaces for interactivity, socialisation and communication, which have become increasingly important as a greater emphasis on customer experience has emerged. Puccinelli et al. (2009) have highlighted customer involvement and its impact on consumers' buying and evaluation processes. They suggest "*the degree to which he or she is involved, engaged, or views the message as important*" (p. 20). In order to enhance customer involvement, personalisation has been used to encourage customers to gain more information about the features of the products in order to make the right decision. Involvement also plays an important role in the evaluation processes such as product rating and customer reviews, which can engage further customers and increase the site or product popularity. In a similar vein, Poncin and Mimoun (2014) indicate that a higher level of in-store interactivity generates higher levels of shopping enjoyment and better store perceptions. Developing this, Pantano and Viassone (2015) determine that technology-based innovation can add value to the in-store experience as well as to the physical products sold. Customers' holistic

perceptions of overall store quality and atmosphere are influenced by both human and technology-based services, and from a customer perspective, the overall shopping experience is experienced and evaluated simultaneously. Thus, retailers need to view the store as a whole in order to successfully integrate different channels.

4.3 Customer Experience in Other Channels

As outlined in the above section, the majority of the current literature focuses on customer experience within the physical store and how each element influences customer behaviour and patronage intentions. However, shopping is a multi-phase process and customer experience encompasses the total experience (Berry et al., 2002), including *search*, *purchase*, *consumption* and *post-consumption*, thus utilising multiple channels, both physical and digital (Konus et al., 2008). Neslin et al. (2006, p.95) define multi-channel customer management as:

> *"...the design, deployment, coordination and evaluation of channels through which firms and customers interact, with the goal of enhancing customer value through effective customer acquisition, retention, and development".*

They address directly the five major challenges in managing multichannel environments more effectively: 1) data integration; 2) understanding customer behaviour; 3) channel evaluation; 4) collection of resources across channels; and 5) coordination of channel strategies. Similarly, van Birgelen et al. (2006) explore the interactions between the traditional and the technology-mediated channel and their channel performance satisfaction on behavioural intentions. Later, Verhoef et al. (2009) discuss the current literature on customer experience and propose a conceptual model that summarises the determinants of customer experience from a holistic perspective (see Figure 4.2). The key elements included in the framework are social environment, service interface, retail atmosphere, assortment, price and promotion (including loyalty programmes). Primarily, they outline the multiple factors that are within and outside the retailer's control, and how customer experience in one channel, such as the physical store, may be affected by the other methods. The

elements that are under the retailer's control tend to be related to customer senses, such as lighting and music. Situation moderators refer to the type of store, location, culture, economic climate and time of year that can impact on the experience (Kaltcheva and Weitz, 2006). In addition, consumer moderators are related to the consumer's goal, such as experiential (hedonic) and task orientation (utilitarian) that include consumer attitudes, such as price sensitivity and level of involvement and innovativeness (Verhoef et al., 2009). This framework provides an overview of the existing literature on customer experience and expands to examine the creation of the customer experience from a holistic perspective. Various determinants of Verhoef's framework provide a strong theoretical underpinning for the theoretical framework (Figure 6.1) for this research to identify the customer experience creation process in a temporal/fluid retail environment.

Figure 4.2 Conceptual Model of Customer Experience Creation
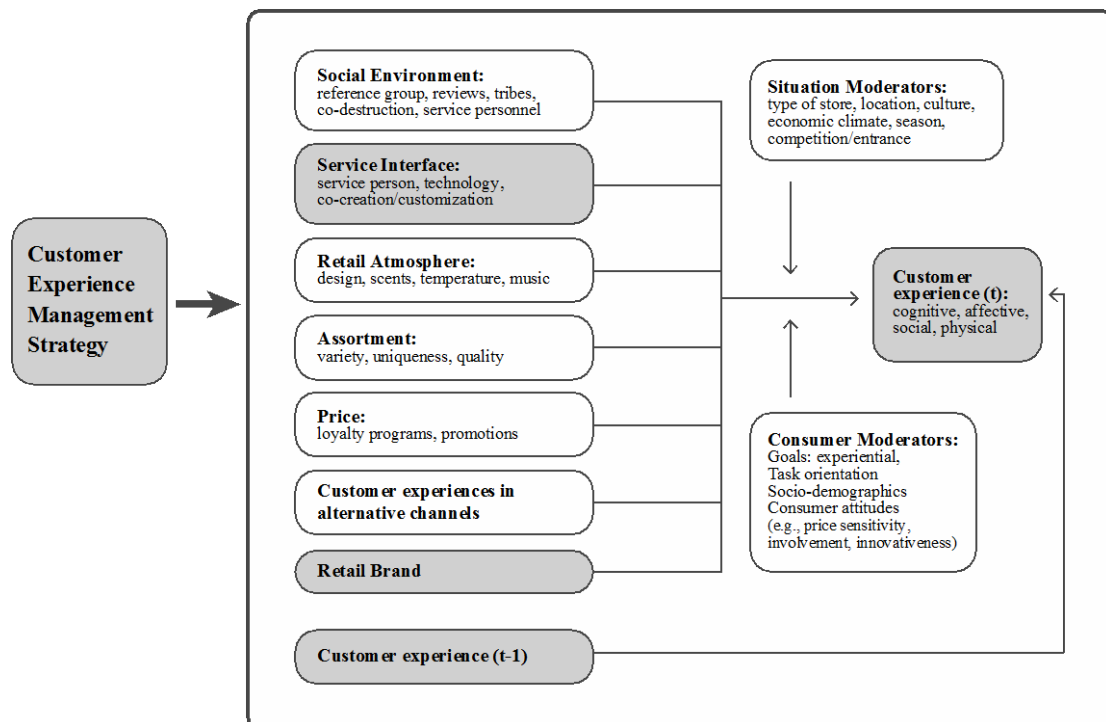
Source: Verhoef et al. (2009)

4.4 Customer as a Co-creator of Value

4.4.1 The value creation process

Recently there has been a fundamental shift in marketing as the new perspectives focus on the intangible resources such as value and relationships rather than tangible/manufactured goods (Vargo and Lusch, 2004). Research from management literature, service-dominant logic and consumer culture theory leads to a new perspective where the customer is a central part of the value creation process. From market research to new product development, customers play a significant role in creating a firm's competitive advantage (Schau et al., 2009). Consistent with this view, Prahalad and Ramaswamy (2000) argue that a market is a venue for customer involvement in the value creation process. "*Interactivity, integration, customization, and coproduction are the hallmarks of a service-centered view and its inherent focus on the customer and the relationship*" (Vargo and Lusch, 2004, p.11). Indeed, the service-dominant view is relational, and regards customers as active participants in the value exchange process. The value is maximised through involvement and interactive learning between the consumer and the brand, and the relationship built through the process is more important than the transaction itself (Vargo and Lusch, 2004).

Payne et al. (2008) have conceptualised the key stages for managing the value co-creation processes, developing relationship experiences and integrating different streams of work within the S-D logic literature. Their findings indicate customer-brand interaction, which includes a range of interactions and touch points. There are three broad types of encounters that encourage customer co-creation - *communication encounters*, *usage encounters* and *service encounters*. Communication encounters are used to connect brands with consumers, either through physical or digital advertisements. Usage encounters refer to practices that are involved in customers using the product or service. Service encounters involve customer interaction with personnel or service appliances. However, it is apparent that not all these encounters are equally important to the value creation process as some are critical to the customer experience.

Previous research has focused on the motives behind customer involvement in brand-related activities. Muntinga et al. (2011) found entertainment was the motivation behind creating and contributing to the brand content. Moreover, they classified customer involvement into three different levels (i.e. *consuming*, *contributing* and *engaging*). Similarly, Henning-Thurau et al. (2004) explored the motivations that engage consumers in electronic word-of-mouth (eWOM) communications, and found "*social benefits, economic incentives, concern for others, and extraversion/self-enhancement to be the primary reasons consumers publish their experiences on opinion platforms*" (p.50).

4.4.2 Social media

The significant growth of social media and the large scale of customer co-created information increases the importance of managing "*the multi-vocal nature of brand authorship*" (Gensler et al., 2013, p.244). Positives stories shared by consumers become valuable brand assets, hence brands should "*provide consumers with the necessary tools and the branding 'raw material' in order to actively encourage them to provide brand stories*" (ibid., p.247). In a specific pop-up retail context, these 'tools' and 'raw material' are integral parts of the retail design process, contributing to an experiential in-store environment, facilitating customer-brand interactions on multiple levels (see Gogoi, 2007; Kim et al., 2010; Marciniak and Budnarowska, 2009; Russo Spena et al., 2012; Surchi, 2011). Payne et al. (2008) refer to the marketing communication strategies necessary to foster the co-creation process. For example, brands could provide or encourage different ways for customers to actively participate in the co-creation process. In a similar vein, Debendetti et al. (2014) state that furniture, decorations and activities provided in the commercial setting can further reinforce customers' perception of authenticity. Live installations or live-performances can bring design production and consumption into the retail space and offer customers a high level of transparency. Customers become actively involved in co-creating brand reality, interacting and creating personal dialogues with brand representatives and other participants throughout various stages (Vila-López and Rodriguez-Molina, 2013). In this way, product and service design becomes a flexible

process that incorporates both tangible and intangible elements, and it facilitates the organisational learning process from both customer and brand (Payne et al., 2008).

Companies are developing an ecosystem of related elements that involves both digital and traditional media, either to launch and promote a new product or service, to communicate a new company initiative, or to simply further engage customers in a rich, meaningful, and interactive dialogue. The centre of the ecosystem is customer experience. Experiences are created when marketers are able to incorporate reach, intimacy and engagement into the company's overall integrated marketing communication strategy through the interconnections of online social media combined with traditional media. Unlike traditional media, social media is egalitarian in nature (Peters et al., 2013) and this has fundamentally empowered consumers to share their brand stories (Gensler et al., 2013; Walmsley, 2010;). Social media "*describes a variety of new sources of online information that are created, initiated, circulated and used by consumers intent on educating each other about products, brands, services, personalities, and issues*" (Blackshaw and Nazzaro, 2004, p.2). The dynamic, real-time interactions enabled by social media, also referred to as consumer-generated media, have significantly enhanced both brands' marketing communications and brand management strategies (Gensler et al., 2013). Social media has been recognised as potentially the most powerful medium for relationship building (Hackworth and Kunz, 2010). Indeed, "*Social media isn't about the tools and the channels - the software or the technology*" (Holloman, 2012, p.4). Instead, it is a means of communication, it is about what brands do with the technology to facilitate interactivity and connectivity and build ongoing relationships. The nature of social media makes it an ideal environment for building brand communities. From enabling customers to get involved in co-creation products to marketing/promotional contents, consumers are adopting increasingly active roles in co-creating values with companies and their respective brands through social media (Habibi et al., 2014; Hanna et al., 2011). Mangold and Faulds (2009) claim that social media is the new hybrid element of the promotional mix. Social media is used as a way to distribute brand content, identify new business opportunities, and potentially drive traffic to their existing channels (i.e. physical store, website). It also helps to create a sense of community by enabling customers to communicate directly with one another.

As with every other marketing tool, social media needs to be evaluated for its effectiveness in achieving brand related objectives. In order to manage social media effectively, brands have to set out effective measurement metrics, linking marketing input with financial outcome (Peters et al*.,* 2013). However, current research indicates that this is lacking (Pradiptarini, 2011). Kietzmann (2011) points out that many executives eschew or ignore this form of media because of a lack of knowledge. In response, he presented a framework that defines the seven functional blocks of social media and its managerial implications as shown in Table 4.3. This framework outlines how the different levels of social media functionality can be configured. By understanding the seven building blocks, i.e. *identity, conversations, sharing, presence, relationships, reputation, and groups*, retailers could better monitor and measure how social media impacts their brand community and thus develop strategies that can be best suited to their firms. In a specific pop-up context, coordinating these seven functions is crucial as pop-ups' short life-spans are intended to stimulate customers' emotional responses and encourage customer and brand dialogue. Hence, apart from using design elements to foster customer engagement and enhance experiential attributes, focusing on creating and managing the brand content on social media channels, and managing the structural and flow in a network of relationships are also important in terms of strengthening brand value and increasing brand awareness.

Table 4.3 Social Media Functionality and its Implications

Functional Blocks	Definition	Managerial Implications
Identity	The extent to which users reveal themselves	Data privacy controls, and tools for user self-promotion
Conversations	The extent to which users communicate with each other	Conversation velocity, and the risks of starting and joining
Sharing	The extent to which users exchange, distribute and receive content	Content management system and social graph
Presence	The extent to which users know if others are available	Creating and managing the reality, intimacy and immediacy of the context
Relationships	The extent to which users relate to each other	Managing the structural and flow properties in a network of relationships
Reputation	The extent to which users know the social standing of others and of content	Monitoring the strength, passion, sentiment, and reach of users and brands
Groups	The extent to which users are ordered or form communities	Membership rules and protocols

Adapted from Kietzmann et al. (2011)

4.4.3 Brand communities

Communities can be defined by geographical relations or perceived identities, as they are *"established through social and cultural processes..."* (Smith and McColl, 2016, p.573).

Brand community is defined as a "*specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand*" (Muiz and O'Guinn, 2001, p.412). Brand communities help brands to enhance customer brand loyalty and obtain valuable customer insights for product development thus accelerating the firm's innovation process (Von Hippel 2005). From the customers' perspective, brand community satisfies consumers' hedonic and utilitarian values through taking part in the branded events and enhancing collaborative value creation. In the last decade, companies have fostered an array of practices to increase customer involvement in refining current product offerings (Koerner, 2006). Schau et al. (2009) explore the process of the collective value creation process within brand communities

and summarise their findings in a common set of value-creating processes (see Figure 4.4). Their findings suggest that if firms give consumers the flexibility to construct brand community or modify products, the customers will do so. Moreover, they suggest social networks enable the sustainable development of the brand community, inspire customer co-creation and strengthen community bonds. Schau et al. (2009) synthesise the twelvecommon value-creating practices into four themes: (1) social networking; (2) impression management; (3) community engagement and (4) brand use. First, social networking emphasises creating, enhancing and sustaining community members. It recognises the 'homogeneity' among its members, as well as their commonly accepted behaviour expectations. Second, as social networking practices are not confined within brand boundaries, impression management practices focus on those brand enthusiasts who go beyond the brand community and create a favourable impression among a wider social group. Third, community engagement provides members with social currency and build a personal narrative through communal engagement. Finally, brand use practices include grooming, customising and commoditising to enhance the user experience of the branded products. All these elements work collectively together and drive one another towards a collective value creation process.

Figure 4.4 The Process of Collective Value Creation in Brand Communities
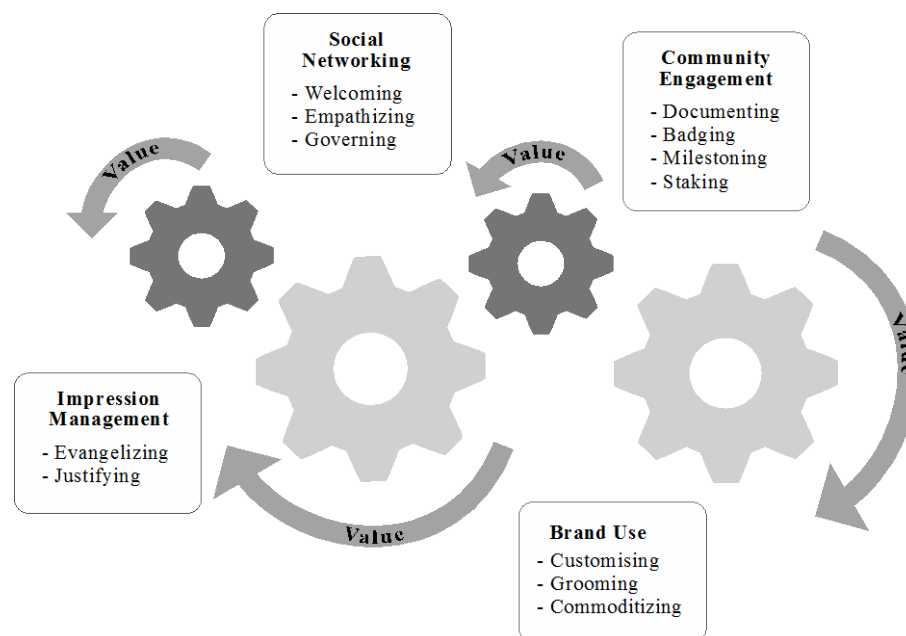
Source: Schau et al. (2009, p. 36)

Brand communities create a wider impact through disseminating the brand's story and narratives. Brand stories can help build awareness, comprehension, empathy, recognition, recall, and give meaning to the brand (Singh and Sonnenburg, 2012, p. 189). From a brand management perspective, there has been a shift in emphasis from tangible features to creating a strong brand image/identity and brand experience (McColl and Moore, 2011). Traditionally, brand stories were conveyed to consumers, but their opinions and voices were not heard. However, dramatic developments in interactive digital media have revolutionised the way brands market themselves. "*Customers are no longer passive recipients in the marketing exchange process*" (Hanna et al., 2011, p.265), they are "*becoming pivotal authors of brand stories due to new dynamic networks of consumers and brands formed through social media and the easy sharing of brand experiences in such networks*" (Gensler, et al., 2013, p.242).

4.5 Branded Territory

As Schau et al. (2009) conclude, as practices of value creation evolve and move past brand boundaries, brand community practices are not confined within the branded boundaries (i.e. the physical retail store). Instead, they go beyond the physical territory to a much wider brand community. Moreover, contemporary consumer activities are driven by more versatile and transient needs; pop-up is an expression of this ephemeral and transient culture (Pomodoro, 2013). It is these more 'fluid' territorialogical aspects that this research chooses to investigate in the specific context of pop-up retailing.

'Territory' has been traditionally imagined in terms of fixity and enclosure (see Brighenti, 2014), and as a distinct, boundaried space affected by a certain control or a regular set of behaviours (see Kärrholm, 2007). However, recent work regards territory as, "*not an absolute concept. Rather, it is always relative to a sphere of application or a structural domain of practice*" (Brighenti 2010, p.61). Territories, therefore, arise through (possibly contested) processes of producing, maintaining and assigning spaces with meaning (Kärrholm, 2007, 2008). In other words, a territory is a product of human and institutional relations. As a counter to some of the

stereotypical perspectives relating to the concept, Brighenti (2010) argues that a territory is *"better conceived as an act or practice rather than an object or physical space"* (p.53), suggesting that the main characteristics of territories can be considered from relational, processual and 'evental' perspectives. This resonates with the concept of brand community, which is based on *"... the structured set of social relations among admirers of a brand"* (Muiz and O'Guinn, 2001, p.412). The relational bond within the community highlights its homogeneity nature. Moreover, the relational practices *"…operate primarily in the intangible domain of the emotions..."* (Schau, et al., p. 34). Indeed, brand territory constantly expands as the social and moral bonds between brand communities are constantly changing and evolving.

Pop-up is characterised by spatial-temporal flexibility to the extent that pop-up activities can be considered in terms of events (Pomodoro, 2013). Moreover, this spatial-temporal flexibility means that the development of pop-up activities involves a range of decisions and actions relating to how the fluid 'territories' of such store environments are created, which are broader and more complex than those relating to traditional, 'fixed' retail formats (Warnaby et al., 2015). Thus, territorology, like pop-up, has temporal and processual dimensions and, as Brighenti (2010) notes, the creation of territory is an active and dynamic endeavour. Kärrholm (2009), drawing on Lefebvre's (2004) concept of rhythm analysis, places this in a specific retail context with his notion of synchronisation, whereby retailers *"try to organise and synchronise commercial rhythms with important urban rhythms and mobilities of everyday life"(p.422).* Explicit processual aspects of territory are discussed by Brighenti, who, following Deleuze and Guattari's 1980 research, identifies the importance of *territorial movement*, incorporating three 'movements' in the territorial process, namely, *deterritorialisation*, *reterritorialisation* and *territorialisation*. This order of exposition is adopted to emphasise the fact that these movements coexist and affect each other, and also that territories are often only actualised when one leaves them, and in so doing, creates new territories. For Deleuze and Guattari, a territory is a way of expressing a relationship with the world through (using a musical analogy) the notions of *rhythm* (conceptualised in terms of territorial *motifs*, characterising the specific expressive qualities of a space), and *melody* (conceptualised as territorial *counterpoints*, which express the relationship between territory and external

circumstances). The coming together of these rhythms and melodies to create a territory is described by Deleuze and Guattari (1980) using the term 'refrain', which describes the sum of the three territorial movements mentioned above. Thus, in this particular context, the 'territory' created by a specific pop-up activity could be regarded as a 'refrain', namely, the confluence of a series of material and processual elements at a particular place and time.

Such issues also reveal a linked aspect of *mobility*, explored in Brighenti's later work (2014, p.10), who notes that most theorists of socio-spatial relations identify territories in terms of "fixity, parcelisation and enclosure", which in turn, leads to notions of inside/outside. However, he argues that such a "sedentrist" perspective can be challenged if we accept that territories are constitutively imagined, as discussed above. Using the example of nomadic populations, Brighenti suggests that even such people who have long been depicted as deterritorialised, do in reality have "floating and multiple" (2014, p.12) territories and territoralities, which are "acts of coexistence" (ibid, p.13). Thus, territories can be relative rather than absolute, and "[f]ar from being the epitome of fixity, territories are on-going, open productions" (ibid, p.15). In the context of pop-up retailing, these more 'fluid' territorological aspects are created through the dynamic and socio-spatial relations created by the brand and its community. The recent developments in digital media have enabled brand communities to share brand experiences online, which has accelerated the territorialisation process.

4.6 Managing the customer experience

Customer experience has significant influence on customer satisfaction, word-of mouth (WoM) and brand loyalty (Klaus and Maklan, 2012). Designing and delivering a quality customer experience "*sits atop most marketing chief executives' agendas... and it remains a critical area for academic research*" (Grewal et al., 2009, p.1). Fiore (2008) indicates that customers' and retailers' roles have begun to intermingle, to the extent that value creation is increasingly moving from a firm-centric to a co-creation perspective, wherein firm-customer interaction is the focus of value creation and value extraction (Prahalad and Ramaswamy, 2004). Thus, by

interacting with brands, consumers can play an important role in shaping the brand identity (and also in developing the physical product), often through participation, involvement – and immersion (see Carù and Cova, 2007; Jones et al., 2010) – within a sensory and emotional environment/space, which is often initiated by the firm (Prahalad and Krishnan, 2008; Russo Spena et al., 2012). Klaus and Maklan (2012) conclude that customer experience goes beyond the direct service encounter itself as it involves multiple channels and various touch points. From a service perspective, Bowen and Ford (2002) propose that firms need to coordinate certain key elements to accommodate customers as co-producers, including production processes, setting, employees, and the customers themselves. Indeed, the setting in which the experience is produced and consumed is an important part of the intangible service product, as retail location and atmospherics influence customers' perception of the experience (Puccinelli et al., 2009; Russo Spena et al., 2012).

Underpinning the above is the notion that to maximise value to those customers/consumers for which it is designed, the experience has to be *managed* (Getz, 2007). This incorporates the planning, communicating, staging and delivering of the experience (Tynan and McKechine, 2009), and involves the detailed planning and developing of strategies and infrastructures that can effectively work together (Berman and Thelen, 2004; Berry et al., 2002). Introducing a more overt temporal dimension, effective customer experience management also requires a firm to understand the customer *journey* - from the expectation they have before the experience occurs to the post-experience evaluation or assessments they are likely to make (Berry et al., 2002). Schmitt (2003) notes the importance of strategically managing a customer's *entire* experience. Thus, customer experience management should connect with customers at every 'touch-point', and calls for the integration of different elements of the customer's experience. In order to understand in more detail how this might occur from a more explicit temporal perspective, and in so doing begin to incorporate the specific characteristics of pop-up retailing, the related field of event management can provide some insights. Tynan and McKechnie's framework (2009) captures activities that involve customers throughout the experience, the values and the meanings they obtain from various sources and the outcomes of the experience (see Figure 4.5).

Figure 4.5 The Customer's Experience - Activities, Value Sources and Outcomes

Activities	Value Sources	Outcomes
Imagining	Sensory	Enjoyment
Searching	Emotional	Entertainment
Planning	Functional/	Learning
Budgeting	utilitarian	Skills
	Relational	Nostalgia
	Social	Fantasising
	Informational	Evangelising
	Novelty	
	Utopian	

Time
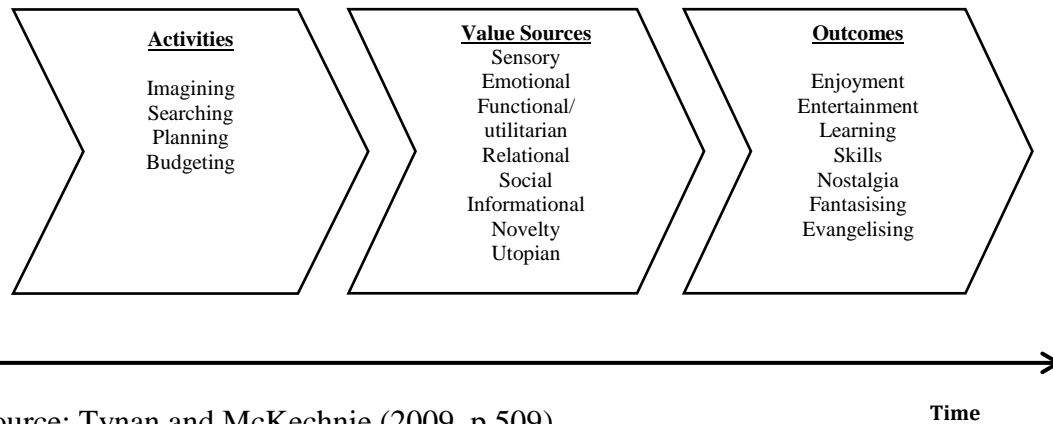
Source: Tynan and McKechnie (2009, p.509)

Similarly, in order to synthesise customer experience literature for both physical and virtual outlets, Antéblian et al. (2014) developed a general analytical framework to outline three stages for structuring current studies: *Antecedents of experience*, *Experience* and *Results of experience.* As shown in the framework (Figure 4.6), in-store experience depends directly on the motivations that lead the customer to visit the outlet. The antecedents of the experience are summarised into four dimensions: seeking economic performance, seeking convenience, seeking hedonic gratification and seeking social interactions. The *Experience* stage captures consumers' shopping experiences in virtual as well as physical shopping environments. Consumer-retailer relationships have been enhanced due to the recent development of physical and virtual networks; consumers can construct their experiences and become involved in the interactive process in a varying number of stages between retailers' virtual and physical offerings. The last stage of the framework is the *Result of experience* that shows the convergence between the virtual and physical experience, exploring customer satisfaction in relation to the in-store and virtual experience.

Figure 4.6 Proposal for a General Analytical Framework of the Shopping Experience
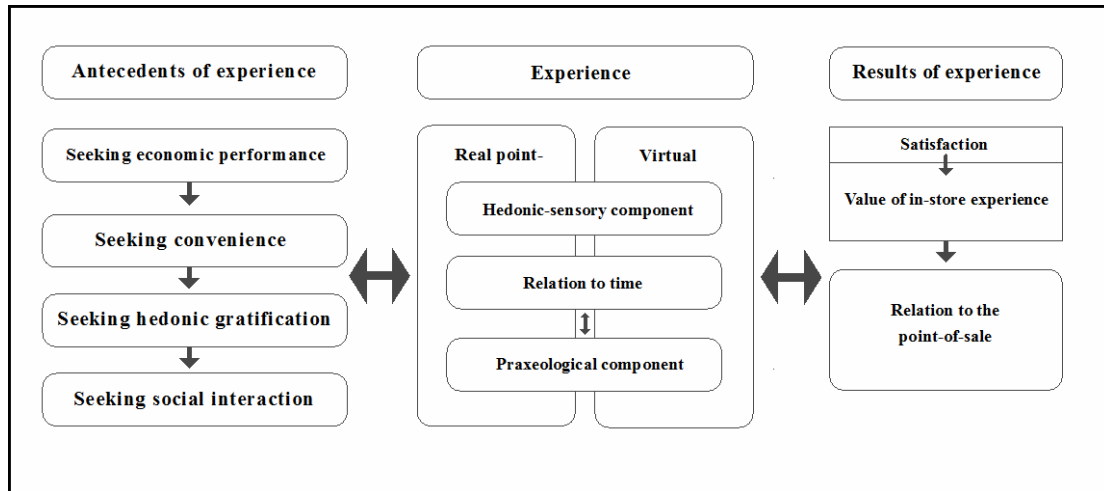
Source: Antéblian et al. (2014, p. 21)

Indeed, customer experience is a complex construct that cannot be managed in isolation as companies have to combine the functional and emotional benefits in their offerings to achieve competitive advantage. When managing the emotional component of the experience, it is important for companies to gain an understanding of the customers' journeys - from the expectations they have before the experience to their post-experience reflections (Berry, et al., 2002).

4.7 Chapter Summary

Table 4.7 is a synthesis of the key determinants in the current customer experience literature that are most relevant for the temporary retail format. The constructs highlighted in the framework are the key areas derived from store atmospherics and customer experience literature as discussed in Chapters 3 and 4. The framework was then used as the basis for the broad topic areas in the semi-structured interviews for both an exploratory and comparative case study. As seen in the table, social environment is a key aspect that has a profound impact on customer experience (Verhoef et al., 2009), involving customer-brand interactions (Tsiros and Parasuraman, 2006) and customer interactions among themselves (Bitner, 1992). Service interface involves the store personnel and available technologies for co-creation and customisation that are often used in pop-up experiences (de Farias et al.,

2014). Price and promotion refers to pricing or promotional techniques used by retailers such as vouchers or loyalty programmes. Product assortments involve product variety, uniqueness and quality. Customer experience in alternative channels focusess on the design, deployment, coordination and evaluation processes for other channels such as website or social media feeds in the pop-up context (Neslin et al., 2006). Customer experience in alternative channels also refers to the interactions between the traditional and the technology-mediated channel (van Birgelen et al., 2006). Furthermore, situation moderators refer to the type of store, location, culture, economic climate and how the time of year can impact on the experience (Kaltcheva and Weitz, 2006). In addition, consumer moderators related to the consumer's goal, such as experiential (hedonic), task orientation (utilitarian) and consumer attitudes, such as price sensitivity and level of involvement and innovativeness are included (Holbrook and Hirschman, 1982; Niehm et al., 2007; Verhoef et. al, 2009).

Table 4.7 Key Determinants of Customer Experience in the Pop-up Retail Context

Social Environment	Customer-brand or customer-customer interactions	e.g. Baker, 1986; Bitner, 1992; Puccinelli et al., 2009; Sherry, 1998; Turley and Milliman, 2000; Verhoef et al., 2009
Service Interface	Store personnel or technologies to facilitate co-creation or customisation	e.g. Baker,1986; Puccinelli et al., 2009; Verhoef et al., 2009
Price & Promotion	Discount vouchers or loyalty programme	e.g. Holbrook and Hirschman, 1982; Niehm et al., 2007; Verhoef et al., 2009
Customer experience in alternative channels	Website/Social media channel	e.g. Konus et al., 2008; Neslin et al., 2006; van Birgelen et al., 2006; Verhoef et al., 2009
Moderators	Situation moderators - type of store, location, culture, economic climate, time of year Customer moderators - experiential (hedonic), task orientation (utilitarian) and consumer attitudes, such as price sensitivity and level of involvement and innovativeness	e.g. Kaltcheva and Weitz, 2006; Turley and Milliman, 2000; Verhoef et al., 2009

Chapter 5 Event Management

5.1 Introduction

Events can be seen as temporary gatherings of people (Bladen et al., 2012; Getz, 2012), they are part of the growing experience economy first introduced by Pine and Gilmore (1999). Events resonate with pop-ups' experiential, temporal and ephemeral nature. In essence, pop-up shops are unique occurrences and they are arguably manifestations of different types of events (Kim et al., 2010; Niehm et al., 2006; Surchi, 2010; Pomodoro, 2013). This chapter begins by introducing the concept of event and event management, and providing an analysis of the event industry and various formats of events. This is followed by a discussion of the planning and management processes through various event management models (Bowdin et al., 2001; Tum et al., 2006). Among these models, some generic themes are identified, and complexities of management in this specific context are acknowledged, which provides theoretical underpinnings for the conceptual framework developed in the current research which is discussed in Chapter 6 (see Figure 6.1).

5.2 Definition of Event Management

There are various definitions of events and event management (see for example, Getz, 1997; Goldblatt, 2000; Rojek, 2014). Resonating with the pop-up's experiential, temporal and ephemeral nature, distinctive characteristics of events include their temporariness (i.e. limited duration), fixed schedule (Bladen et al., 2012; Getz, 1997), and experiential nature (Bladen et al., 2012; Pine and Gilmore, 1999). Bladen et al. (2012, p.3) define an event as a *"temporary and purposive gathering of people"*, and event management as *"the organisation and coordination of the activities required to achieve the objective of events"*. An event occurs at a given time and place; thus by definition, is temporal in nature, possessing a finite beginning and end (ibid, 2012). A planned event occupies a space temporarily, and in so doing defines and transforms that space (Getz, 1997), albeit for a specified time period, in a manner very similar to pop-up retailing.

Event management is "… *essentially the modern-day practice of age-old expressions of human social interactions and activities*" (Bladen, et al. 2012, p.9). Similar to pop-up retailing, the modern-day concept of event has ancient origins and has existed throughout human history (Bowdin et al., 2001). Customs, rituals and festivals were early examples of events in both the Christian and Jewish calendars. These festivals and rituals have now been modernised in line with the development of society, making a huge impact on the economy in general. Indeed, Bladen et al. (2012) suggest that one common thread of events is that they can be seen as part of the growing experience economy (Pine and Gilmore, 1999). Indeed, the recent growth in cultural events, sport events and music festivals is a manifestation of the changing social architecture. Consumers perceive value and recognise rarity through these one-off experiences.

Each event has a distinctive lifecycle, as shown in Figure 5.1. Silvers (2007) names the five stages of the event life cycle as: *initiation, planning, implementation, event, and closure*. Each stage associates with a different level of activity and requires different management actions. According to Tum et al. (2006), management needs to have flexible procedures in place in the initial stage to handle the unexpected problems that occur. In the planning and implementation stage, brands are likely to be challenged by fluctuating and uncertain demands. When the event reaches the maturity stage, the operation should have set up standard procedures and stability should have been achieved. The decline stage will either require the operation to adapt the service to arrest the changes or a new service will need to be developed.

Figure 5.1. Life Cycle of Events
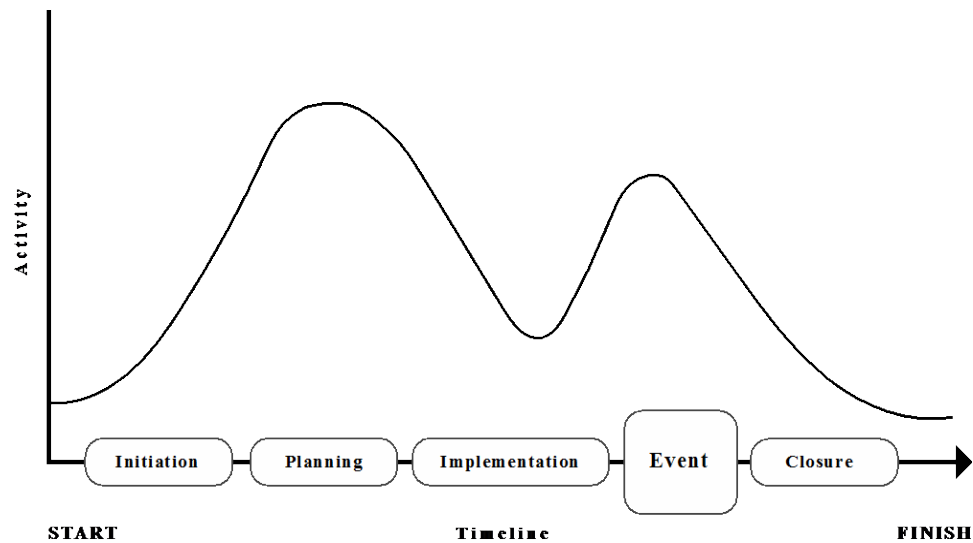
Source: Silvers (2007, p.159)

5.3 Typologies of Events

The event 'industry' is diverse. In order to understand its breadth and variety, a number of authors (e.g. Bowdin et al. 2001; Getz, 2012; Shone and Parry 2004) have developed typologies of events based on factors such as event shape and form, size, sector, and market. For example, Shone and Parry's (2004) typology has highlighted the diversity of the event industry (see Figure 5.2). The typology categorised various types of events according to their organisation and functionality. For example, from the organisation perspective, there are organisational events (i.e. commercial, political, charitable and sales) and personal events (i.e. weddings, birthdays, anniversaries); From the functional perspective, there are leisure events (leisure, sport and recreation) and cultural events (ceremonial, sacred, heritage, art, folklore). In terms of criteria, Shone and Parry's typology of events are in parallel with the pop-up typology outlined in Figure 2.6, which are primarily based on organisation (i.e. established brand vs. emerging brand) and functionality (i.e. transactional vs. promotional). In comparison, Getz's (2007) typology (see Figure 5.3) includes business/trade, educational and scientific events. This typology is based primarily on the 'form' of the event, which "*derives from the combination of various 'programmic*

elements of style' that make event types different" (p. 21). Similar attempts at developing such typologies for pop-up retailing are also evident (see for example, Surchi, 2011; Pomodoro, 2013). Another typology of events developed by Bowdin et al. (2001) uses size, impacts and profile as key criteria, as shown in Figure 5.4; the categorisation shows the scale of impacts of the four broad types of events (i.e. mega-event, hallmark event, major event and local event).

Figure 5.2 Typology of events

Leisure events
(leisure, sport,
recreation)

Personal events
(weddings,
birthdays,
anniversaries)

Special events

Cultural events
(ceremonial,
sacred,
heritage, art,
folklore)

Organisational
events
(commercial,
political,
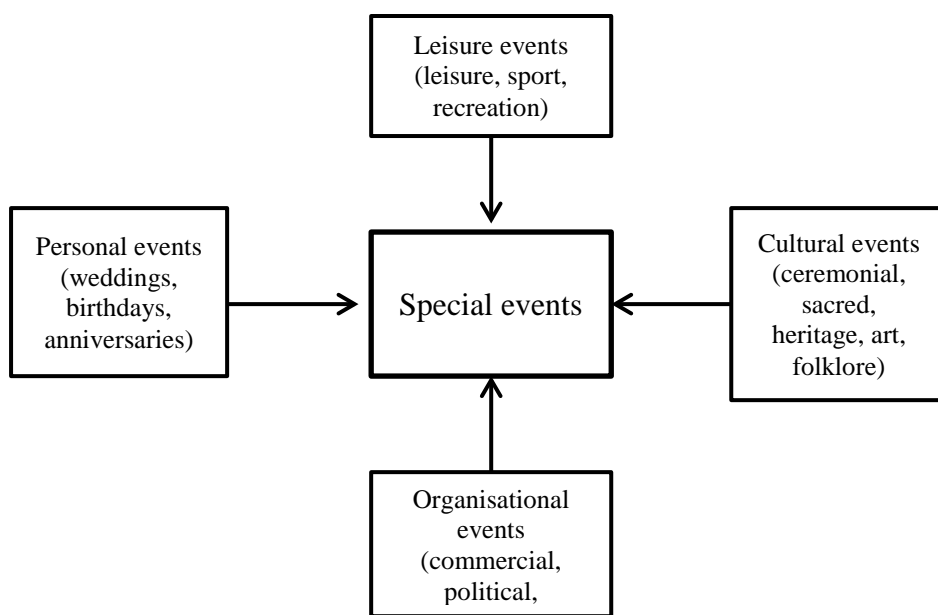
Source: Shone and Parry (2004, p.5)

Figure 5.3 Typology of events

Cultural celebrations: Festival Carnivals Religious events Parades Heritage Commemorations	**Sport competitions**: Professional Amateur	**Private events:** Personal celebrations Anniversaries Family holidays Rites of passage
Art/entertainment: Concerts Other Performances Exhibits Award Ceremonies	**Educational and scientific:** Seminars, workshops Congresses	**Social events:** Parties Reunions
Business/trade: Fairs, markets, sales Consumer and trade shows Expositions Meetings/conferences Publicity events Fundraiser events	**Interpretive events:** Recreational Games and sports Amusement events **Political/state:** Inaugurations Investitures VIP visits Rallies	

Source: Getz (2007, p. 22)

Figure 5.4 Categorisation of Events
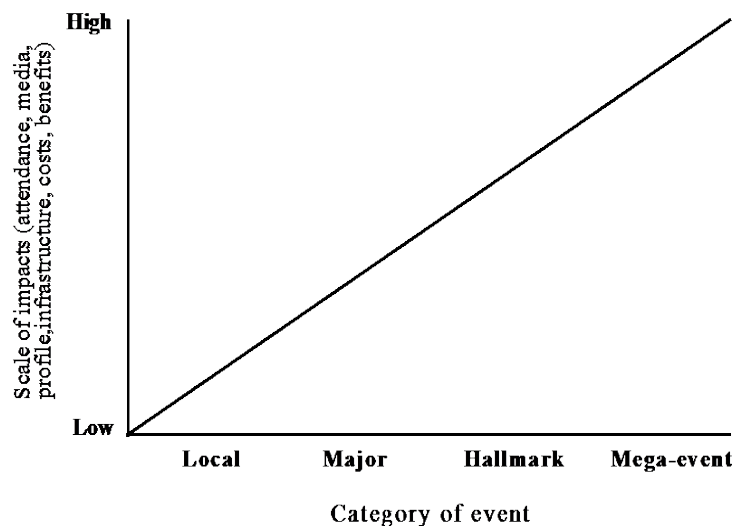
Source: Bowdin et al. (2001, p.16)

However, while such typologies can potentially inform the design and communication of event management strategies, Bladen et al. have argued that such

classifications are *"too broad to be useful in practice"*, and that "*whatever the nature and context of the event, the origination, planning and delivery of events tend to require similar frameworks*" (2012, p.8). The section below focuses on the event management process through three key stages: *planning, implementation and delivery*, and *evaluation*.

5.4 Event Management Process

5.4.1 Event planning

Event planning is arguably a processual process, consisting of various stages towards the achievement of a set of specific objectives (Bowdin et al., 2006; Shone and Parry, 2010). Bladen et al. (2012), however, contend that event design is a creative process and it can be more complex in nature as the design has to be reviewed and revised before it can be finally carried out. Similarly, Berridge (2007) depicts the fundamental distinction between 'management' and 'design' of event experiences, suggesting that the design component is crucial and should be incorporated in the linear event planning process models. Bladen et al. (2012) illustrated the design component in the three-stage event design model (see Figure 5.5) that encompasses three stages: concept and theme, design, and logistics.

Figure 5.5. The three-stage event design model
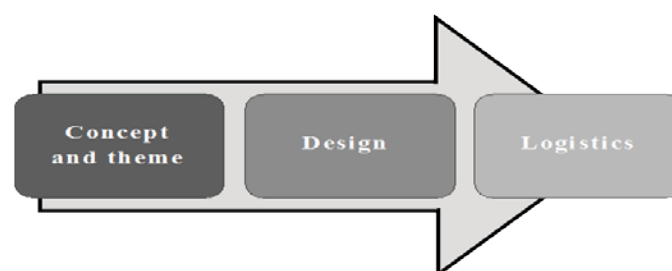
Source: Bladen et al. (2012, p.60)

Event design refers to "*the mental creation of an event before it takes place*" (Bladen et al., 2012, p.55). Events, in this sense, can be seen as part of the growing "experience economy", where events are designed and implemented as overall, packaged experiences for attendees. Thus, various authors have developed more

generic comprehensive schemas incorporating different stages of event planning and implementation (Bowdin et al., 2001; Tum et al., 2006). Among these models, some common themes can be outlined: first and foremost, events are seen as designed experiences, the planning processes comprise various stages that build on each other towards the strategic objectives (Bladen et al., 2012; Bowdin et al., 2006; Shone and Parry, 2010). Second, event planning is a complex process and generally involves two key functions (i.e. strategic planning and operational planning). As seen in Figure 5.6, strategic planning encompasses vision and mission, objectives, internal and external environment analysis as well as event strategies (Bowdin et al., 2001). Event objectives provide overall directions for the planning, delivery and evaluation stages. The objectives must be specific and comprehensive in order to evaluate the outcomes (Bladen et al., 2012). In parallel with the strategic plan, the operational plan focuses on the specific steps or logistics to implement the key strategies and objectives: such as refining the standard operating procedure; establishing programmes and budgets; and deciding on organisational structure (Getz, 2012). Finally, an event project requires comprehensive and ongoing review and evaluation to ensure continuous adherence to the event objectives (Getz, 2012). This can be summarised into four stages according to Bladen et al. (2012), including: set event objective; measure performance; compare with planned measure; and take corrective action.

Figure 5.6 The Event Planning Process
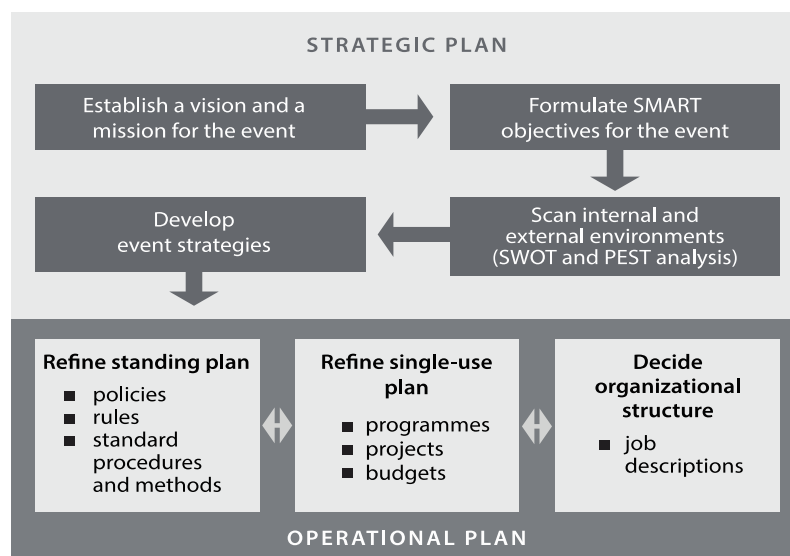
Source: Bowdin et al. (2001, p.68)

5.4.2 Event implementation and delivery

In order to generate comprehensive schemas incorporating different stages of event management process, Tum et al. (2006) suggest an event operation management model showing a linear progression through four stages, namely: *analysis*, *detailed planning process*, *implementation and delivery* and *performance evaluation* (see Figure 5.7). This model is proposed as an ideal process for an event manager; it incorporates models from earlier literature and embraces various aspects of managing an event, from concept development through to implementation and evaluation. The model underpins the structure of the conceptual framework of the current research (Figure 6.1), and the different elements within the model were also incorporated in the development of the framework.

Figure 5.7 Event Operation Management Model
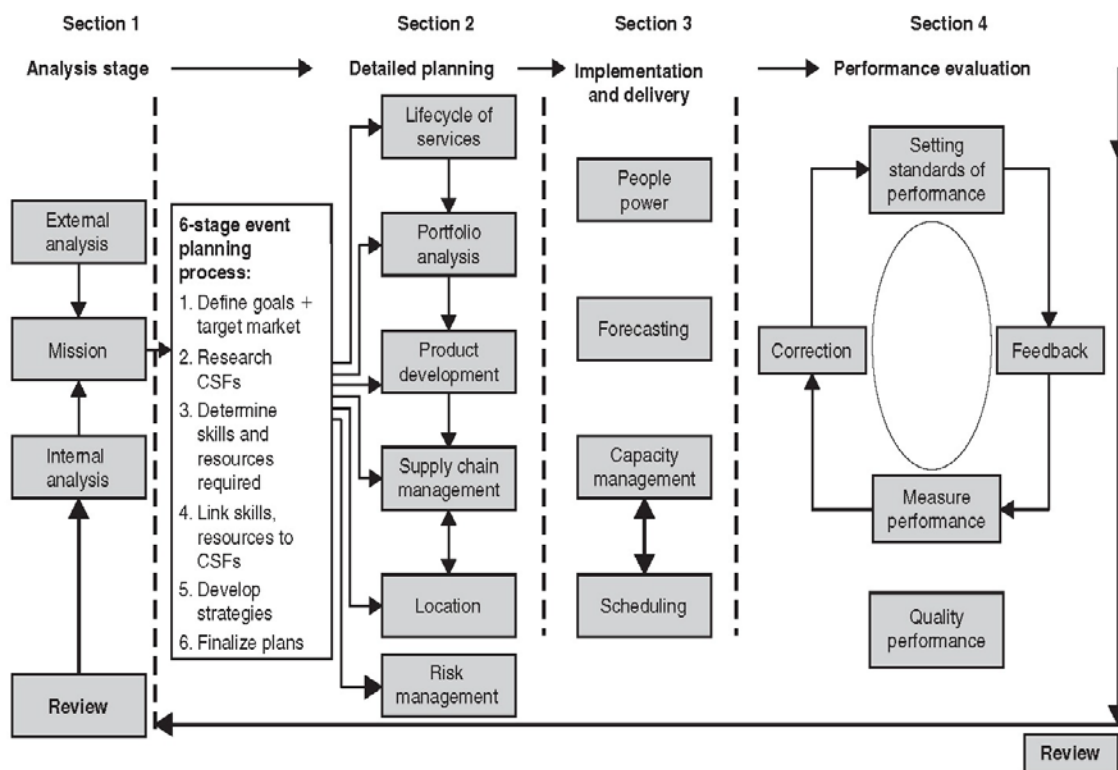
Source: Tum et al. (2006, p.6)

The first stage in the event operation model is the *analysis stage*, which is concerned with external analysis such as the macro environment, and the internal analysis which is organisation or event specific. In particular, goals and objectives should be encompassed within the mission for the organisation.

The second stage of the framework is *detailed planning*. This stage begins with the six-stage event planning process as shown in Figure 5.7. The six stages initially involve defining goals, objectives and the target market as well as setting priorities. Once the main market has been defined, the second step is to outline customer demand and competitive advantage to determine the style of the event. Following this, the third step requires the event organiser to consider competencies, skills and resources required to meet customers' needs; for example, whether the skills or resources can be provided within the organisation or if they need to be outsourced. The fourth step is linking competences and resources to the external factors and situations (i.e. the SWOT analysis). The fifth step is to develop strategies to enable achievements of the business objectives. Once the strategies have been finalised, the plan can be made. Alongside the 6-stage event planning process, there are other important aspects providing essential support to the detailed planning stage.

The third stage of the model is the *implementation and delivery* stage, where the detailed operational planning and the execution of planning take place. The four key operational issues include managing people, forecasting, capacity management and scheduling. However, managing the event's human resources is arguably challenging because of its vastness and temporary nature (Bladen et al., 2012). Shone and Parry (2010) indicate that staffing management priorities depend on the organisation's mission, vision and strategic objectives, the size of the event, and the number of professionals required, based on their expertise/skills. Getz (2007) and Bowdin et al. (2006) also note the importance of training and facilitating event staff to maximise their performances.

5.4.3 Event evaluation

In order to evaluate the event outcomes, organisations measure their performance against a set of predefined criteria. As shown in Figure 5.7, *performance evaluation* is

the final stage of the event operation model, which provides a loop back to the start of the event management process. It can be used as a tool for analysis, future development and feedback to the shareholders. At the final evaluation stage, it usually requires both quantitative and qualitative sources of data in order to obtain a holistic understanding of the overall impacts (Bladen et al., 2012). Getz (1997) states there are principally three types of evaluation: 1) formative evaluation (i.e. part of the analysis stage); 2) process evaluation (in order to improve effectiveness in the implementation and delivery stage; 3) summative evaluation (when the event is finished, evaluate the overall impact and value). The measures used can be tangible (e.g. statistics of attendees and financial returns) or intangible. Especially in events that are relying on skill, expertise and creativity, measures are often poorly defined, and variation from standards is a matter of perception rather than measure (Tum et al., 2006). Building on this, Bladen et al. (2012) propose that the information can be synthesised from three different perspectives (i.e. management, attendees, impacts) to form a systematic evaluation. Developing Shone and Parry's (2010) work, Bladen et al. (2012) recommend the evaluation data sources include both quantitative and qualitative data (see Table 5.8). This table summarises the wide range of data sources that can be used for the evaluation stage, incorporating both quantitative and qualitative data from the firm, attendees, and social/economic impacts the event have on the macro environment.

Table 5.8 Evaluation data sources

Quantitative data	Qualitative Data
Attendee statistics, including market segmentation data	Attendee perceptions
Sales figures	Interviews with attendees and staff
Financial reports and accounts	Management with attendees and staff
Economic impact analysis	Management notes and commentary
Environmental impact analysis	Social impact analysis
Social impact analysis	Environmental impact analysis

Source: Adapted from Shone and Parry (2010)

5.5 Event Management and Customer Experience

Figure 5.9 delineates the parallel and interconnected process through the key stages during a marketing event developed by Crowther (2010). The event is designed and delivered by the company and experienced by the attendees, the model presents the interconnections between the company strategy and the customer experience management process. From the company's point of view, it encompasses event *Objectives*, *Design*, *Delivery* and *Evaluation*. Whereas the customer journey involves *Anticipation*, *Experience* and *Reflection*. The event experience impacts the way the company and attendees interact, customer loyalty and future relationships. As Getz (2007) illustrates, experiences cannot be guaranteed, they can only be facilitated through the design and delivery of the events. The role of event designers is arguably moving gradually away from the traditional views which simply involve planning and logistics. Instead, the 'reflection in action' in event design "*focuses more on clearly defining the required experiences that attendees are intended to have in relation to the planned outcomes and objectives set for the event, as well as the levels of required participation and immersion or absorption at its different stages*" (Bladen et al., 2012, p.70).

Similarly, the customer experience literature suggests customer experience is holistic in nature and involves the cognitive and emotional processes through different stages (Verhoef et al., 2009). Customer experience management encompasses planning, communicating, staging and delivering of the experience (Tynan and McKechnie, 2009), and involves the detailed planning and developing of strategies and infrastructures that can effectively work together (Berry et al., 2002; Berman and Thelen, 2004). The event experience is also multi-phased and needs to be carefully designed and managed. Here, some of the basic theories from retail atmospherics and environmental psychology are crucial to the understanding of event design. For example, in the retail setting, atmospherics is composed of a range of tangible and intangible cues that can evoke a variety of reactions from consumers that can fundamentally influence the nature of customer-brand interactions through evaluation, purchase and post-purchase stages (Hoffman and Turley, 2002; Puccinelli et al., 2009). Depending on the nature of the event, attendees receive various combinations of visual, auditory, olfactory, tactile and gustatory cues, and these

stimuli impact on the way attendees experience the event and their perceptions and evaluations of the event (Crowther, 2011; Tum et al., 2006). Once the design elements are confirmed, the following stages involve the logistics of bring together different parties and deliver the experience to the attendees. Finally, post-event evaluations are important to measure performance and understand the overall impacts of the event. Similar to customer experience management, the event management process should also connect with attendees at every 'touch-point', and calls for the integration of different elements to create a holistic event experience.

Figure 5.9 Marketing Space Framework

marketing space

	company view	attendee view	
integrate			integrate

marketing strategy

m a r k e t i n g s p a c e

experience journey

objectives

anticipation

design

delivery

experience

evaluation

reflection

| reintegrate | core space | augmented space | reintegrate |
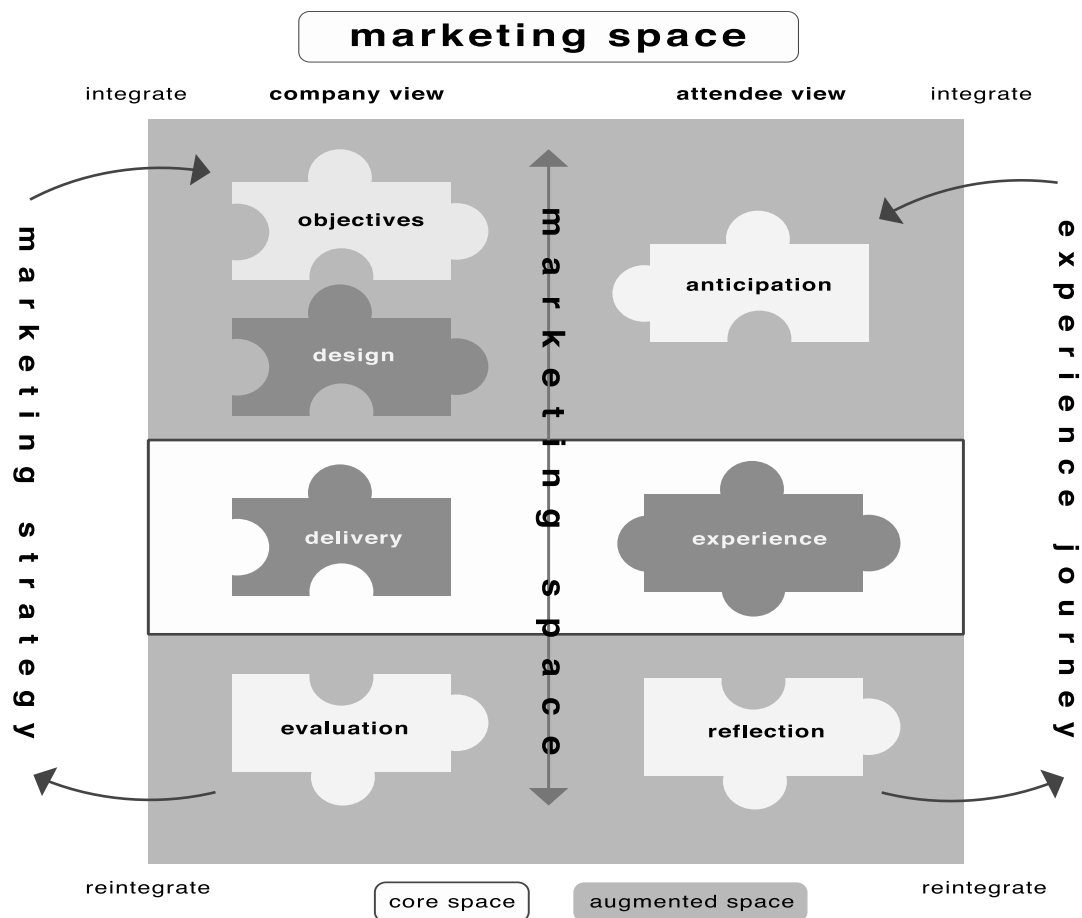
Source: Crowther (2011, p.14)

However, a number of inherent management complexities in this specific context are acknowledged. For example, complications can arise from the possible need for the provision of a variety of services/products and expertise/skills from different agencies and industries (Crowther, 2011; Rojek, 2014), and their resulting coordination. It has

been argued that *all* events are unique occurrences (Bladen et al., 2012). Events generally foster a high-level interaction between consumers and brands (Donlan and Crowther, 2014). Because of the variety of the spatial contextual factors, Bladen et al. (2012, p.8) argue that for such potentially multi-faceted phenomena effective management can be hard to achieve "*due to its breadth, complexity and fast-moving nature*". However, notwithstanding such potential difficulties, understanding the processes involved in planning, implementing, controlling, and evaluating such ephemeral activities as events (including pop-up retail) could be an effective way to improve management practice in this context. As noted above, the characteristics of events have potential resonance with aspects of the pop-up activity, and indeed, pop-up has been conceived of as a form of event (Pomodoro, 2013). Thus, we argue that the managerial processes involved in managing events can also be applied to various pop-up retail settings, which is outlined in the theoretical framework in Chapter 6 (Figure 6.1).

5.6 Chapter Summary

The event industry is extensive and diverse because events vary in scale, purpose and rationale. A planned event occupies a space temporarily, and in so doing defines and transforms that space (Getz, 1997). Planned events are short-lived and transient (Quinn, 2013), in a manner very similar to pop-up retailing. This chapter is structured around the subject of event management, reviewing various definitions and typologies of events (Bowdin et al. 2001; Getz, 2012; Shone and Parry, 2004). The key focus of the chapter is the management practices involved in the designing, planning, marketing and staging of such ephemeral activities. A significant shift in consumer behaviour has motivated companies to engage directly with customers (Quinn, 2013), and, towards the end of the chapter, references are made to the relationship between customer experience and event management.

Chapter 6 Literature Review Summary

6.1 Introduction

This chapter synthesises the previous literature review chapters, highlighting the inter-connections between the key themes (i.e. retail atmospherics, customer experience management and event management). Drawing on various antecedents in these literatures, an exploratory conceptualisation of a theoretical framework relating to managerial aspects of pop-up retailing is proposed at the end of the chapter (see Figure 6.1).

6.2 Synthesis of Literature

Chapter 3 examined the extensive body of research into retail atmospherics (see, for example, Sirgy et al., 2000; Kent, 2007) that is predominantly focused on the traditional, permanent setting of retail stores. Customers' responses to retail atmospherics and environmental cues are discussed through various environmental-psychology theories and models (see Baker et al., 1994; Chebat and Michon, 2003; Clarke et al., 2012; Donovan and Rossiter, 1982; Park et al., 2006; Stoel et al., 2004), through which different components (variables) of retail atmospherics and their impacts on customer evaluations and shopping behaviours are evaluated.

However, there has so far been no in-depth research into the implications of *temporality* on planning, implementation and control of retail atmospherics or customer experiences. As discussed in Chapter 4, this temporality of experience consumption can be viewed in processual terms, as incorporating different stages which can involve large numbers of touch-points and require substantial interaction between the numerous parties organising the activity, and with the wider brand community. Consequently, experiences can be complex and expensive to orchestrate (Arnould et al., 2004; Tynan and McKechnie, 2009). Tynan and McKechnie (2009) have conceptualised experience in a three stage framework: *Pre-experience*, *Customer Experience* and *Post-experience* (similarly, Antéblian et al., 2014, highlight three stages of *Antecedents of experience*, *Experience* and *Results of experience*), as a

way of identifying (1) the activities in which the customer engages throughout the whole experience, (2) the multiple possible sources of customer value and meaning embedded in the experience, and (3) the experiential outcomes for the customer. The significant development in social media has enabled customers to become involved in the co-creation of products and marketing/promotional contents, and consumers are adopting increasingly active roles in co-creating values with companies and their respective brands through social media (Habibi et al., 2014; Hanna et al., 2011). This resonates with Vargo and Lusch's (2004) service-centred view enshrined in the Service-Dominant Logic of marketing that interactivity, integration, customisation and co-production are the building blocks of customer-brand relationships. Thus value is co-created and maximised through customer involvement and interactive learning.

The structured set of social relations and a collective value creation process form communities around brands (Muiz and O'Guinn, 2001). Brand communities help brands to enhance customer brand loyalty, and obtaining valuable customer insights for product development accelerates a firm's innovation process (Von Hippel, 2005). However, brand community practices are not confined within the branded boundaries (i.e. the retail store), instead, they go beyond the physical territory to a much wider audience. Moreover, contemporary consumers' activities are driven by more versatile and transient needs, and pop-up is an expression of this ephemeral and transient culture (Pomodoro, 2013). The spatial-temporal flexibility means that developing pop-up activities involves a range of decisions and actions relating to how the fluid 'territories' of such store environments are created, which are broader and more complex than those relating to traditional, 'fixed' retail formats (Warnaby et al., 2015).

As discussed in Chapter 5, pop-up retailing can be seen as a form of event. Resonating with pop-up's experiential, temporal and ephemeral nature, distinctive characteristics of events include their temporariness (i.e. limited duration), fixed schedule (Bladen et al., 2012; Getz, 1997) and experiential nature (Bladen et al., 2012; Pine and Gilmore, 1999). Indeed, this temporal nature requires brands to develop substantial marketing/communication strategies in order to generate interest among the target audience within a short time span. Saget (2006) shows that a

company's event marketing programme is affected by the business objectives and supported by a range of activities/marketing mix, such as PR, direct marketing, print advertising, online initiatives and sponsorships. Thus, event is a key component of marketing communication strategy, "*Event marketing is all about facilitating, easing, opening, accelerating, and shortening the sales cycle*" (p.3). A variety of lead capture mechanisms have been adopted at different touch points with attendees to help brands to gather customer information. Dolan and Crowther (2014) highlight the contingent relationship between the event organiser and the participants, incorporating the relational opportunity between the company and the attendees at various stages.

In summary, managing the customer experience in a pop-up environment can be defined in processual terms, and does so from a more holistic perspective, involving multiple retail channels. Drawing on the various literature streams (i.e. retail atmospherics, customer experience management and event management) briefly outlined above, an exploratory conceptualisation is proposed of the processual aspects of managing a pop-up activity over two parallel perspectives - the brand perspective and customer perspective - through four stages: *Strategic Objectives*, *Pre-Pop-up*, *Pop-up Experience* and *Post-Pop-up*, as shown in Figure 6.1 below.

Figure 6.1 Managing Pop-up Experience Conceptual Framework
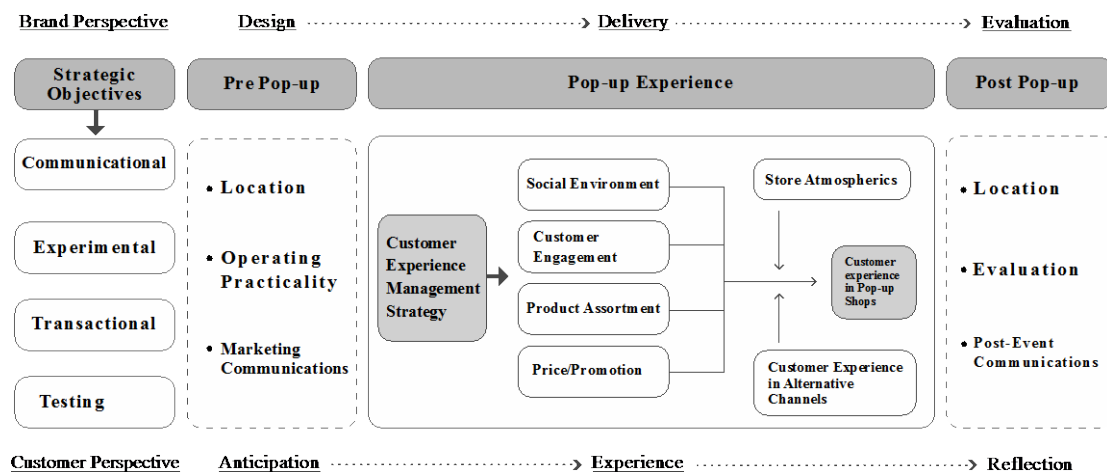
6.3 The Conceptual Framework

As seen in Figure 6.1, from the brand perspective, the *Strategic Objectives* stage provides a context for the planned activities, which, it is hoped, leverages increased outcomes and impact (Crowther, 2011), and, in subsequent stages, influences day-to-day management decisions (Tum et al., 2006). Warnaby et al. (2015) conceptualised these objectives into four categories: *communicational*, *experiential*, *transactional* and *testing*, incorporating both the promotional and more overtly commercial nature of potential objectives for the pop-up activity. Warnaby et al. (2015) recognise, however, that these broad categories of objectives are not mutually exclusive, but constitute differences in orientation/emphasis, with different configurations applicable as appropriate.

The *Pre-Pop-up* stage incorporates general decisions relating to developing the retail strategy mix before the event; e.g. store location, operating procedures, the goods/services offered, pricing tactics, store atmosphere and customer services, and promotional methods (Berman and Evans, 2009). By definition, the planning and preparation for events such as pop-up activities usually have to be carried out within a fixed, and often tight, time schedule (Getz, 2012). Store location is considered a key determinant of retail success (Grewal et al., 2009; Zentes et al., 2007), and these temporary shops are often located in central or fashionable urban areas to ensure high visibility at once, and to stimulate customers' curiosity (Russo Spena et al., 2012). Creating a participative environment can also be key to overall success – Finne and Grönroos (2009) emphasise that consumer perceptions are an integral part of the planning and implementation process in developing and communicating relationships, and a key aspect of this stage is communicating information about the activity, and also encouraging a customer-centric environment. In addition, operating practicality also needs to be taken into consideration; this includes a range of issues such as rent, WiFi, alarm system and security, insurance, inventory packaging, merchandising fixtures, paint and décor, staffing, marketing, opening reception, finding sponsors, and providing gifts for influencers (Gonzalez, 2014). Here, pop-up's inherent temporality and ephemerality adds additional '*pre*' and '*post*' aspects to the creation of the space, as well as the experience. Given the need to maximise the

awareness and generate 'buzz' in a very short time, the role of social media can assume an even greater importance than normal for retailers (Warnaby et al., 2015).

The *Pop-up Experience* stage relates to the operationalisation of the event, incorporating all those day-to-day decisions that must be taken, and the actions that have to occur in order to produce the event (Getz, 2012). An experience occurs when a company intentionally engages individual customers in a way that creates a memorable event (Pine and Gilmore, 1998). An engaging experience allows customers to immerse themselves in the physical space and take an active role in the service processes, and also relates flows and messages from the planned marketing communication strategies (Grönroos, 2000), including, increasingly in this context, social media. Here, the concept of the servicescape, defined in terms of the immediate physical and social environment of a service (Bitner, 2000), can also play an important role in shaping customer experience, which has implications for the design of the space itself (Kent, 2007). The physical store can, therefore, be a place for interactivity, socialisation and communication, including interaction with employees/brand representatives as well as technology-based services (Getz, 2012; Pantano and Viassone, 2015), so as to create an appropriate social environment (Bitner, 2000; Tum et al., 2006). Moreover, customer immersion in the branded pop-up environment enables more impactful contact between consumer and brand, thereby contributing to building brand 'communities'. The experiential elements of the pop-up stores can more effectively communicate and differentiate the product positioning through demonstrations, trials and tests (Warnaby et al., 2015). The various elements highlighted in this element of the framework were derived from customer experience management literature that is summarised in Table 4.7 at the end of Chapter 4.

In the *Post-Pop-up* stage, the evaluation of the event provides valuable learning experiences for the creators and can inform future activity planning. Effective evaluation will take account not only of the customer's point of view, but also all the other available sources (Shone and Parry, 2004). Post-event communication also provides an opportunity to provide longevity to the experience (Crowther, 2010). Tum et al. (2006) have proposed four elements of the control cycle – setting standard measurements; feedback of actual performance; measurements of performance

against specification; and correction of deviations from the specification – but the inherent ephemerality of pop-up activity can complicate the evaluation process.

The framework shown as Figure 6.1 also indicates the implications for the customer of the managerial decisions and processes throughout a pop-up activity lifecycle. Indeed, from an event management perspective, Crowther (2011) argues that the attendee (or customer) and the organiser of any event-based activity (such as pop-up retailing) are inevitably interconnected. Here, we suggest that the customer perspective incorporates three phases, *anticipation*, *experience* and *reflection*, with the *experience* phase being at the centre of the process. However, as Le Bel and Laurette (1998, p.176) note: *"beyond the actual experience phase, customers derive pleasure from the anticipating and reminiscing about the pleasant event."* Thus, managing the temporal dimension of the customer experience requires *"attention to each phase individually and to their connectivity"* (ibid., p. 180).

Chapter 7 Methodology

7.1 Introduction

This chapter provides a justification for the methodology employed to achieve the research objectives outlined in Chapter 1. First, the research philosophy including the ontological and epistemological stances, is discussed. This is followed by a description of the research design and a justification of the research method used. The following section on data collection presents the types of data this research aims to collect in order to answer the research question as well as the ways in which they are collected. Finally, the method used to analyse the data and its possible limitations are described.

7.2 Research Philosophy

It is clear that underlying epistemological assumptions have crucial impacts on any research design. According to Saunders et al. (2007), research philosophy guides researchers to view the world around them in different ways, helping them to decide their research strategy and the most appropriate method to adopt for their study. As Johnson and Clark (2006) note, researchers need to pay special attention to the epistemological assumptions they make since these assumptions have a marked impact on what they do and on their perceptions of what is being examined.

7.2.1 Ontology

Ontology is a term that comes originally from the Greek *Ontos*, which is concerned with the nature or the essence of things, with the principle of 'pure being' (see Crotty, 1998). Ontology sits alongside epistemology, informing the theoretical perspective. Beck (1979) contends "*the purpose for social science is to understand the social reality as different people see it and to demonstrate how their views shape the action which they take within that reality*" (quoted in Anderson and Bennett, 2003, p.153). Investigating ontological distinctions is a critical facet of the research process

because it enables the researcher to uncover how their perceptions of human nature impact on the approach they consciously adopt to reveal social truths (David and Sutton, 2004).

There are principally two fundamental ontological approaches, 'realism' and 'relativism': "*Realism and relativism represent two polarised perspectives on a continuum between objective reality at one end and multiple realities on the other*" (King and Horrocks, 2010, p.9). A realist holds the view that "*the real world is out there and exists independently from us*" (ibid, p.9). Natural sciences are often founded upon this realist belief. On the other hand, a relativist ontology rejects such direct explanations, suggesting that "…*the world is far more unstructured and diverse. Our understanding and experience of it is relative to our specific cultural and social frames of reference, being open to a range of interpretations*" (ibid, p.9). Relativists believe that society is constructed by human engagements and interactions rather than pre-existent 'real' entities. Relativism leads to the conclusion that "*nothing can ever be known for definite, that there are multiple realities, none having precedence over the other in terms of claims to present the truth about social phenomena*" (Andrews, 2012, p.1). However, in previous literature, it has been suggested that ontology and epistemology tend to emerge together. For example, realism is an ontological notion that holds that realities exist outside the mind; this is in line with objectivism, which asserts that meaning exists in objects independently of any consciousness (Crotty, 1998).

7.2.1.1 Objectivism

Objectivism is very closely related to positivism, suggesting that "*meaning, and therefore meaningful reality, exists as such apart from the operation of any consciousness*" (ibid, p. 8). Objectivism views the world as the objective reality that exists apart from the observer, and this reality can only be discovered by our observation and the application of logic.

7.2.1.2 Constructionism

In contrast to objectivism, constructionism rejects the view that there is objective truth waiting for us to discover it. Instead, constructionists believe that learning is a

constructive process and we come to conclusions about the world by combining both our own perceptions and what we are told about it in order to construct a new-world view. A constructionist epistemology holds that meaning or truth is not discovered by the mind but constructed by individuals through their cognitive processes (Crotty, 1998; Schwandt, 2003; Young and Colin, 2004). Constructionists view knowledge as creation between individual interactions and how our interpretations construct objects (King and Horrocks, 2010; Schwandt, 2003). Similarly, others suggest that "*The physical world itself is the product of the imagination of the social scientists, rather, it is he/she who puts order onto it*" (Porta and Keating, 2008, p. 24).

7.2.1.3 Social constructionism

Traditional constructivism has been criticised for putting too much emphasis on individuals' perceptions of the world. Social constructionism then emerged as one of the key concepts of sociology that argues "…*the construction of meaning, and thus learning, is a shared enterprise*" (Brophy, 2009, p.55). In other word, it means the social world is not simply given and meaning is not out there waiting to be discovered (King and Horrocks, 2010). In particular, social constructivists stress that we create meaning through social interactions with others and accept that there is no objective reality, and view knowledge as constructed by people (Andrews, 2012). As Vygotsky (1978, p.57) puts it,

> "…*every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals*".

In this sense, the construction of meaning and knowledge occurs through interaction between individuals' internal and external conditions; interaction with others is an especially crucial part of learning (Brophy, 2009).

7.2.2 Epistemology

Epistemology comes from the ancient Greek word *espisteme* that means 'to know', it is a branch of philosophy that addresses the question of the "*nature, sources and limits of knowledge*" (Klein, 2005). Epistemology involves knowledge and embodies a certain understanding of what is entailed in knowing, that is, '*how we know what we know*'. In particular, epistemology deals with "*the nature of knowledge, its possibility, scope and general basis*" (Hamlyn, 1995, p. 242). Epistemology encompasses the underlying principles that guide us to know things and it consists of various branches such as positivism, post-positivism, and interpretivism, among others. The following section provides an overview of the various branches concerned in this research.

7.2.2.1 Positivism

Positivism suggests the world exists as an objective entity, outside the mind of the observer, and in principle it is knowledge in its entirety. In other words, "*what we know about the world is what we can observe and measure*" (Brophy, 2009, p.18). Positivist approaches share the assumption that, in natural and social sciences, the researcher can be separated from the object of his/her research and therefore observe it in a neutral way and without affecting the observed object. The positivist approach is *nomothetic* which means, to develop general laws or principles to explain particular phenomena. The underlying aim for research is, therefore, to "*provide objective knowledge that is value-neutral, unbiased by the researcher/research process*" (King and Horrocks, 2010, p.12). Therefore, positivists suggest that, in order to understand cause and effect, they use rigorous scientific methods such as deductive reasoning to test hypotheses. Thus, quantitative evidence is then translated into 'laws', and there is no other authentic knowledge (Brophy, 2009).

7.2.2.2 Post-positivism

However, some criticisms of positivism have arisen. For example, Karl Popper argued that "*all theories are hypothesis; all may be overthrown*" (1963, p.29), which indicates that theories can never be proven; they can only be disproved as it is not possible to include all the possible observations. In addition, the positivist approach is

restricted to a closed system, when all the variables can be artificially controlled. When it comes to a real-life social system, it is not possible to control all the variables. Thus, post-positivism takes a more complex approach and recognises the fact that observations are prone to error and conclusions can only be tentative. Post-positivists accept the need for triangulation by using multiple methods to cross-check data consistency (Brophy, 2009).

7.2.2.3 Interpretivism

Interpretivism, sometimes called relativism, focuses on the process by which meanings are created, negotiated, sustained and modified (Schwandt, 2003). Central to interpretivism is the view that "*reality can only be described through the eyes and understanding of the observer*" (Brophy, 2009, p. 22). Within social science, the term 'interpretivism' is quite broad; it emerged in contradistinction to positivism, believing that reality is not objectively determined, but is socially constructed (Husserl, 1965). As Crotty (1998, p.67) suggests, "*the interpretivist approach looks for culturally derived and historically situated interpretations of the social life-world.*" Interpretivism is generally *idiographic*, which means "*describing aspects of the social world by offering a detailed account of specific social settings, processes or relationships.*" (King and Horrocks, 2010, p11). This approach also "*stresses the limits of mechanical laws and emphasizes human volition*" (Porta and Keating, 2008, p.24). Human beings are regarded as 'meaningful actors', and scholars must aim at discovering the meanings that motivate their actions rather than relying on universal laws external to the actors. Therefore, interpretivism is more consistent with qualitative interviews where people can share their feelings, experiences and understanding of the world (King and Horrocks, 2010).

7.2.3 Adopted research philosophy

Methods, methodology, epistemology and ontology are always closely related and co-dependent, and should not be viewed in isolation (King and Horrocks, 2010). Figure 7.1 describes the adopted research approach undertaken in this study, detailing the philosophical stance that informs the research methodology.

Figure 7.1 The Adopted Research Approach

What's out there to know?	How we know what we know?	How to acquire the knowledge?	What procedures to use?
↓	↓	↓	↓
Ontology	Epistemology	Methodology	Methods
Constructionism	Interpretivism	Inductive	Qualitative
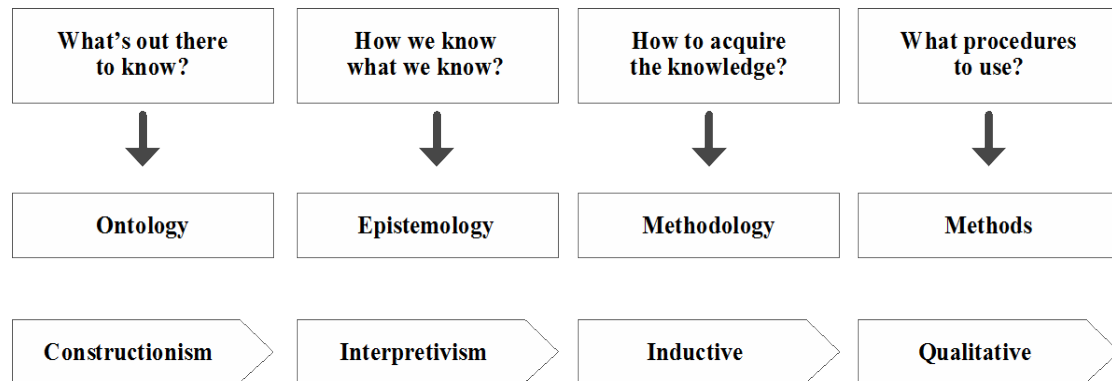
As shown in Figure 7.1, the ontological stance for this research is in line with social constructionism, where meanings and concepts are derived from interactions among people. Social constructionists believe knowledge is constructed through interactions between individuals, and this is an important part of learning. This has led to interpretivism, which is the epistemological approach adopted by this research. In accordance with the interpretivist approach, it is believed that reality can be observed and described through feeling, experience and understanding of the outer world, and these views can be recorded and interpreted which then forms theory and knowledge. The current research focuses on: 1) exploring the factors influencing the design and implementation process of pop-up retail formats and 2) investigating the nature and effectiveness of consumer-brand interaction across various pop-up retail contexts. Human interactions are an integral part of pop-up's planning and implementation process; meanings/concepts can be derived through observation and expression, hence, theories can be constructed through the interactions among different parties. Consistent with the interpretivist approach, this research uses inductive, qualitative research methods, which will be discussed in more detail in sections 7.3 and 7.4.

7.3 Research Approach

As Layder (1998) suggests, all social research and theorising combines both deduction (theory guiding data) and induction (theory emerging from data), as

described in more detail in sections below. This also indicates that both theory-testing and theory-generation are equally linked to the same research. This current research is focuses on generating theory from empirical data, however, both data collection and the data analysis process were informed and guided by the conceptual model shown in Figure 6.1. This model was used as a template to guide the broad topic areas for the interview, and, at the same time, is open to constant reformulation in the light of empirical findings (Lewins and Silver, 2007).

7.3.1 Deduction

"*Deductive approaches tend to let the concepts lead to the relevant data that need to be collected*" (Yin 2011, p.93). As this definition indicates, a deductive approach is relatively 'narrow' in nature and is concerned with testing the theory topic of interest and usually begins with specific hypotheses. Therefore, this approach puts great emphasis on the causality, focusing on testing or confirming the hypotheses with specific data.

7.3.2 Induction

In contrast, an inductive approach is more 'open-ended'. As Yin (2011, p. 93) suggests, "*Inductive approaches tend to let the data lead to the emergence of concepts.*" Inductive approaches rely more on the initial gathering of empirical data (Layder, 1998). Researchers using inductive approaches are likely to collect qualitative data and to use a variety of methods to collect these data in order to establish different views of the phenomena under examination (Easterby-Smith et al., 2008).

7.3.3 Adopted research approach

The fundamental difference between the deductive and inductive approach is the way they view nature and reality (Soiferman, 2010). Quantitative researchers believe "*in a single reality that can be measured reliably and validly using scientific principles*", whereas qualitative researchers believe "*in multiple constructed realities that generate different meanings for different individuals, and whose interpretations*

depend on the researcher's lens" (Onwuegbuzie and Leech, 2005, p.270). The differences between deductive and inductive approaches are summarised in Table 7.2. The deductive approach is based on scientific principles, it starts with theory and hypotheses, then a research strategy is designed to test the hypotheses. In contrast, the inductive approach begins with the observational cases or data, and it progresses to the broader generalisations or theories as the result of data analysis. In order to meet the specific research objectives, this study adopts an inductive approach whereby: a) decision areas were involved in the planning and implementation of pop-up activities; b) the nature and effectiveness of customer brand interaction in temporary retail spaces were largely left to emerge through an analysis of the data.

Table 7.2 Differences between Deductive and Inductive Research Approaches

Deduction	Induction
Scientific principles	Gaining an understanding of the meanings people attach to events
Develop a theory and hypothesis, then design a research strategy to test the hypothesis	Collect data and develop the theory as the result of the data analysis
Collection of quantitative data	Collection of qualitative data
The researcher is independent of that which is being researched	The researcher is part of the research process
Samples of sufficient size for generalisation are required	Less concerned with the need to generalise

Source: Saunders et al. (2007)

7.4 Research Design

Research design is the logical sequence that connects the empirical data to a study's initial research objectives and, ultimately, the conclusions.

The objectives of the present research are:

1. To review the literature specifically relating to pop-up retailing, drawing on existing research into broader areas, such as retail atmospherics, customer experience management and event management, to offer substantive insights into the factors influencing the design and implementation process of a range

of pop-up retail formats.

2. To analyse the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; and to investigate the nature and effectiveness of consumer-brand interaction across these situations.

3. To develop a framework synthesising the strategic decision areas involved in the planning and implementation of pop-up activities; and to evaluate the potential contribution of different types of pop-up retailing to business objectives, thereby providing guidance to retail businesses and contributing to an in-depth understanding of a relatively neglected topical phenomenon.

Table 7.3 Research Objective /Methods Matrix

Method / Research Objective	Interview	Observation	Documentary
To review the literature specifically relating to pop-up retailing, drawing on existing research into broader areas, such as retail atmospherics, customer experience management and event management, to offer substantive insights into the factors influencing the design and implementation process of a range of pop-up retail formats.	X	X	X
To analyse the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; and to nvestigate the nature and effectiveness of consumer-brand interaction across these situations.	X		
To develop a framework synthesising the strategic decision areas involved in the planning and implementation of pop-up activities; and to evaluate the potential contribution of different types of pop-up retailing to business objectives, thereby providing guidance to retail businesses and contributing to an in-depth understanding of a relatively neglected topical phenomenon.	X	X	X

As shown in Table 7.3, the first objective was achieved by the literature review as well as the exploratory study, which aimed to clarify the definition of 'pop-up', and to identify the key characteristics and the factors influencing the nature of different

types of pop-up retailing. The other two objectives were achieved via a comparative case study approach, designed to examine the managerial processes involved in the planning and implementation of pop-up activities, and to highlight the differences and similarities between the different types of pop-up retail activities.

7.5 **Data Collection and Analysis**

Data collection was conducted over a 19-month period and it took place in two main stages: first, an exploratory research stage followed by a comparative case study stage. The exploratory research stage aimed to clarify the concept of pop-up retailing and also gain an overall perspective of the pop-up industry in the UK. The interview template was loosely structured around key themes emanating from the existing literature on pop-up retailing, retail atmospherics, customer experience management and event management (see a detailed review in Chapters 2 to 6). Consistent with the experiential marketing literature (see Antéblian et al., 2014; Tynan and McKechnie, 2009), the template was structured chronologically to investigate decision areas and activities undertaken for each of the pop-ups under study within four processual stages – *Strategic Objectives*, *Pre-Pop-up*, *Pop-up Experience*, and *Post-Pop-up* - as well as investigating the motives behind the decision to use a pop-up concept. Layder (1998) acknowledges that both data collection and analysis are informed by theory to some degree and prior theoretical assumptions can be used as a means of giving focus to data collection and analysis. The theoretical framework (Figure 6.1) helped data-generation and facilitate theoretical thinking, thus the theory-generation process will be enhanced.

Following the exploratory stage, eight case organisations (see Table 7.5) were selected for the comparative case study stage. The case study approach enables the researcher to study *"...a number of cases [collectively] in order to inquire into the phenomenon, population or general condition"* (Stake 1998, p.89). The case study approach was chosen given its particular suitability for examining the different features of a relatively new phenomenon (i.e. pop-up retailing), and the similarities and differences in the broad managerial process (Eisenhardt, 1989), in this context between established and emergent retailers. The following sections will discuss

exploratory research and comparative case study in more detail - from the respondent (case) selection, data collection to data analysis process.

7.5.1 Exploratory research

7.5.1.1 Introduction

As discussed in Section 1.1, pop-up retailing is a relatively under-researched area. In line with the first research objective - to gain an overall perspective of the industry, a series of key informant interviews with those responsible for pop-up management were conducted as part of the exploratory research. The exploratory research aimed to clarify the definition of 'pop-up', and also to identify its key characteristics and the factors influencing the nature of different types of pop-up retailing. In addition, it was designed to gain a general understanding of the implications of the inherent temporality of pop-up retailing for the management of brand experiences in various pop-up situations.

7.5.1.2 Respondent Selection

King and Horrocks (2010, p.30) suggest that sampling and recruiting participants may happen in various stages, "*an initial sample maybe recruited and interviewed, and on the basis of preliminary analysis of their data, a further sample defined to address particular emerging issues*". Similarly, Yin (2014) also suggests that a pilot case study can provide conceptual clarification for research design as well as refine data collection plans. The selection criteria can be based on "*convenience, access, and geographic proximity*" (p.96). For the exploratory stage, cases were identified from industry sources and personal contacts in Manchester and London, between April 2014 and March 2015. In order to cover a wide range of appropriate empirical cases, the initial selection was based on the key dimensions (i.e. function and brand orgnisation) shown in Figure 2.6 at the end of Chapter 2. As shown in Appendix 4, twelve companies were selected for the exploratory study, ranging from well-established retail/brand organisations to more obviously 'emergent' brands. They represent a variety of industries, including: automobile, drinks, cosmetics, online

fashion, sportswear and sports equipment, stationery, and department stores. Individuals responsible for the planning and implementing of pop-up activities were interviewed, from Brand Concept Managers, Customer Relationship Managers and PR/Marketing Managers in the case of established brands, to founders of emergent brands, as well as brand representatives who worked in situ during the pop-up activity. In addition to the retailers, two pop-up intermediaries were also identified through personal contacts in Manchester and London between June 2014 and March 2015. The interviewees involved were: Director/ COO of an online retail network/marketplace; Marketing Director of an event marketing agency; who provided significant managerial insights in terms of the planning and management of the pop-up activities.

7.5.1.3 Fieldwork

Empirical data for the exploratory stage were collected from semi-structured, key-informant interviews with individuals involved in the planning and implementation of the pop-up activities. Interviews sought to ascertain the respondents' perceptions of planning, managing and evaluating the pop-up activities in question, and were conducted with industry intermediaries, pop-up entrepreneurs for emergent brands and brand management/brand representatives for established brands. The interviews took place either on-site (i.e. within the pop-up shop) or at the respondent's place of work, and ranged in duration from 45 to 60 minutes. An 'Interview Guide' (see Appendix 1) was developed to outline the main topics of the research combined with sub-topics used as probes/prompts in order to obtain more depth in their responses. The guide was flexible regarding the order the questions were asked as well as the phrasing of the questions, to allow participants to bring up any new perspectives that might not have been anticipated, while at the same time keeping a focus on the most important issues the research aimed to address (King and Horrocks, 2010). All interviews were audio-recorded and subsequently transcribed prior to formal analysis. Secondary data were collected through various complementary sources prior to and during the interviews. The information obtained through the secondary sources can provide details corroborating information from the interviews (Yin, 2014). Throughout the exploratory stage, documentation including market reports such as

'Britain's Pop-up Retail Economy' (CEBR, 2014, 2015), news articles and other pieces appearing in the media were collected to aid the data collection process as well as assist data analysis.

7.5.1.4 Data Analysis

The interviews were audio-recorded and subsequently transcribed and analysed via thematic coding (Braun and Clarke, 2006; Fereday and Muir-Cochrane, 2008). The interview transcripts, which serve as the primary source of evidence, were initially freely coded as possible issues of interest were explored in order to maintain sensitivity towards issues of unitisation and inter-coder reliability and agreement (Campbell et al., 2013).

7.5.1.5 The refined Four-Stage Framework

In summary, the exploratory stage theoretically contextualised the concept of pop-up retailing including its definition, key characteristics, and managerial implications. Moreover, it provided insights into the various parties/industries that are involved in the industry and the managerial processes involved in the planning and implementation of pop-up activities.

The theoretical propositions informed the design of the interview questions in the case study stage. This processual perspective has been applied in the specific context of pop-up retailing with: (1) the *Pre-Pop-up* stage (i.e. incorporating retail strategy mix decisions such as store location, operating procedures, the goods/services offered, pricing tactics, store atmosphere, customer services, and promotional methods before the event, often utilising social media extensively); (2) the *Pop-up Experience* (i.e. the day-to-day decisions that must be taken and the actions that have to occur, in order to produce the event experience, which may specifically focus on promoting interactivity, socialisation and communication, including interaction with employees/brand representatives); and (3) the *Post-Pop-up* stage (incorporating measures to evaluate the event, and also to provide longevity to the experience, for example, via the use of social media commentary after the event has ended).

7.5.2 Comparative study approach

7.5.2.1 Introduction

A case study approach was chosen, as Yin (2014) suggests that this method is suitable for examining the different features of a phenomenon and the relationships between them. The findings from the cases have further enhanced the theoretical propositions (Figure 6.1) that have originally informed the design of the case study. A cross-case synthesis technique (Yin, 2014) was used for this research, as the profiles of the eight cases (see Table 7.4) vary sufficiently to be considered as contrasting case studies. The current research typology encourages questions about how and why the cases are different or similar to stimulate ideas and concepts. The comparative case studies were designed to: 1) analyse the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; 2) refine the proposed framework (Figure 6.1) and also highlight the differences and similarities among different types of pop-up retail activities. The research typology (Figure 2.6) developed on the basis of the function and organisation of pop-up activity was a useful 'tool' for comparative case selection.

The data was analysed via thematic coding (Braun and Clarke, 2006; Fereday and Muir-Cochrane, 2008), using the template analysis technique (King, 2004) through NVivo 10. The case study analysis followed the Multiple Case Study Procedure (see Figure 7.4). According to the framework, the initial step involved in the multiple case study design is theory development and case selection. For this particular research, the conceptual framework provided a theoretical conceptualisation for the key managerial dimensions of pop-up activities, which impacted the interview and observation template. Eight case studies were conducted individually, and case reports were written for each case using interview, observation and documentary data. The final stage consisted of drawing cross-case conclusions, modifying theory and developing implications.

Figure 7.4 Multiple Case Study Procedure
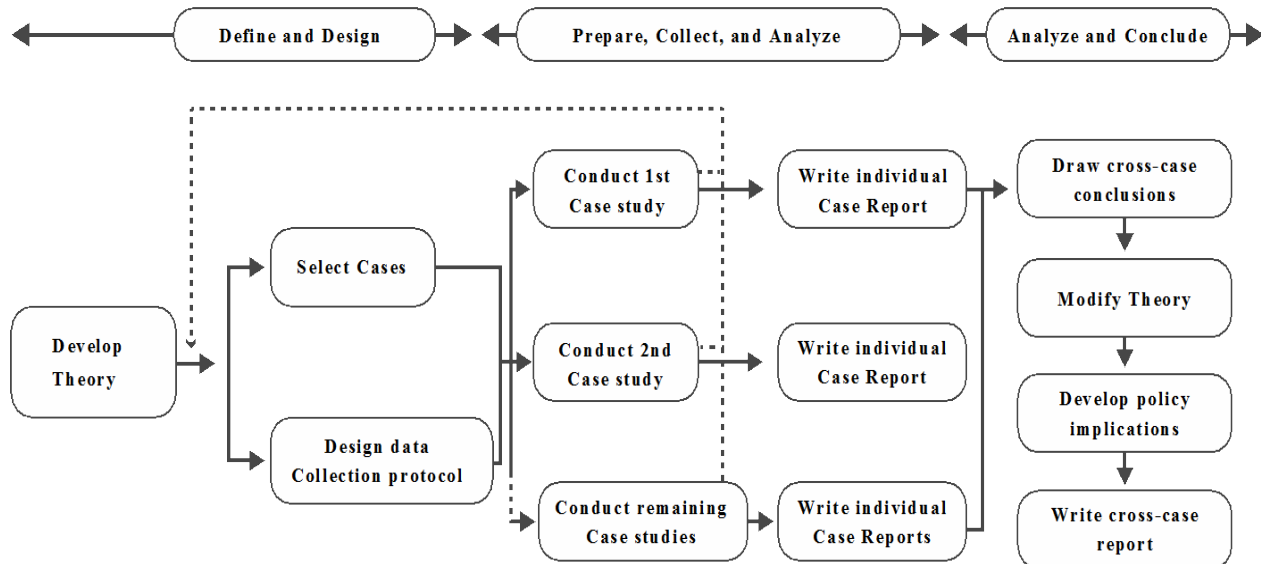
Source: COSMOS Corporation cited in Yin (2014)

7.5.2.2 Purposeful/ Selective Sampling

Contrary to quantitative research, qualitative research sampling strategy is not aimed at achieving statistical representativeness. Instead, samples are selected in a systematic manner to reflect diversity or positions in relation to the research topic (King and Horrocks, 2010). Sampling is a crucial aspect of qualitative research, the sample selection process has profound impact on the data collected and ultimately the quality of the research. Various researchers have developed guidelines and key principles in qualitative sampling (Morse, 1991; Patton, 1990; Sandelowski, et al, 1992). The underlying principle that is common to all these strategies sampling strategies are adaptive in order to fulfill the needs of the study (Coyne, 1997).

Schatzman and Strauss (1973, p.39) indicate purposeful/selective sampling is *"shaped by the time the researcher has available to him, by his framework, by his starting and developing interests, and by any restrictions places upon his observation*

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by his hosts". Similarly, Patton (1990) states central to purposeful sampling involves selecting information-rich cases. For the current research, the initial stages of sampling including background research through secondary sources (i.e. news articles, social media) on various pop-up retailers, through which a list of potential cases were identified. A list of key informants with general knowledge of planning and organising pop-up experiences were also identified (Morse, 1991). As the study progressed, the subsequent selection stage was using the sampling frame based on the two selection criteria to finalized the case selection process.

In order to expand the inquiry to investigate an appropriate range of empirical examples, eight pop-up retailers (see Table 7.5) were classified using two key dimensions, represented as continua, following an approach similar to that used for classifying other types of retail activity (see Sherry, 1990). These dimensions are: (1) the basic purpose of the activity, distinguishing between transactional at one extreme, and promotional at the other; and (2) the nature of the organisation undertaking the activity, distinguishing between emergent brands (i.e. operated by entrepreneurs who have set up their own business and are at the earliest stages of their life-cycles), and established brands. These two dimensions guided the conceptual interpretation of the retail context (see Figure 2.6) to inform the subsequent selection of appropriate cases. These criteria were directed by the desire to include a range of variations of the phenomenon in the current study to reflect the breath of the pop-up industry. Based on two key selection criteria organisation and function, eight cases were selected for the current study. However, it is acknowledged there are other possible selection criteria could be incorporated in the sample design, but the current selection criteria captures the width and depth of the industry and considered more important in relation to the research question and objectives.

Four indicative cases of emergent brands were selected, including: Porterlight (London-based custom cargo bike company); Run & Fell (Manchester-based online fashion retailer); The Mini Edit (London-based online kids fashion brand); and A Grape Night In (London-based pop-up wine company specialising in public and private wine tasting events). In particular, Porterlight, Run & Fell and The Mini Edit

were winners of the AppearHere's 'Space for Ideas' competition. The brands' founders were contacted and the subsequent visits and interviews were then arranged between July and August 2015. These selected cases represent a wide range of industries in which pop-up retail has been utilised and each of the retailers has its own distinctive strategic objectives. Established brands selected included: Marisota (online womenswear company, part of J D Williams & Company Limited); Benefit Cosmetics (cosmetics brand founded and headquartered in San Francisco); Resident (furniture and lighting designer/manufacturer from New Zealand); and Obataimu (fashion textile company based in Bombay). This constitutes a collective case study approach, defined by Stake (1998, p.89), as the study of *"…a number of cases jointly in order to inquire into the phenomenon, population or general condition."* These specific cases were chosen from a wider portfolio of brands studied, *"…because it is believed that understanding them will lead to a better understanding, perhaps better theorizing, about a still larger collection of cases"*.

Table 7.5 Eight Comparative Cases under study

Brand	Duration	Location Type	City/ies	Objective(s)
Porterlight	Two weeks	Existing retail unit in Covent Garden	London	Meet potential clients, increase brand reach
Run & Fell	Two weeks	Existing retail unit on King's Road in Chelsea.	London	Increase brand awareness as well as boost sales
The Mini Edit	Two weeks	Existing retail unit in Knightsbridge	London	Increase brand awareness and engage existing customers in a physical space.
A Grape Night In	A series of 'Wine Wednesdays' pop-ups throughout June, July and August	Existing restaurants/ wine bars/markets	London	Test the market without too much financial constraint
Marisota	A few days in each location	Existing retail units	London, Glasgow, Bristol, Manchester	Amplify the brand, increase brand reach and brand awareness
Benefit Cosmetics	One month in London/ Few days in other locations	Existing building in Soho & other temporary premises in other cities	London Glasgow, Manchester, Birmingham, Cardiff	Introduce new products and increase brand reach across different geographic locations
Resident	Two weeks	Old Selfridges Hotel- *MULTIPLEX*	London	Meet potential clients, increase brand reach
Obataimu	Two weeks	Old Selfridges Hotel- *MULTIPLEX*	London	Test a new market

7.5.2.3 Fieldwork

As Yin (2014) suggests, it is important to set boundaries to the estimated beginning and ending of the cases selected in order to determine the scope of the data collection. Data on each case were collected from various sources (Yin, 2014), as follows:

(1) Semi-structured, key informant interviews with individuals involved in the planning and implementation of the pop-up activities, occurring primarily in London between March and October 2015. Respondents included brand

founders, PR, marketing and event managers, as appropriate to each case. Interviews took place either on-site (i.e. within the pop-up shop) or at the respondent's place of work, and ranged in duration from 45 to 60 minutes.

(2) Observational evidence from each pop-up store constituted the secondary data source. Proctor (2005) states that observation is a widely used method in shopping studies, in particular, when analysing consumers' behaviour in-store. For this research, a detailed observation template was developed (see Appendix 2), derived from the retail atmospherics/store environment literature (Donovan and Rossiter 1982; Kotler 1973). The key areas identified are summarised in Table 3.4, incorporating: the exterior of the retail space (i.e. location, type of space, the surrounding environment); interior design elements (i.e. fixtures, allocation of floor space, product groupings/displays, traffic flow, point of sale); ambient variables (i.e. lighting, scents and sounds, temperature, cleanliness, wall textures, and colour usage); and the nature and extent of social interactions within the space (i.e. between customers and brand representatives, between customers, and customer interaction with the environment).

(3) Documentary evidence, and in particular, analysis of content from retailers' social media channels (e.g. Facebook, Twitter, Instagram), which can be used during pre- to post-pop-up stages, provided another data source. Relevant social media platforms were closely monitored on an on-going basis, and text-based media feeds and customer responses were noted. Yin (2014) states that documentary evidence plays an explicit role in terms of providing specific details of an event, corroborating and augmenting information from other sources. In particular, social media has emerged as a widespread platform for human interaction that covers a prolonged time span (Kaplan and Haenlein 2010), which was particularly relevant in this case, given the inherent temporality involved.

Table 7.6 Strength and Weakness of Data Sources

Data Sources	Strengths	Weaknesses
Interview	• Targeted - focuses directly on case study topics • Insightful - provides explanations as well as personal views (e.g., perceptions, attitudes, and meanings)	• Bias due to poorly articulated questions • Inaccuracies due to interviewee giving what interviewer wants to hear
Observation	• Contextual - can cover the context of the case • Immediacy - covers actions in real time	• Time-consuming • Selectivity - broad coverage difficult without a team of observers
Documentary	• Stable - can be reviewed repeatedly • Specific - can contain the exact names, references and details of an event. • Broad - can cover a long span of time, many events and many settings	• Reporting bias - reflects (unknown) bias of author of any given document • Biased selectivity, if collection is incomplete

Adapted from Yin (2014)

However, it is acknowledged that there are certain limitations within the chosen data collection method and sources. Table 7.6 above outlines the strengths and weaknesses of the methods employed. As Layder (1998, p.68) suggests, "*using a multi-strategy approach increases the strength, density and validity of theoretical ideas and concepts that emerge from data collection and analysis*". Indeed, by using more than one source, this current research has approached the empirical data from multiple angles in order to gain a stronger and more sophisticated 'overview' of the data. This could further enable data triangulation and increase the potential for more robust theoretical concepts to emerge from the data during data analysis.

7.5.2.4 Data analysis

7.5.2.4.1 The "story-telling" narrative

In reporting the eight comparative cases, a 'story-telling' narrative was adopted incorporating interview, observation and documentary evidence. Narrative is a form of *'meaning making'* (Polkinghorne, 1988, p.36), which is sometimes seen as a synonym of *'story-telling'*. Branigan (1992, p.3) defines *narrative as:*

> *"... a way of organizing spatial and temporal data into a cause and effect chain of events with a beginning, middle and end that embodies a judgment about the nature of event as well as demonstrates how it is possible to know, and hence to narrate, the events".*

People use narratives as templates to make sense of events and to order their individual experiences as well as to identify the context in order to extract meanings and explain their cause and effect. In this sense, narrative is holistic in nature and it *"...provides a means for individuals and societies to progress towards closure"* (Brophy, 2009, p. 42). Indeed, narratives incorporate human judgment; the storyteller needs to decide what is relevant and what is not, what to tell and how to tell it. A distinctive characteristic of narrative is that, *"it provides a temporal framework, which links a chain of events through cause and effect"* (Branigan, 1992, p.3).

7.5.2.4.2 The thematic analysis process

This current research has adopted the template analysis technique suggested by King (2004) combined with analysis operations introduced by Spiggle (1994). Template analysis is *"a style of thematic analysis that balances a relatively high degree of structure in the process of analyzing textual data with the flexibility to adapt it to the needs of a particular study"* (King, 2004, p.426). This technique is particularly useful for the current research as it is a flexible technique with few specific procedures, and can be tailored to the particular research need. Spiggle (1994), on the other hand, outlines the fundamental analytical options that link the empirical and conceptual domains in particular in consumer research. Based on these two key principles, a set

of sequential stages are identified, including: familiarisation, categorisation, abstraction, comparison, and integration.

Familiarisation

Once the case studies were conducted, individual case reports were written using various data sources (i.e. interview, observation, documentary). The analysis process began with organising case data in NVivo 10. The first step for case study data analysis is analysing within-case data (Eisenhardt, 1989), which allowed familiarisation of the data and, at the same time, allowed patterns to emerge within each particular case. The eight individual case reports were then used as a basis for cross-case analysis.

Categorisation

The second phase is the categorisation stage that involves classifying or labelling units of data. It is a 'disassembling' process that involves assigning 'codes' or 'labels' to the data set. The initial codes were descriptive and are based on the theoretical framework (Figure 6.1), which is informed by the literature that remained very close to the original data, drawn from the words/phrase/terms used by participants themselves, which were referred to in Vivo codes by Saldana (2016). The pre-defined coding list assisted the data analysis process, the list of codes has subsequently been revised and developed as the interactive coding process continued (Spiggle, 1994). Coding processes and code choices, emerging patterns and concepts, and initial thoughts/ideas that occurred throughout the analysis were also recorded as analytic memos, which all lead to possible theory building (Saldana, 2016). Some parts of the transcripts were then highlighted to assist in understanding the participants' views/perceptions that are directly related to the research question (King and Horrocks, 2010).

Abstraction

The third stage of analysis is abstraction, known as 'pattern coding', involves collapsing codes into higher-level conceptual constructs, identifying meaningful and emergent themes, configurations or explanations (Miles and Huberman, 1994). The primary goal of this phase was to reorganise and reconfigure the codes and coded data in order to develop a sense of "*categorical, thematic, conceptual, and/or*

theoretical organization from your array of first cycle codes" (Salnada, 2016, p.234). This process *"lays the groundwork for cross-case analysis by surfacing common themes and directional processes"* (Miles and Huberman, 1994, p.69). The reassembling process consisted of observing the emerging patterns, rearranging the codes and coded data, and defining the relations or interconnections between the first cycle codes. Some of the codes were merged and moved to a higher conceptual level (Yin, 2011); a list of broader categories, themes or concepts were then developed (Salnada, 2016). For example, two descriptive codes/themes that share the same meaning were merged into one interpretive code (Braun and Clarke, 2006; King and Harrocks, 2011). The codes are subsequently assembled in a hierarchy with the "*most concrete database item at one end of the hierarchy, a more abstract concept representing the concrete items at a higher level, and so on*" (Yin, 2011, p.191). Through this process, the large amount of data was reduced to a smaller number of units of analysis, where the hierarchy differentiates concepts into different groupings and also suggests relationships across groupings.

Comparison

The next stage is comparison, which involves exploring the differences and similarities across the eight cases, and defining overarching themes that characterise key concepts in the analysis as well as themes from the theoretical and/or practical stance of the research. By considering the key concrete themes in the hierarchy, some key themes for the data set were derived (King and Horrocks, 2010). A refined conceptual model was then produced representing the key themes that emerged during the analytical process and their relationships. As previously discussed, eight cases were chosen (see Table 7.5). Based on the typology shown in Figure 2.6 at the end of Chapter 2, the eight cases were divided into two different categories according to their brand organisation (i.e. emergent brands and established brands) as shown in Figure 9.1. As Yin (2014, p.166) explains, "…*such an array permits your analysis to probe whether different cases appear to share similar profiles and deserve to be considered instances (replications) of the same 'type' of general case*". This stage also aimed at revealing cross-case patterns, identifying within-group similarities, and establishing any cross-case differences that would lead to more sophisticated understanding of the cases in general.

Integration

The final stage of data analysis is integration. The goal of this stage is to build theory that is grounded in data (Strauss and Corbin, 1990). Described by Strauss (1987, p.23) as, *"…theory which is discovered and formulated developmentally in close conjunction with intensive analysis of data"*. During this stage, the relationships or connections between the conceptual constructs are mapped out, and theoretical frameworks are then constructed see Figure 11.1 (Spiggle, 1994).

7.6 Research Ethics

7.6.1 Introduction

In social research, ethics and morality are intertwined, as Edwards and Mauthner (2002, p.16) suggest, "*Ethics concern the morality of human conduct. In relation to social research it refers to the moral deliberation, choice and accountability on the part of researchers throughout the research process*". Here, ethical concerns are not only directed at research practice, but throughout the research process; this means researchers need to consider "*the various practical, epistemological and ontological assumptions that surround and define the research*" (King and Horrocks, 2010, p.104).

The research processes used here have been reviewed and approved by the University of Manchester Research Ethics Committee (see approval letter attached in Appendix 3). The committee thoroughly reviewed and evaluated the research topic and research methods against a number of internationally and nationally recognised guidelines. The objectives of the committee are: to maintain ethical standards of practice in research; to protect participants and researchers from harm; to safeguard the participants' rights; and to provide reassurance to the public and outside bodies that this is being done. It is also the aim of the committee to facilitate, not hinder, valuable research, and to protect research workers from unjustified criticism. The following sections focus on the discussion of the research consent, and the confidentiality and anonymity for this particular research.

7.6.2 Informed interview consent

Gaining informed consent from participants prior to their taking part in the research is a crucial aspect of ethical research practice. Before the interview, the researcher should provide as much information as possible to make sure the participants are informed and are able to consider and negotiate their involvement in the research project (King and Horrocks, 2010); *"informed consent is a process...it is a one-off conversation but is ongoing, requiring renegotiation and enabling participants to be aware of their right to withdraw throughout the process* (ibid, p.115).

In this specific research, participation information sheets (see Appendix 3.1) were sent out to potential participants to explain the purpose of the research and the potential research contribution, the nature of participation (what is involved in the interview) as well as what will happen to the information they give at the interview. With such information, the potential participants were able to make an informed decision, knowing what to expect if they consented to participate in the research. Along with the participation information sheet, a completed and signed consent form (see Appendix 3.2) was required to be completed by all participants prior to the interview. This was designed to allow participants to signify that they consented to everything described in the information sheet and to give participants the right to withdraw at any stage of the process.

7.6.3 Confidentiality and anonymity

Confidentiality is commonly viewed as the principle of privacy that involves agreements with participants as to what will be done with their data. Data confidentiality indicates that data are kept in a secure place and all identifiable information has been removed. This can increase trust on the part of the participants, thus data quality can potentially be increased at the same time (Miles and Huberman, 1994). However, as Kaiser (2009) suggests, given the fact that qualitative data often contains detailed description of the research participants, maintaining confidentiality while presenting rich detailed research data can be challenging for qualitative

researchers. Guided by this approach, confidentiality is addressed during research planning, data collection, data cleaning and data dissemination. The interviews were recorded on a university-owned encrypted digital recorder. In order to ensure the security of the recording and that its content was not compromised, the recording was transcribed by the researcher. Once the interview was transcribed, data were only saved on an encrypted university computer.

Chapter 8 Exploratory Study

8.1 Introduction

As noted above, the limited literature on the pop-up concept does not address in detail its managerial aspects. The focus of the exploratory research reported below was intended to gain a general understanding of the phenomenon by clarifying the concept of pop-up retailing and its inherent characteristics using empirical research data collected via a broad range of key informants from the pop-up industry.

The chapter begins by outlining the emergence of pop-up retailing and its recent applications in diverse industries. In particular, it highlights different intermediaries including founders of emergent brands as well as brand representatives from established brands, including those in retail design and event marketing, and commercial property letting agencies who have been involved in the design and delivery of the experience. Empirical findings from the respondents and their views on the definition and characteristics of pop-up retailing have been discussed. The key part of this section investigates the broad strategic areas involved in the planning and implementation of pop-up activities through a range of both emerging and established retailers covering a variety of industries, using the conceptual framework (see Figure 6.1) as a guide, focusing on the various processes/elements involved in the strategic objectives, planning, delivery and evaluation stages.

8.2 The Emergence of the Pop-up Industry

The findings from the exploratory interviews suggest there are arguably three key reasons for the emergence of pop-ups. First, the business environment for small and independent business was becoming more challenging. As respondents highlighted, in recent years, high rental costs have created a barrier for entrepreneurs and start-up businesses to launch their physical stores on the high street:

> *"At the moment, the small and independent brands are squeezed out of the high street. The role of pop-up is attracting a new generation of retailers to Britain"* (Brand Representative, Pop-up Mall).

> *"I think the emergence of pop-up was principally because for start-up brands, retail space was really unaffordable. So, a lot of people had great ideas, but they didn't have the opportunity to expose those ideas to customers in a sense that they might have to take a long lease or they might have to make commitment beyond they really thought the product was able to sustain"* (Chairman, Design Agency).

Despite this, during the past decade, UK retailers have urged the government to provide assistance to help them to access the high street. Landlords have become more 'open-minded' towards the pop-up concept, building spaces into development plans for short-term leases (Hot Pickle, 2013). As illustrated below:

> *"…basically, the innovation cycle has changed, the business growth pattern has changed. The high street has to become as low access for tech start-ups as possible, so we're able to get the product out to the market. Retail brands need to be able to access the high street, so they can get the idea out there, test it, see if there is a product-market fit and if it doesn't work, get out without taking a huge amount of risk. So, demand is definitely driving it"* (Chief Operating Officer, Technology Start-up).

Last, but not least, customers' mindsets have gradually shifted and new expectations have been created in terms of value, service, entertainment and experience (Baker et al., 2002; Portas, 2011; Kent, 2007). Customers' shorter attention spans require brands to reinvent and deliver a shopping experience that is engaging and inspiring, and pop-up's experiential nature satisfies this:

> *"Retail was all about the transactions and building stores where you can convert people to sales as quickly as possible, those stores have died. The physical retail space has becoming a halo for the digital world… people*

have a shorter attention span than as ever before. To keep them interested is all about here and now, it is about things appearing in unexpected locations, causing a storm and disappearing before people have the opportunity to get bored" (Founder, Online-based Pop-up Intermediaries).

Previous research suggests that the fashion and design industries were the early adopters of such temporal retail formats, more recently, this has spread to other sectors including food, furniture and cosmetics (Russo Spena et al., 2012). In the UK, both social and economic environments have created an environment conducive to the emergence of the pop-up industry. As the chief operating officer from the technology start-up explained, the concept has expanded quickly to different industries, such as fashion and food:

> *"I mean when we started, it was artists and community projects. It wasn't mainstream at all. Within 18 months, we have seen a dramatic shift, it was all about fashion and food. That trend has held true. Food very much so because that's obviously a place you go and get food, it can't be done online even everything else can be done online. Fashion is massive because it is such a tangible experiential aspect of how a lot of brands engage their customers, try new things. Even if you're an online retailer, the market is so saturated, you want to differentiate, and you want to find your niche, so fashion and food are the big ones"* (Chief Operating Officer, Technology Start-up).

There are more and more pop-ups appearing, ranging across various sectors, from pop-up hotels, pop-up restaurants and even pop-up malls (Gonzalez, 2014). A few respondents suggested that the term 'pop-up' seems to be overused. They stressed the essence of a 'pop-up' is its experiential nature, rather than a convenient label that brands could use to attract customers:

> *"[pop-up] is coming to a common place. So as more and more of this is happening, people are like 'another pop-up, whatever'. It really needs to*

speak to that brand about what it is they're trying to say to the world, that's a different story ..." (Chief Operating Officer, Technology Start-up).

When brands consider doing a pop-up, creating experiential uniqueness is essential. Otherwise simply using the term 'pop-up' is meaningless. One brand representative emphasised the importance of understanding the essence of the pop-up:

"We have got to be careful here, the term pop-up is just getting boring...what's happening in the industry is to fill in the empty unit, it is convenient to go 'I have got a pop-up'. But you've got to understand, what makes the essence of a pop-up. What is a pop-up? How can you make it interesting for a customer?" (Brand Representative, Pop-up Mall).

The pop-up concept continues to evolve as a wide range of companies embrace the flexibility of the pop-up industry. The decline of traditional brick-and-mortar retailing, changing consumer culture and government regulations have accelerated the growth of the pop-up industry. With the growth of the industry, a range of intermediaries has also emerged, and the next section focuses on the different roles assumed by these pop-up intermediaries.

8.3 Pop-up Intermediaries

The rapid growth of the pop-up industry has resulted in the emergence of a wide range of intermediaries, including retail design agencies that specialise in designing short-term retail spaces, online marketplaces for short-term rental and event marketing agencies (Appear Here, 2015; Gonzalez, 2014; We Are Pop-up, 2015). A range of pop-up intermediaries were interviewed as they were identified as important facilitators throughout the pop-ups' planning and implementation process from the first few exploratory interviews. The findings highlight that each party focused on a different aspect of the organisation of the pop-up activities. As the chairman from a

retail design agency explained, they are usually in charge of the design aspect as well as fitting-out, and putting the whole shop together, within a fixed timeframe:

> *"We started the project with some form of strategies, some sort of retail strategy and interpreted them into visuals. Then went away and put that into a drawing that looks like what the finished space will look like. Whereby you know we talk about objects, we talk about practicality of what furniture etc. and we just go away and get it and put it in and we're off, you know. (Laugh) So [the process] can be quick, fast and furious. We need to source a lot of materials, different things like that"* (Chairman, design agency).

More recently, there has been an increasing number of online marketplaces that focus on connecting retailers with vacant retail spaces; they act as facilitators to ensure the process is as efficient as possible (e.g. Appear Here, We Are Pop Up). Their services include connecting the brand with a retail destination, helping start-up businesses to grow through Shop Share, or building a partnership with another brand to set up pop-ups:

> *"Our main purpose is to create new opportunities for independent retailers to help them to get on the high street, or to be able to test their concepts in retail environments. We are the only marketplace that tries to connect people directly, we are agents over the transaction. We connect peers to peers basically, we connect landlords to tenants directly. For that we create a website that acts like, kind of like, a legal framework. So, a brand comes in and registers their project concept, what they want to do, on the other side, people list their spaces. Everything happens online, it is a fully legal agreement. Basically, it was an 8-week progress. We have now seen transactions happening within 20 min. It is incredibly quick and very efficient. We've basically got to the point now that we know that we've got a product that works and we are in the process of scaling that process. But the core vision is firstly to make it way more efficient and better for everybody involved. Secondly in so doing to lower the barriers, the traditional barriers of cost or time, and allow more brands to get themselves on to the high street quickly"* (Chief Operating Officer, Technology Start-up).

Moreover, in order to "*make booking spaces as easy as booking a hotel room*", one of the UK based online short-term rental marketplaces, Appear Here, launched a 'concierge service', the aim was "*to guide the customer through the booking process, signposting what stages you need to go through before completion, such as waiting for landlord approval, or finalising payment*". This service has helped hundreds of brands to launch their ideas and given this digital platform a personal touch (Appear Here, 2015).

Finally, event marketing agencies have also played a limited role in the creating, planning and delivering of pop-ups. The director of such an agency suggested their role includes generating creative event concepts, and planning, producing and delivering experiential activities that connect brands and consumers:

> "*…The shopping centre then hires us to come up with idea about how to present the new collections. For example, H&M has got their new stuff, how do we then present it and show it off, and encourage people to buy it, that's what we do. It comes in the form of fashion shows to pop-up areas, styling areas, to (event) promotions. We facilitate all that, getting the goodie bags together and putting it all together and make it happen. It is all the logistics, all the time, consuming logistics of putting everything together. It is all about getting the right people at the right time, saying the right thing to the right people, all the infrastructures, that's what we do*" (Director, Event Marketing Agency).

Setting up a pop-up shop requires a range of skills in various areas, such as marketing, retail design, project management, and customer service and more (Thompson, 2012). The exploratory research findings reiterate the fact that pop-up intermediaries play crucial roles throughout the pop-ups' planning and implementation process.

8.4 The Definition of Pop-up

The findings highlight that the perceptions of the term 'pop-up' vary among different people and organisations, based on their business-orientation and strategic objectives. Pop-up is defined as *"...any project tailor-made to a specific space, which opens for a defined period of time"* (Thompson, 2012, p.1). It is known as pop-up store, temporary store or flash retailing, which aims to make use of empty spaces to either extend/promote the brand or sell products, test a new venture, gain physical exposure and build connections with consumers in an experiential setting (Pomodoro, 2013; Surchi, 2011). For example, Niehm et al. (2007, p.2) highlight pop-up's experiential nature with its promotional objective, and defined pop-up retail as:

> *"…a new experiential marketing format intended to engage consumers. It is a promotional retail setting designed to offer an exclusive and highly experiential interaction for the consumer"*.

In line with this definition, emergent brands commented that they used pop-up as a way to temporarily engage a customer in a physical environment. One interpretation of pop-up was defined as:

> *"For me the idea of pop-up is about temporary engagement, it requires less commitment from the pop-up owner, whatever they do. And it requires a shorter attention span from a consumer. Because we are able to pop up, if it doesn't work out, we pop down again. It did work for us, so we popped up and stayed up. Probably it's not a pop-up anymore"* (Director of Ideation, Online Printing Company).

As mentioned in the definitions, one of the most defining characteristics of pop-up is its temporary nature, which means that pop-ups are supposed to have a definite start and end date (Appear Here, 2015; CEBR, 2014; Chappell, 2013; Surchi, 2011; Thompson, 2012). However, the current finding indicated that many pop-ups stayed up or moved into permanent retail premises when their lease came to an end. This is in line with CEBR's (2015) research finding that the lines between traditional retail and pop-up retail are fading fast, as more established retailers use pop-up as part of

their omni-channel strategy, whereas more pop-up retailers make successful transitions into permanent retail formats. The convergence between the temporal and permanent retail premises is explored further in the cases under study (see Sections 9.2 and 9.3).

As noted by Klein et al. (2016, p.5761) a distinguishing character of pop-up retailing's objective for luxury retailers *"...is not to sell products, but rather to stimulate WOM in order to multiply the reach of the brand in existing and new target groups"*. Consistent with academic literature (Kim et al., 2010; Pomodoro, 2013; Surchi, 2011), this 'non-commercial' nature of pop-ups can be reinforced with the respondents' views from more established retailers' who also suggested that pop-up was more about brand building and brand engagement rather than commercial selling:

> *"I think pop-up is very much about engagement. And brand engagement probably more so than it is about retail commercial selling. So, it's very much about brand building and brand engagement"* (Brand Concept Manager, Department Store).

Linked with the concept of enhancing brand reach and brand awareness (Klein et al., 2016; Picot-Coupey, 2014), pop-up was also perceived as a cost-effective way to introduce the brand to a new customer base. In comparison to traditional media, pop-ups' interactive nature has enabled retailers to establish direct contact with customers, thereby capitalising upon possible 'flagship' effects (Kent, 2009). Moreover, its inherent flexibility has also enabled pure-play online retailers to broaden their brand reach at multiple geographic locations through a bricks-and-mortar presence:

> *"Before, we had a billboard in London Bridge, and it cost the same kind of price as it does to open a pop-up store. Here, instead of just having the image people can see, you give customers the experience, the experience to know our brand, to make purchases, and the experience to talk to people"* (Brand Representative, Sportswear and Sport Equipment Retailer).

In summary, the definitions presented above have different emphases and orientations. Respondents highlighted the experiential nature of pop-ups, and suggested that pop-ups were used as a cost-effective marketing tool to enhance brand engagement and broaden brand reach:

> "*...[we] believe in the original format of a pop-up which is a limited-edition product for a limited-edition amount of time. Creating special experiences for our customers and making sure we're creating an experience so customers want to come back*" (Event Marketing Manager, Pop-up Mall).

8.5 Characteristics of Pop-up

In Section 2.4 of the literature review, pop-up retailing's characteristics have been summarised into four key aspects, including *temporal, flexibility, experiential* and *novelty*. The section below reports the empirical findings from the respondents and their views on the characteristics on pop-up retailing.

8.5.1 Temporal

As discussed in Section 2.4.1., temporality is an inherent characteristic of any pop-up activity; existing for a range of periods of time from 'hyper-temporary' shops that open for a few hours (Beekmans and de Boer, 2014), to pop-ups that last about a year (Pomodoro 2013; Surchi 2011). The idea of specific duration is evident, as the Chief Operating Officer of a technology start up suggested:

> "*Technically, [pop-up] is anything that is time limited…For us, we talk about being for a day to six months, and the reason for that is, if you have an automated agreement, you do six months, once you do recursive license, you get, you're entering into the tenant landlord acts. If you have anything over six months, you have fallen into the second six months, so technically you are running into a year-long contract*" (Chief Operating Officer, Technology Start-up).

Pop-up's temporal nature could enhance associations of creativity and novelty, and generate curiosity and surprise among visitors. Moreover, the limited duration also creates a sense of urgency and stimulates purchase (Kim et al., 2010; Warnaby et al., 2015).

8.5.2 Flexibility

The flexibility of pop-ups allows brands the possibility to explore different avenues without having to commit to a long-term lease and other long-term commitments, such as staffing (Thompson, 2012). Connected with one of it's key objectives, pop-up is now used as a less risky method of testing new market potential for a product/brand including new products, store designs and technology tools (Catalano and Zorzetto, 2010 cited in Warnaby et al., 2015), and new markets (Picot-Coupey, 2014). Brands could minimise their financial cost and still gain access to premium locations, and experiment in response to changing customer habits and future demand. Indeed, compared to opening up a brick-and-mortar retail store, launching a pop-up is approximately 80% cheaper, according to StoreFront (2016).

Indeed, pop-ups are characterised by merchandising innovation, creativity and unrestricted locations. In addition, pop-ups' inherent flexibility enables retailers to adjust their retailing mix in different markets or contexts to the target clientele, which is a key motivation for the choice of such a store format to facilitate retailers' internationalisation process (Picot-Coupey, 2014).

8.5.3 Experiential

The retail experience is constantly evolving. Retail technologies (e.g. smart mirrors and touchscreen displays) that emerged in the past decade have dramatically improved the traditional point of sale and changed the ways in which consumers interact with retail space (Pantano and Viassone, 2015). The current findings indicate that pop-up retail utilises a range of retail technologies, offering a highly experiential in-store environment that includes emotional engagement, interactive elements, and

rich sensory experiences to encourage customers to have a unique and personalised experience with the brand (Kim et al., 2010; Niehm, 2007). For example:

> "*It's about the experiential nature of it, it is about the fact it generates a certain amount of buzz... it doesn't have to be as expensive to fit out compared to a regular shop, but it does have to attract people's attention*" (Chief Operating Officer, Technology Start-up).

Pop-ups' experiential nature has also provided opportunities for brands to create a themed retail environment that not only offers consumers a more engaging shopping experience, but also delivers elements of entertainment alongside their shopping (Kozinets et al., 2002).

Finally, linking back to the objectives discussed in Section 2.5, pop-up retail can be a cost-effective way for online retailers to gain a tangible bricks-and-mortar presence. Online retailers could make their transition from online to offline by offering an engaging experience in a physical environment, especially for retailers who are selling physical products so customers can get the touch and feel of the products:

> "*It is of enormous value to a small number of people. So as an online platform we have one-and-a-half million active customers, but by its [online] very nature, our relationship with them is fairly shallow... With real people in a real space, we get to engage with very few people but very deeply, that genuine, proper human engagement. That's a complementary thing. Our product is physical, so people can come to the space and touch the product*" (Director of Ideation, Online Printing Company).

8.5.4 Novelty

In an ever increasingly competitive market, brands need to create a 'surprise element' to attract customers' attention (Pomodoro, 2013). A defining characteristic of pop-up stores is that they are available for only a limited time period; their temporary nature

creates a sense of urgency: 'get it while it lasts' (Kim et al., 2010). As Gonzalez (2014, p.27) claims, "*Part of the beauty of a pop-up shop is that it exists in an isolated timeframe where you achieve multiple goals in a temporary setting, using a relatively low-cost alternative to investing large sums of capital in order to sign multi-year leases and make other long-term commitments.*" Similarly:

> "*It [pop-up] has a 'here today gone tomorrow' aspect about it. That means, everything has to be very carefully thought through. It is thought through like an event, it is an experience, it is a very cool thing*" (Chief Operating Officer, Technology Start-up).

Previous literature has recognised the distinctive, 'novelty' nature of pop-up. For example, Pomodoro (2013, p.341) suggests that "[pop-ups'] *mobility, liquidity and transience generate an obsession with novelty*". The novelty of the pop-up attracts customers to the experience, and can also act as a powerful motivator for immediate consumption. Indeed, pop-up serves to create an enhanced sense of novelty and urgency, and generates "*an attachment or desire to have new objects to be admired and consumed momentarily*" (ibid). This view is confirmed:

> "*I think the fundamentals are that you are bringing some sense of novelty to high street or to a retailing arena. Pop-up is now used extensively in a developed and kind of precise way not just in term of kind of spaces on the high street... So it's in many ways presenting something that is a bit different to consumers, either with the intention of getting them to buy it or getting them to react to it. It's that reaction and that sort of process of being immersed for a second in a different proposition and thinking, 'Do I like this or not?' that starts the whole dialogue between consumers and brands*" (Chairman, Design Agency).

The following sections will lead to a discussion of the key stages involved in the pop-up process (i.e. *Strategic objectives, Pre-Pop-up, Pop-up experience* and *Post-pop-up*) in the order outlined by the conceptual framework (see Figure 6.1).

8.6 Strategic Objectives

Pop-up retailing is used in a variety of contexts by both emergent and established brands (de Lassus and Anido Freire, 2014; Pomodoro, 2013), with retailers setting various objectives. The following section reports the findings from the exploratory research, including increasing brand awareness; generating PR coverage; gaining physical presence in a tangible brick-and-mortar environment; gathering customers' insights, and promoting product launches or limited collections.

8.6.1 Increase brand awareness

Each brand has slightly different goals and objectives they expect to achieve through a pop-up shop. Respondents for established brands indicated that a key aim of using a pop-up activity was to increase brand awareness. As previously noted in Section 2.5.1, an important objective of pop-up retail activity is to increase brand awareness, enhance brand identity, and influence perception of brand values (de Lassus and Anido Friere, 2014; Marciniak and Budnarowska, 2009; Pomodoro, 2013; Surchi, 2011). For example, it was suggested that the main objective of the online fashion retailer's pop-up tour (which included Manchester in its itinerary) was to increase brand reach and brand awareness:

> *"But mainly it's for brand awareness to introduce the brand to people who probably don't know us. It was a perfect opportunity there for us to create a pop-up environment, bring it to the audience that wouldn't necessarily shop with us"* (International Marketing Director, Online Fashion Brand).

The key objective also relates to spatial expansion, as pop-up is a cost-effective way to increase regional coverage/brand awareness. In line with most retail growth strategy literature, retail businesses expand and develop by combining both structural attributes and spatial awareness (Sparks, 1990). Picot-Coupey (2014, p.664) writes, *"…pop-up store acts as a conduit into international markets with very specific characteristics and purpose"*. In the retail internationalisation process, pop-ups are used to raise brand awareness:

"We have stores in the UK where we're not that well-known yet, so the main purpose of this pop-up is to increase the brand awareness of our brand throughout the UK in the Old Street store. As I said, it's all to do with brand awareness, it was 30% when we arrived, we would like to try to increase it to 80-85% in Old Street" (Brand Representative, Sportswear and Sports Equipment Retailer).

8.6.2 Influence brand association

Some brands pop-up in unexpected locations, taking customers out of their traditional shopping environment (de Lassus and Anido Freire, 2014) in order to "*leverage brand and non-purchase related behavioral outcomes for both existing and new customers*" (Klein et al., 2016, p. 7). Embracing the 'pop-up' concept could also potentially influence brand association (Klein et al., 2016). This is supported by the following comment on a pop-up car showroom in a shopping mall:

"The main objective is about increasing brand awareness. There's a lot of the general public that don't like to go to the car showroom, and this is just an opportunity (in their own comfort environment) for them to be exposed visually to the brand and the new designs. The brand has moved on so much but they are still seen as very old designs. So, they [customers] are not linking the new with the brand, for them just to have them here within their environment of shopping, they can link new designs with the brand" (Event Coordinator, Automobile Manufacturing Company).

Linking back to the spatial-structural dimensions of retail growth strategies, Sparks (1990) notes that the expansion of a company has to be founded on a competitive advantage, hence, the decision-makers need to develop new retail concepts and formats. Indeed, traditional retailers used pop-up as a way to push the boundaries of the brand, and entice millennials with experiential shopping (Marchant, 2016). For example, the department store used pop-up as a way to tap into a younger market and potentially capture a wider target audience:

"So, we were trying to slightly push the boundaries of what we're normally allowed to do. So, the fact that we had music playing, on Friday nights we had DJ sessions...We were trying to appeal to a crowd of people who would think it was cool" (Brand Concept Manager, Department Store).

8.6.3 Online-to-offline transition

Another manifestation of spatial expansion is highlighted through retailers' virtual and physical interplay where the flexible locational attributes of pop-up stores are further enhanced by the development of a more hybrid *modus operandi* (see Verhoef et al., 2009). Online retailers can develop a real-world presence (albeit temporarily), thereby enabling more direct face-to-face interaction with, and feedback from, consumers. For example, pop-up was articulated as an important part of the marketing strategy, since it helped to create brand experience in a more effective way via a material presence:

"It creates the excitement for everyone that is around, people just want to come inside and see what it is all about. I suppose for us, it gives us the opportunity to talk to the customer, we can speak to them face to face to show them the product and also to introduce [us] to people that potentially wouldn't have shopped online or wouldn't be as confident shopping online" (International Marketing Director, Online Fashion Brand).

8.6.4 Engage clientele and gain feedback

In addition, pop-up was used by the online fashion brand to meet and reward customers for their loyalty and support, since relationship marketing has significant impact on customer loyalty. As a manifestation of customer relationship management, online retailers set up pop-up stores to reinforce the customer-brand relationships and increase brand loyalty (Goworek and McGoldrick, 2015). Given pop-up's flexibility, it allowed brands to bring the experiences to different geographic locations in order to reach a wider clientele:

"We would also like to do something in Ireland, because we've got a large customer base in Ireland. And take it on the road there. We want to reward the customer, we want to give the Irish customer an opportunity to come and meet us and maybe get a free gift and have their hair and makeup done. It is more of a 'Thank you' really. So, we're looking at doing that maybe next year" (International Marketing Director, Online Fashion Brand).

Furthermore, pop-up was used as a test bed to gain market intelligence. Online retailers use it as a low(er)-risk and low(er)-cost method of testing new market potential for a product/brand including new products, store designs and technology tools (Catalano and Zorzetto, 2010 cited in Warnaby et al., 2015). For example, pop-up was used to clarify retail objectives:

"Interestingly, it was really to find out what our retail objective was. So, when we got the place it was an opportunity, we took it and we have been experimenting with it since. We have third party products in the shop but we don't aim to make any money on top, we buy it and sell it at the same cost to see what our customers need. So, it is a test platform for us" (Director of Ideation, Online Printing Company).

8.6.5 Promote seasonal or limited collections

Pop-up was also used to showcase limited edition products, the limited time duration of the shop and the product exclusivity will create 'get it while it lasts' urgency (Kim et al., 2010). As the Store Manager of the Clothing and Accessories Retailer suggests:

"We're just trying to get more recognition for sportswear, that's why we are doing it here, a lot of the stuff here you cannot get in normal stores" (Store Manager, Clothing and Accessories Retailer).

8.7 Pre-Pop-up

In the *Pre-pop-up* stage, in order to generate pop-up's exclusivity and sense of urgency, retailers plan across all the different areas, such as location, staff arrangement, marketing and merchandising as well as insurance and licensing (Thompson, 2012). Each of these areas will be discussed in the following section with findings from the exploratory study.

8.7.1 Location

Previous literature on temporary/pop-up stores has emphasised the importance of store location (Klein, et al., 2016; Picot-Coupey, 2014; Pomodoro, 2013; Russo Spena, 2012; Surchi, 2011). For example, Pomodoro (2013, p.345) states that geographic location is a strategic decision for pop-up retailers, similar to flagship stores, "*central districts of the city, as well as cool and fashionable areas, are privileged*". Similarly, Surchi (2011, p. 260) emphasises that "*they [pop-ups] are strategically located in high-traffic urban shopping areas, because the location is part of the packaging and the store itself becomes the product.*" Indeed, location is arguably the most significant factor when considering setting up a pop-up shop. The majority of pop-up stores use existing sites in central (or perceived 'trendy') locations where they can expect the most footfall (Russo Spena et al., 2012; Surchi, 2011). The findings from this research further reiterated this, for example, in relation to the location of a pop-up in Manchester:

> "*It's central and it hits quite a good point between the business area around Spinningfields and public passing on Deansgate. We're in quite a good area here next to Armani and the Avenue. It's a good slot really…we're aiming at 20-30 year olds, kind of the young, cool crowd, so it's a good location for that really*" (Event Manager, Brewing Company).

In particular, online-based retailers often choose their pop-up locations informed by analysing their database of existing customers:

"On the plus side for us, we do have a significant proportion of customers in this area; it was one of the reasons why we thought it would be a good idea to try it here. Highest density of customers in East London in Shoreditch, it's where we came from, we started here, we live here, it's where our customer is based. It's amazing how local everything is, I suppose we're a product by environment, as a company" (Director of Ideation, Online Printing Company).

However, finding the right place with the right potential target audience and securing appropriate premises could be problematic. The temporary nature of pop-up meant that only short-term leases on locations are required. Two respondents mentioned that they had lost properties scheduled to host pop-ups at the last minute. To address this risk, established brands tend to plan to locate pop-ups in a particular urban area rather than a specific street, for example:

"So, we now use a slightly different approach, where we would do a lot of the planning ahead and clear the area that we want to go to. We'll know broadly that we want to be in, say, Covent Garden or within Covent Garden's Seven Dials [in London] but not exactly which street, so it gives us a bit of flexibility" (Brand Concept Manager, Department Store).

8.7.2 Organisation

Surchi (2011, p. 261) claims, *"The setup of a fully serviced temporary store will encompass: commercial organization and store management; a customized layout of window displays; ambient music and a bar; and facilities management at the beginning and end of the period"*. From initiating the idea, designing the space, creating buzz on- and offline, to staffing, organising the day-to-day practicalities, all these activities have brought a range of people together from creative media, marketing specialists to retail designers and event management consultancies. Representatives from all the established brands interviewed collaborated with external event management agencies in developing the initial ideas for a pop-up to implementing the pop-up activity. Established brands often had their go-to PR or

brand communication agencies who were focused on generating ideas, getting people engaged and talking about their brand or event:

> "*So there is an event company called […], who we work with a lot. They will help us develop ideas, they will help us construct things. Depending which brand it is, some brands may contribute from a sponsorship and financial point of view, they might have shop fit that they want to bring in. I think it depends on each of those you'll work that one out, depending on what the nature of the thing is*" (Brand Concept Manager, Department Store).

When it comes to running the actual pop-up, day-to-day practicalities require detailed planning prior to the pop-up event, the International Marketing Director of the Online Fashion Brand commented:

> "*…we have to work more on logistics, organising the driver to get into position, generator because it needs power, security, staffing, not only staff to talk people through the collection, manage the flow of people, but also hair and makeup artist upstairs*" (International Marketing Director, Online Fashion Brand).

In terms of creating the look and feel of the pop-up shop, the head office of established brands plays an important role in ensuring the shop reflects its brand identity:

> "*Obviously, the head office deals with a lot of it. The visual director from Europe comes in and sets it up himself. We have a company who does all the [interior] for [the brand] in general, so they just come in and fit it out for us. Another company who makes the fixtures and the lighting. There are quite a few companies worked together on this project*" (Store Manager, Clothing and Accessories Retailer).

8.7.3 Marketing communications

In line with Pomodoro's typology, the *'concept brand store',* customer encounters with the temporary store *"may be more intense, even if more fragmented, occasional, episodic; however, if well managed, it might result in a long-term relation with the brand"* (2013, p. 347). In addition, the ephemeral and transient nature of pop-up retailing has significant impacts on brands' distribution and marketing communication strategies (Surchi, 2011). Retailers leverage their brand and marketing mix across a marketing communication channels to promote their pop-up and creating a "buzz" in advance of the activity. Social media in particular was regarded as very important in this specific context for both established and emergent brands, given the need for flexibility and immediacy:

> *"...using social media is massively beneficial, they help you to turn on the tap and turn off the tap. So, you can go 'Sorry sold out', or you can go 'Tickets now available'"* (Brand Concept Manager, Department Store).

Using multiple channels can maximise the reach of customers, however, it is important that the retailer ensures their communication strategy is aligned and integrated across all channels (Kaplan and Haenlein, 2010). Ensuring social media is in line with other marketing channels to create the experience is crucial, especially for online brands. The current findings show that when it comes to social media strategy, online brands tend to focus on the influencers who are advocates of the company's message and products. Influencers including bloggers or celebrities were invited to the pop-up stores to interact with the brands' social media to generate the 'buzz' in the lead up to the pop-ups' opening. As the brand concept manager from the department store highlighted,

> *"So we used this bloke called [celebrity A]. This is the Spanish, tapas kind of, very good looking, the latest hottest thing, so you know again through [PR agency] actually, we explored that connection. That fits with the brand; we have a nice range of tapas type, tasting bowls and stuff like that. So he used all of that to demonstrate"* (Brand Concept Manager, Department Store).

In the specific context of pop-up retailing, social media was at the heart of many online retailers' marketing programmes. They used it as a tool to drive customers towards the experience, along with other more traditional marketing communication strategies:

"Social media is at the heart of everything that we do. So, whenever we do a kind of pop-up experience, social media is driven throughout the experience. We also work with traditional press, online press, we worked with thousands of bloggers across the world trying to spread the word about [Company A]. We have a digital marketing programme, so we have a big affiliate marketing programme, we do display advertising. We do direct mail as well as events. We pretty much have wide channels that we try to market the message of [Company A] out there. Because we are an online brand, people can't come to a store, like those traditional stores on the high street. So we've got to work that little bit harder to get the customer" (International Marketing Director, Online Fashion Retailer).

In particular, the use of social media helped brands to create a "buzz" before the events and also maintain the momentum after the events ended. It has enabled retailers to involve the audience by sharing positive tweets, messages and images etc. arising from the activity, both during and after the event, and which can, in turn, be used as content for a future event. As discussed in Section 4.4.1, the value creation process is moving from a firm-centric to a co-creation perspective, where firm-customer interaction is the focus of value creation and value extraction (see Prahalad and Ramaswamy, 2004). Indeed, customers play important roles in shaping the brand identity through active participation and involvement and interaction. User-generated content enabled a community to be formed with other customers (Dann and Dann, 2011), where customers can share media content among themselves. Given the significance of social media, in some cases, respondents reported that advertising agencies were used on an *ad hoc* basis to provide extra help and support in promoting specific events locally:

"We always put on social media where the bus is going to be, so that helps encourage interaction. It helps to naturally spread the word, then when you actually come in to the environment. You'll see we integrate hashtags throughout the space. When people go and have their hair and makeup done on the top floor, they sit there and we have iPads for them to shop on, so we have hashtags all around so we encourage people to tweet, we also have an Instagram printer, so you take a picture on your own phone. Your picture prints out from the Instagram machine. So we try to do things like that. That creates a lot of social integration" (International Marketing Director, Online Fashion Retailer).

Social media has also enabled people to register interest and in some cases, in the context of the pop-up shop, this could incorporate more overtly interactive and experiential dimensions, such as the need to register interest (via response to social media stimuli at the *Pre-pop-up* stage), or booking tickets to gain admission:

"Social media has been a massive part of this. So, people register their wristband like this like you did, we encourage people to register with Twitter or with Facebook, and then when they make the first purchase, it posts on Twitter for them, so their friends will see the hashtag. And also we have the TV up in there which is coming up with Tweets that people have been posting" (Event Manager, Brewing Company).

Alongside social media, established brands generally used existing channels, including websites, customer newsletters/magazines and catalogues, as well as all their existing social media channels to promote the pop-up event:

"We have existing channels in place, we have newsletters, catalogue, magazine and we have our own social channels, so, obviously, we use those. If they were not going to deliver what we wanted, we would layer on and brief one of the media agency or ad agency to come up with some extra help and support. So, they might do some targeting though mobile, it depends on the audience as well, And there were newsletters that went to three-and-a-half million people … So, you know we'll first look at our existing channels and then we could go beyond that. Because we're

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fortunate we have a website, people visit every day and millions do" (Brand Concept Manager, Department Store).

8.7.4 Insurance and licences

Other factors considered in *Pre-pop-up* stage include insurance on the property and stock. Brands also had to go through health and safety procedures before they could open the store:

"The first stage for us is more health and safety based, we have to secure the site. We have to work with the council to find out which space is available in the city, secure the space and we have to provide health and safety risk assessment just to make sure that everything we're doing is safe, we've got security on that sort of thing" (Brand Concept Manager, Department Store).

"Also, a huge part of my job, which is the boring bit is the health and safety management. It is a massive part, about 40% of our job. A lot of legislations to make sure everything is safe. Especially, we have temporary structures and temporary builds in high footfall areas. Because it is temporary we need more paper works and checks. So, we have to make sure everything we do is as safe as possible" (Director, Event Company).

Some pop-ups were required to apply for licences to be able to serve alcohol during the pop-up or to play music on site to attract customers. However, most pop-up intermediaries had existing procedures in place to help them obtain the licence:

"It is not that difficult, there are obviously different use classes for different properties, if A3 registered, you can go in and do it straight away. If it is not, Pret [A Manger] is a good example, they actually cook food on site, so it is a retail A1 unit. Depending on what exactly you are doing and how much instruction you need, there are ways around it" (Chief Operating Officer, Technology Start-up).

8.8 Pop-up Experience

Once all the preparation work has been completed in the *Pre-pop-up* stage, the central *Pop-up Experience* stage is where all the interactions and engagement happen. Customer experience is holistic in nature, and it involves various touchpoints that consumers have with the retailer. For example, as discussed in Section 4.3, Verhoef et al. (2009) developed a conceptual model that consists of various dimensions of customer experience, including social environment, service interface, retail atmosphere, assortment, price and promotions, as well as customers' experience in other channels. Their conceptual framework was used as a theoretical guide in designing the some of the key questions in this stage. Some key aspects highlighted by retailers during this stage include: product assortment, retail atmospherics, customer engagement and promotional tools.

8.8.1 Product

In order to be successful, a pop-up shop has to be more than an incremental sales channel (Gonzalez, 2014). The product range showcases are often limited, selective and exclusive (Pomodoro, 2013). "*Engaging human interactions, novel products and experiences, visual spaces and the use of digital platforms are critical for delivering compelling pop-ups*" (Hot Pickle, 2013, p.6). Surchi (2011, p.261) argues that "*Temporary stores can also be used exclusively as showrooms.*" Similarly, Warnaby et al. (2015) highlight product showcase/anthology as one of the broad stereotypes, where the primary focus is on the products, including demonstrating a wide range of products; launching a new product; and/or consolidating the positioning of a new product, or repositioning existing ones (Catalano and Zorzetto, 2010 cited in Warnaby et al., 2015). Indeed, a pop-up store was considered a showcase for current fashion products/services:

> "*Then it is working on the experience really, looking at making sure it is the right collection for the audience, so for example if we're going to do a*

student tour, it would be different to the product we would showcase at Christmas, for students we would showcase the basic and more wearable items, but if it is Christmas, it would be party dresses and sequins, that sort of thing. For this one it is summer collection, we were looking at what are the three trends that we can use, so we work with our styling team to pull together a collection to showcase on the bus. Then it is all about the look and feel so making sure the mannequins can wear the outfit outside. We create imagery for every event, so the image you walk into has the right hash-tag" (International Marketing Director, Online Fashion Brand).

As previously discussed in Section 8.5.4, product novelty is one of the key characteristics of pop-up shops. Its experiential nature has also indicated the potential for creating or offering innovative and limited product lines. For example, the well-known brewing company has added a beer-based cocktail line in their pop-up shop that proved to be popular among their female visitors:

"We're selling bottled beer, draft beer, cocktails and obviously soft drinks. Using beer to make cocktails is a novel idea actually, we've had mainly women coming in saying 'we don't drink beer, we really enjoyed the cocktails.' People have been really pleased by that" (Event Manager, Brewing Company).

In addition, Moor (2003) asserts that branded artefacts or memorabilia can carry the brand experience to everyday life, *'socialize'* and *'transmit'* parts of the experience with others. The branded memorabilia promotes the memory of the event, but more importantly extends the branding spaces:

"We also added merchandise onto the Manchester bar. In Brixton we weren't selling T-shirts, hats, so many people were asking for it. Obviously, it's good for us for people to wear branded kits, and they're very well-priced so people say, 'Oh, yeah I'll get one of those actually', so they can pay with wristband as well. We've got a lot of people wearing [Company B] Beanies which is great" (Event Manager, Brewing Company).

In the past, the majority of the consumer experience research has been focused on the tangible benefits of goods/services. However, the symbolic aspects have not been explored in much depth (Holbrook and Hirschman, 1982). The role of merchandise (especially limited edition merchandise) such as souvenirs, acts as a reminder of the experience even when the actual event is finished. The tangibles provide a symbolic connection and can be an important part of some events, with brands using them to further enhance customers' *"favorable or enduring perceptions of their brand"* (Getz, 2012, p.231).

8.8.2 Retail atmospherics

"The retail store is a bundle of cues, messages and suggestions which communicate to shoppers" (Greeland and McGoldrick, 1994, p.3). Atmospherics is a marketing tool for retailers to differentiate themselves and it has significant impacts on consumer behaviour (McGoldrick and Pieros, 2010). A number of researchers have explored various cues and their impact on consumer behaviour (Bitner, 1992; McGoldrick, 2002). However, the design and delivery of the temporary retail environment, as well as its potential impacts on consumers, has not been explored in any depth.

The exploratory research findings suggest that interior design and retail atmospherics were considered to be crucial by all respondents, emphasising the need to reflect brand values and philosophy and facilitate interactions between consumer and retailer. The pop-up store itself was not simply considered as a medium for selling, it was also a place for customers to socialise and be entertained. This is in line with Kent's perspective where he suggests, *"The concept of retail space as serving more abstract social purpose concerns the use and design of retail spaces in the store itself, and their extension into the wider shopping environment, typically the street, mall or centre"* (2007, p.737).

Consumer expectations and preferences shape store atmospherics (Davies and Ward, 2002). Increasingly, digital technology can be seen as an influential element of

offline atmospherics and their usage can have a positive impact on the customers' overall perceptions of the store, emotions and shopping value (Poncin and Mimoun, 2014). However, the scope of the store design depends on the conditions and limitations of the existing premises (McGoldrick, 2002). The modification/accommodation to conditions arising from the ephemerality of the premises was an important area for retailers in atmospherics planning and monitoring. In the temporary retail context, some brands chose to keep the original design of the space, recognising that the design standards and atmospherics of the pop-up store could be more flexible than for permanent premises (de Lassus and Anido Friere, 2014). In this regard, one of the respondents stated:

> *"It was an existing building, but actually, to be fair, we didn't do a huge amount inside... we still have the lights with the metal cages around them on the walls, the floor was really rough. The thing about our brand, trust is such a huge part of the brand, we weren't trying to pretend we were anything but we were popping up for a limited period of time in these environments, not the professional finish that you'd expect to get when you went into a department store"* (Brand Concept Manager, Department Store).

The built environments (physical design and décor elements) influence customers and employees cognitively, emotionally and physically. In particular, the physical environment can serve as a differentiator to set the target market and define brands' competitiveness in the marketplace (Bitner, 1992). Indeed, the store is an important medium for customer experience creation, and also an embodiment for brand identity and brand essence (Sherry, 1998). In accordance with the 'mindscape' concept, Kozinets et al. (2002, p. 27) defined it as the "*metaphysical inner space accessed by retailers",* where retailers combine entertainment, therapeutics and spiritual growth into a themed retail store so consumers can play, communicate, learn and grow. "*Themes should alter the guests' sense of time, place and reality. Themes are made tangible and memorable through 'positive cues' that leave lasting impressions, notably high-quality customer service, design elements, the entertainment, food and beverages and various other sensory stimulations"* (Getz, 2012, p.174). In this

regard, the Event Coordinator from the auto-mobile manufacturing company commented:

> *"That's for kids and they get used a lot. So, they (kids) feel comfortable, and also we have family environment, this whole design is based on a Swedish coffee moment, it's designed alongside the brand being Swedish. 'Take a break, take a coffee moment'. This is all designed by that, all the products on the shelf there are designed by Scandinavian living, so it is all linked in to Swedish design"* (Event Coordinator, Auto-mobile Manufacturing Company).

Bitner describes the servicescape as a facilitator that can *"encourage and nurture particular forms of social interaction among and between employees and customers"* (1992, p.67). Some retailers have designed the shop in a specific way to organise customer flow and maximise space utilisation through the customers' journey (McGoldrick, 2002). As the Brand Concept Manager from the Department Store suggested:

> "*We try to think of it through every step of the customers' journey. So, where they would leave the shop and take the brand with them as well and talk to friends, things like that as well as coming and experiencing and sitting inside*" (Brand Concept Manager, Department Store).

8.8.3 Customer engagement

Temporary shops are used to strengthen brand identity and engage customers cognitively and emotionally. They are used as a medium for customer-brand interactions that are crucial in extending and developing the brand (Russo Spena et al., 2012). Linking back to the communicational/experiential objective outlined previously in Section 2.5, Warnaby et al. (2015) argue that it is crucial for retailers to create a high-quality experience where customers can engage socially and interactively with the brand. This could further strengthen the sense of belonging to a community around a brand (see Cova, et al., 2007). Respondents recognised the

importance of maximising the potential for customer experience through pop-up activities. Thus, hosting live events and workshops in the pop-ups was regarded as an effective means of increasing customer dwell time and brand engagement. Consumers acted as co-creators, playing an active role in creating a personalised experience. By creating an entertainment element within the retail space, those responsible for the pop-up activities felt that they could make a more lasting impression with the brand:

> *"...we showed quite cool films [in the pop-up store], and rather than just show a film, we invited either a director or a film critic to come in and introduce the film. So it became a bit more sort of intellectual addition than just to come to watch any old film..."* (Brand Concept Manager, Department Store).

> *"We held basic bike workshops on a weekly basis on repairing tyres and having a general checkout; checking the brakes"* (Brand Representative, Sportswear and Sport Equipment Retailer).

The concept of experiential marketing (Schmitt, 1999) highlighted the importance of experiential consumer dimension. Consequently, events and workshops were integral parts of pop-up experiences, offering immersion and sensory participation in the consumption process. For example, a few retailers planned events according to seasonality and festivals throughout the year:

> *"We also run workshops, using companies we have here… we have screen printing once a month. For the Christmas period, we have wreath-making workshops, we also have a jewellery-making workshop as well on the 1st of December. We do a lot of things to try to get people to come down and have a good time and good laughs"* (Event marketing manager, Pop-up Mall).

Pop-up also gives brands opportunities to collaborate and experiment with other companies (Gonzales, 2014). In particular, for brands that have an overlapping

customer base but offer different sets of products/services, pop-up shop share provided them with a great opportunity to test those partnerships in a cost-effective way:

> "*So now shop share is something quite massive for us, rent a rail, rent a table, rent half a shop, do a space take over. We've seen quite a lot of collaborative market spaces where a lot of brands come together to build almost a new department store model, a micro department store, this has meant the tool set we originally developed which is 'how big is your space?' or 'what colour are your walls?' is far less relevant. Now it's about matching brands to creative boutiques, so it is way more about colouration, it is a totally different kind of communication and a totally different negotiation that they go through. So, we started off as a match of the empty shop is actually transformed into something that is way more social, and is very much driven by how you match and support collaboration between creative businesses"* (Chief Operating Officer, Technology Start-up).

8.8.4 Promotion

Retailers used a range of promotional tools, such as advertising, sales promotion (including discounting/digital codes/samples), personal selling as well as public relations. Due to its immediacy and efficiency, social media has been recognised as the most powerful medium for relationship building (Hackworth and Kunz, 2010).

In terms of sales promotion, incentives and rewards are usually tied into the temporary experiences, customers can get bonuses for interacting with the brand (Gonzalez, 2014). For many online retailers, the physical shops were used to drive traffic back to the website for future sales. For example, online retailers used promotional codes so customers can get money off if they make a purchase online using the code. From a brand perspective, this has also helped the brand to measure the sales that have been generated from the pop-up:

"We also give them a promotional code that's in the goodie bag. They can get 20% off with the promotional code, or they can take the promotional code home. What we often find is that, online shopping is a very personal experience, people do like to be at home and browse. People put things into their basket and take things out of their basket. People tend to not make a decision like that, they sort of think about it a little bit more. So we feel we get better sales after the event than during the event" (International Marketing Director, Online Fashion Brand).

In addition, the rise of social media has enabled consumer-to-consumer interaction with much wider audiences and the emergence of user-generated content. Some retailers have begun to promote positive customer-generated brand stories by re-posting or re-tweeting the story:

"As you said you've seen a lot on Twitter, Twitter and Facebook. We've been massively pushing this. Spinnigfield themselves have been pushing it as well…I follow a lot of the marketing agencies around Manchester, everyone has been talking about it. A lot of photos from the Brixton bar, a lot of photos from Austria as well, we've also had unpack promotions, so when people have been buying bottles of […], they've been given information about pop-ups on there. We were running a competition for people to go to Austria, to go to the actual Icebar out in […]. The archway on Market Street at the end, between Boots and the Food Court, they have massive banners on there, just driving around Manchester, you would have seen a lot of them. It's a good campaign; people have been talking about it…" (Event Manager, Brewing Company).

Consumer-to-consumer electronic word-of-mouth (eWOM) communications became increasingly important in pop-up stores, since consumers are more likely to be motivated or wish to get involved with unusual and exciting brand experiences (Klein, et al., 2016).

8.9 Post-Pop-up

When the pop-up activity has ended, evaluating and maintaining the momentum were regarded as important by all respondents. The lifespan of the activity may be brief, but with good management, longer-term consumer relationships with the brand might be facilitated after the event (Pomodoro, 2013). For established brands, more formal measurement and evaluation mechanisms were evident:

> *"Data capture was one measure, sales was another one, footfall was another one, the media and PR coverage whether that was socially or whatever [was] another measure. So, we set ourselves all these measures and, at the end, we go back to those measures and check what we achieved against them"* (Brand Concept Manager, Department Store).

Retailers could also gauge their success via sales in-store and via their e-commerce sites. Pop-up brands could use in-store customer surveys to get instant customer feedback, these could then be used for product development or to better understand the brand. Retailers with an online presence could monitor their website traffic using software like Google Analytics (Appear Here, 2016). For online retailers in particular, promotion code redemption, social media channels and QR code scan were also used as parameters for the success of the pop-up:

> *"We measure the success by footfall, how many people have come to the space. Also for example, we pack 5,000 goodie bags, if they're all gone, we have at least 5,000 people there. Also, we check the redemptions of the codes. Obviously, as well, we can look at social media, how many people are talking about it. Footfall, sales and the QR codes are the three ways we measure"* (International Marketing Director, Online Fashion Retailer).

Through the point of sale device used by lots of pop-up brands, the point of sale system iZettle can generate figures for retailers to understand their sales performance. In particular, it checks the conversion rate from visit to actual purchase:

"I think number-wise, we have a good understanding of how many people come to the shop, how many orders have been picked up, and also have placed their order through the website…" (Store Manager, Online Printing Company).

However, Gonzalez (2014) argues that, regardless of what key objectives brands set out to achieve in the first place, they want to be well-positioned to understand the return on investment (ROI) of the pop-up. It is evident that pop-up shops' performances cannot be simply measured by traditional retail metrics, especially when the primary aim of the store is to increase brand image and promote collections or increase the visibility of the brand in a certain market (Pomodoro, 2013). Therefore, the long-term impact on brand image and brand awareness as well as the potential customer gained should be also taken in to consideration (Klein et al., 2016). In this regard, the Director of Ideation from the online printing company commented:

"I suppose the best way of engaging the value of the shop, is to talk to the staff. And get sort of feedback from them about people, how the people are engaging with the shop, we get feedback on, this customer thought that this customer thought that. The numbers are low, emotions are high. We measure the emotions rather than the numbers... "…you can't measure it like you do online. …And you can't measure the depth of delight; you can't really measure how happy somebody is…I think it's something which is immeasurable, but very valuable" (Director of Ideation, Online Printing Company).

Indeed, when it comes to measuring impact, instead of just focusing on the financial gain of the shop, it is important to consider long-term impacts for the brand. For example, brands could track their social media channels to see: new engagement built through short-term experience and elaborate on them; how often brands have been mentioned; understand how to collect feedback on their merchandise (Gonzalez, 2014). Pop-up shops have given brands an opportunity to test out different opportunities, and brands use the pop-up shop as a test bed to keep the momentum going. For example:

"I suppose it's good for us to know it's a test bed. I suppose that it motivate us to keep trying new things... as a business we want to keep finding different stuff out. One of the things we are looking at the moment is design services. How can we help our customers to engage with the designers? And that would be something we'll be trying through the shop, face-to-face designer meetings" (Director of Ideation, Online Printing Company).

8.10 Chapter Summary

The findings from the exploratory research highlight the key managerial processes involved in the planning and implementation of pop-up activities. Results from these exploratory interviews resonated with the initial conceptualisation of the processual aspects of managing pop-up activity, comprising four stages - *Strategic Objectives*, *Pre-Pop-up*, *Actual Pop-up Experience* and *Post-Pop-up* - as outlined in Figure 6.1. Through a series of key informant interviews with those responsible for their management, the research identified a range of pop-up intermediaries such as retail design, event marketing, and commercial property letting agencies who have been involved in the design and delivery of pop-up experiences. Using the theoretical framework (Figure 6.1) as a guide, the research focused on the various processes/elements involved in the strategic objectives, planning, delivery and evaluation stages, illustrating the explicit temporality of pop-up and resonating with literature on both brand experience (Anteblian et al., 2013; Verhoef et al., 2009) and event management (Bladen et al., 2012; Getz, 2011; Tum et al., 2006). The key issues identified were further explored in the comparative case study stage, in order to 1) analyse the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; 2) refine the proposed framework (Figure 6.1) and also shows the differences and similarities among different types of pop-up retail activities. The following chapter reports the narratives of eight comparative cases.

Chapter 9 Case Studies

9.1 Introduction

The following section presents the findings from eight case studies that represent a wide range of industry, in which pop-up retailing has been utilised and diverse planning and managing processes involved. Four representative cases of emergent brands were selected: Porterlight (London-based custom cargo bike company); Run & Fell (Manchester-based online fashion retailer); The Mini Edit (London-based online kids fashion brand); and A Grape Night In (London-based pop-up wine bar specialising in public and private wine tasting events). The established brands selected were: Marisota (online womenswear company, part of J D Williams & Company Limited); Benefit Cosmetics (cosmetics brand founded and headquartered in San Francisco); Resident (furniture and lighting designer/manufacturer from New Zealand); and Obataimu (fashion textile company based in Bombay).

Eight comparative cases were designed to highlight the differences and similarities among the distinctive types of pop-up retail activity and strategic objectives. A narrative approach was used in order to allow the reader to gain an overall perspective on each case and insights into each brand (Brophy, 2009; Yin, 2014). At the end of Chapter 2, a new pop-up typology was suggested to classify various pop-up activities on the basis of the function/organisation along the continua of two dialectics (see Figure 2.6). The eight cases under study were positioned on the quadrant diagram in Figure 9.1 below. This details the pop-up's various activities and its organisation and functionality focuses.

The case study data were collected from multiple sources (Yin, 2014). The primary data were collected through semi-structured face-to-face interviews (see Appendix 1) with individuals involved in the planning and implementation of the pop-up activities between March to October 2015 in London and Manchester. In addition, observational data were also collected based on the key determinants derived from the retail atmospherics/store environment literature (see Appendix 2). Furthermore,

documentary evidence such as posts/communications on social media channels were closely monitored and physical artifacts were also collected from the pop-up events.

Figure 9.1. Conceptual Map of Cases under Study

Established Brands

Benefit Cosmetics

Marisota

Resident

Obataimu

Transactional ←————————————————→ **Promotional**

A Grape Night In

Porterlight

Run & Fell

The Mini Edit
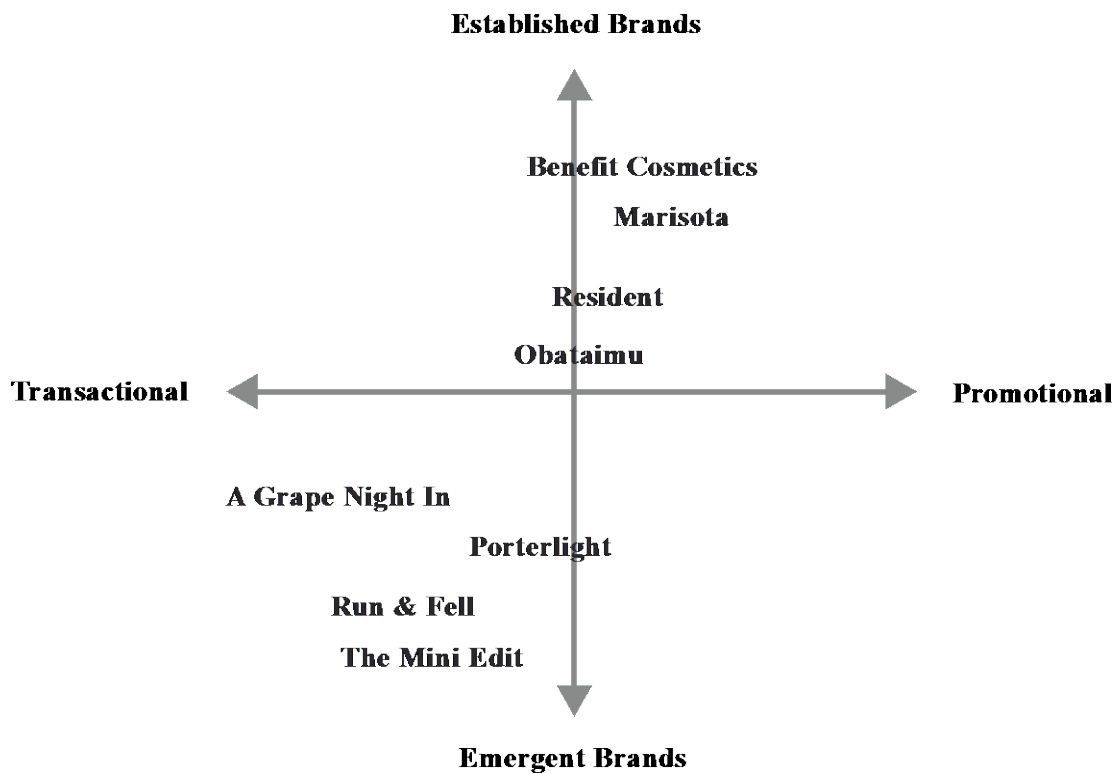
Emergent Brands

9.2 Emergent Brands

9.2.1 Porterlight

Porterlight is a London-based custom cargo bike company. The founder of the company, Lawrence Brand, had the idea of developing a bike that "…*was capable enough to serve as a car replacement; able to bring home the weekly food shop, and haul back farmers' market finds, but also small enough to fit in my apartment hallway*" (Brand, 2015). He designed the bike, then set off on a journey from Romania to Kazakhstan, where he road-tested his bicycle before launching the

company in 2014. His story caught the eye of the *Space for Ideas* competition[1] judges and he was given a free shop on Floral Street in Covent Garden for two weeks in August 2015. The ideology behind the Porterlight Possibility Shop (see Figure 9.2) was to share with others that same sense of possibility and inspiration that the founder felt in quitting his old job and chasing his dream of making cargo bikes. Indeed, Lawrence's story was written on the wall at the back of the store, and there was a film depicting his 5,000km adventure to Kazakhstan showing in-store.

Figure 9.2 The Possibility Shop by Porterlight Bicycles

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[1] The *Space For Ideas* competition is a national initiative to find the "next big retailers of tomorrow" organised by Appear Here, an online marketplace for short-term spaces. For more details see: http://startups.co.uk/appear-here-opens-pop-up-shop-competition-space-for-ideas/

During the day, the shop showcased the company's main products, namely the commercial delivery bike with aluminum box, and the parent delivery bike with child seats. The shop was transformed into an event space in the evening, with a mixture of free evening talks, and video screenings based around the theme of 'possibility', with particular emphasis on issues relating to adventure, entrepreneurship, cycling and technology. These were regarded as an integral aspect of the brand experiences, and these branded events can further enhance the sense of brand community and facilitate the value creation process (Koerner, 2006).

> "*We try to plan it as much as possible. Everything we did was focused around the event nights. Those are the first things we put in the calendar. Once we had that, that kind of formed a lot of the experience the shop is going to give... As soon as we had the speakers lined up, we put events right up on the website and social media*" (Founder, Porterlight).

Indeed, the use of social media (see Figure 9.3) was an important element of driving customer footfall to the store, and also in terms of creating a sense of community both before and after their evening events:

Figure 9.3 Porterlight's Twitter Feeds before and after the Events

Source: Porterlight's Twitter Feed

In terms of creating a brand-oriented 'territory', the design of the shop was created by commercial design agency, Sheridan & Co, which helped the brand to communicate the concept and handled the logistics of building the space. 'Story-telling' was an important aspect of the shop:

"Most high street experiences are not about telling a story, they are about selling their stuff. This is about telling a story, it is about a new way a brand identifies what their consumer wants, it's not about getting you to the shop, getting you to see as much stuff as possible so you'll buy it. It is about understand the relationship with you, and be able to keep in touch with you online and at other locations. What you're doing is building social currency" (Chairman & Founder, Sheridan & Co).

Highlighting the notion of pop-up's ephemerality and fluidity, an important consideration was to ensure the smooth switchover between the physical shop and event space at different times of the day. In particular, Porterlight used flexible wooden crates to display the cargo bikes during the day (see Figure 9.4), and these crates were then separated and used as seats for guests during the evening talks. Cargo crates are associated with the notion of 'travel' and 'adventure' which was also consistent with Porterlight's brand value. As Melewar (2003) states, specific designs, fixtures and fittings communicate and reflect the corporate identity, and in this context, create the territory, albeit in a transient environment:

"...we interpreted [Porterlight's objectives] into visual clues, objects, finishes and really went back to think what we think needed to be in the space to represent, best support the brand. That was almost a scrapbook/mood board type process, whereby we looked at some visual references. Then we went away and put that into a drawing that looked like what the finished space would look like" (Chairman & Founder, Sheridan & Co.).

Figure 9.4 Porterlight's Flexible Wooden Crates

However, trying to communicate that each bike is custom-built was quite hard to do:

> *"So, a lot of the store was focused on displaying the different components they [customers] can choose from, numbering the processes, you can design it and we build it"* (Founder, Porterlight).

Indeed, as shown in Figure 9.4, the process of making a customised cargo bike involves various stages (i.e. enquire, customise, manufacture and deliver), and those were clearly displayed on the interior wall. In addition, a digital configurator was also installed to encourage the co-creation process (Prahalad and Ramaswamy, 2000). Here, communication encounters (through physical/digital advertisements), usage encounters (practices involved in using the product/service), and service encounters (customer interaction with personnel or service appliances) play a critical role in enhancing the customers' in-store experience and encouraging the value co-creation process. As Coleman (2006) indicates, bringing the knowledge-giving experience to a shopping environment can be challenging, it requires designers to make a shopping environment a memorable experience. In particular, some in-store '*tools*' facilitate

the co-creation process and customer-brand interaction on multiple levels. In Porterlight's case, the digital configurator (see Figure 9.5) brought the online shopping process into the store so people could start the customisation process:

> "*Visitors will be able to play with our digital configurator, where people can start building their own cargo bikes, share on the bigger screen so their friends can see and get involved and start playing with it*" (Founder, Porterlight).

Figure 9.5 The Digital Configurator
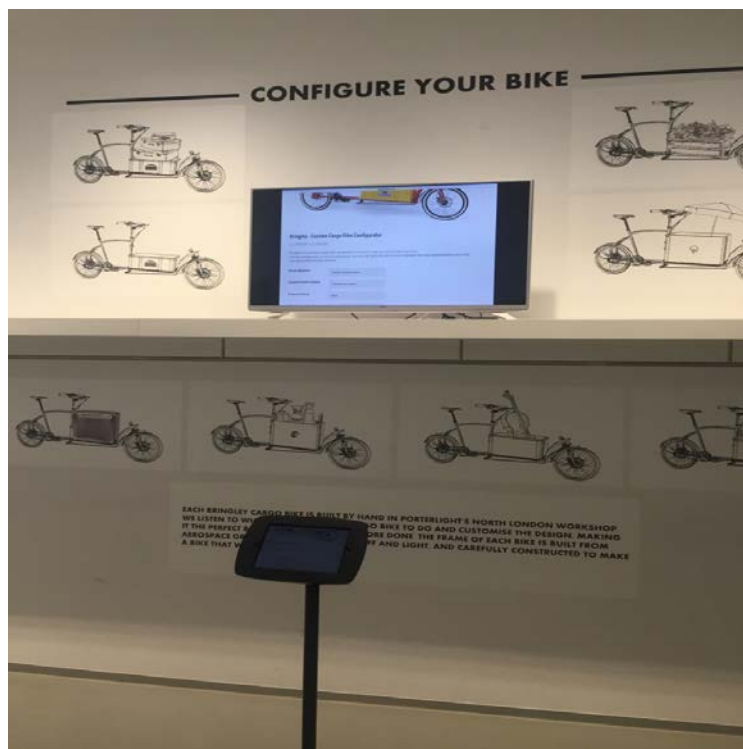
Through active interactions with the different in-store technologies, customers are no longer passive recipients in the exchange process (Gentler et al., 2013; Hanna et al., 2011, p.265). Instead, they have the opportunities to disseminate the brand story through social media and other in-store tools. Consistent with this, a 'possibility wall', where guests can pin their personal pledges to make the most of the possibilities in their life, has been a great communication/sharing tool for those who visited the Porterlight Possibility shop:

"On the surface that was a nice engagement thing to get people to associate with that positive vibe: 'Ah, I really want to do this thing and associate that with the shop and the experience they had here', it was quite nice. And tied in well with the idea of possibilities of cargo bike: You can cycle more, you can do more by bike" (Founder, Porterlight).

The two-week pop-up increased Porterlight's brand reach and brand awareness. Moving forward, the founder planned to leverage those connections that they built through the shop and work on future collaborations that were considered important:

"Ok, so my primary thing is to really engage with people who connected with the brand, within that there are potential customers that are interested in it, potentially want to get a bike or do something, what is also nice and surprising was there was a lot of commercial figures who came in. The owner of one of London's cargo bike companies came in, one of the cargo bike shop retailers came in... connections like that is what I now want to really leverage. By having the shop, otherwise they wouldn't have found me or heard of me, now I can go back to them and say 'oh, we're done, we're a bit free, do you actually want to meet?' And then have a proper meeting. In terms of commercial and further exposure later, it worked out very well" (Founder, Porterlight).

9.2.2 Run & Fell

Manchester-born fashion brand, Run & Fell, launched their first ever pop-up on the King's Road, Chelsea (see Figure 9.6). With a vintage overlocker sewing machine in the shop window, a cutting table with a roll of organic cotton jersey and a print-making area set up in the shop basement, they developed an exclusive made-to-order design each day during the two-week pop-up. They also hosted a range of experiential and promotional events that helped to boost the brand exposure and increase their sales. The two-week residency gave Run & Fell valuable insights into how their brand could be brought to life in a physical environment.

Figure 9.6 The Run & Fell Storefront

With many other businesses and pop-up intermediaries available to help them set things up, Run & Fell managed to bring their pop-up to life in a short time-span. The two-week pop-up has given Run & Fell an opportunity to mitigate the financial constraints of starting a business, as the Founder and Designer indicated:

> "*For a small business like us, it is not a massive commitment like taking up a proper retail space. Obviously, we've been given this EE [British mobile network operator] package, with the till set up and the IPad, things like that, now you can get these on a short-term basis. It is looking like things are gearing up to provide small businesses or large businesses the opportunities to do pop-up without having too much financial outlay upfront*" (Founder and Designer, Run & Fell).

Run & Fell's initial objectives were to increase brand awareness as well as boost sales. At the same time, as an online retailer, having a physical presence has given the company the opportunity to gather customers' feedback on the designs of its

products. Pop-up's inherent flexibility has enabled them to engage their customers in an authentic way, where people can see the manufacturing processes of what goes into making the clothes:

> "*I've quite enjoyed gauging people's responses to the fact that we're making stuff in store. Large companies cannot really do that in an authentic way, whereas for us, it is a quite interesting talking point. It has been a nice way to engage with people and get[ting] to see people's reactions has been quite interesting*" (Founder and Designer, Run & Fell).

London-based interior design company Not Tom was assigned to help Run & Fell to bring the initial design to life. They successfully incorporated Run & Fell's branding and ethos throughout the shop in a minimalist space with industrial rails, clean white modular shelving and a stich-inspired wall graphic*:*

> "*I submitted a Pinterest board of the kind of ideas I had how I want things to look. We had a little meeting with NOT TOM to discuss ideas, and one thing I definitely wanted was the chalkboard wall so we could write stuff and hang our T-shirt for each day. Sort of like a special board in a restaurant, that sort of idea. I wanted sort of industrial kind of feel, quite minimalist, and so I think we have achieved it...*" (Founder and Designer, Run & Fell).

A vintage overlocker sewing machine was displayed in the shop window as part of the live installation to attract passersby. On entering the shop, there were two rails of T-shirts with various prints, priced with hand-written tags. A chalkboard wall on the left-hand side of the rails was used as a communication tool to write greetings; this board is also used as a display board for their "Design of the Day". The till area was spacious, a roll of organic cotton jersey was on display, next to it was the drawing/cutting table where most of the made-to-order T-shirts were designed and cut. Behind the till area, there was a display wall featuring some of the stock (see Figure 9.7).

Figure 9.7 Interior of Run & Fell's Pop-up

During the pre-pop-up stage, logistics was considered crucial for Run & Fell. The process was challenging as they have to transport all the stock and some of the fixtures and fittings from Manchester to London:

> *"We had to think of all the practicalities of how to bring the fabric down, printing equipment, and the sewing machine, where is that going to go and the labels, scissors and little tiny things. So, that kind of things has been quite crucial"* (Founder and Designer, Run & Fell).

A launch party marked the opening of the Run & Fell pop-up store, where they invited other British brands to share the 'Made in England' philosophy. The events helped Run & Fell to cross-promote the brand with other start-ups and, at the same time, it gave customers chance to take part in the branded event and engage with the brand on a deeper level:

"I think one of the key things I mentioned was making sure I have done as much promotion as possible. So, we were really keen to do a launch party and get people in, including bloggers and magazines. Sending our press release to as many places as possible. That was really key to pre-pop-up planning... Because it is not like a shop everybody has walked pass a million times, you've got to promote it and shout about it, that's the difficulty" (Founder and Designer, Run & Fell).

It was also emphasized that Run & Fell's in-store experience was shaped by the live production process, aiming to raise awareness of ethical manufacturing:

"I think people have in the back of their mind, they don't really think about the processes, how long it takes to make stuff and what is involved. And I want to raise the awareness of ethical manufacture and that sort of thing as well. So, having different stations around the shop will be really great, for people to see what goes into it, so the cutting of the fabric, as you can see there" (Founder and Designer, Run & Fell).

Each T-shirt had a special concept behind it, aimed to raise people's awareness of a recent environmental or political event going on in the world. They wanted to communicate a message through this limited-edition design, made and printed in their Chelsea pop-up shop. For example, Cecil the lion was one of the designs featured in the shop window, which was a representation of the hunting and killing of Cecil the lion[2], which was in the news at the time when Run & Fell opened its pop-up. This statement t-shirt embodied their interpretation of the world around them, and, at the same time, generated a great deal of interest:

"We're trying to do as much as we can, using the T-shirts, creating concept behind each design where possible. We're going to try to do a few more political pieces as well, we want to do immigration and things like that,

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[2] Cecil was a male Southwest African lion in Hwange National Park that was killed by American hunter Walter Palmer on 1st July 2015. The killing resulted in international media attention and much criticism.

yeah, just to raise awareness and get people talking really. Open people's minds a little bit" (Founder and Designer, Run & Fell).

In particular, social media channels kept people updated about the new designs and what was going on in the shop. The founder mentioned she kept a diary of the pop-up on their website to document what was happening in the store on a regular basis:

"We've done a story on the Bee Tee we designed and the concept behind the Cecil the lion T-shirt, and also documented the processes that have gone into it. So, you can see it's printed in store and everything. So hopefully, that's going to be something people can engage with" (Founder and Designer, Run & Fell).

Run & Fell also did promotions on social media channels. For example, customers could get money off when they follow Run & Fell's Twitter account and re-tweet their feeds. During the two weeks of opening, Run & Fell's pop-up was featured by a number of bloggers and magazines including Sky News. The founder considered creating a press page for the website using this content:

"I'm going to try and pile them together and maybe make a press page on the website and just keep the contents. It'll be really good to carry on the more process-related videos and photo-related stuff afterwards as well. I think that has been really good engaging people" (Founder and Designer, Run & Fell).

After trailing out the business in a physical environment, the founder indicated that she also had the plan to open something more permanent in the near future. In terms of keeping the momentum, Run & Fell was going to use social media and local press in Manchester to reflect the brand's journey in London:

"As much as possible, I think we'll probably keep everything online, keep pushing the social media. I'm going to try and see if the local press in Manchester would be interested in reviewing us as well" (Founder and Designer, Run & Fell).

9.2.3 The Mini Edit

At the height of the social media buzz surrounding their launch in July, The Mini Edit was spotted by Ross Bailey, founder and CEO of the short-term retail space online marketplace Appear Here, who decided to put them through as a last minute wild card winner for the 'Space for Ideas' competition. The Mini Edit brought its multi-brand kids fashion retail concept to 19 Beauchamp Place, Knightsbridge for two weeks in the summer, where they brought a selection of their online shop into the store, hosting brands such as Little Marc Jacobs and Stella McCartney Kids, and Sons and Daughter's sunglasses. The founder's initial concept was to create a community hub rather than just a retail destination, so she wanted somewhere mums can sit down and have a cup of coffee, somewhere they can host events or activities. However, when they decided to get the business off the ground, the money needed for the brick-and-mortar concept was completely unobtainable:

> *"You know the feedback we've got from all of the financial companies we visited was the model was really vibrant, was a very interesting concept. But we have to be trading for at least a year before we can get anywhere near the money we wanted. So, we took a step back, and reviewed the business plan and decided to launch online only"* (Founder, The Mini Edit).

The Mini Edit launched its website on 17th July 2015, a launch party was held in an art gallery in London, using the physical space to mark their online presence:

> *"We invited lots of mums and had some cool entertainment, good food, and a selection of our products. Because of the social media buzz surrounding our launch event, we got spotted by the guy from Appear Here, who put us through as a wild card winner"* (Founder, The Mini Edit).

Before the launch of the pop-up, they engaged their customers mainly through social media channels, particularly on Instagram. As a small and niche online business, direct communication with their customers was considered to be valuable:

"And I think that in London, retail spaces are very expensive marketing tools, so pop-ups enable you to capture a moment in time maybe something your customers are doing, something your brand is doing, a new release and really bring it to life in a physical space. Invite people in to engage with the brand but also offering them entertainment or things to give them a reason to come and see you rather than just shop with you online. So, I think the relationship between the two [E-commerce and bricks and mortar] has really changed. I think pop-up will enable lots of small interesting businesses to take spaces and do really cool things in them" (Founder, The Mini Edit).

The Mini Edit was able to reach a new clientele due to the prime location in London's most fashionable, prestigious area, Knightsbridge. Their objectives for the two-week pop-up were to increase brand awareness, and also connect with their online followers:

"So, I would say our number one objective is to just let people know about who we are and what are we doing and also just say 'Thank You' to the women who have supported us since our launch and have been big fans on social media and been so engaging. It's a way to invite them to the space and say this is where we are up to" (Founder, The Mini Edit).

During the *Pre-pop-up* stage, apart from designing and fitting the shop, everyday practicalities such as the staff rota, insurance and payment processing were also considered important:

"We started with a floor plan, decided what the capacity was based on how many tables and rails we could fit in the space. We got everything ordered that was going to have a long lead time. Then we started to think about the day-t- day practicalities, the rota, who is going work in this space, how are we going to insure the stock and people that are in the space, what could we do in terms of payment processing because we are an online business, and how we would integrate the stock management with our website. And we found actually for each of those things, there are lots of ready-made solutions out there, actually the biggest challenge for us was the insurance.

It was very difficult to get the old-school insurances businesses to get their head around the short-term concept. So yeah that was definitely a challenge we faced" (Founder, The Mini Edit).

When it comes to delivering the brand experience, The Mini Edit realised customer experience was the core of the business. The flexibility of the pop-up store enabled them to host family-friendly workshops in collaboration with some big brands they work with, ranging from 'Movie Marathon' afternoons and CARifit fitness classes to build your own skateboard sessions, and make-up tutorials from Facebar London designed to help mums look and feel good during their busy lives (see Figure 9.8). Customers could book tickets in advance on their website, and they also gave a press release through their PR agency and social media to advertise the events. Events have become an integral part of The Mini Edit's in-store experience:

"I think that in brick-and-mortar retail now, customer experience is everything, you need people to walk away from a physical store and feel like they've gained something more than the product they've purchased. Because there is not much added value over just ordering it online, the convenience of getting it delivered, so we felt if we are expecting people to walk through the doors, we need to give them something incredible while they are here" (Founder, The Mini Edit).

Figure 9.8 Evening Event for Mums in Collaboration with Facebar London

The Mini Edit used simple touches to engage with people, such as a children's easel from Ikea, with "Come in and say Hi" written on it (see Figure 9.9), which have driven more footfall into the store. They had also been handing out specially printed newspapers on Brompton Road to encourage people to come in.

Figure 9.9 Storefront of The Mini Edit
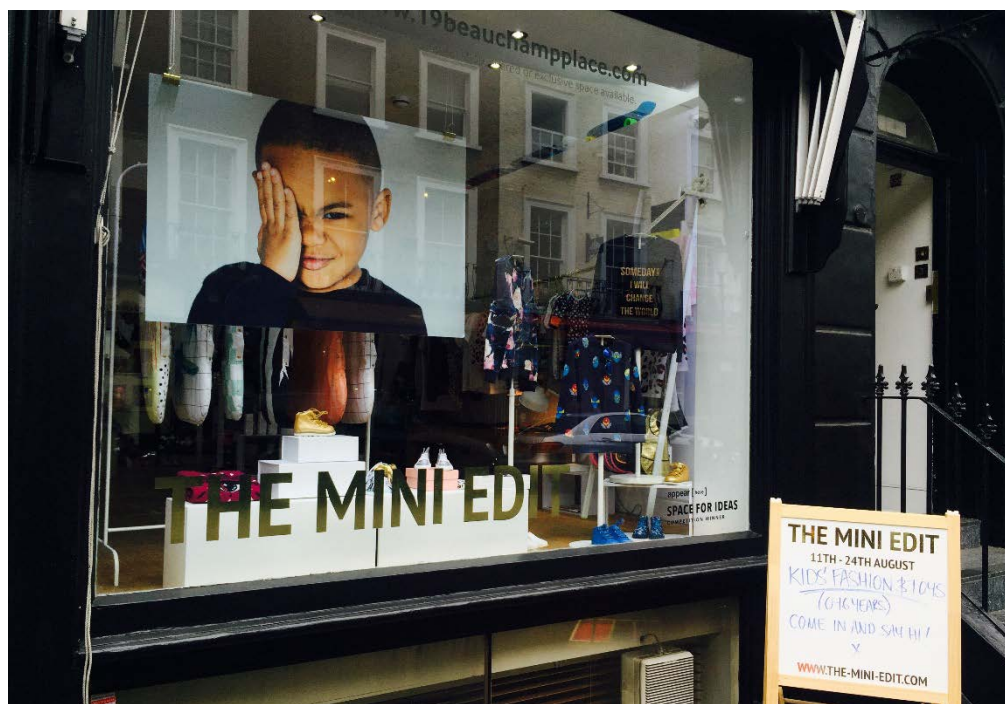
In terms of product assortment, The Mini Edit has managed to showcase 95% of what the brand sells online in the pop-up store. Because the brands they work with are premium, they are wary of doing any discount messaging:

> *"For us it is more about adding value rather than promoting against price. We've got great samples from some of our cosmetics baby brands we've been able to put in our online orders as well as in all the goodie bags. We've had lots of our brands come in, we also had a lot of complementary brands which have nothing to do with our business, like the juice man sent us lots of free juices. One day you could get a fresh pressed juice when you're here, and the guys from Penny skate boards you can come in buy a skateboard for the same price you buy online, but actually they came in and did the fully customised boards; you can choose your wheel, your decks, your board from scratch, so little things like that add value, sometimes they're more effective than price discounting, which I think sometimes it can be a bit brand damaging"* (Founder, The Mini Edit).

Success of the two-week pop-up shop was measured via the number of transactions, footfall and mentions on social media. However, the founder suggested there would be a huge amount of value that is not directly measurable:

> "*Such as the follow-up conversation through the people we met here, the customers who purchased from us while we are here and went on to buy things from us online and had a continued relationship with us*" (Founder, The Mini Edit).

Moving forward, The Mini Edit was planning to work with other businesses who have very similar core customers but offer a completely different service to hold more events and workshops to cross promote each other's business. Furthermore, they are keen to keep the 'buzz' going on social media channels:

"We've taken lots of images, we have recorded videos from lots of experts we've had in giving workshops and things, we'll continue to collect feedback over the next couple of months, so we can keep the buzz going after" (Founder, The Mini Edit).

9.2.4 A Grape Night In

When Kiki and Laura first founded A Grape Night In in 2012, they started off holding unconventional pop-up wine tasting events of all shapes and sizes in unique environments, from rooftop bars to vibrant markets with topical themes, games and chats. They removed the formality of wine tasting and allowed people to experience it from a new perspective. Their story was featured many times in the press. After three years of popping-up all over London and a successful Kickstarter campaign, A Grape Night In settled into their permanent home in Tooting Market, which is a wine shop/bar/kitchen named Unwined in Tooting (see Figure 9.10).

Figure 9.10 Unwined in Tooting

Source: London Pop-ups (2015)

As the first pop-up wine tasting company in London, the pop-up format has given A Grape Night In the opportunity to test the market without too much financial constraint:

> "*So, originally it was just about seeing we had an idea to work with, and it's kind of became more of an actual business making it profitable and sustainable in its own right... I think the other thing about being a pop-up is that you meet so many other people who are in the similar point in their business start-ups. There are a lot of people out there to support you as we were saying. The community around pop-up and start-up is amazing, so it's absolutely worth starting up a business for that support. There is a lot of platforms where you can book pop-up spaces*" (Founder, A Grape Night In).

After a few trials with friends in private homes, A Grape Night In approached a bar in Brixton and arranged their first public event. Since then, more people were introduced to them through the events and invited them to their homes and offices to do events there. Afterwards, they started organising their own ticketed pop-up wine bars in 2014, called Wine Wednesdays. They used this as a test bed to work out what worked and what didn't. They were also invited to collaborate with other businesses to host the wine tasting event in Harvey Nichols around 'Wine Week'.

For a typical pop-up wine tasting event, most of the planning and organisation was done in-house in the previous pop-up location. From the management of tickets/guest list, wine orders, getting deliveries to the venue, hiring freelance staff, the logistics of putting it together was all done by the two Founders:

> "*…we try to do sort of like a move in a day. Kind of get everything there on one day and be ready to start our event. We've never done a shortlist or anything like that, so the residency that we have done has generally been 1 day a week or 2 days a week. So, in those circumstances, we try to organise so we have storage there so we can store some of our wines there and glasses, that kind of thing*" (Founder, A Grape Night In).

However, setting up a pop-up can be challenging, especially when there is a last-minute change to one of the venues:

"So, challenges of a pop-up is just as much as we love the changes we experience every day, every week, that can also be a negative. So, the venues can fall through last minute, you can't actually start planning or marketing anything until you've got the venue sorted and ticketing sorted and everything. There are a lot of parts to bring together to a pop-up" (Founder, A Grape Night In).

When it comes to the delivery of their wine-tasting events, one of the key principles of A Grape Night In was they wanted to take the 'snob' out of the wine industry, and believed the story behind the wine is what really counts:

"We keep moving about doing different things. There was partly choice, partly necessity. But it definitely meant that as a new wine company, we have a different way of approaching wine, approaching customers, approaching the whole industry...You know all of those old-fashioned ideas kind of vanished. Even the idea of having to speak like a sommelier, we try not to do. So, it's kind of difficult at times but it's part of our training. We try to let people talk about wine as if it was a song or you know something different which they kind of identify with a little bit more" (Founder, A Grape Night In).

Indeed, the tasting sessions were designed to create a personalised experience for customers by introducing them to different types of wines and the stories behind them and get them to interact with other guests:

"We like them to taste and see whether they like it or not, what they have to say about it. Then we try to get the guests to interact with each other and with us, as to what they feel about the wine, it doesn't necessarily have to be apples and pears, whatever it is. It could be, it smells like my grandma's cupboard. I mean I don't know what your grandma's cupboard smells like but it means something to that person. So, I guess it's that experience, those

memories, as weird as it sounds. Those things we are more interested about what the wine creates, it's about the atmosphere of the event. More so than the actual wine, but yeah in terms of what we actually do, in terms of our service, it's very much oriented towards the research learning about the wines and the stories behind them, presenting that to our guests" (Founder, A Grape Night In).

After the pop-up event, measuring the success was considered to be important. Quantifiable feedback was collected through feedback forms. Social media was also seen as crucial in terms of marketing and gauging customers' responses:

"As much as we possibly can, we try to send out feedback forms at the end of our events and try to get specific feedback from our guests. I think because Laura and I do so many of the events at the moment, for us it's quite easy to get a sense from our guests as to what they felt" (Founder, A Grape Night In).

After holding a series of pop-up events and supper clubs, they decided to open a bar in Tooting Market. In their new permanent premises, they invited pop-up chefs to take over the kitchen from Thursday to Sunday for month-long residencies, creating a sharing menu to pair with the month's featured wines. Although they were settling down in a permanent space, they still wanted to keep the pop-up tradition of the business:

"As much as we are settling down a little we are keen to maintain the evolving and changing nature of a pop-up... Also I think we're still always wanted to continue the pop-up style of the event as well on the side. Whether that's more to do with the at home events, and continue that. Or if it's going to be still going out and hosting big public events, we all kind have to make a decision on that. The idea of constantly changing and involving is something we really want to embody in our businesses even when it's not a pop up anymore if that make sense? But it [pop-up] has certainly been the opportunity for us to start, so it's always going to be

quite an important foundation for our business" (Founder, A Grape Night In).

At the time of the interview, the company was planning to expand the business by tapping into the retail market alongside their wine tasting event as a result of customer requests. However, the core of the business will still be wine tasting:

> *"We're never going to be retailers; we've never aspired to be retailers. Because it's a quite difficult industry to be in especially with all the big boys. But it's purely because our customers requested the wines and where to buy them from our events, there's now an opportunity for us to sell a bit of wine to have secondary kind of cash flow as well"* (Founder, A Grape Night In).

9.3 Established Brands

9.3.1 Marisota

Marisota is part of JD Williams & Company Limited, the UK's leading direct home shopping organisation, which operates over twenty fashion brands, and has over two million customers and 4,000 employees. The Marisota brand focuses on larger size womenswear. In the early summer of 2013, a decision was taken to raise the brand profile. In addition to the usual direct response TV advertising campaigns, Marisota decided to engage with their potential customers by utilising the physical presence of a pop-up shop, which was then to be showcased across four UK cities in 2014. The pop-up tour was brought to life by the three following parties, Marisota, from a brand point of view, their worldwide ad agency, McCann, and the event management agency, PUSH. The pop-up stores were designed, with a team of stylists led by Mark Heyes, to complement the company's brand proposition, focusing on the notion of 'shapeology', emphasising wearable clothing that flatters the fuller figure, thereby increasing the fashion confidence of a customer base who ordinarily might perceive themselves as alienated from the fashion mainstream:

"The main objective[s] …were, to amplify what the brand is all about, increase reach and brand awareness but also create this real kind of experiential environment [in] which they can touch and feel the product, speak to the stylist, try on the different accessories and get a full head-to-tail look" (Brand Manager, Marisota).

The locations were based on the geographical concentrations of Marisota's existing online customers (i.e. London, Glasgow, Bristol and Manchester). In terms of the pop-up location in Manchester, Marisota had a last-minute change from the Arndale shopping centre to Faulkner House, New York Street. The space on New York Street (see Figure 9.11) has enabled them to create a more engaging experience:

"And we decided actually something as beautiful as this, it's more like a showroom, would create a much better aspirational experience (if you like) for anyone coming in off the streets or any of our existing customers that we invited along. Something else we obviously thought quite a lot about was how could we make this as experiential as possible" (Brand Manager, Marisota).

Figure 9.11 Marisota's Pop-up Shop in Manchester

In terms of creating the look and feel of the store, Marisota's new brand proposition which has the strapline, 'design with shape in mind', combining 'Shapeology' with the 'Can wear' attitude. This 'Shapeology' notion informed the design of the stores (see Figure 9.12); for example, they have used a lot of circular designs, including the matting, the chair, the U-shaped rails as well as the footrests. The changing rooms installed in the pop-up stores were twice as big as the changing rooms in the retail outlets:

> *"[store design] is all about creating round shapes, no hard edges. So, hence, a lot of things are quite circular...they all kind of tie in together nicely. So that was how we arrived at the look and feel for the inside of the shop*" (Brand Manager, Marisota).

Figure 9.12 Marisota Pop-up Interior

 Source: The Fashion Supernova (28 March 2014)

The lighting was also considered as key part of the store design, and the walls were light-washed so they looked clean and crisp. Music playing in the background also complemented the store's atmosphere. In terms of the product assortment, the majority of the products on the rails ranged from size 12 to 32, thus, women of different sizes can embrace trendy fashions and get involved in the latest trends. There were also accessories, headwear, clutch bags, and shoes, so the customers can get the full outfit from head to toe:

> *"I guess really one of the things we also did was we made sure that we've not only got the fashion products, but we've also got the accessories, headwear clutch bags, boots, whatever it might be. If a woman comes in and says I am going on holiday, or I am going to a wedding, then she can get the full outfit whilst they are here they will be fully styled and shaped over"* (Brand Manager, Marisota).

A key element of Marisota's in-store experience was they offered a personalised style consultation with one of the 'shapeologists', so customers could discover and try on different outfits. Each stylist had a clipboard, with the product codes on and a column for the sizes. They had a record of everything customers tried on and liked. Customers could either take the list home with them, then decide whether they did or didn't want to buy the items, alternatively they could also order them in store. Customers could also have 20% discount with the promotion code specially created for this pop-up tour:

> *"I've been amazed by what an emotional experience it has been for a lot of women we have done shapeovers on. They have never had a pleasurable experience shopping before. A lot of them never found an outfit that made them happy and confident. It's not about sending them away with a big receipt; it is about actually giving them the confidence to wear different clothes and helping them to make them look and feel good. And send them away knowing that you have been honest and kind. It has been a nice thing to be involved in"* (Stylist 1, Marisota).

In order to amplify the whole experience, a digital Magic Mirror (see Figure 9.13) was installed. All the products they had in the shop have been loaded on the Magic Mirror, so customers could try on the outfit virtually to get an idea of the colour and silhouette. Moreover, customers could share their experience socially on Facebook and Twitter through the Magic Mirror, which leveraged the brand experience to a wider audience.

Figure 9.13 The Magic Mirror

Overall, the Marisota pop-up shop tour was a valuable experience for everyone involved including the stylists and the brand management. Clients were overwhelmed by the experience and the response from the customers was extremely positive and even at times emotional:

"What I have enjoyed is giving people confidence to wear different clothes. I have got ladies come in and say they can't wear this, they can't wear that. I have managed to get them in an outfit which has completely changed their outlook on clothes" (Stylist 1, Marisota).

In this regard, the celebrity stylist Mark Heyes added,

"We had some great press, we had some great competition winners. But most importantly, some amazing customers, like people probably would never try on these items, they have flicked through the catalogue and they have seen it online but they have never done it. To see that experience happen right in front of us has been incredible for all of us" (Celebrity Stylist Mark Hayes, Marisota).

Indeed, the pop-up tour has given Marisota a valuable opportunity to interact with their customers and introduce the brand/products to them in an experiential way:

"The responses have been overwhelming, we had some teary moments. It has been a great insight for me as a brand manager to see all these women coming off the high street. Some of the comments we have got are around, 'This has been the best day of my life. I am glad I came along. Your team is really good. You have boosted my confidence. I have never thought I would get a pair of coloured jeans. Or I really understand what "shapeology" is all about.' And really listening to those comments are really good, because that was what we set out to try to achieve" (Brand Manager, Marisota).

During the tour across four cities, they generated 4,305 new likes on Facebook and 56,929 Youtube views. Blogger engagement was a key part of the brand's social media mix during the pop-up tour. Moving forward, Marisota was planning to maximise on the content they have gathered from the pop-up:

"We also have some blogger engagement on the pop-up shop tour, that is something we really been working on hard, building the relationships with

bloggers and getting them to try on and review the products as well. I appreciate that is a really important part of our social media mix. I mean I have to go back to the list we have brainstormed we made learning from what we have done here. …we want to create as much content as we possibly have done out of this" (Brand Manager, Marisota).

9.3.2 Benefit

In conjunction with the launch of its Roller Lash Mascara, Benefit Cosmetics introduced its pop-up beauty parlour, 'Curl's Best Friend' (see Figure 9.14), open from 27th February 2015 for one month, where customers could try out Benefit's new mascara and enjoy various beauty treatments in this interactive environment. Following their success with the pop-up 'girls only pub' in Covent Garden, they decided to carry on using pop-up to promote their newly launched mascara:

"…we actually did something very similar last year, we did it for the World Cup. We had a 'girls only pub' in Convent Garden, and that was a huge success, we had that open for…it was supposed to go for a month but we ended up having it for 3 months, but it was so successful. Hence, why we want to do it again in line with the new mascara" (Make-Up Artist, Benefit).

For the current pop-up, the key objective was to promote their new mascara Curl's Best Friend and differentiate this with 'They're Real':

" … [the objective was] to raise the awareness of the mascara, and the difference between this mascara and 'They're Real'. They're Real mascara is the bestselling mascara in the UK. [The pop-up is designed] to really differentiate between them" (Make-Up Artist, Benefit).

The shop was located on Greek Street in Soho, London. On the ground floor, there was a 1950's style beauty parlour, complete with salon-style chairs, hood-hairdryer lamps, retro brick walls and bespoke flooring. There was also a seating area on the

ground floor where people could sit and enjoy some refreshments. On the first floor was a beauty salon and curl station with Benefit beauty products where guests could trial the Roller Lash product, as well as receive curly blow-dries. There was also an interactive Polaroid photo booth where visitors could take and print photos with Roller Lash themed prints. On the second floor there was a Noir bar inspired by Benefit's best-selling mascara. This vibrant three-storey pop-up was a representation of Benefit's innovative and quirky positioning, which is also in line with Benefit's 'unique, fun, and feel good' philosophy:

> *"Benefit is all about having fun with our brand. We're really lucky we can actually step "outside the box". Our packaging is really creative and fun. Why can't makeup be fun? It doesn't have to always be black packaging to be taken seriously. Our makeup does exactly what it says on the tin: you get great quality makeup and you have fun with the packaging. We have fun doing events like this. It sets us apart from other brands"* (Make-Up Artist, Benefit).

Figure 9.14 Benefit Curl's Best Friend Pop-up Beauty Parlour

Given this event-oriented perspective and pop-up's essential ephemerality, this arguably adds an extra level of contextual complexity to more generic managerial actions of planning, implementation and control (Getz 1997). Creating the overall experience was a complex logistical task, consistent with an event management perspective (Bladen et al., 2012; Donlan and Crowther, 2014; Tum et al., 2006):

> *"We want to create an environment for people to come to and just enjoy, and on the back of that learn about Benefit. Our main focus is creating a sociable experience … there are many things needed to be done in a short timespan: dealing with the venue, speaking with the venue management, looking at who can accommodate us in terms of our weight and size. We're serving alcohol, that's another element - we have to go through a lot of approvals and organize the delivery for the bar"* (Event Manager, Benefit).

According to Benefit's Event Manager, a group of people came together to bring the initial ideas to life:

> *"We did have other people come on board with us. We had a Slam PR… and also had Persuaders who came up with the visuals and made it happen. They came with our team and we sit together, once a week, throw ideas at each other, some of the ideas are absolutely mental, you think, how's that going to happen, but they do make it happen"* (Event Manager, Benefit).

Technology played an important role in the creation of an integrated shopping experience by adding more experiential elements for customers within and beyond the material territory (Kärrholm, 2008). Thus, for example, the brand's new 'Curl's Best Friend by Benefit' mobile app (see Figure 9.15) enabled guests to book appointments, reserve bar tables, share photos and access live news feeds on social media channels. This facilitated the evaluation of the activity:

> *"We are truly excited about using this app for the campaign, as this is a first for us. When launching experiential events like this, it can sometimes be tricky to measure engagement and reach, but with the app we are driving everything from one platform which gives us great measurability,*

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as well as a great experience for our customers" (Head of PR and Events, Benefit).

Figure 9.15 Curl's Best Friend Mobile App
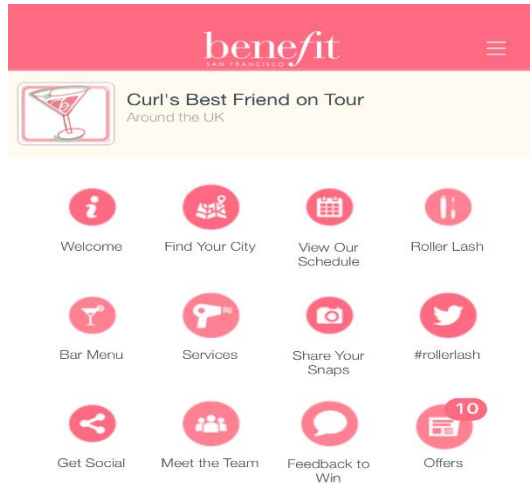
In April 2015, some of the key fixtures and fittings of the 'Curl's Best Friend' Soho pop-up were taken on tour in a 40ft shipping container, across four UK cities (Glasgow, Manchester, Birmingham and Cardiff). This 'nomadic' pop-up tour enabled Benefit to transfer the experiences from their static Soho premises to more locations around the UK, thereby increasing the spatial reach of the brand:

> *"Some of the feedback we've got from the previous pop-up experience was it was only in London. So, this time it was important for us to spread out the experience across the country. We firstly located the key territories, and then literally packed everything up that was in the Soho venue and put it in the container and took it on tour to the different cities around the UK."* (Event Manager, Benefit).

Apart from the high footfall, the activities within the pop-up's immediate environment were also considered crucial for success:

"This is our first stop: Manchester Spinningfields, next stop will be Birmingham, Victoria Square... Having good footfall is important, and also for Benefit being around the right type of businesses as well. For example, we are outside Emporio Armani, that's a good fit for a brand like Benefit" (Event Manager, Benefit).

9.3.3 Resident

Resident is a progressive furniture and lighting designer/manufacturer company from New Zealand who work with an eclectic group of inspired designers to create simple and original items for the home. Their furniture and lighting range is a mix of slick contemporary design and high-quality manufacture. Resident champions New Zealand-based manufacturing and aims to explore new materials and processes. They work with retailers across America, Asia and Europe. In 2011, they exhibited their inaugural furniture and lighting collection at a design junction during the London Design Festival and they brought a fresh perspective to the European design scene with regards to material usage as well as the way in which space is interpreted. In 2015, they embarked on a month-long exhibition in conjunction with Tom Dixon and Selfridges, at the Old Selfridges Hotel, London. At *MULTIPLEX*[3] (see Figure 9.16), Resident and a group of multi-disciplinary collaborators aimed to create a new kind of retail space – where powerful experiences, bespoke services and unique products come together:

"We actually are using MULTIPLEX as a platform but not just for selling but for coordinating marketing opportunities and releasing new products, essentially releasing new products is the single most profitable thing as a design manufacturing company. We're using this this as a stage to do that" (Managing Director, Resident).

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[3] MULTIPLEX is an immersive, multi-sensory department store of tomorrow by Tom Dixon. MULTIPLEX brings together design, technology, fashion, film and interiors to explore how the future of retail might look, sound, smell, taste and feel.

Figure 9.16 The Pop-up Department Store - *MULTIPLEX*

The brand has set up a sales office in London, and this pop-up has given them the opportunity to step outside the scope of their general business plan and add a dynamic dimension to the brand. The space has also provided them with a platform to learn and gain feedback from their end users:

> *"We could get more of a regionalised perspective in this London-centric crowd. I think it is the investigation into the true feelings of the end user. At the end of the day, you need to be thinking about which final person is using this, how they feel, when they see it, how they perceive it, how do they like to buy it. A lot of it is about putting ourselves in a position to have their learning experience; allow that knowledge to feedback into everything we do"* (Managing Director, Resident).

Furthermore, surrounded by businesses with a similar outlook also meant Resident could constantly be inspired and potentially build a strong network in the long term:

"…the greatest asset you can have for your network, is the people who you work alongside, the people who can be pathways to meeting customers, people who you share ideas with people who you gain inspirations form, who you inspire yourself. So, we put ourselves into the situation where we're surrounded by people of similar outlook in perspective, potentially different products, but a diversified portfolio of ideas, which hopefully can add value to the things that we do" (Managing Director, Resident).

In a pop-up department store where different brands were brought in to create a multi-sensory experience, considering the surrounding brands and bringing in something to fit the store atmospherics but also to add value at the same time was considered hugely important. In this regard, the Managing Director from Resident suggested:

"The other thing is considering our neighbours - the other brands who are taking part in the pop-up. The whole idea is everybody is working together. So, we sort of weighed up who's here, what they are doing, how can we bring something that fits but has a different flavour. So, I think the consideration of others and approaching others is hugely important and shouldn't be underrated. Without any of these partners, we wouldn't be as strong. We all bring something different, a different story and the idea is in the end those things come together in a cumulative way that gives a shopping experience more dynamic and diversified than any other" (Managing Director, Resident).

In terms of the design of the pop-up, it was under the direction of the Tom Dixon team. It followed the 1970's Andy Warhol's theme by using silver furniture and interiors that created a genuinely modern and dynamic environment:

"*We had a discussion about what they wanted to do with all of them, they sent us CAD drawings and everything they were planning on doing. And we either helped them or suggested to them what it should be or let them go ahead because it was perfect*" (Project Manager, *MULTIPLEX*).

In terms of product assortment, Resident showcased their newest products during the one-month pop-up. For example, the gold Mesh range was displayed against the back wall (see Figure 9.17); it was the first time this range has been shown. Another brand-new product was the Parison pendant, which is a glass pendant mouth-blown from a mixture of black and clear glass. In general, the whole space felt simplistic and products they showcased really stood out:

> *"We knew that Tom was going to do this, which is a lot of products in numbers. And we really needed to be matching that by not going further, otherwise risking being lost. We are really conscious of giving people space. You know we haven't tried to cram as many products there as possible for the reason that when you're shopping, space is essential especially when you're showcasing the products like we have here, the average price is 1200 pounds. For something like that people need time and space"* (Managing Director, Resident).

Furthermore, Resident selected the most relevant products for the market:

> *"We focused on what we consider to be the most relevant products now, what we consider as the most relevant products in the next 18 months, and we made a bunch of them, so that we can show them and also someone comes and buy it they can walk away with it. It is instant consumption in a pop-up space"* (Managing Director, Resident).

Figure 9.17 Resident's Simplistic Interior Design

Resident used the space as a showroom as well as an event space, where they held interactive events, such as architects' evenings where people were invited to share drinks and discuss ideas. They also used social media channels to interact with people on Facebook and Instagram:

> "*We use the space very successfully for our trade appointments throughout the design week and now as well. We made sure invite our trade customers to the space, and use the space this as the demonstration of our power and creativity to showcase where we want to be going*" (Project Manager, *MULTIPLEX*).

After the pop-up, turnover targets and sales would be the first and principal measurement. However, the managing director said that intangible measurements such as the relationships and contacts built from the pop-up would also be taken into consideration:

> "*But we also take into account new leads, potential new customers, those types of things. The results here are both tangible and intangible. Also the*

value of contacts, how do you measure that? It is difficult to measure, a lot

of that is feel…" (Managing Director, Resident).

In terms of maintaining the momentum, the brand is going to consolidate the position they have built in the past and were looking into expanding into more markets in the coming year.

9.3.4 Obataimu

On a trip to Japan, Noorie Sadarangani, the founder of Obataimu, found inspiration from overworked office staff taking short naps around the city of Tokyo. On her return, she collaborated with an innovative sleep textile manufacturer to create eight fabrics for Obataimu that brought the comfort of sleep clothing into outerwear. Obataimu's permanent boutique is based in Bombay, showcasing minimalist blouses, unisex T-shirts, and layered dresses. This boutique was planned as a live-performance installation, bringing production, design and consumption into the same space. The idea of using an in-store workshop offered customers a high level of transparency and built a human narrative into the production process.

During the summer of 2015, Obataimu opened a pop-up shop in Paris for two weeks, and it was then that the department store, Selfridges, discovered the brand and invited it to participate in the *MULTIPLEX* project in London. Obataimu was one of more than thirty brands featured in the pop-up department store that opened from 18th September to 15th October 2015 in the Old Selfridges Hotel, next to Selfridges Oxford Street store in London. *MULTIPLEX* created a futuristic retail environment that offered customers a truly engaging experience by bringing together design, technology, fashion, film and interiors in the same space:

> *"A retail environment is not only a place for retail, it is a place where*
> *cultures collide, where people can interact, where everything is*
> *approachable and accessible. So really in order to bring a brand to life, it*
> *is about engagement. We knew that each of these brands [located in the*

MULTIPLEX project] would create their own experience... then it was about how we layer it in the space to make sure it's a good experience and it's interesting enough so people want to stay" (Project Manager, *MULTIPLEX*).

As a pop-up shop operating in a pop-up department store, the boundaries of the Obataimu pop-up were particularly permeable as a result. It was crucial to use actants to create a discrete brand 'territory' consistent with the values of the brand:

"*It is very difficult to come up with the visual format that allowed us to communicate our own identity within the external environment [of the MULTIPLEX project]. I think that was the biggest challenge of the last 10 days. Because we are a neighbourhood brand and we're trying to convey a neighbourhood story, so it is tough to communicate outside a neighbourhood setting. What we've realized is, here we have location, but the atmosphere is not quite the same with what we wanted to create. Location doesn't mean as much unless it matches the brand essence*" (Founder, Obataimu).

Complex messages relating to brand values can be formulated through visual merchandising and polysensorial marketing techniques (Warnaby et al. 2015). In order to overcome the problem, Obataimu used various fixtures and fittings as communication vehicles to tell the brand story:

"*We want the product to be fun and we want the experience to be fun. There is a lot of technology and innovation that have gone into the materiality... when people walk in they can socially interact with our atelier in Bombay*" (Founder, Obataimu).

On entering the store, the projection on the wall featuring some tailors sewing and dyeing the materials was immediately noticeable (see Figure 9.18). Next to the projection, there was a fixture made of fifteen digital tablets broadcasting the various processes involved in producing the garments in the brand's workshop in Bombay. In the centre of the space, three rectangular tables with various artefacts including books, journals, plants and some accessories were on display, all available for purchase.

Customers were encouraged to go through the fabric sample books on the table, with various materials and colour schemes, so they could get a good sense of the quality and the expertise that went in the production process. Noorie explained the rationale behind this as follows:

> "*This is another part to showcase what we do, even though fashion is the core, but we want people to understand our ideas, our interests. Somehow these centre tables have always been the piece that allowed us to communicate, it is really a marketing tool to show who we are. This is a brand, people first, process second, and product third, even though we put a lot into our products*" (Founder, Obataimu).

Figure 9.18 Obataimu Pop-up Store Interior
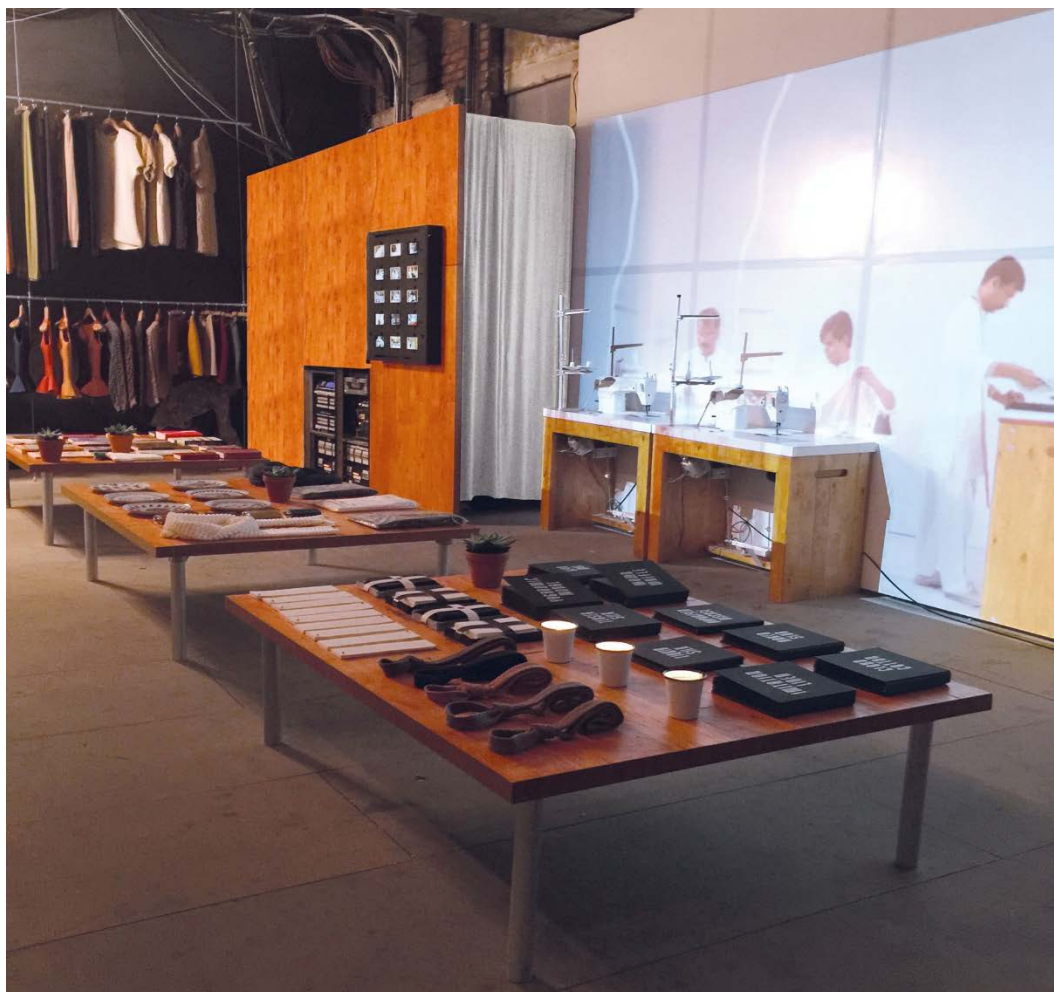
Experiential marketing tactics, combined with atmospherics of the physical space, can influence consumers' perceptions of brand values. Moreover, customer immersion in the pop-up branded environment will facilitate more impactful contact (Warnaby et al. 2015). As the Founder of Obataimu commented:

> *"We played with colours, what text goes where, to communicate our story, you know just to make it feel cosier. We tried to block that space and encourage people to go through the digital display first, and then enter our cosy little universe, try to make it easy to follow…what I'm going to do later is getting some candles and some special kind of tea, and create almost like a tea ceremony space. We really want to make it cosy"* (Founder, Obataimu).

In terms of marketing the pop-up activity, as with the previous case, Obataimu utilised the brand website and social media channels throughout the pre- and post-pop-up stages. The limited duration of the pop-up activity generated a buzz on social media among brand followers who planned to visit. The territorial 'fluidity' was also evident in promotional/ communication activities, with Tom Dixon, the organiser of *MULTIPLEX*, also promoting Obataimu on their social media channels (see Figure 9.19).

Figure 9.19 Promotions on Social Media Channels
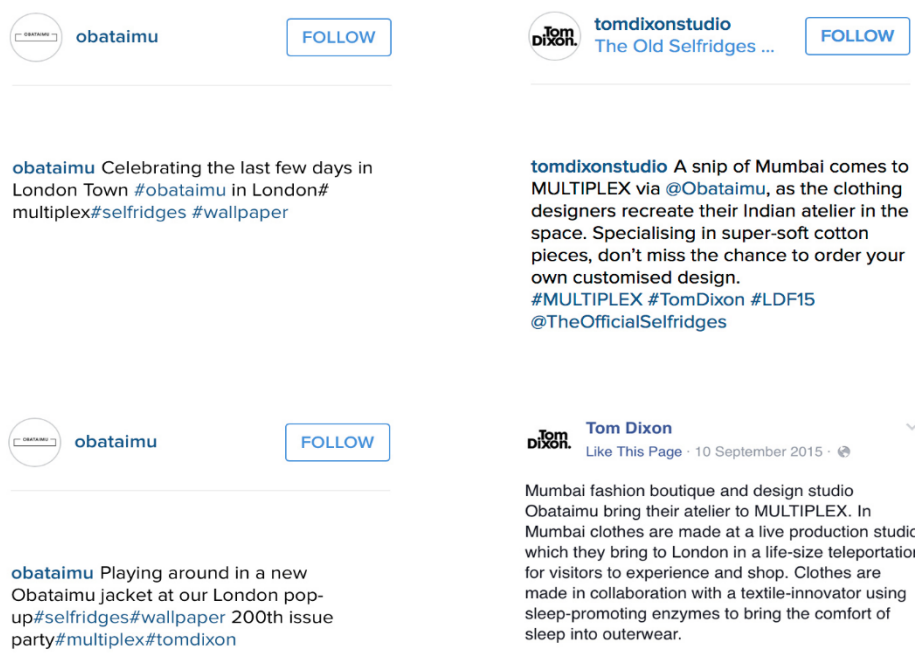
The lifespan of the pop-up was brief, but notwithstanding this, as a consequence of the attention generated by the pop-up store, Obataimu's European customer base has grown rapidly. The next step for the brand is to maintain the momentum as well as strengthen the relationships with their customers across national boundaries:

> "*We want more people to hear about it through word-of-mouth. Probably, we have to pick one place and come back and pop-up again here in Europe. Almost like a second home and deepen the relationship, probably Paris*" (Founder, Obataimu).

9.4 Chapter Summary

This chapter reports findings from eight cases of UK-based pop-up activities, including four emergent brands (Porterlight; Run & Fell; The Mini Edit; A Grape Night In) and four established brands (Marisota; Benefit; Resident; Obataimu). These specific cases were chosen from a wider portfolio of brands and they represent a wide range of industries in which pop-up retailing has been used. A 'story-telling' narrative was adopted when reporting the case, incorporating interview, observation and documentary evidence.

The current findings from these eight cases add to the growing body of literature on the dimension of retail atmospherics, experiential brand consumption (see for example, Antéblian et al. 2013; Tynan and McKechnie 2009), with particular emphasis on the creation of temporary brand experiences exemplified by a range of pop-up activities.

Chapter 10 Discussion

10.1 Introduction

The discussion chapter consists of key three sections. The first part is a discussion of the broader concepts of pop-up from the perspective of participants in the pop-up 'industry', including its origin and definition, as well as its recent development in various industries to drive the strategic growth for both emergent rand established brands. Then it moves on to conceptualise the inherent ephemerality of pop-up retailing and its impact on the management of customer experience, ephemerality is summarised in four broad but interconnected themes (i.e. *temporality, spatiality, materiality* and *associability*). The final part of the chapter discusses and highlights the differences and similarities in terms of the strategic decision areas involved in the planning and implementation of pop-up activities among the different types of organisations in the cases under study (see list of cases Table 7.5) using the theoretical framework as a guide (Figure 6.1).

10.2 The Pop-up Industry

10.2.1 The emergence of the pop-up industry

Arguably, pop-up shops first used by fast moving consumer goods (FMCG) brands were considered a rarity (Hot Pickle, 2013). Since then, pop-up shops have been used in various industries (de Lassus and Anido Freire, 2014; Pomodoro, 2013), with implications for objectives that can potentially be achieved through their use by both established and emergent brands. Generally, for established global brands, the pop-up concept is mainly used to increase brand awareness, influence brand values perception by promoting seasonal or limited collection, and creating a PR 'buzz' (de Lassus and Anido Freire, 2014; Marciniak and Budnarowska, 2009; Pomodoro, 2013; Surchi, 2011). For emerging brands, pop-ups are used to test a business idea or a new geographic location without a huge financial outlay (Pomodoro, 2013). In the meantime, developments in social media channels have played an important role in

raising awareness and disseminate branded experiences among targeted groups of consumers. As the concept developed, the commercial retail property market realised the value pop-ups bring to the UK economy, and more landlords became supportive of this retail format (Appear Here, 2015; We Are Pop Up, 2015). Furthermore, consumers today demand immediate gratification. Pop-ups have given consumers the opportunity to interact and experience the brand in an authentic way by offering dynamic and engaging retail experiences in a physical world (Pomodoro, 2013; Hot Pickle, 2013).

The retail landscape is constantly changing and evolving. Rapid business innovation such as the growth of both online and mobile retailing, as well as the changing consumer culture, have influenced how retailers design and use retail space (Kent, 2007). On the one hand, luxury retailers started experimenting with the 'pop-up' concept in order to provide an exciting experience in a unique store format, multiplying the brand reach in new and existing locations, or launching seasonal/limited collections (Klein at al., 2016; Pomodoro, 2013). The simplicity and friendliness of the pop-up store therefore "*have the advantage of being more informal and lighter, and therefore attractive and encouraging for the initiatory path of a beginner in the luxury sector*" (de Lassus and Anido Freire, 2014, p.1). Indeed, pop-up stores provide customers with more attainable access to luxury brands, creating elements of surprise and novelty through holiday-themed temporary stores (e.g. Louis Vuitton's 'L'Aventure' travel pop-up store in Paris) and seasonal pop-up shops (e.g. Harrods' Christmas pop-up in Covent Garden). On the other hand, emerging retailers are leveraging this retail format as a cost-effective way to increase brand awareness, test the market, and gather customer insights. As Gonzalez (2014, p.115) maintains, "*Somehow the phrase 'pop-up shop' has developed a certain level of cachet and it's ingrained in every potential retailer's mind* ". However, the findings from this current research reveal that a few respondents commented that the term 'pop-up' has been overused by retailers. As the brand concept manager from the department store claimed, "*the boundaries of the word 'pop-up' have got quite loose and broad*". Rather than a convenient label that brands could use to attract customers, 'pop-up' should be defined by its experiential nature, and the experience should be thought through and well-executed by retailers.

10.2.2 Pop-up intermediaries

Setting up a pop-up shop requires a range of skills, including commercial organisation, retail design, store management, and customer service (Gonzalez, 2014; Surchi, 2011; Thompson, 2012). Depending on their strategic objectives, the planning process, store design and ambience, and in-store experience vary between different pop-ups (Pomodoro, 2013). Indeed, one of the key findings from the exploratory research was that the decision areas involved in the planning and managing of a pop-up are diverse and complex due to pop-ups' ephemeral nature, and vary according to the organisation of the retailer and the strategic objective they set out to achieve. In particular, a range of facilitators were involved in the planning, creating and delivery processes, including retail design agencies, online marketplaces, event marketing agencies and PR agencies. Table 10.1 outlined a range of pop-up intermediaries and their key responsibilities. For example, in order to find the right retail locations for pop-ups shops, a growing number of retailers are using online platforms such as Appear Here or We Are Pop Up in the UK. The booking process is managed online, and companies like Appear Here also offer a 'concierge service', where retailers can get support throughout the process. In addition, retail design agencies are emerging, who specialise in designing and delivering pop-up experiences. They design around brands' objectives and translate them into different retail cues within the space. The design and delivery incorporate various stages, including concept management, design development, project management, and manufacture and installation processes. Event marketing agencies, on the other hand, focus on developing and designing the experiential events or activities that are central to the pop-up experience. More established-retailers tend to have their go-to PR agency when it comes to launching social media campaigns, product placement, blogger outreach, VIP and celebrity endorsement. Finally, having reliable internet connections and payment systems installed are important for all retailers. The British mobile network and internet provider EE has developed the short-term data plan and payment system iZettle specifically to help pop-up retailers.

Table 10.1 Pop-up Intermediaries and their Key Responsibilities

Pop-up Intermediaries	Key Responsibilities
Online marketplace	Through online market places for short-term retail space, retailers can find and book space online. As the platform grows, more spaces and brands use these platforms, gradually building a global community. Example: Appear Here or We Are Pop-up
Retail design agency	In charge of designing and implementing brands' key objectives, and translating them into different retail channels. This usually encompasses concept management, design development, project management, manufacture and installation process. Example: Sheridan & Co/ Not Tom
Event marketing agency	In charge of planning, developing, implementing concepts through experiential events and activities to enhance the connections between customers and brands to encourage loyalty and increase profitability. Example: Maynineteen
PR agency	Usually facilitates/creates/launches social media campaigns, product placement, blogger outreach, VIP and celebrity endorsement. Example: Push/ McCANN
Mobile network operator/ Internet service provider	Offers pop-up retailers short-term services on WiFi, fixed broadband or mobile payment solution such as iZettle. Example: EE

In summary, some key issues arose from the exploratory research, including:

1) The term 'pop-up' has been over-used; rather than as a convenient label, 'pop-up' is defined by its experiential nature, and the experience should be carefully thought through and well executed by retailers.

2) The decision areas involved in the planning and managing of a pop-up are diverse and complex. Setting up a pop-up shop requires a range of skills, including commercial organisation, retail design, store management, and customer service (Gonzalez, 2014; Surchi, 2011; Thompson, 2012). Pop-up intermediaries, including online marketplace, retail design agency, event marketing agency, PR agency and mobile network operator, have emerged to play key roles in designing and delivering pop-up experiences.

3) Pop-ups' ephemerality has a range of implications for the planning and implementing processes from the brand perspective. Some differences and similarities relating to the function and organisation of the retailers could be generalised further.

10.3 The Characteristics of Pop-up Retail

The following section conceptualises the inherent characteristics of pop-up retailing and its impact on the management of customer experience. Pop-ups' characteristics are summarised into four broad but interconnected themes (i.e. *temporality, spatiality, materiality* and *associability*). The spatial-temporal flexibility of pop-up impacts the decisions areas involved in the creation of fluid 'territories' of such store environments. In particular, the concept of 'brand territory' is examined throughout this section, conveying the managerial complexity of pop-up retailing compared to traditional, 'fixed' retail formats (Warnaby et al., 2015).

10.3.1 Temporality

Temporality is an inherent characteristic of pop-up retailing, with specific activities existing for varying periods of time: with a mean duration of about one month (Pomodoro 2013; Surchi 2011). Beekmans and de Boer (2014) also note the existence of 'hyper-temporary' shops, which may only be open for a matter of hours or days. Given this inherent ephemerality, issues of **'**territorial movement' (Brighenti 2010), involving Deleuze and Guattari's (1980) notions of de- and re-territorialisation, are of relevance, as specific pop-up activities are assembled and dismantled as appropriate (especially when the same pop-up may move from location to location over time), also highlighting the potential of territorial mobility (Brighenti 2014). For example, as discussed earlier in Section 9.3.2, some of the key fixtures and fittings of the 'Curl's Best Friend' Soho pop-up were taken on tour across four UK cities (Glasgow, Manchester, Birmingham and Cardiff). This tour has enabled Benefit to spread out the experience across the country, increasing the brand reach and brand awareness for their new launch. Similarly, Marisota (Section 9.3.1) also did a pop-up tour across the country. Instead of using the nomadic approach, they occupied empty stand-alone units or shopping malls to set up the

shops. The location choice as based on the geographical concentrations of existing online customers (i.e. London, Glasgow, Bristol and Manchester) this was also consistent with the objective of this pop-up tour which was to create a PR storm to amplify what the brand is all about, increase reach and brand awareness. Linked to this, pop-up retailing is often conceived of in terms of an *event* (Pomodoro 2013), which is *experienced* by consumers:

> *"It [pop-up] has a here today gone tomorrow aspect of it. That means, everything has to be very carefully thought through. It is thought through like an event, it is an experience..."* (Chief Operating Officer, We Are Pop Up).

Resonating with the characteristics of pop-up, an event has been defined as a "*temporary and purposive gathering of people*" (Bladen et al. 2012, p.3), characterised by limited duration and fixed schedule (Bladen et al. 2012; Getz 1997), which temporarily occupies a space, and, in so doing, defines and transforms it (Getz 1997). In the event management literature, various generic schemas have been developed, which - adopting an overt temporal perspective - incorporate different stages of analysis, planning, implementation and evaluation (e.g. Bladen et al., 2012; Donlan and Crowther 2014; Tum et al., 2006). This processual aspect resonates with ways in which the *experience(s)* of those participating in events (including pop-up activities - see Pomodoro, 2013) have been conceptualised. Thus, Tynan and McKechnie (2009) consider experience as occurring in three-stages: *Pre-experience*, *Customer Experience* and *Post-experience*. Similarly, Antéblian et al. (2014), highlight three stages of *Antecedents of Experience*, *Experience* and *Results of Experience*. This processual perspective, resonating with notions of territorial movements, has been applied in the specific context of pop-up retailing, with each stage having a variety of decisions and activities/actions with obvious territological implications (see Kärrholm, 2008), for both those both planning and experiencing the activity.

Verhoef et al. (2009) also conceptualise customer experience in a retail context in dynamic, processual terms, stating that the experience of an individual customer at a particular time and place (e.g. a pop-up shop) will be affected by previous co-created

(Russo Spena et al., 2012; Tynan and McKechnie 2009) experiences relating to the retailer/ brand in question, resonate with Brighenti's (2010) notion of territory as described in terms of a mode or act. The evaluation of these experiences in terms of satisfaction and value (Antéblian et al., 2014) will create anticipation and expectations for the next experience (e.g. imagining how the experience might be, searching for information, planning and budgeting - see Tynan and McKechnie, 2009). Indeed, Verhoef et al. (2009) explicitly emphasise that customer experience should be regarded in a more holistic way, involving: from a customer's perspective, cognitive, affective, emotional, social and physical responses to the retailer in question; and from the retailer's perspective, the fact that the experience is created by a range of environmental (or, to use Bitner's (1992) terminology, 'servicescape') elements, which are both controlled by the retailer, as well as some essentially uncontrollable elements, and moreover, increasingly incorporating multiple retail channels. This links to the next element of spatiality.

10.3.2 Spatiality

Existing typologies of pop-up retailing are explicit in their spatial emphasis, highlighting contrasting locational aspects of different types of pop-up stores. As discussed earlier, Beekmans and de Boer (2014) make a basic distinction between: (1) nomadic pop-up stores that travel from location to location and (2) stores that move into an existing vacant space and colonise it for a specific period. Developing this second store type further, in addition to those stores found in traditional shopping districts, Surchi (2011) identifies different pop-up stereotypes, including: *guerrilla stores, temporary outdoor sites*; and *temporary online stores* (p. 262), where products are available to purchase only for a limited time and generally at a lower price (Pomodoro 2013).

This locational diversity illustrates the varied contexts within which pop-up retailing might be manifested (CEBR 2015; de Lassus and Anido Freire, 2013; Pomodoro, 2013). Brighenti (2010, p.60) posits that a 'constitutive prerequisite' of a territory might be primarily determined by the existing physical space, but for 'nomadic' stores, there may be greater freedom to determine the spatial nature of the

territoriality, contingent upon any restrictions posed by the particular nature of the store format. For example, shipping containers, which have been re-purposed as pop-up stores, have standard dimensions. However, location has been suggested by most respondents as the most crucial factor when considering setting up a pop-up store. Central, prime locations were very popular among fashion pop-ups (Pomodoro, 2013; Surchi, 2010). Online retailers usually decide their pop-up location based on their existing customers (Marisota and Benefit Cosmetics). Other brands such as John Lewis choose to open a pop-up store prior to opening their permanent store, to increase the awareness among the local community. For retailers aiming to target a new audience, they locate the pop-up in specific locations to reach their new clientele (Resident, Obataimu and The Mini Edit). Just having a prime location may not be enough, according to the founder of Obataimu. As one of the pop-up concessions operating in a pop-up department store, the boundaries of Obataimu's pop-up were particularly permeable as a result. It was, therefore, crucial to use actants (e.g. store design features, fixtures/ fittings etc., which link to the next dimension of materiality) to create a discrete brand boundary consistent with the values of the brand. The spatial permeability was further enhanced when various retailers were brought together in a pop-up department store, where experiences, services and unique products come together, blur, merge and get redefined, or alternatively, are de-, re- and territorialised, with obvious implications for boundary creation. The pop-up department store *MULTIPLEX* has created a futuristic retail environment that offers customers an engaging experience by bringing together design, technology, fashion, film and interiors in the same space:

> *"A retail environment is not only a place for retail, it is a place where cultures collide, where people can interact, where everything is approachable and accessible...We knew that each of these brands [located in the MULTIPLEX project] would create their own experience... then it was about how we layer it in the space to make sure it's a good experience and it's interesting enough so people want to stay"* (Project Manager, *MULTIPLEX*).

For example, the spatial hybrid of Surchi's (2011) temporary online store pop-up stereotype focuses on an additional dimension to locational fluidity, in that the already flexible locational attributes of pop-up stores are further enhanced by the development of a more hybrid *modus operandi* (see Verhoef et al., 2009). Thus, for example, the use of QR codes is becoming increasingly common:

> *"Social media has been a massive part of this. So, people register their wristband like this like you did, we encourage people to register with Twitter or with Facebook, and then when they make the first purchase, it posts on Twitter for them, so their friends will see the hashtag. And also, we have the TV up in there which is coming up with Tweets that people have been posting"* (Event Manager, Brewing Company).

This provides further locational flexibility to retailers, especially in a pop-up context, where for example, digital brands can develop a real-world presence thereby enabling more direct face-to-face interaction with consumers, as well as providing opportunities to link the brand to specific cultural, fashion or sports events.

10.3.3 Materiality

Consistent with the above temporal and spatial dimensions, pop-up stores may constitute territories in specific locations for a limited period of time, thereby constituting a tangible, material presence in real (and also possibly virtual) space. The boundaries of the territory could be expressed in various ways depending on why and how the boundaries are created, and by whom. According to Kärrholm, "*Territories are produced everywhere. They can be stable and enduring, or immediate and ephemeral*" (2007, p. 441). Thus, the territory of the pop-up store could be considered as being delimited by boundaries that are not only physical, but also relational, in the sense that territories may not be totally fixed entities but created through the synchronisation of different rhythms associated with a particular retail/brand entity, coalescing at a particular time and space. This is evident in the pop-up experience stage where both emergent and established brands sought to create experiential uniqueness, in particular via interactivity with customers, to produce a personalised experience. Indeed, creating a participative environment can be key to overall success

– Finne and Grönroos (2009) emphasise that consumer perceptions are an integral part of the planning and implementation process in developing and communicating relationships, and a key aspect of this stage is communicating information about the activity, and also encouraging a customer-centric environment. The cases under study recount how customers were invited to live and interactive brand experiences, such as events/ demonstrations, which were configured as interactive and relational platforms for activating content and meaning through a customer's multi-sensory engagement (Russo Spena et al., 2012). This could be further linked to various social media platforms that enabled brand communities to build the dynamic and real-time interactions (Gensler et al., 2013). The connectivity and interactivity facilitated through technology has strengthened the ties and connections between brands' physical and digital territory.

Pop-ups' materiality is also represented in the use of adjustable and versatile displays in order to create various settings and shopping experiences. By adopting flexible fixtures and fittings, retailers could creatively redesign their stores for different occasions and purposes as discussed in Porterlight's case.

10.3.4 Associability

In the pop-up retail context, associability can be related to the extent to which a pop-up entity is able to communicate organisational/ brand values, and how those values are subsequently perceived by customers. This resonates with Brighenti's (2010, p. 58) assertion that "*the setting up of a territory is expressive and semiotic*", and is consistent with the fact that pop-up activities can equally be used for promotional purposes and for facilitating customer/ brand engagement (Kim et al., 2010; Surchi, 2011), as they can be for actually selling products.

Conceptualising brand experience as subjective, internal consumer responses (e.g. senses, feelings, cognitions) and behavioural responses evoked by brand-related stimuli, Brakus et al. (2009) explicitly mention branded physical store environments as constituting an important dimension of this experience. Experiential factors are, as noted above, a distinguishing characteristic of pop-up retailing (Warnaby et al. 2015),

potentially facilitating a positive 'realm of meaning' associated to the organisation/ brand in question, arising from opportunities for customers to become actively involved in co-creating brand reality, interacting, and creating personal dialogues with brand representatives and other participants (Vila-López and Rodríguez-Molina, 2013) within a particular brand-oriented 'territory'. As Smilansky (2009, p.4) notes, live brand experiences (such as experientially-oriented pop-up activities) *"allow the consumer to live, breathe and feel the brand through interactive sensory connections and activities"*. These two-way customer-firm interaction processes, Smilansky remarks, are crucial in creating experiences that will bring brand personalities to life and drive word-of-mouth among target customers, eventually transforming consumers into 'brand advocates' and 'brand evangelists'. Personalising customer-brand experience involves fostering individualised interactions and experience, which is the focus of value creation (Prahalad and Ramaswamy, 2004). Both emergent and established retailers have proactively enhanced customer involvement through the customer journey to personalise customers' shopping experience. Pop-up shops have given retailers the opportunity to interact with the customers and communicate the inspiration behind the collection or story behind the product. Gonzalez (2014, p.36) suggests *"Brands tend to have a designer or creator on site to interact with customers. It is not just a sales person answering the questions-it's the person who understands the design process and the meaning behind each piece"*. This has proved true especially among emerging fashion or accessory retailers, the founder is usually on site to personally interact with the visitors:

> *"I've quite enjoyed gauging people's responses to the fact that we're making stuff in store. Large companies cannot really do that in an authentic way, whereas for us, it is a quite interesting talking point. It has been a nice way to engage with people and get to see people's reactions has been quite interesting"* (Founder and Designer, Run & Fell).

Moreover, the extensive use of social media by brands around pop-up activity can serve as an additional form of experiential marketing in order to extend the consumer's temporal brand experience both before and after the event, and also to create ongoing communities of interest (Moor, 2003). Such communities of interest may very likely be virtual, thereby further expanding the territory of the pop-up

through 'patterns of relations' (Brighenti, 2010, p.57). Pop-up activities can, therefore, complement existing business strategies by creating a unique experience-oriented territory incorporating both physical and virtual aspects that engages customers, and generates a feeling of relevance and interactivity (Kim et al., 2010; Niehm et al., 2007). This resonates with a key objective of pop-up retailing to increase brand awareness, and enhance brand value and identity (de Lassus and Anido Freire, 2014; Marciniak and Budnarowska, 2009; Pomodoro, 2013; Surchi, 2011). Thus, the brand is brought to life by the temporary physical presence of the pop-up store (Warnaby et al., 2005). Furthermore, the experience/event-based strategy was able to transcend the actual physical event through *Pre-pop-up* and *Post-pop-up* experience marketing communications (Donlan and Crowther, 2014). Pop-up's inherent temporality and ephemerality adds additional '*pre*' and '*post*' aspects to the creation of the space, as well as the experience. Here, social media were considered the most useful channels for building excitement, and generating footfall by virtue of their flexibility and immediacy, thereby helping brands before the event to generate enthusiasm and curiosity among attendees, and also leveraging the experience after the actual event.

10.4 Cross-case Comparisons

Previous literature has identified some key areas and stages that are involved in planning and developing pop-up or temporary stores. For example, Surchi (2011, p. 261) writes, "*The setup of a fully serviced temporary store will encompass: commercial organization and store management; a customized layout of window displays; ambient music and a bar; and facilities management at the beginning and end of the period*". However, pop-up shops vary greatly in terms of strategic objectives, planning processes, store design and layout (Pomodoro, 2013). Indeed, according to the findings of both exploratory research and case studies, the decision areas involved in the planning and managing of a pop-up are more diverse and complex. In order to address the diversity and complexity involved in the planning and implementing stages of pop-up activities, this section examines the inherent features of pop-up retailers by highlighting the differences and similarities across the eight chosen cases through *Strategic Objectives*, *Pre-Pop-up*, and the *Pop-up*

Experience to *Post-pop-up*. This allows for a comparison of the results in relation to existing research and highlights the key theoretical contributions of the study.

10.4.1 Strategic objectives

"*Retailing has not only significantly changed in its physical complexity and organisational form*" (Davies and Ward, 2002, p.33). Specifically, retail environments have changed dramatically due to fierce competition and high customer expectations (Pantano and Viassone, 2014). The experiential nature of pop-up shops allows brands with existing storefronts to create a targeted and immersive experience to further engage their customers. For brands that do not yet have a physical space, pop-up is an affordable way to temporarily build an emotional connection with their clients (Gonzalez, 2014).

Objectives are crucial in the appraisal of organisational performance, control, and coordination, and as a basis for an integrated view of the entire management process. Pop-up has been used in a variety of contexts (de Lassus and Anido Freire, 2014; Pomodoro, 2013), with various objectives achieved by its use. Warnaby et al. (2015) conceptualised these into four categories: *communicational*, *experiential*, *transactional* and *testing*. They recognise, however, that these broad categories are not mutually exclusive, but constitute differences in orientation/emphasis, with different configurations applicable as appropriate. As a result, pop-up activities could potentially be used by retailers to facilitate a range of strategic growth options. An early framework for conceptualising these options was articulated by Ansoff (1968) in terms of: *market penetration*; *market development; product development*; and *diversification*. More detailed, retail-oriented forms of Ansoff's original matrix have subsequently been developed (see Knee and Walters, 1985; Kristenson, 1983; McGoldrick, 2002). Most recently, Goworek and McGoldrick (2015) have extended the range of retail growth options to incorporate spatial expansion (analogous to Ansoff's (1987) dimension of 'market geography'), additional channels and adapted formats, in addition to the original product and market dimensions. These further retail growth options are, arguably, particularly apposite in the context of pop-up retailing. This is particularly true for smaller, emergent retail brands, who can use pop-up as an innovative and creative format to generate a sense of excitement and

discovery, which helps to craft a brand narrative to a wider audience (Kim et al., 2010), and from a customer experience perspective, pop-up activity can create a sense of exclusivity, interactivity and a personalised experience (Niehm et al., 2007).

The findings from this research have shown that pop-up activities can be used as a way of driving strategic growth for emergent retail brands, as well as contributing to existing business strategies, in particular, by creating a unique experientially-oriented environment that engages customers and generates a feeling of relevance and interactivity. The experiential, interactive and targeted nature of specific events (such as pop-up activities in this case) can ensure that they contribute to enhancing the emotional connection with customers, and also to the building of affective connections between them and the brand across time and space (Moor, 2003). It is evident in the case of emergent brands that *strategic objectives* are mainly focused on market penetration (i.e. increased brand awareness and the gathering of customer insights) and market development (i.e. using pop-up as a way of testing out a new geographical location or introducing an online brand to a physical context). The strategic objectives contextualise and shape specific decisions regarding the design and delivery of the event, which are in turn informed by brand values (Donlan and Crowther, 2014). In the case of Run & Fell, The Mini Edit and A Grape Night In, pop-up has been proved as a way to mitigate the financial constraints of setting up a business in a physical space. Run & Fell (see Section 9.2.2) and The Mini Edit (see Section 9.2.3) are online retailers, their initial objectives were to increase brand awareness and boost sales. Pop-up has enabled them to engage and interact with their customers in a physical environment and gain valuable insights on their products and designs. However, A Grape Night In (see Section 9.2.4) used pop-up as a cost-effective way to test the market. After three years of popping-up across London, they managed to settle into their permanent premises in Tooting Market, which is a wine shop/bar/kitchen named 'Unwined' in Tooting. With more retailers starting to use this format, businesses like EE have set up solutions to help retailers to set up point of sale and Internet on a short-term basis:

> *"…Obviously, we've been given this EE package, with the till set up and the iPad, things like that, now you can get these on a short-term basis. It is looking like things are gearing up to provide small businesses or large*

businesses the opportunities to do pop-up without having too much financial outlay upfront" (Founder and Designer, Run & Fell).

Similarly, the community around pop-up is seen as highly supportive. Respondents indicated that other start-up businesses were open to collaboration, which has been seen as encouraging and beneficial:

"I think the other thing about being a pop-up is that you meet so many other people who are at a similar point in their business start-ups. There are a lot of people out there to support what we're saying. The community around pop-up and start up is amazing, so it's absolutely worth it to start up a business for that support. There are a lot of platforms where you can book pop-up spaces" (Founder, A Grape Night In).

In contrast, for established brands such as Marisota (see Section 9.3.1), Benefit Cosmetics (see Section 9.3.2), Resident (see Section 9.3.3) and Obataimu (see Section 9.3.4), their pop-up objectives tend to be promotionally oriented, and for a specific product line. For example, the online womenswear retailer Marisota used pop-up to generate a PR 'buzz' and increase the brand reach and awareness around their 'Shapeology' collection. They had a physical retail space so customers could touch and feel the product, speak to stylists, try on the different accessories and get a full head to tail look. Similarly, in February 2015, Benefit Cosmetics introduced its pop-up beauty parlour, 'Curl's Best Friend', in conjunction with the launch of its Roller Lash Mascara. The New Zealand-based furniture and lighting designer and manufacturer, Resident, used *MULITPLEX* as a platform not only for commercial selling but also for generating marketing opportunities for their newly released ranges.

In summary, findings from both the exploratory research and the case studies propose that pop-ups' primary objectives tend to be either promotion- or transaction-oriented, which is consistent with the research typology proposed in Chapter 2. This has been reiterated by the Chairman and Founder of Sheridan & Co.:

"There needs to be more dialogues between brands and consumers to actually understand the process the consumers go through to make their purchase decisions. So, I think to one extent, it is about sales, it is always about sales ultimately. But the other is being able to ultimately test your concept, in real space and get a real reaction".

In particular, more established brands used pop-up's interactive nature to promote their new range and collections to create a PR buzz. On the other hand, emergent brands generally used pop-up as a way to mitigate the financial risks of signing a long-term lease, to test the market or concept, and to increase brand awareness and generate sales. Table 10.2 below summarises the various strategic objectives that each case set out to achieve.

Table 10.2 Strategic Objectives

Increase brand awareness	• **Poterlight; The Mini Edit; Marisota; Benefit Cosmetics; Resident; Obataimu**
Test a market/concept	• A Grape Night In; Resident; Obataimu
Gather customer insights	• Poterlight; Run & Fell; The Mini Edit
Online to offline	• Poterlight; Run&Fell; The Mini Edit; Maristoa
Launch limited collection	• Benefit; Marisota

10.4.2 Pre-pop-up stage

In the pre-pop-up stage, there is a range of decision areas involved in developing the retail strategy mix, including store location, operating procedures, the goods/services offered, pricing tactics, store atmosphere, customer services, and promotional methods (Berman and Evans, 2009). These planning and preparation processes are often carried out in a fixed time schedule (Getz, 2012).

10.4.2.1 Location

In this research, respondents regarded location as the most crucial factor when considering setting up a pop-up store. The majority of the cases under study had utilised agencies such as Appear Here to secure venues and generally reported that finding the right location was problematic. Various research in the past has suggested that store location plays a very important role in fostering access to the experience (Russo Spena et al., 2012). In fact, location is *"essentially part of the packing and the store itself becomes the product"* (Surchi, 2011, p.260). Indeed, central, high-traffic urban shopping districts are very popular among pop-ups to ensure high visibility of the shop (Russo Spena et al., 2012). This is evident in the cases of many online-based retailers. Brands such as Marisota suggested they usually decide their pop-up location based on where their existing customers are concentrated. On the other hand, some retailers locate their pop-up in specific locations to reach new clientele. For example, the emergent online children's fashion retailer, The Mini Edit, located its pop-up in the prime location of London's most fashionable, prestigious area, Knightsbridge, to reach new audience groups. Whereas, brands like John Lewis chose to open a pop-up store prior to the opening of their permanent store in Exeter to increase the brand awareness among the local community. However, just having a prime location may not be enough for some brands. The Bombay-based fashion retailer Obataimu claimed that a pop-up concession operating in *MULTIPLEX* (the pop-up department store) on Oxford Street guaranteed high footfall, but the boundaries of the brand 'territory' were particularly permeable as a result. The founder indicated that the overall atmosphere of the department store made it difficult for the company to recreate its neighbourhood brand story.

In addition, current findings suggest that pop-up's inherent flexible nature enables brands to widen their geographical presence through the nomadic structure. Established brands tend to do pop-up tours, using vans/shipping containers to transport the display from location to location to increase brand reach and awareness. This is in line with the 'nomad store' in Surchi's (2011) typology and Beekmans and de Boer's (2014) classification of 'nomadic' and 'static' stores. Two out of four established brands under study have done pop-up tours across the major cities of the UK to increase regional coverage. In April 2015, some of the key fixtures and fittings of the Benefit owned 'Curl's Best Friend' Soho pop-up were taken on tour in a 40ft

shipping container to Glasgow, Manchester, Birmingham and Cardiff. This enabled Benefit to transfer the experiences from their Soho premises to more locations around the UK, thereby increasing the spatial 'reach' of their brand.

10.4.2.2 Timing

Current findings also indicate that, apart from location, timing is also crucial for the success of the pop-up. This supports the emerging perspectives that pop-ups tie into other important social or cultural events such as fashion weeks, trade shows or specific launches during the year such as Christmas or summer (Surchi, 2011; Pomodoro, 2013). Pop-ups could be regarded as a form of event (Getz, 2011; Bladen et al., 2012). This was evident in the immersive and multi-sensory pop-up department store *MULTIPLEX* opened by Tom Dixon and Wallpaper* from 18th September to 15th October 2015. The timing coincided with four of the most important creative events during the year: London Fashion Week, London Design Festival, the BFI London Film Festival and the Frieze art fair. Indeed, launching pop-ups at premium times (e.g. Christmas/ Halloween/ key seasonal events) helps retailers capture a moment in time and attach their ideas to something that has wider impacts.

10.4.2.3 Interior design

Creating a participative environment at the pre-pop-up stage can also be the key to overall success. The interior design itself communicates the brand essence and brand value in a more precise and appealing way in order to foster engaged dialogue between visitors and brands (Russo Spena et al., 2012). Retailers use a shopper-centric store layout and design to better suit customers' needs and habits (Shankar et al., 2011). Within the pop-up context, brands use fixtures and fittings as communication vehicles to tell the brand's story. The physical space itself provides customer access to the brand and enables them to experiment and interact with the product and services in an unexpected way (Russo Spena et al., 2012). In order to convey the brand value to the wider brand community, the interior design and store atmospherics need to reflect the brand community's shared aesthetic tastes or preferences (Warnaby et al. 2015). This was evident in Marisota's pop-up store, with the 'Shapeology' notion informing the creation of the store's look and feel. The pop-

up shop used a lot of circular designs, including the matting, the chair, the "U" shaped rails and the footrest. The changing rooms installed in the pop-up stores were twice as big as the normal changing rooms in the retail outlets to make their target audience feel welcome. Similarly, Benefit's vibrant three-storey 'Curl's Best Friend' pop-up shop was a representation of Benefit's innovative and quirky positioning, which is also in line with Benefit's 'unique, fun, and feel good' philosophy.

The role of interactive design unfolds primarily via the installation of live production units within the physical space. The finding indicates that emergent brands tend to install fixtures and fittings to showcase what goes into the manufacture of the products. This corresponds to Russo Spena et al.'s (2012) finding that live installations offer customers great transparency as well as cognitive and sensory involvement, which will essentially provide the opportunity for them to make informed purchase decisions. For example, the Manchester-based menswear brand Run & Fell (Section 9.2.2) had their live production line in store, where customers could witness the manufacturing processes including how patterns were designed and printed. The founder/designer of the brand showcased the process and different elements involved in making pieces of garments, in order to raise the awareness of ethical manufacturing. Similarly, the Bombay-based fashion company Obataimu, used a projection on the back wall of their store to feature some tailors sewing and dyeing materials. This created a multi-sensory experience so customers could immerse themselves in the brand experience. Next to the projection was a fixture made of fifteen digital tablets broadcasting the various processes involved in producing the garments in the brand's workshop in Bombay. All this offered customers a high level of transparency of their high-quality production process and showcased their brand essence and brand story.

Common to all of the eight cases investigated was the use of flexible interiors. Indeed, space design needs to amplify brand values; pop-ups' experiential uniqueness and store atmospherics play a significant role in customers' perceptions and WOM intentions (Klein et al., 2016). This was evidenced by the design of the physical space that was further enhanced by the use of multi-media tools. The majority of the cases used adjustable and versatile displays in order to create various settings and shopping experiences. As discussed in Section 9.2.1, Porterlight's Possibility Shop design

process was an important consideration for ensuring the smooth switchover between the physical shop and event space at different times of the day. They used flexible wooden crates for displays during the day and these crates were then used as seats for guests during the evening talks. Similarly, the online menswear brand Run & Fell designed a minimalist space with industrial rails, clean white modular shelving and a stitch-inspired wall graphic. By adopting flexible fixtures and fittings, retailers could creatively adjust their stores for different occasions and purposes.

10.4.2.4 Operating practicality

Apart from location and interior design, operating practicality is another area retailers need to consider (Gonzalez, 2014). Consistent with this view, the current findings confirm that operating practicalities are associated with a range of activities from commercial organisation and store management, to WiFi, insurance, staffing and sponsorships. These can be broadly summarised into three key areas, i.e. trading mechanics, stock management and staffing. Given the significant importance of point-of-sale devices and the dramatic development of real-time promotion through social media channels, such as Facebook, Twitter and Instagram, the provision of a WiFi connection is a crucial part of a successful pop-up store (CEBR, 2015). Due to its flexibility and immediacy, social media allows customers to engage and broadcast their pop-up experience in real time, helping to broaden the brand reach and awareness. For instance, in Benefit's Curl's Best Friend beauty parlour, social media played an important role in the creation of an integrated shopping experience by adding more experiential elements for customers within and beyond the material territory. Specifically, the company's interactive app has captured many live posts and received a lot of positive comments. As explored in the Run & Fell case study, pop-up intermediaries such as EE were able to provide the package solution to set things up by WiFi and a payment system, in a short time span, without too much financial outlay for emergent brands. For the majority of retailers, payment systems such as iZettle were used in the shop to take payment. However, respondents reported that these devices have been problematic due to unstable signal connections at times.

Stock management is another key aspect of managing the operating practicalities. Online retailers can face significant challenges in terms of coordinating stock levels

between their online stores and their pop-up shops. Especially in the cases of emergent online retailers, having the right product at the right time was regarded as important. For Run & Fell, because they were making garments in store, the logistics of how to bring the fabrics, printing equipment, and the sewing machines from Manchester to London have been crucial. The Founder and Designer of the brand also introduced a womenswear range for the pop-up to maximise the sales opportunities, as they were previously purely focused on menswear. In contrast, Resident was conscious of giving people space in their pop-up. During their one-month pop-up, Resident showcased their newest products, focusing on what they consider to be the most relevant current products. Indeed, the challenge of managing a pop-up alongside the retail/wholesale or e-commerce platforms can be challenging. In addition, the current stock management system requires a high upfront financial investment. Nevertheless, the stock system could be better designed to facilitate the changes that are being undertaken in the retail industry in order to coordinate pop-up into the broader business inventory system (CEBR, 2015).

Staffing was also highlighted by both emergent and established retailers as an important element in the *Pre-pop-up* stage. For emergent brands, the founder(s) were essentially the only staff working for the company; friends were called in to help out to handle the deliveries and cover the shop floor. On the contrary, established brands often have go-to agencies with freelance workers working on various short-term projects. In Marisota's case, stylists used on the pop-up tour had either been used on shoots or in their previous campaigns; they were all familiar with the brand and immersed into what "Shapeology" is all about.

Insurance was another key area highlighted by respondents. For emergent brands such as The Mini Edit, obtaining insurance was regarded as particularly challenging because of the short-term concept. Indeed, the managing director of the event company Maynineteen also stressed that the temporary structure and temporary builds in high footfall areas need more paperwork and checks to ensure that safety is paramount.

10.4.2.5 Marketing communications

Due to the limited time span of pop-ups, *pre-pop-up* marketing communications enable retailers to promote the event and to create the "buzz" around the brands which becomes an integral part of the managerial process. This finding corroborates the ideas of Surchi's (2011), who asserts that exclusivity and word-of-mouth communications are distinctive features of temporary shops. The current cases show that social media has become the most powerful tool for relationship building between retailers and their target customers. The real-time interactions facilitated by social media channels have significantly enhanced retailers' marketing communication strategies.

Emergent kids fashion retailer The Mini Edit supported the view that direct communication with their customers was valuable. Pop-up has enabled them to capture a moment in time to connect with their online followers in a physical environment. In addition, social media channels such as Instagram distributed their curated brand content prior to the opening of the pop-up and increased the traffic as a consequence. Social media also helped to create a sense of brand community by enabling customers to communicate directly with one another. Similarly, Run & Fell sent press releases to a lot of the media as well as magazines before opening in order to increase their awareness of the pop-up launch. A launch party marked the opening, where they invited influencers, bloggers and other British to share the whole "Made in England" philosophy. This is in line with Saget's (2006) view that a brand's marketing programme is essentially affected by the brand's objectives and includes a mixed marketing range comprising PR, direct marketing, print advertising, online initiatives and sponsorships. Therefore, pop-up can complement existing business strategies by incorporating a range of activities across channels, both physical and virtual, to generate brand awareness and a feeling of relevance and interactivity among their target market or audience (Kim et al., 2010; Niehm et al., 2007). Table 10.3 below sums up all the key determinants discussed above.

Table 10.3 Pre-Pop-up Determinants

Location	• **Central, high-traffic urban shopping districts** • **Widen geographical presence through the nomadic structure**
Timing	• Tie into other important social or cultural events
Interior Design	• Visual Elements: communicates the brand essence and brand value • Experiential Elements: live production; flexible interiors.
Operating Practicalities	• Stock Management: coordinating stock levels between their online stores and pop-up shops • Staffing/ Social media engagement /Insurance
Marketing Communications	• Press Release / Social media

10.4.3 The pop-up experience

10.4.3.1 Customer co-creation

Previous literature has highlighted the experiential dimension of the customer experience (Pine and Gilmore, 1999; Schmitt, 1999). From the experiential marketing perspective, products or experiences cannot simply be offered by firms to customers, instead firms provide the environment and artifacts through which consumers can actualise and co-construct their personalised experiences (Carù and Cova, 2006, 2007; Prahalad and Ramaswamy, 2004). Similarly, Vargo and Lusch (2004) claim that value cannot be transferred, rather, it is co-created through customer interaction and participation. Customers as co-producer, co-maker and co-creator are emotionally involved in the consumption process (Carù and Cova, 2006, 2007). Indeed, as Prahalad and Ramaswamy (2004, p.5) attest, "*The meaning of value and*

the process of value creation are rapidly shifting from a product- and firm-centric view to personalized consumer experiences". Pop-up is a manifestation of this interactive and relational platform through which customer experience is co-created through participation and involvement (Pomodoro, 2013; Russo Spena et al., 2012). This is evident in most of the cases under study. For example, Porterlight realised that communicating that each bike is custom built was quite hard to do in the pop-up shop. As a solution, a digital configurator was installed where people could start to build their own cargo bikes via a digital screen then share it on social media so that their friends could see it, get involved and start playing with it. In accordance with the previous literature, the highly interactive technology put customers in touch with the firm as well as a wider community that facilitated the valuable co-creation process (Ramaswamy, 2009). Consistent with this, a 'possibility wall', where guests can pin their personal pledges to make the most of the possibilities in their life, has been a great communication/sharing tool for those who visited the Porterlight Possibility shop. Taking part in such branded events and activities enhances the collective value creation process and satisfies consumers' hedonistic and utilitarian values at the same time (Von Hippel, 2005). Likewise, Marisota used various technologies to amplify the whole experience throughout their pop-up tour. For instance, all the products they had in the shop were loaded on a digital magic mirror, so customers could try on the outfit virtually to get an idea of the colour and silhouette. Moreover, customers could share their experience socially on Facebook and Twitter through the Magic Mirror or have a printout of their image through the mirror. This resonates with a key theme in recent literature that technology-based in-store interactivity enhances customers' holistic perceptions and generates higher levels of shopping enjoyment (Pantano and Viassone, 2015; Poncin and Mimoun, 2014).

Overall, both emergent and established brands used pop-up as an interactive platform to engage their target customers and make them feel a 'part' of the process from the very beginning. The significant increase in the usage of digital technologies in pop-up stores has effectively reduced the boundaries between brands' physical stores and their e-commerce sites (Poncin and Mimoun, 2014). Especially in the case of online retailers such as Porterlight and Marisota, digital technologies have enabled customer-firm interactions which are the focus of value creation (Prahalad and

Ramaswamy, 2004). Through participation, involvement and interaction, consumers can immerse themselves in the brand experience. Meanwhile, digital technologies are useful 'tools' that enable them to share stories with wider communities, thus becoming valuable brand assets (Gensler et al*., 2013).

10.4.3.2 Digital engagement

Numerous technologies have emerged in the last decade to improve the traditional point of sale, such as smart mirrors, touchscreen displays etc. Previous empirical studies have found a positive relationship between the adoption of new technologies with customer satisfaction, customer loyalty and behavioural intentions. These technologies enrich the customers' shopping experience by providing more useful information as well as entertaining tools (Pantano and Viassone, 2014). In accordance with the previous research, the current findings show that innovative technologies and digital installations that have gone into the materiality of the pop-up shops played an important role in updating the service/product availability in store where users can access them through interactive interfaces. This is evident in both emergent and established brands. For example, Benefit's mobile app for the 'Curl's Best Friend' pop-up tour enables guests to book appointments, reserve bar tables, share photos and access live news feeds on social media channels. These innovative technologies respond to both customers' and retailers' needs and expectations (Pantano and Viassone, 2014). In Benefit's case, the mobile app has served as an interactive platform that provided customers' hedonistic values whilst also increasing the pop-up's publicity via social media channels. Furthermore, it has given the brand management greater measurability by combining various functions on one platform. Through this, managers can obtain detailed information on consumers' decision-making processes (Pantano, 2014).

An important part of the digital engagement process is the adoption of social media, "*consumer-to-consumer communication and dialogue provides consumers with an alternative source of information and perspective.*" (Prahalad and Ramaswamy, 2004, p.6). Common to all the cases under study, the dynamic, real-time interactions enabled by social media have significantly enhanced both brand marketing

communications and brand management strategies (Gensler et al., 2013; Walmsley, 2010). For established brands, the use of social media was an important element in driving customer footfall to the store, and also in creating a sense of community. In terms of marketing the pop-up activity, as with Benefit, Obataimu utilised the brand website and social media channels throughout the *pre-* and *post-pop-up* stages. For emergent brands like Run & Fell, social media was considered crucial in terms of marketing and gauging customer response. For example, Run & Fell constantly updated on Instagram so that people could keep up-to-date with the new designs and shop activity. On their website, they kept a diary of the pop-up to document what was happening in the store. The limited duration of the pop-up activity generated a 'buzz' on social media among brand followers who planned to visit. Thus, the extensive use of social media by brands relating to pop-up activity can serve as an additional form of experiential marketing, in order to extend the consumer's temporal brand experience both before and after the event, and also to create ongoing communities of interest (Moor, 2003). Moreover, social media has significantly empowered consumers to share their brand stories. The consumer thus becomes the primary means of 'brand dissemination' (Catalano and Zorzetto, 2010 cited in Warnaby et al., 2015; Gensler et al., 2013). In Marisota's case, the pop-up tour generated 4,305 new likes on Facebook and 56,929 YouTube views. Blogger engagement was a key part of the brand's social media mix during the pop-up tour. Moving forward, Marisota was planning to maximise the content they gathered from the pop-up tour for future marketing activities.

10.4.3.3 Store atmospherics

This research supports some of the key perspectives in retail atmospherics. For example, Porterlight used specific in-store design, fixtures and fittings to communicate and reflect the brand identity. They adopted in-store '*tools*' such as the digital configurator to connect the virtual and physical experience. The digital configurator acted as an important part of the service encounter that facilitated the customer decision-making and co-creation process. This is consistent with Hoffman and Turley's (2002) finding that in-store design and atmospherics play a critical role

in the customer decision-making process, forming customer satisfaction evaluations through *pre-purchase*, *consumption* and *post-purchase evaluations*.

Another important finding was the significant role that 'retail theme' plays in creating a memorable in-store experience. As mentioned in the literature, theming the experience is one of the five key experience design principles as identified by Pine and Gilmore (1998): *"Drive all the design elements and staged events of the experience toward a unified story line that wholly captivates the customer"* (p. 14). In a pop-up environment, the theme of the store unifies the experience in the visitor's mind and makes the whole experience more memorable. For emergent brands under study, both Porterlight and Run & Fell used external agencies to design the space. In Porterlight's case, design agency Sheridan & Co. translated the brand values and identity into various visual clues, objects and finishes. Cargo crates were the central part of the display in Porterlight's shop, which represented the notion of 'travel' and 'adventure'. Likewise, Run & Fell used the London-based design agency NOT TOM to come up with the store interior. They have successfully incorporated Run & Fell's branding and ethos throughout the shop, using the vintage overlocker sewing machine, chalkboard wall as communication tools to create a simplistic and industrial atmosphere.

Finally, the current finding proposes that, when creating the "servicescape", it is important to consider how other brands operate in the surrounding area. The built environment (i.e. the manmade, physical surroundings) shared by multiple retailers also enhances or constrains the interactions within the space. This was particularly evident in the cases when brands operate in a department store (i.e. Resident and Obataimu), where the boundary of the brands became more transient and permeable:

> *"…We all bring something different, different story and the idea is in the end those things come together in a cumulative way that gives a shopping experience more dynamic and diversified than any other"* (Managing Director, Resident).

However, as a pop-up operating among other pop-ups, it is sometimes challenging to communicate one's own story and identity. As the founder of Obataimu suggested, it

was difficult to come up with the visual format of the store within *MULTIPLEX*, as the whole atmospherics was not directly in line with their brand aesthetics. Prior research has noted the importance of creating consistent atmospherics and its significant impacts on brand image/identity. Donovan and Rossiter (1982) also highlighted the transient nature of store atmospherics, however the implications for retailers were not discussed in any depth. More research on how to create and manage atmospherics holistically in a more fluid/permeable space needs to be further investigated.

10.4.3.4 Product and price

As discussed in previous literature, pop-up shops are more than sales channels; they are experiential showrooms that showcase selective or limited product ranges (Gonzalez, 2014; Pomodoro, 2013; Surchi, 2011). For example, in order to raise awareness of recent environmental/political issues, Run & Fell communicate the message through the limited edition T-shirts they design and make in their Chelsea pop-up. Cecil the lion was one of the designs that featured in the shop window, which referred to the well-publicised hunting and killing of Cecil the lion, Marisota used the pop-up tour to promote their 'Shapeology' collection in an experiential way. The pop-up showcased not only the fashion products but also accessories, headwear, clutch bags, shoes, so the customers can be fully styled from head to toe with a professional stylist. The stylist records any products tried on, so the customer can take the list home and order them online. In addition, customers were also given a 20% off promotion code as part of the pop-up tour. In contrast, The Mini Edit was wary of giving discount messaging as the majority of the brands they work with were high-value. Instead, they provide complementary services such as workshops and activities or give out goodie bags with samples from other brands.

10.4.3.5 Promotion and collaborations

Business collaboration is an important aspect of the pop-up. As seen in most cases, both emergent and established brands collaborated with business and other traders across extended networks. It is evident that this will bring retailers wider commercial benefits, but at the same time create a sense of community and potentially generate

more 'buzz' around the event and attract more people to the experiences (NTU, 2016). In this regard, the founder of The Grape Night In commented,

> *"We do a lot of the planning and organising ourselves, but of course when it comes to collaboration then I'll be in contact with the other business if they they're contributing something … Say with Harvey Nichols, that was an event they asked us to come in to host an event with them. Obviously, we've started to get a bit of a reputation now for creating unique events based around wine…"* (Founder, A Grape Night In).

From the emergent brand perspective, The Mini Edit indicated that customer experience was the core of the business. The flexibility of the pop-up store enabled them to host family-friendly workshops in collaboration with some big brands they work with, ranging from 'Movie Marathon' afternoons, CARifit fitness classes to building your own skateboard session. As the founder indicated, "*… in brick-and-mortar retail now, customer experience is everything, you need people to walk away from a physical store and feel like they've gained something more than the product they've purchased…*" Indeed, these interactive workshops satisfy consumers' hedonistic and utilitarian value and enhance brand loyalty. This further supports Von Hippel's (2005) view, who suggest customers taking part in the branded events helps brands to enhance customer brand loyalty, and obtaining valuable customer insights for product development, accelerates the firm's innovation process. In summary, Table 10.4 concludes various elements that were highlighted as crucial during the *Pop-up Experience* stage.

Table 10.4 Pop-up Experience Determinants

Social Environment	• **Customer co-creation through interactive and relational platform**
Digital Engagement	• Smart mirrors, touchscreen displays • Interactive app
Live Event/Demonstration	• Interactive workshops • Evening talks
Product Assortment	• Selective or limited product ranges

Price/Promotion	• Collaborate with business and other traders across extended networks
Store Atmospherics	• Reflect the brand value and identity
Customer Experience of Alternative Channels	• Digital engagement • Social media /Website

10.4.4 Post-pop-up

As seen in Figure 6.1, the pop-up experience extends beyond the event itself, the pre- and *post-* stages increase the longevity of the actual event and also present opportunities for brands to maintain the momentum and measure the outcomes (Crowther, 2011). The Four-Stage Framework demonstrates the parallel and interconnected processes from both the attendees' and the brands' perspectives. Integral to the framework is the principle that the planning and implementation of the pop-up event should be fed into and informed by the key strategic objectives, which is the first stage shown in the theoretical framework. *Post-pop-up* activities such as evaluation and communications help brands to reintegrate the objectives they seek to realise, and also identify future strategic possibilities and implications.

10.4.4.1 Measure the performance

As discussed in Section 2.5, pop-up retailing can help brands to achieve a range of strategic objectives. For example, a pop-up acts as an important medium that provides brands with opportunities to communicate their brand value, increase brand awareness among prospective customers, increase sales and market share as well as to identify new business prospects (Warnaby et al., 2015). Although the pop-up's lifespan may be brief, evaluating and maintaining the momentum is key to facilitating longer-term customer relationship and informing a brand's future strategies (Pomodoro, 2013).

The cases under study illustrate that established retailers have measurements in place to gauge their pop-up performance both in-store and through social media platforms. For example, Marisota gathered customer feedback through face-to-face interactions,

as the brand experience manager indicates, "*… it has been a great insight for me as a brand manager to see all these women coming off the high street... and really listening to those comments are really good.*" This agrees with the findings from Catalano and Zorzetto (2010), that pop-ups help brands to establish direct contacts with customers, incorporating interactive aspects to gather market insight and customer perceptions about their products. In addition, social media channels were used as additional platforms for performance evaluation as Marisota used influencers such as celebrities and bloggers to generate the 'buzz' online. These social media contents from the pop-up tour became valuable assets for the brand. Similarly, Benefit developed an app for the 'Curl's Best Friend' pop-up tour. From the customer perspective, this interactive app leveraged the customer experience by enabling guests to book appointments, reserve bar tables, share photos and access live news feeds on social media channels. From the brand perspective, as the Head of PR and Events suggested, the current app gave Benefit great measurability for the brand reach and engagement across social media channels. In Benefit's case, the digital app brought a range of social media together to distribute brand content and drive traffic to their existing channels to create a sense of community. However, as Peters et al. (2013) indicate, brands need to have specific measures linking marketing inputs and financial outcomes achieved through the use of social media, but the lack of metrics make it difficult to assess the effectiveness of social media channels. Indeed, the current cases under study suggest social media performances were simply measured through mentions, likes and hashtags etc. but the interactions and activities as well as the long-term benefits gained through the use of social media cannot be simply measured either. As the managing director from Resident suggests, some of the tangible results such as turnover and sales are the first and most important measures. But intangible results, such as new connections and potential customer base reached through the pop-up, will also be taken into consideration.

In comparison, emergent retailers also realised the importance of measuring success, using quantifiable measures such as sales or feedback sheets or social media. For example, The Mini Edit measured their performance of the two-week pop-up through the number of transactions and footfall as well as mentions on social media. However, the founder highlighted the fact that a huge amount of value of the shop may not be directly measurable, such as the increased brand awareness and the

enhanced relationship through the face-to-face interactions with mums. A Grape Night In used feedback forms at the end of the events to get specific feedback from their guests to improve future planning. The founder also indicated that as the number of events increased, she and her business partner could also gauge customer feelings from interactions throughout the events.

10.4.4.2 Maintain the momentum

Pop-up's inherent temporality and ephemerality adds additional '*pre*' and '*post*' aspects to the creation of the space, as well as to the experience. Maintaining the momentum created by the experience is a key aspect for many retailers once the pop-up shop comes to an end. Some emergent brands such as A Grape Night In intended to have a physical store, as the founder suggested: "*As much as we are settling down a little we are keen to maintain the evolving and changing nature of a pop-up*". Other brands such as The Mini Edit planned to collect feedback from their customers to influence the relationships even further on social media channels. They also intended to work with other businesses that have similar core customers but different products to cross-promote each other's business. Similarly, Run & Fell considered creating a press page using the content they collected from the pop-up, such as the one mentioned in bloggers' posts and Sky News. Established brands viewed the reflection process as important and brands planned to generate future content using the materials that came out of the pop-up. For example, the Brand Manager from Marisota said: "*I appreciate that it is a really important part of our social media mix. I mean I have to go back to the list we have brainstormed, we have learnt from what we have done here. …we want to create as much content as we possibly have done out of this."* Other brands such as Resident and Obataimu decided to take a slightly different approach to strengthen relationships with their customers across different markets. For example, Resident was going to consolidate the position they have built in the past and were considering entering new markets in the coming year. Similarly, Obataimu wanted to continue with the word-of-mouth strategy, and they plan to use pop-up again in Europe. Table 10.5 below highlights various determinants that were discussed above.

Table 10.5 Post-Pop-up Determinants

Logistics	• **Removal & Dismantling**
Performance Measurement	• Number of Transactions; Footfall; Media/PR coverage
Momentum Maintenance	• Follow up contacts gained through pop-up • Generate future marking contents • Stay-up-move to more permanent retail premises

10.5 Chapter Summary

Pop-up retailing - defined as a temporary retail-oriented setting designed to foster a direct customer-brand interaction for a limited period - is becoming an increasingly important aspect of the retail landscape. Pop-up retailing's inherently ephemeral nature and flexibility complement existing business strategies by creating a temporary, unique, experience-oriented retail setting that engages customers and generates a feeling of relevance and interactivity. This chapter discusses the emergence and dramatic development of the industry. Incorporating data collected from both exploratory and case studies, the chapter conceptualises the ephemerality of pop-up via four interconnected characteristics that contribute to the planning and implementation processes, namely: *temporality*, *spatiality*, *materiality* and *associability*. Due to the wide range of industry in which pop-up retailing has been utilised and the diverse planning and managing processes involved in the process, the second half of the chapter highlights the differences and similarities found in the eight cases under study though four key stages outlined in the theoretical framework (Figure 6.1).

Chapter 11 Conclusion

11.1 Introduction

Pop-up retailing is emerging as an increasingly important aspect of the retail landscape. Notwithstanding its incorporation into the strategies of a broad range of organizations, the pop-up concept has seen relatively little academic research, which to date has been largely focused on a consumer-oriented perspective in terms of for example, identifying the characteristics and profiles of those consumers most likely to visit pop-up shops (de Lassus and Anido Freire, 2014; Niehm et al., 2007; Kim et al., 2010). This current research adopts a more overt managerial perspective, focusing on the processual issues of managing pop-up activities. In this concluding chapter, each of the research objectives is examined and conclusions drawn in relation to them. Drawing on theories from retail atmospherics, customer experience management and event management, the current research outlines the planning and implementation issues arising from the inherent ephemerality of pop-up activities in achieving the strategic objectives of retail brands. In addition, this chapter also illustrates the significant contributions of the current research from both theoretical and managerial perspectives, exploring these areas in a more transient retail context, and focusing on pop-up's spatial/temporal nature and the implications for retail design and the experience management process. The key findings from both the exploratory and case studies are summarised in Figure 11.1. The framework is a synthesis of the decision areas involved in the planning and implementation process. Each of the 'determinants' is discussed, revealing the disciplinary foundations and unique implications for retailers. This chapter concludes by outlining the research limitations and avenues for future research.

11.2 Objective One

To review the literature specifically relating to pop-up retailing, drawing on existing research into broader areas such as retail atmospherics, customer experience management and event management to offer substantive insights into the factors influencing the design and implementation process of a range of pop-

up retail formats.

11.2.1 Pop-up retailing

In recent years, the importance of the temporal - defined as pertaining to, or limited by time has been identified in various reviews of retailing and retail research agendas. One manifestation of such retail temporality is pop-up retailing, which to date has received relatively little academic attention. This is despite the extent to which pop-up retailing is utilised by a variety of retailers and other brand organisations. A recent report on Britain's pop-up retail economy by the Centre for Economics and Business Research (CEBR) has estimated that pop-up retailing contributed £2.3 billion to the UK economy in the year to August 2015, which was a 12.3% increase on the previous year. The existing, somewhat limited, literature on pop-up can be regarded as essentially split between practitioner-focused "How to..." manuals aimed at those seeking to set up such shops (see for example, Norsig, 2011; Thompson, 2012) and academic research, which to date has largely focused on consumer/experiential–related issues, and value co-creation (de Lassus and Anido Freire, 2014; Kim et al., 2010; Niehm et al., 2007) or on the motivations behind the use of the pop-up format as a marketing communication tool in the fashion industry (Pomodoro, 2013; Surchi, 2011).

Informed by the current research, a number of academic and practitioner-oriented definitions of 'temporary retail' or 'pop-up' retail have been identified in Chapter 2. These definitions are then summarised according to their main focus/scope (see Table 2.1), namely temporality-focused, experience-focused and location-focused (see Section 2.3). Reflecting upon the working definition we proposed in Chapter 2, where pop-up retailing was defined as "*A temporary, highly experiential retail setting designed to foster a direct customer-brand interaction for a limited period.*" It has been highlighted by the eight comparative cases that pop-up is defined by its temporal, flexible and experiential nature with a range of implications for various different types of retailers.

As mentioned earlier, pop-up retailing has been extensively used by fashion retailers, and indeed, this reflects the need for the retail activities of such brands to reflect an experientially-oriented, exclusive image. Thus, pop-up can be regarded as an *experiential* marketing tool that enables the curation of a personalised brand experience to enhance customer engagement (Surchi, 2010). Pop-up can have an overtly theatrical nature (Marchetti and Quinz, 2007), given the fact that luxury fashion customers value retail store environments that personally connect them to brands.

The *temporal* dimension of pop-up emphasized in many of the definitions. Pop-up stores can exist for varying periodicities, lasting from a few days to a year, with an average duration of one month (Kim et al., 2010; Pomodoro, 2013). The limited duration of pop-up is often used as a means of creating a "buzz" in relation to a brand, creating a sense of urgency to stimulate purchase of other action by consumers (Gogoi, 2007; Marciniak and Budnarowska, 2009), and in this sense pop-up can be regarded as having a *promotional* dimension, as highlighted in many of the above definitions.

In addition, various general characteristics that define pop-up retailing are derived from the existing academic literature (Kim et al., 2010; Niehm et al., 2007; Russo Spena et al., 2012; Warnaby et al., 2015). These include: (1) a highly experiential in-store environment, which is designed to facilitate consumer engagement with the brand; (2) a focus on promoting a brand or product line to create a 'buzz' and (3) availability for a limited period, to create a sense of urgency, and stimulate purchase or other action. Pertaining to this last characteristic, it has been argued that pop-up retailing may be better conceived of in terms of an event.

Furthermore, the diverse context (de Lassus and Friere, 2014; Pomodoro, 2013) together with various objectives can be achieved through the use of pop-up, for example, by increasing brand awareness, generating a buzz, or by enhancing brand value and identity (de Lassus and Anido Freire, 2014; Marciniak and Budnarowska, 2009; Pomodoro, 2013; Surchi, 2011). However, these objectives are not mutually exclusive and can be summarised into four categories: communicational objectives,

experiential objectives, transactional objectives and testing objectives (Warnaby et al., 2015).

11.2.2 Literature antecedents

Given the limited research on pop-up retailing, some theoretical antecedents are outlined in Chapters 3, 4 and 5 (i.e. retail atmospherics, customer experience management, and event management, both generally and in a specific retail context), which provide a conceptual contextualisation for the managerial dimensions of pop-up activity. Generally speaking, fixed retail store formats have been the focus of much of the literature on retail store environments and customer experience management as well as event management literature. Given pop-up's transient and ephemeral nature, this arguably adds an extra level of complexity to the generic managerial actions of planning, implementation and control in these areas.

11.2.2.1 Retail atmospherics

Retail atmospherics play a significant role in fostering customer engagement and enhancing the experiential attributes and brand values in the physical environment. Given the competitive environment of the retail industry, creating a holistic in-store experience is crucial in influencing customer perceptions and brand loyalty (Ailawadi and Keller, 2004; Rayburn and Voss, 2013). Retail atmospherics and their impact on consumer behaviour and brand image, have been researched extensively in the brick-and-mortar environment (Davies and Ward, 2002; Greenland and McGoldrick, 1994; Kotler, 1973). For example, Mehrabian and Russell (1974) illustrate in their environmental psychology model that the customer reacts to a retail atmosphere with either an 'approach' or 'avoidance' behaviour. Donovan and Rossiter (1982, p.34) tested the model and concluded that "*store atmosphere is represented psychologically by consumers in terms of two major emotional states: pleasure and arousal*".

More recently, with the significant development in retail technologies, 'e-atmospherics' have reduced the boundaries between in-store and web-atmospherics. Research to date has been focused on the creation and design as well as the evaluation process of the web-atmospherics (Dailey, 2004; Eroglu et al., 2003; Gharbi et al., 2002). Similar to the retail atmospherics in a physical environment, 'e-atmospherics' show that web atmospheric cues impact on customer cognition and emotions. This in turn will influence their behaviour towards the website (Dailey,

2004). In order to better understand the various components that are involved in the physical environment, various scholars have developed typologies (Baker, 1986; Puccinelli et al., 2009; Turley and Milliman, 2000). Pocin and Mimoun (2014) combined Baker's (1986) three-dimensional classification and Turley and Milliman's (2000) five broad categories, and highlighted the overlap between the two typologies. Building on the current classifications, a set of common characteristics are identified and synthesised into four broad categories i.e. exterior of the retail space; interior design variables; ambient variables; social variables. These were then used as key areas for in-store observation for this current research (see Observation Template in Appendix 2).

11.2.2.2 Customer experience management

The importance of customer experience and its significant influence on customer satisfaction and brand loyalty has been increasingly acknowledged (see Holbrook and Hirschman, 1982; Hirschman, 1984; Pine and Gilmore, 1998, 1999; Meyer and Schwager, 2007; Schmitt, 1999, 2003). In essence, pop-up retailing is a manifestation of designing and delivering experiential/discovery-driven customer experience to facilitate consumer-brand engagement (see Gogoi 2007; Kim et al. 2010; Marciniak and Budnarowska 2009; Pomodoro 2013; Russo Spena et al., 2012). Drawing on theories from the existing literature, customer experience is holistic in nature and involves a customer's cognitive, affective, emotional, social and physical response to the retailer. In a specific retail context, these factors involve aspects retailers can control (e.g. social environment, service interface, retail atmosphere, assortment and price) but also those outside their control (e.g. influence of others, purpose of shopping) (Verhoef et al., 2009). Indeed, customer-brand interaction is a holistic construct and is built through a series of 'episodes'. Foster and McLelland (2015) suggest that a dedicated retail "theme" for creating the physical environment will enhance customer experience and brand loyalty.

11.2.2.3 Event management

Similar to pop-up retailing, the modern-day events concept has ancient origins and has existed throughout human history (Bowdin et al., 2001). An event is defined as

"*an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence*" (Getz, 2012, p.18). An event, by definition, is temporal in nature and has a finite beginning and an end. Planned events are usually confined within a place and they are unique occurrences consisting of a unique setting, people and interactions (Bladen et al., 2012; Getz, 2012). The core to the planned event is if the experience has been designed or facilitated by organisations with specific objectives/outcomes in mind. Event planning involves various stages and parties, it includes "*…the design and implementation of themes, settings, consumables, services and programmes that suggest, facilitate or constrain experiences for participants, guests, spectators and other stakeholders*" (Getz, 2012, p.21).

Indeed, event experience is highly personal and it is not possible to predict or guarantee the possible cognitive and emotional outcomes from the attendees. However, Van der Wagen (2004) suggests that some elements such as: theme (appealing to all the senses); layout (creative use of the venue); décor (reflects the theme, requires quality suppliers); technical requirements; staging; and entertainment and catering can be designed. Events, in this sense, can be seen as part of the growing "experience economy" (Pine and Gilmore, 1999), where events are designed and implemented as overall, packaged experiences for attendees, leading to meanings being attached to those events that are personally, politically and socially positive. Thus, various authors have developed more generic comprehensive schemas incorporating different stages of event planning and implementation (Bowdin et al., 2001; Tum et al., 2006). Some generic themes are summarised: 1) events are seen as designed experiences, the planning processes comprise various stages that build on each other towards the strategic objectives (Bladen et al., 2012; Bowdin et al., 2006; Shone and Parry, 2010); 2) event planning is a complex process and generally involves two key functions (i.e. strategic planning and operational planning); 3) an event project requires comprehensive and ongoing review and evaluation to ensure the continuous adherence to the event objectives (Getz, 2012).

11.3 Objective Two

To analyse the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; and to

investigate the nature and effectiveness of consumer-brand interaction across these situations.

The ephemerality of pop-up and its managerial implications are summarised into four key elements (i.e. *temporality, spatiality, materiality* and *associability*). These four elements are interconnected, each with different orientation and emphasis. The section below provides a summary of the ephemerality and its implications on consumer-brand interaction across various pop-up retail contexts.

11.3.1 Temporality

As previous research acknowledges, pop-up retailing is temporary in nature, defined by its finite beginning and end (Appear Here, 2015; CEBR, 2014*;* Chappell 2013; de Lassus and Anido Freire, 2014; Gonzalez, 2014; Pomodoro, 2013; Surchi, 2011). For example, Appear Here (2015) defines pop-up as "*… typically inhabiting a space for anything from a day to 6 months"*. Whereas Klepierre and Qualiquanti (2015) believe pop-up duration varies from a few hours to a year. Thus, there is no commonly accepted duration for a pop-up, but in general it ranges from a few days to six months.

Pop-up shops are used in a wide context to achieve a range of objectives, such as enhancing existing business strategies (Kim et al., 2010; Niehm et al., 2007) and building effective customer-brand interactions (Crowther, 2011; Moor, 2003), as well as communicating and strengthening brand identity and values (Kent and Stone, 2007). In particular, pop-up's temporal nature could enhance the associations of creativity and novelty, generate curiosity and surprise among attendees and create a sense of urgency and stimulate purchase (Kim et al., 2010; Warnaby et al., 2015). In addition, pop-ups can be used as a test bed to gain customer feedback and observe customer shopping habits (Pomodoro, 2013). For pure-play internet retailers, a tangible brick-and-mortar presence could help them to gauge customer feedback and enhance brand loyalty. Moreover, retailers can connect with some time-specific events (e.g. cultural and sporting events, fashion weeks, Christmas/Halloween etc.) to capture a moment in time when investment in a permanent store network may not be justified. Furthermore, more ambitious retail environments and experiences can

arguably be created in a temporary setting, which may not be sustained in a long-term tenancy (Ratcliffe, 2015).

11.3.2 Spatiality

As discussed in Chapter 2, pop-ups vary in their spatial emphasis. Prior research has developed typologies based on locational aspects (Beekman and de Boer, 2014; de Lassus and Anido Friere, 2014; Pomodoro, 2013; Surchi, 2011). In particular, Beekman and de Boer's (2014) typology claims there are primarily two types of pop-ups: 1) nomadic pop-ups that travel from location to location; and 2) static pop-ups that move into an existing vacant space and colonise it for a specific period. Linking with the notion of 'territory', static pop-ups are determined/constrained by the available physical space, whereas 'nomadic' stores may have greater freedom to determine the spatial nature of their territoriality. In particular, spatial permeability was evident when various retailers were brought together in a pop-up department store, where experiences, services and unique products come together, blur, merge and get redefined, with obvious implications for boundary creation. As a consequence, brand values can then be communicated through in-store visual merchandising and polysensorial marketing techniques (Hultén, 2011).

Another aspect of spatiality is reflected in the interconnection between virtual and physical space. Online-based retailers could gain physical presence through the adoption of the pop-up shop, enabling more face-to-face interactions and gaining valuable feedback from their existing and potential customers. The majority of the cases under study indicate the importance of the dynamic and real-time interaction enabled by social media (Gensler et al., 2013). Social media channels were used to distribute brand content, and to enhance and facilitate the interactions and connections between the brand's physical and digital territory.

11.3.3 Materiality

In line with the temporal and spatial dimensions, materiality refers to the creation of the material presence in a tangible (or virtual) environment. In other words,

materiality is the physical manifestation of the pop-up 'territory'. Here, 'territory' can be expressed in various ways depending on how the boundaries are created and by whom (Brighenti, 2010). Indeed, materiality of the territory is not limited to fixed entities, such as the design elements, fixtures and fittings etc., but also through relational boundaries such as connectivity and interactivity in different channels. In the context of pop-up retailing, brands use lighting, ambience, and fixtures and fittings to create a holistic environment that represents the brand essence. For instance, Marisota used round shapes when designing the 'Shapeology' pop-up tour, whereas Benefit used pink to represent their 'quirky and fun' brand identity. In addition, materiality is also represented in the use of adjustable and versatile displays and retailers can creatively redesign their stores for different occasions and purposes. In Porterlight's Possibility Shop, important consideration was given during the design process to ensure the smooth switchover between the physical shop and event space at different times of the day.

Another important element of materiality is the relational aspect of pop-up activities. In essence, pop-up shops are interactive relational platforms through which retailers create engagement and generate brand content (Russo Spena et al., 2012). In-store workshops and live demonstrations become an integral part of the planning and implementation process. In particular, the use of social media and other digital marketing platforms serves as additional experiential marketing in order to extend the consumer's temporal brand experience both before and after the event (Moor, 2003). The connectivity and interactivity facilitated through technology has strengthened the ties and connections between a brand's physical and digital territory. This can be linked to the next element - associability.

11.3.4 Associability

In the pop-up retail context, associability is referred to as the extent to which a pop-up entity is able to communicate organisational/brand values, and how those values are subsequently perceived by customers prior to, during and post event. Pop-ups complement existing business strategies by creating a unique experience-oriented territory incorporating both the physical and virtual aspects that engage customers,

and also by generating a feeling of relevance and interactivity (Kim et al., 2010; Niehm et al., 2007). Thus, social media was regarded as very important in this context because of its flexibility and immediacy. Moreover, for many retailers, pop-up retailing is becoming increasingly integrated with online retail activities, leading to the creation of novel, hybrid store concepts. Indeed, as the CEBR report (2015, p. 21) notes that pop-up is *becoming a viable platform for an increasingly omni-channel retail sector"*. In this sense, social media has been extensively used by pop-up retailers as a key part of their marketing communication strategy. The spatial brand territory may be expanded further and brand association enhanced via social media channels, by sharing and posting images arising from the event to create a sense of brand community among customers. This extends the spatial-temporal territory of the pop-up, facilitating the creation of 'floating and multiple' territories (Brighenti 2014, p.12) in relation to the brand. Implementing social media strategies in this way might also help towards countering the absence of one of the key attributes fostering place attachment, as mentioned by Debendetti et al., (2014), namely familiarity. The inherent ephemerality of pop-up activities could work against such feelings of familiarity, but social media could be used to partially overcome this, via such territorial 'extension'. Indeed, communities of interest arising from pop-up activities can also be virtual, thereby further expanding the territory of the pop-up through 'patterns of relations' (Brighenti, 2010, p. 57).

11.4 Objective Three

To develop a framework synthesising the strategic decision areas involved in the planning and implementation of pop-up activities; and to evaluate the potential contribution of different types of pop-up retailing to business objectives, thereby providing guidance to retail businesses and contributing to an in-depth understanding of a relatively neglected topical phenomenon.

The key findings from both the exploratory and case studies are summarised in Figure 11.1. The framework provides a synthesis of the decision areas involved in the planning and implementation process. Each of the 'determinants' is discussed in the

following section, not in a 'how-to' style, but by stressing the disciplinary foundations and unique implications for retailers.

Figure 11. 1 The Four-Stage Framework for Pop-up Retailing Management
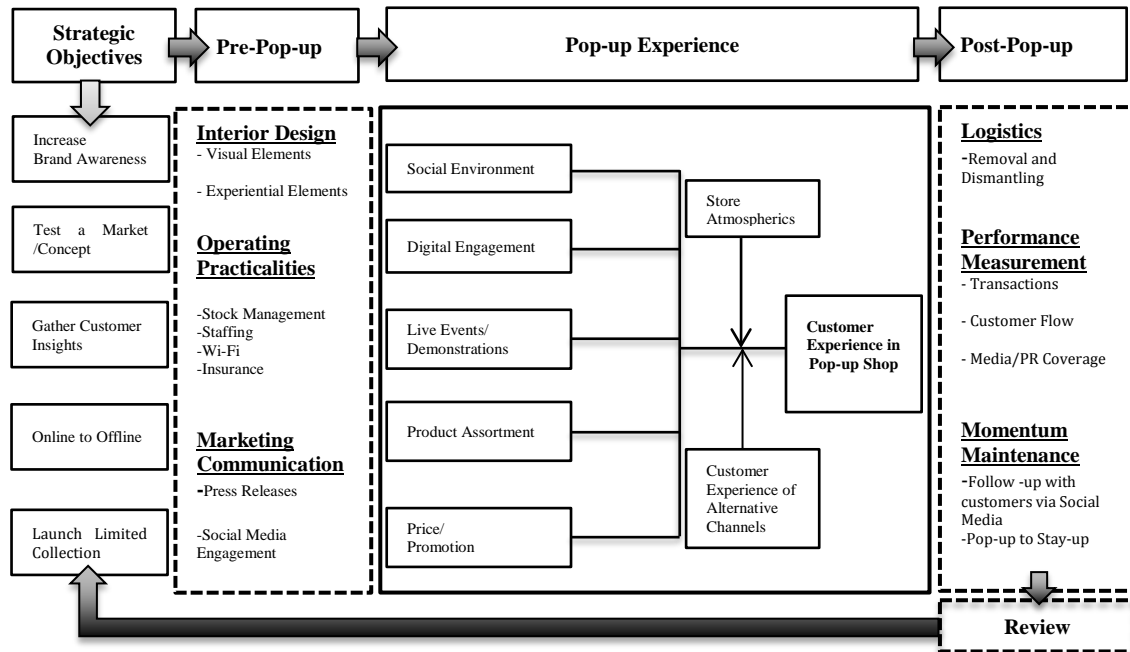
As shown in Figure 11.1, the four stages in the framework are *Strategic Objectives*, *Pre-Pop-up*, *Pop-up Experience* and *Post-Pop-up*. The *Strategic Objectives* stage outlines the various objectives pop-ups can facilitate towards achieving. Furthermore, building on Warnaby et al.'s (2015) key conceptualisation (i.e. communicational, experiential, transactional and testing), the current findings highlight the key strategic objectives that retailers have suggested. These include: (1) increasing brand awareness (e.g. using pop-ups to generate a sense of excitement and discovery about the brand or craft a brand narrative aimed at a wider audience); (2) testing a market/concept (e.g. using pop-ups to mitigate the financial constraints of investing in a permanent retail premises and to test the financial viability of their concept); (3) as a tool for gathering customer insights (e.g. using pop-ups to connect/interact with customers and to solicit feedback); and (4) to establish a physical presence for online-based retailers (e.g. using pop-up to showcase a product range in a tangible environment (particularly to help amplify brand values) and launch seasonal/limited collections. However, it is important to note that these objectives are not mutually

exclusive, rather they constitute differences in orientation/emphasis and, in some cases, retailers may have multiple objectives that overlap (Warnaby et al., 2015).

The *Pre-Pop-up* stage incorporates the detailed planning process of the retail strategy mix and is often carried out within a tight time schedule (Getz, 2010). Store location is considered as a key determinant of retail success (Grewal et al., 2009; Zentes et al., 2007). Both emergent and established retailers have emphasized the importance of the locational decisions during the pre-planning stage. However, the temporary nature of pop-up means that securing a central location can be problematic. Interior design is another key area in the planning stage. The design process involves the visual aspects of the store (i.e. design cues) such as store layout, flooring, fixtures and fittings (Turley and Milliman, 2000), as well as external factors such as window displays to enhance brand value and brand identity (Bäckström and Johansson, 2006). In particular, experiential designs or installations can potentially enhance customer interactivity, including the adoption of retail technologies such as smart mirrors, touchscreen displays etc. (Pantano and Viassone, 2014). Central to the planning stage are the operating practicalities, which are associated with a range of activities from commercial organisation and stock management to WiFi, insurance, staffing and sponsorship. For online retailers in particular, significant challenges were faced in terms of coordinating stock levels between their online stores and their pop-up shops. Staffing was mentioned by retailer-established brands that tend to have 'go-to' agencies for hiring freelance workers for the shops. In contrast, emergent brands tend to have very limited resources as the founder(s) were the only staff working for the company. In terms of WiFi and payment systems, retailers used businesses like EE to provide packages with till and iPad for businesses on a short-term basis, which has been really beneficial. Given the limited time-span of pop-ups, maximising the awareness and generating a buzz prior to the event is essential. Social media helps to create, initiate and circulate brand content and get people involved in the co-creation process (Blackshaw and Nazzaro, 2004).

During the *Pop-up Experience* stage, pop-up retailers have enhanced the brand experience with its distinctive experiential nature by putting shoppers in an immersive environment to give them opportunity to experience the brand. Pop-up retail offers a highly experiential in-store environment that includes emotional

engagement, interactive elements, and rich sensory experiences to encourage customers to have a unique and personalised experience with the brand (Kim et al., 2010; Niehm, 2007). The brands in question recognised the need to consider all the usual elements of store design (see McGoldrick, 2002) and customer experience management (see Verhoef et al., 2009) in developing the pop-up space, but also recognised the need to create memorability. By holding interactive events such as evening talks, workshops and live demonstrations in a friendly environment, emergent brands sought to offer more than the mere products, and to create memorable experiences that resonate with potential customers.

At the *Post-Pop-up* stage, various means were used to evaluate success, including the number of transactions, customer flow, and mentions on social media during the period in which the pop-up existed. However, for the emergent brands, these more immediate evaluative criteria were combined with others that were longer-term in perspective such as contacts and new business lead gained through the pop-up.

In summary, the findings indicate that for emergent brands, *strategic objectives* are mainly focused on market penetration (i.e. increased brand awareness and the gathering of customer insights) and market development (i.e. using pop-up as a way of testing out a new geographical location or introducing an online brand to a physical context). Whereas established brands' objectives tend to be promotion-oriented, by focusing on promoting a new product or product line. Consistent with Warnaby et al.'s (2015) view, these objectives are not mutually exclusive, but constitute differences in orientation/emphasis, with different configurations applicable as appropriate. Indeed, pop-up activities could potentially be used by retailers to facilitate a range of objectives. The findings also suggest that strategic objectives shape decisions about the design and delivery of the event, which, in turn, are informed by brand values (Donlan and Crowther, 2014).

The planning decisions and activities during the *Pre-Pop-up* stage can involve various functions within the brand organisation (for established brands), as well as other external organisations that were referred to as pop-up intermediaries in this research. Pop-up intermediaries include online marketplaces for temporary retail locations (e.g. Appear Here or We Are Pop Up), retail design agencies (e.g. Sheridan

& Co, Not Tom), event marketing agencies (e.g. Maynineteen), and PR agencies (e.g. Push). Indeed, such agencies were found to play very important roles in generating the initial ideas, creating designs and visuals, and delivering the experience within the limited timeframe to achieve the objectives the brands set out to achieve.

During the *Pre-Pop-up* stage, location was considered crucial by both established and emergent brands. Central or fashionable urban areas are very popular among pop-up retailers, but this can be problematic at times when availability of specific premises changes at the last minute due to the temporal nature of pop-ups. During the *Pop-up Experience*, customers were invited to live events/demonstrations and workshops, which are used as interactive and relational platforms that activate content and meaning through a customer's multi-sensory engagement (Russo Spena et al., 2012). In addition, the empirical findings in this study provide a new understanding of the significant role that 'retail theme' (Pine and Gilmore, 1998) plays in creating a memorable in-store experience, especially in a temporal setting. In a pop-up environment, the theme of the store unifies the experience in the visitor's mind and makes the whole experience memorable, resonating with the concept of associability - this could extend the consumers' temporal brand experience both before and after the event. Furthermore, the event-based strategy could transcend the actual physical experience event through *pre-* and *post-*experience marketing communications (Donlan and Crowther, 2014). Here, maintaining the momentum created by the experience is a key aspect for many retailers once the pop-up shop comes to an end. Brands regard the reflection process as important and it is useful to generate future marketing contents using the materials that come out of the pop-up.

11.5 Theoretical Implications

In summary, the present study makes several significant contributions to the current retailing and customer experience management literature. First, this research has broadened the scope of the literature on retail atmospherics and customer experience management in general. In contrast to stereotypical notions of retail environment characterised by fixity and stability, the research has explored customer experience in

transient/'fluid' retail settings, examining various 'determinants', which constitute the experience and both their managerial and theoretical implications. As Kärrholm (2007, p. 441) writes, "*Territories can be stable and enduring, or immediate and ephemeral*". Here, pop-up stores are considered as more 'immediate and ephemeral' retail territories through the analysis of four elements – *temporality*, *spatiality*, *materiality* and *associability* – by which they can be characterised (see critically discussed in Section 10.3).

Secondly, this research addresses the current gaps in existing literature on pop-up retailing, by: (1) investigating the nature and characteristics of this experiential marketing/retailing tool used by both established and emergent brands; (2) analysing the implications of the inherent ephemerality of pop-up retailing for the management of brand experiences in various pop-up situations; (3) developing a holistic framework consisting of the broad managerial decision areas involved in planning and implementation of pop-up activities. In particular, the empirical findings suggest a flexible/temporal retail setting can better enable interactive co-production, live demonstration, and digital interactivity compared to a traditional retail environment. In line with the experiential marketing perspective, product/services cannot be simply be offered by firms to customers; instead, firms provide the environment and artifacts through which consumers can co-construct their experiences (Blackshaw and Nazzaro, 2004; de Lassus and Anido Freire, 2014; Moor, 2003). The current findings have consolidated the service-dominant logic proposed by Vargo and Lusch (2004), highlighting that the creation of customer experience in a temporal retail environment is an active and dynamic two-way process. Pop-up's temporal nature could realise the possibility for sensory design (Petermans and Kent, 2017), and, at the same time, enhance the associations of creativity and novelty, generate curiosity and surprise among attendees, and encourage involvement and participation (Kim et al., 2010; Warnaby et al., 2015). A high level of customer participation and involvement enhances customers' holistic perceptions and generates increased levels of shopping enjoyment (Pantano and Viassone, 2015; Poncin and Mimoun, 2014). As previous research indicates, an ambitious retail environment may not be sustained in a long-term tenancy (Ratcliffe, 2015), and live demonstrations and workshops can be challenging to organise in fixed retail entities on a regular basis. As a consequence,

developing experiential yet temporary approaches could be a more effective way to generate excitement among the target audience (Forney et al., 2007).

The third implication lies in the aspect of spatiality of the temporal retail experiences, which is reflected in the interconnections between retailers' virtual and physical spaces. Given the temporal nature of pop-up retail experiences, retailers could extend their spatial territory, and enhance brand associations and 'patterns of relations' on an ongoing basis by integrating physical and digital retail activities (Brighenti, 2010). One of the key themes derived from the current research findings is that retailers' physical and virtual experiences are increasingly becoming integrated, and new retail technologies have facilitated a convergence between these two practices. The adoption of in-store technologies (i.e. smart mirrors, touchscreen displays) has enabled customers to co-create and customise products and services, share their experience virtually on social media channels, and leverage the experience once the physical premises no longer exist. Consequently, the extent of customer co-creation as part of the pop-up experience facilitates "*the multi-vocal nature of brand authorship*" (Gensler et al., 2013, p.244). Product and service design become an interactive process that incorporates both tangible and intangible elements and it facilitates the organisational learning process from both customer and brand perspectives (Shone and Parry, 2004). Understanding what constitutes these mixed experiences is essential for researchers to investigate the key managerial decisions in retailing.

Previous empirical research found positive relationships between the adoption of new technologies with customer satisfaction, customer loyalty and behavioural intentions (Pantano and Viassone, 2014). However, while retail experience and customer experience literature distinguishes retailers' physical and digital offerings, their implications have not been researched in any depth, thus understanding and evaluating the mixed experiences are arguably challenging for academics. The empirical findings of current research offer substantive insights into the convergence between retailers' virtual and physical practices from a theoretical perspective. As seen in most cases, social media channels were used by retailers to generate the 'buzz', and distribute brand content prior to the experience; used as data capture during the event; and to measure the overall impact of the retail initiative post-event.

The former temporal and geographic limitations constraining such processes have been eliminated to some degree, as social media has empowered consumers to disseminate information, experience and participate in 'communities of interest' prior to and post-event (Schau et al., 2009). Indeed, pop-ups' experiential nature has then moved beyond the physical space to the development of the digital experience to ensure the halo effect of any given event stretches beyond the boundaries of the physical store. The present study provides additional evidence with respect to the various 'tools' used to connect customers' virtual and physical experiences, such as the digital configurator in Porterlight's case, where customers can design their cargo bikes via the digital screen and share their design socially; and 'Curl's Best Friend' app, where customers can book appointments, reserve bar tables, share photos and access live news feeds on social media channels. These digital installations are seen as increasingly important in creating an integrated shopping experience by adding more experiential elements for customers within and beyond the physical environment.

Finally, the present study confirms and extends the key perspectives in customer experience management (see Antéblian et al., 2014; Berry et al., 2002; Tynan and McKechnie, 2009) and event management literature (see Bladen et al., 2012; Bowdin et al., 2006; Shone and Parry, 2010; Tum et al., 2006), in the sense that customers co-create experiences interactively in a number of stages. This current research applies the key principles and contributes additional evidence in an ephemeral retail setting. The key determinants are incorporated into the *'The Four-Stage Framework for Pop-up Retailing Management'* (Figure 11.1). This framework has highlighted the key decision areas in designing, delivering and implementation processes of pop-up activities, incorporating empirical results from both the exploratory research and case studies; thus resonating with the initial conceptualisation of the processual aspects of managing pop-up activity, comprising four stages - *Strategic Objectives*, *Pre-Pop-up*, the *Pop-up Experience* and *Post-Pop-up* - as outlined in both Figure 6.1 and Figure 11.1.

11.6 Managerial Implications

Using customer experience management, retail atmospherics and event management literature as a guide, this research gains a holistic perspective on this relatively new retail format and demonstrates the key processes involved in designing, managing and implementing pop-up activities. Moving beyond a single retail sector, this current research examines previously published research on this subject area in conjunction with data collected from twenty-three companies comprising a wide range of industry and product categories, identifying a common set of practices involved in the managerial decisions in various stages. The managerial implications of pop-ups' ephemerality are discussed through four interconnected elements (i.e. *temporality, spatiality, materiality and associability*). Key managerial determinants are synthesised in a framework (see Figure 11.1) that outlines the key stages for retail managers.

In general, the research findings support some of the emerging perspectives in current practitioner-oriented books (Gonzalez, 2014; Norsig, 2011; Thompson, 2012). However, the existing books on pop-up retailing are essentially 'How to…' manuals designed to meet the particular requirements of start-up brands. The scope is arguably narrow and the implications for established brands have not, until now, been discussed in any depth. To address this omission, this research highlights the implications for different types of retailers and potential issues that retailers might face during their planning and implementation process in setting up the pop-up experience.

The *Four-stage Framework* synthesises findings from exploratory research and eight case studies; it provides general guidelines to inform and facilitate retailers' planning and implementation processes of pop-up activities. The framework can be used in several ways. First, it can assist the retailer to understand the generic process of planning and implementing pop-up activities. As it is evident in the framework that the process can be viewed in processual terms, the incorporation of different stages can involve a variety of brand touchpoints which require substantial interaction between numerous parties organising the activity, and with the wider brand community (Arnould et al. 2004; Tynan and McKechnie, 2009). The *Strategic Objectives* shape decisions about the design and delivery of the event, which are

informed by brand values. The *Pre-Pop-up* is a crucial part of the planning process, incorporating three key themes: *interior design, operation practicalities, and marketing communications*. Following this, the *Pop-up Experience* stage can potentially enhance retailers' understanding of how customer experience can be designed in order to support customer learning and enhance co-creation of value in the temporal setting. Finally, the *Post-Pop-up* stage is a review process where the performances are evaluated through sales and in-store footfall, as well as media and social media coverage generated from the pop-up. In addition, maintaining the momentum is a crucial aspect where retailers follow up the contacts made through the pop-up. Furthermore, some retailers may decide to 'stay-up' either through the pop-up format or by launching a permanent store. The feedback and content generated from the pop-up can then be used to refine the marketing communication strategy or strategic objectives in general.

Second, the research findings could be beneficial for both emergent and established retailers to understand some practical issues associated with various stages. The current research incorporates findings from a wide range of retailers operating in different industries, highlighting the differences and similarities in the managerial process between emergent brands and established brands. The 'pop-up' concept has become more mainstream, especially among established brands, department stores and luxury brands (Picot-Coupey, 2014; Pomodoro, 2013) thus gradually becoming part of retailers' multi/omni channel strategy. To address this, the research highlights the ephemeral nature of pop-up retailing and discusses its various managerial implications on both emergent and established retailers.

- Temporality is one of the defining characteristics of pop-up retailing. The rise of the pop-up sector has helped to bring a range of temporal retail premises onto the market. Shopping destinations that are designated for pop-up shops have emerged, such as Boxpark Shoreditch and Boxpark Croydon in London. At the same time, landlords are increasingly open to the prospect of letting out premises to retailers on a short-term basis (CEBR, 2015). Pop-up can be used as a test bed to gain customer feedback and increase brand awareness for start-ups or emergent retailers. For pure-play online retailers, pop-up can provide a tangible brick-and-mortar presence to engage customers and enhance brand

loyalty. Whereas, established or luxury retailers can achieve more ambitious retail environments and experiences in a temporary setting, which may not be sustainable in a long-term tenancy (Ratcliffe, 2015). With the significant growth of the pop-up industry, customers' expectations of pop-up activities increase accordingly. The temporality of the retail activity requires the experiences to be thought through and retailers need to have plans in place to generate a 'buzz', both in-store and online, to make the most of the time they have with customers.

- Spatiality is reflected in retailers' locational flexibility. The current findings indicate that obtaining the right location is crucial for the success of any pop-up retail activity. In terms of locational flexibility, there are primarily two types of pop-ups suggested by previous literature: 1) nomadic pop-up that travels from location to location; and 2) static pop-up that moves into an existing vacant space and colonises it for a specific period (Beekman and de Boer, 2014). Linking with the notion of 'territory', static pop-ups are determined/constrained by the available physical space, whereas with nomadic stores there may be greater freedom to determine the spatial nature of the territory. The choice of format the retailers adopt depends on the resources available and strategic objectives they plan to achieve. For example, if a retailer's strategic objective was to increased brand awareness and regional coverage, a nomadic format such as a pop-up tour would seem more appropriate. However, if a retailer's primary goal was to capture high footfall within a certain area, occupying an empty unit within a prime location would be ideal. The current findings also suggest that to secure the right location can be challenging. This is mainly due to the temporal nature of pop-ups and the limited availability of short-term premises in prime locations, especially in major cities in the UK. Experienced pop-up retailers could address this challenge by implementing a more flexible strategy when choosing locations. Alternatively, using services such as Appear Here or We Are Pop Up, allows prospective users/retailers to quickly lease short-term retail spaces from landlords online.

Moreover, the spatial permeability of pop-up could also impact on the way brands portray themselves. When various retailers are brought together in a pop-up department store, where experiences, services and unique products come together, blur, merge and become redefined, there are obvious implications for boundary creation. As a consequence, communicating brand value can be challenging, in particular when the wider in-store environment is not in line with the brand identity. To address this, retailers could adopt various in-store visual merchandising, using fixtures and fittings and poly-sensorial marketing techniques to recreate the brand identity among other retailers (Warnaby et al., 2015).

- The present study provides additional implications with respect to the creation of the pop-up territory both in physical and relational terms. Retail is arguably moving towards entertainment, with a combination of sensory experiences. The findings suggest that the majority of the emergent and established retailers should organise workshops and live demonstrations to create an interactive and participative environment for customers. It is crucial that retailers use versatile fixtures and fittings creatively within the space to enable the transition between different functions. Especially for emergent retailers, when the shop space is limited, adopting flexible design elements could enable them to smoothly switch between shop and event space. Materiality of the pop-up is also created through relational terms, in the sense that the experience is created via connectivity and interactions through multi-sensory engagement within the store or relational platforms such as social media and digital displays in store. Retail technology has become an integral part of the pop-up experience so it is important that retailers adopt various in-store technologies such as magic mirrors, interactive displays and scannable wristbands to strengthen the ties and connections between brands' physical and digital territory.

- In the pop-up retail context, associability can be related to the extent to which a pop-up entity is able to communicate organisational/brand values, and how those values are subsequently perceived by customers. In particular,

experiential cues are an integral part of the pop-up experience creation. Brands should maximise brand-related stimuli within the physical store to evoke customer behavioural responses. This may involve adopting a portable technology to encourage customers to experience the brand through interactive and multi-sensory connections and activities. By enabling two-way customer-brand interactions, brands can proactively be involved in the customer journey and gain valuable feedback from customers. Moreover, social media is crucial in enhancing the associability of the brand values and helps brands to extend the temporal experience both prior and post-event. It is perceived as one of the most powerful tools to generate enthusiasm and curiosity among attendees before the event, and also for leveraging the experience after the actual event. From the customer's point of view, there is a growing demand for an enhanced experience through multiple modes of engagement as customer affection for mobile devices and m-commerce continues to grow (Cradlepoint, 2015). To address the change in consumer behaviour, retailers could integrate their in-store and online activities, thus creating a novel, interactive hybrid retail concept. Consequently, the spatial brand territory may be expanded further and brand association enhanced via social media channels; by sharing and posting images arising from the pop-up shop to create a sense of brand community among customers.

Finally, the present study provides additional implications for various players involved in the pop-up industry, including online market places such as Appear Here and We Are Pop Up. Also, retail design agencies, event marketing agencies and technology firms such as EE, who provide WiFi connections and point of sale devices. These players in the pop-up industry facilitate growth by offering diverse forms of expertise. The *Four-Stage Framework for Pop-up Retailing Management* provides them with an overview regarding the generic processes involved in the planning and management process of pop-up retail. Due to the ephemerality of the pop-up shops, the planning and implementation processes are usually conducted within a short time span. As a consequence, retailers could face numerous challenges coordinating various activities including different parties. For example, in some cases

such as Benefit, it took retailers a considerable amount of time to have WiFi connections and payment devices installed in the space; other emergent retailers struggled to secure insurance (e.g The Mini Edit); and staffing has been a common issue faced by many emergent brands (e.g. Porterlight; Run&Fell; The Mini Edit). It is evident that more communication is needed between various parties involved in the industry. In so doing, design and marketing concepts are communicated between online marketplaces, such as Appear Here, retail design agencies, event marketing agencies and technology firms, as well as with the retailer. This is so that the design of the space manifests the experience according to the brand value, and the marketing activity enhances the experience the retailer sets out to achieve. In particular, for the online marketplaces (e.g. Appear Here, We Are Pop Up), the service infrastructure can go beyond finding the right location for a short-term lease to creating a buzz prior to and during the event, and measuring the performance afterwards. In that way, they can create case studies or editorial content to showcase their work, which can provide valuable insights for future clients. At the same time, by collaborating with retail design agencies closely, more concepts can be developed and potentially brought to life in different retail settings.

11.7 Research Limitations

A number of important limitations need to be considered for this current research. First of all, the data were collected over an 19-month period from twenty-three companies in London and Manchester. Thus, one limitation is the relatively restricted sample, although efforts were made to ensure that the participants represented a range of both established and emergent retail brands, indicative of the increased use of pop-up activities across a wide variety of retail product categories, such as automobile, drinks, cosmetics, online fashion, sportswear and sports equipment, stationery, and department stores. However, as the concepts are constantly expanding and evolving with the retail property industry embracing the format, and advances in retail

technology providing a more supportive context, it is acknowledged that there are other industries or sections of industries worth exploring, such as luxury fashion and museums/galleries.

A further limitation is that the case study was conducted with retailers within the UK, thus the generalisability of these results may be restricted. Indeed, the last few years have witnessed a significant growth for pop-up retailing across the globe in a wide range of sectors (de Lassus and Anido Freire, 2014; Picot-Coupey, 2014). The current findings provide insights mainly for the UK market based on research findings from London and Manchester, but due to the geographical distance, service and resource infrastructure, the managerial process may vary between countries.

Finally, the focus of the research is on the managerial perspective. By synthesising the strategic decision areas involved in the planning and implementation of pop-up activities, this current research does not explore the role of consumers in this value-creation process in much depth. However, as noted previously in the literature review, pop-up stores become cognitive and emotional spaces where customers participate and interact with retailers; value is not simply offered but co-created through active interaction and immersion within the physical space. Analysing customer involvement, interactivity and evaluation could provide a parallel perspective and enhance the current understanding of the customer journey, foster customer engagement and enhance experiential attributes in the pop-up retail context.

11.8 Avenues for Future Research

It is readily acknowledged that more substantive research is needed. From a managerial perspective, future research could take a more overtly locational perspective, into the wider impact of pop-up retailing on urban space and its management. This would involve more substantial research with a variety of national and international stakeholders, landlords in the pop-up industry (i.e. Appear Here, Boxpark), policy-makers, town centre management and city councils, investigating how pop-up retailing can regenerate the declining high street and retail industry in general. Further research could explore the benefits of pop-up to national and local

economics, and employment, as well as the challenges of managing temporary retail spaces in diverse locations.

In addition, from a retail environment/design perspective, the idea of retailing from shipping containers may be worth exploring further, by interviewing retailers who are operating in shipping containers to ascertain the benefits and issues of trading from such a format. Alternatively, the impacts such a store format has on the 'store image' and shoppers' emotional responses with regards to retail atmospherics could be explored further. Linked to the 'shipping container' concept, another possible area for future research would be a cross-cultural comparative case study, investigating the shipping container retail culture that has been rolled out into metropolitan cities globally and its potential economic benefits and issues associated in different geographical markets.

Alternatively, future research could take a quantitative approach concentrating on the investigation of consumer motivation for visiting a pop-up store by investigating the psychological factors that attract people to pop-up shops. The research could look at the relations between the features and the design of the space and how they correlate with the emotional stimuli. Notably, the convergence between retailers' physical and digital offerings is another potentially fruitful area of research, exploring customer satisfaction in relation to the in-store and virtual experience in the pop-up context. As current research indicates, pop-up retailing adopts a wide range of retail technologies that contributes to a highly experiential in-store environment and sensory engagement (Kim et al., 2010; Niehm, et al., 2007). Further research could investigate the specific roles these technologies play in creating a unique, novel and personalised experience in pop-up shops.

Finally, the investigation could also focus on pop-up's inherently experiential nature, exploring its ability to capitalise on the power of novelty to enhance the consumer's emotional reaction to a brand. This research has highlighted the ephemerality of pop-up retailing in four connected elements, with managerial implications outlined. Building on this, future research could explore the implications of ephemerality on brand marketing and brand image in general. Indeed, the pop-up concept has been quite explicitly examined as a type of marketing communication activity.

Management perspectives on the extent to which pop-ups can contribute to wider communication objectives and the nature of the possible interaction between pop-up retailing and other organisational activities could offer another area for more substantive research. As the concept flourishes, the 'pop-up' concept will be utilised in a wider range of industries. Despite the rapid growth, this current research addresses few challenges faced by the pop-up industry. Future research could look into these challenges specifically, and suggest better managerial practices in terms of coordinating the different parties that are involved in this ever expanding industry.

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APPENDICES

Appendix 1. Topic Guide for Interviews
Part 1. Pop-up in the [Brand Name] Context

1. Can you tell me something about your role?
2. What are [Insert company name] broad marketing strategies?
3. Where do you see as the role of Pop up within the brand?

-How does it fit in with the broader brand/communication strategy?

-Pop-up objectives?

-Who do you work with in planning/developing pop-ups?

-How do you work with them?

Part 2. The actual management processes of pop-ups- Critical incident technique

1. Given that the prime focus of my research is about the actual management of pop up activates, can you talk me through the details of the management aspect of your current pop-up?

-Pre- Pop-up

What does [Insert brand name] do in terms of planning pop-ups?

In terms of creating the retail atmospherics, what are the design elements involved? (i.e.the layout of the space, the use of graphics, the display system, the shop window or even the sound)

-The Actual Pop-up

How does [Insert brand name] create customer experience in the pop-up? environment?

-Post- Pop-up

How do you measure the success?

How do you maintain the momentum?

Appendix 2. Observation Template

In-store observation

1. Exterior of the store

Location

Surroundings of the store

Type of space (reused/newly built)

2. Interior of the store (Ambience)

Layout

Design

Lighting

Music

Scent

Point of sale

3. Social

Staff/Salesperson

Customer Observation

1. Demographics

Gender

Age

2. Interaction with the staff

3. Interaction among the customers

4.Interaction with the environment (including digital engagement)

5. Time spent in the pop-up store

Appendix 3. Ethics Approval

MANCHESTER
1824

The University
of Manchester

Ref: ethics/15189   Research Governance, Ethics and
Integrity
                                                       2nd Floor Christie Building
Prof Gary Warnaby   The University of Manchester
School of Materials   Oxford Road
Sackville Street Building F5   Manchester
                                                       M13 9PL
5th June 2015   Tel: 0161 275 2206/2674
                                                       Email:

research.ethics@manchester.ac.uk
Dear Prof Warnaby

Study title: Managing the temporality of brand experiences: The implication of pop-up retailing

Research Ethics Committee 2

I write to thank you and Miss Shi for coming to meet the Committee on 27th April 2015. I am pleased to confirm a favourable ethical opinion for the above research on the basis described in the application form and supporting documentation as submitted and approved by the Committee.

This approval is effective for a period of five years. If the project continues beyond that period an application for amendment must be submitted for review. Likewise, any proposed changes to the way the research is conducted must be approved via the amendment process (see below). Failure to do so could invalidate the insurance and constitute research misconduct.

You are reminded that, in accordance with University policy, any data carrying personal identifiers must be encrypted when not held on a secure university computer or kept securely as a hard copy in a location which is accessible only to those involved with the research.

Reporting Requirements:

You are required to report to us the following:

1. Amendments
2. Breaches and adverse events
3. Notification of Progress/End of the Study

Feedback

It is our aim to provide a timely and efficient service that ensures transparent, professional and proportionate ethical review of research with consistent outcomes, which is supported by clear, accessible guidance and training for applicants and committees. In order to assist us with our aim, we would be grateful if you would give your view of the service that you have received from us by completing a feedback sheet [https://survey.manchester.ac.uk/pssweb/index.php/739975/lang-en]

We hope the research goes well.

Yours sincerely,

Ms. Genevieve Pridham
Secretary to University Research Ethics Committee 2

3.1 Participant Information Sheet

MANCHESTER 1824

The University of Manchester

Managing the temporality of brand experiences: the implications of pop-up retailing

Participant Information Sheet

You are being invited to take part in the research project: Managing the temporality of brand experiences: the implications of pop-up retailing. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

Who will conduct the research?

Charlotte Shi, University of Manchester, School of Materials

Title of the Research

Managing the temporality of brand experiences: the implications of pop-up retailing

What is the aim of the research?

The purpose of this research is to develop a framework synthesizing the decision areas involved in the planning and implementation of pop-up activities, and evaluate the potential contribution of different types of pop-up retailing to business objectives.

Why have I been chosen?

Key decision-makers who are responsible for the development and management of pop-ups are chosen to take part in this research.

What would I be asked to do if I took part?

A face-to-face or Skype interview will be conducted by the investigator (Charlotte) in order to get your perspectives on the key areas of the broad content of pop-up activities. Interview questions include for example "What are the particular objectives for the pop up?" or "Using one particular pop up experience as an example, can you talk me through the details of the management side of it?" or "How do you maintain the momentum created by the pop up once it has ended?" The interview will last approximately an hour and would be recorded.

What happens to the data collected?

Once the audio data is collected, it will be then transcribed by the research team and analysed using qualitative data analysis software such as Nvivo. Nvivo is a software that assists the process of analysing qualitative data, it enables the researcher to organise and analyse the interview and observation data in a systematic way. Given that the prime focus of this research is about the actual management of pop up activities, a framework that will be developed as the outcome of the data analysis, synchronising all the different stages and elements involved in developing and implementing pop up activities.

How is confidentiality maintained?

Data obtained will be stored on university computers, and personal laptop which are encrypted. The audio recording will be kept till the end of this research project. A random ID system is used for ensuring confidentiality of participants.

What happens if I do not want to take part or if I change my mind?

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time without giving a reason and without detriment to yourself.

Will I be paid for participating in the research?

There is no compensation for the participants for participating in this research.

What is the duration of the research?

Around 1 hour

Where will the research be conducted?

It is estimated that interviews will take place at your place of work, or onsite (i.e. where the pop up takes place) or via Skype.

Will the outcomes of the research be published?

The findings of this research are expected to be published in academic journals, the participants' names and company names will be anonymised in any publications. Where specific quotations are used to illustrate points made, a random ID system is adopted for ensuring confidentiality for participants and their organisations.

Who has reviewed the research project?

This project has been reviewed by the University of Manchester Research Ethics Committee

What if I want to complain?

If there are any issues regarding this research you should contact the researcher in the first instance at (charlotte.shi@manchester.ac.uk). However, if you would prefer not to discuss with members of the research team, please contact (gary.warnaby@manchester.ac.uk) If you wish to make a formal complaint about the conduct of the research you can contact a Research Governance and Integrity Manager, Research Office, Christie Building, University of Manchester, Oxford Road, Manchester, M13 9PL, by emailing: research.complaints@manchester.ac.uk or by telephoning 0161 275 2674 or 275 8093

Contact for further information

If you have any questions, please don't hesitate to contact me (charlotte.shi@manchester.ac.uk), or my supervisor (gary.warnaby@manchester.ac.uk), or by telephoning: +44(0)161 306 4190.

3.2 Participant Consent Form

Faculty of Engineering and Physical Sciences SCHOOL of MATERIALS
<u>Participant Consent Form</u>

Please complete the Participation Consent Form to give consent to participate and email the forms back to the researcher, Charlotte Shi at <u>charlotte.shi@manchester.ac.uk</u>.

<u>Title of Research Project:</u>
"Managing the temporality of brand experiences: The implications of pop up retailing"

Please mark "X"
in the box

1. I confirm that I have read and understand the Participation Information Sheet for the above study and have had the opportunity to ask questions. ☐

2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving a reason. ☐

3. I agree to the interview being recorded. ☐

4. I agree to the use of anonymised quotes in publications. ☐

5. I agree to take part in the study. ☐

Name of Participant:
Date:

Name of the Researcher:
Date

Appendix 4. Companies under Exploratory Study

	Brand	Duration	Location Type	City/ies	Objectives
Company A	Online Fashion Retailer	A few days	University campus	Preston Manchester Liverpool Birmingham	Generate the 'buzz'; showcase the products and talk to customer face to face
Company B	Pop-up Mall	Six years to date	Outdoor site	London	Create a retail environment for independent and global fashion lifestyle brands
Company C	Brewing Company	A week	Outdoor site	Brixton, Manchester	Increase brand awareness in the UK market
Company D	Sportswear & Sport Equipment Retailer	Three months	Tube station	London	Increase brand awareness in the UK market
Company E	Online Platform for Pop-up Restaurants	N/A	Restaurants and other venues	London	Provide a platform for people to book food and drink experiences in and around London
Company F	Beauty Brand	Three months	Shipping container in pop-up mall	London	Increase brand awareness among millennial customers
Company G	Clothing and Accessories Retailer	Six months	Shipping container in pop-up mall	London	Showcase limited Sport range products in East London
Company H	Department Store	One months	Within the store or other shopping units	London	Generate PR 'buzz'; Increase brand awareness and create experiential uniqueness
Company I	Event Marketing Company	N/A	Shopping centres	Shopping Malls in and around Great Manchester	Deliver live events and experiential activities to retail industry
Company J	Online Printing Company	Over a year	Shipping container in pop-up mall	London	Provide physical store so people can touch and feel the products; Gain customer insights.
Company K	Technology Start-up	N/A		London	Enable retailers to book a shop space or ShopShares
Company L	Automobile Company	One week	Retail units in shopping centres	London and Manchester	Increase brand exposure and brand awareness

Appendix 5. Case Study Interview Transcripts

5.1 Interview with the Founder of Porterlight Bicycles – Lawrence Brand

Background: Lawrence Brand founded Porterlight Bicycles back in 2014, he had a two-week pop-up shop in Covent Garden sponsored by Appear Here and designed by Sheridan & Co. The Possibility Shop showcased his journey from Romania to Kazakhstan, where he road tested his bicycle creations.

Figure 5.1.1 The Possibility Shop in Covent Garden

Source: Appear Here (2015)

Figure 5.1.2 The Interior of the Possibility Shop –Brand Story

Source: Appear Here (2015)

Figure 5.1.3 In-Store Display of the Possibility Shop

Source: Appear Here (2015)

Figure 5.1.4 The Possibility Wall
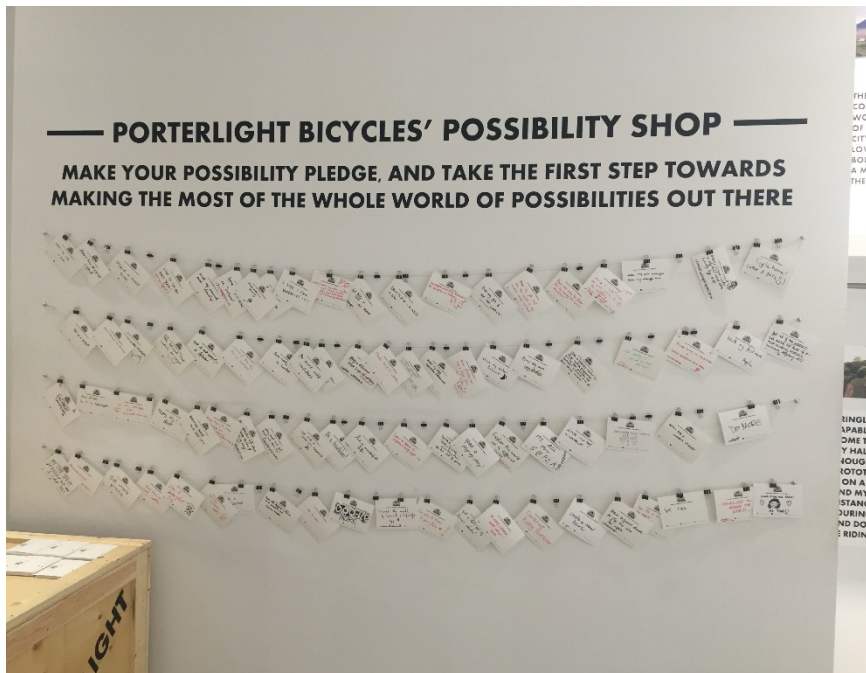
Interviewer: Can you tell me a little about Porterlight?

LB: Porterlight is a custom cargo bike manufacturer, we hand build the cargo bicycles in London. The Cargo bicycles being specially adapted bicycles that can carry large amounts of cargo, children or deliveries. It is a custom order company basically, customers approach us with their needs and we build products specifically for that customer. The company was officially founded in 2014, I began trading in August 2015, probably after a year of R&D.

Interviewer: Where did you get the inspiration from?

LB: I've always liked bicycles, it's always been something I've been into and enjoyed. I used to work as a bike mechanic and then became a bicycle sales guy. I started a Masters course in Sweden, which is the home of cargo cycling. I dropped that Masters because I didn't enjoy it. So I then founded an independent mobile bicycle mechanic service company, where I carried all my tools around just repairing people's bikes in Sweden. Then I just realised the cargo bike is really practical, I just decided from that instead of reparing bicycles, I want to make them and spent the next 4/5 years learning how to do that.

Interviewer: What are Porterlight Bicycle's broad marketing strategies?

LB: There are two market segments for me, there is the private user, like the people who want the cargo bike to get the kids around or maybe get their shopping home. On Google [if you] just hitting key words like 'cargo bike London', 'cargo bike UK', there is a self-driven market within that. People already knew about cargo bikes or are interested in one and just needed to find out about the brand, that kind of works itself out. Then there is a large marketing campaign around awareness raising, so then it will be...I'm not sure about what format that is going to take yet, probably adverts in a Lifestyle Magazine in Richmond, Twickenham Times, stuff like that. Whereas western London mums are already environmentally conscious, so [we] just need to raise the awareness you can get a bicycle to do it. So using kind of advertising in magazines and so on…

Interview: Where do you see as the role of pop-up within the brand?

LB: For me it's because I sell very physical products, customers struggle with understanding exactly what it [a cargo bike] is without touching and seeing it, so that is a challenge. By having a pop-up, it was incredibly useful to take a kind of virtual product to put it back to the physical / tangible space for the customers. It was really useful and nice to connect with them, because it is a really personal story as well for the company. So then meeting me, is them meeting the company, it has built quite strong connections. It is really useful I think.

Interviewer: What were your objectives for this pop-up?

LB: Rather than measuring the direct sales, I was more interested in getting footfall and getting people talking about it and tweeting about it. That's why I went down the route of events led, it was centred around getting external speakers in who have a social presence and so on. Also getting drink companies involved to sponsor the evenings. Just getting the people through the doors, talking about cargo bikes, becoming aware of the brand and the bicycle through the four sectors: Tech, Entrepreneurship, Adventures and Cycling, which were four nights of the talks I had. It was interesting, when we started drilling who was around on the night, people who saw us on Twitter, on social media channel. There is a huge number of people who saw the chalk board we put outside the shop, they actually engaged with the brand, went away and came back for our evening talks. It was really good, really positive to have that.

Interviewer: Where did you find the speakers and how did you get in contact with them?

LB: Just send loads of emails, maybe contacted five times as many people, just those were the hits, mostly through LinkedIn and Twitter, those were our main sources. Same with the drink companies who sponsored us, I just contacted them via Twitter. There was a gin company that sponsored us too, they make sort of beautiful tall bottled gin, every night they gave us lots of free gin, then we had two other companies sponsored us, one was a beer company, the other was an ice tea company, just great.

Interviewer: Are they all start-ups as well?

LB: The ice tea company is really young, so when they delivered that, it was the CEO who turned up he just had it in the boot of his car. We got through so much of popcorn, it was so popular. Probably 500 bags over the five nights and also during the day time, they just gave us so much (laugh).

Interviewer: Who did you work with in terms of planning and delivering the pop-up?

LB: The primary planning people were Sheridan & Co., so it was via Appear Here. I arrived with my initial concept, the sections I wanted to do and the event space, and having the bikes there, having the story on the wall, and the possibility wall where

people can put what they're going to do or they've always been wanting to do. They [Sheridan & Co.] fleshed them out in design sense, and handled the logistics of building it. I had the whole service, the design team and the shop fitting team. That's it, other than that no one else really. My girlfriend Sophie organised a lot of it, no one external to the company.

Interviewer: What's the process of working with the design agency?
LB: We had an initial meeting where I brought my pitch document from Apper Here, that had the original concept, we started fleshing it out. Looking at some ideas they had in terms of how visually it could look. Then we had a very long conversation back and forth by emails, creating concepts and signing things off. That was the difficult bit of the process, trying to do that through email just was not ideal. I think they said their normal design lead-time was like 2 months and this was only 2 weeks. Not ideal for anybody, but it got done and it came out nice. I'm happy with it, it was no one's ideal situation.

Interviewer: Given that the prime focus of this research is to investigate the management process. Using your pop-up as an example, can you talk me through the management aspect of the pop-up, from the planning stage all the way to the post-pop-up stage?
LB: We try to plan it as much as possible. Everything we did was focused around the event nights. Those are the first things we put in the calendar. Once we had that, that kind of formed a lot of the experience the shop is going to give. We had a target number of visitors we wanted to get seated within that, the shop had to set up in a certain way to accommodate that. So we worked with Sheridan & Co. on that, went back and forth with seating options. The seating didn't work out well in fact, there was not enough crates for people to sit on. There were too many people in the end, which was quite nice but the events were an hour, some people had to stand for an hour. There were no other solutions to it, other than building some seating in, or having loads of folding chairs.

We wanted to keep the shop fairly ready for the events, we didn't have to do a lot of prep. One of the elements that was key was staffing, 99 percent me, plus volunteers, just my mates came in to help. So everything had to be very self-running with very

little switch between day time and events. We had the shop open till 7p.m. normally and the talks begin at 7p.m., so we had no lead-time for switching over. So actually just having the physical shop as an event space as well, worked really well. It was a matter of plugging in a couple of cables and that was it. In terms of planning, staffing was the biggest issue. I was the only person that worked for the company; I'm the only person that is available every day. It was just a case of my girlfriend helping out on Sundays, my friend came and stayed for a week and just came to the shop everyday as a holiday. So I know I owe them an entire week of favour at some point (Laugh). But a lot of it was based around physically who was available, and also deliveries come to the shop, delivering drinks and scheduling those needs more than one person to physically move stuff around.

Interviewer: In terms of marketing in the Pre pop-up stage, what did you do?

LB: As soon as we had the event nights sorted, we started to leverage the speakers' social reach by giving them the documents they needed, the blurbs and so on and tweeted about it. As soon as we had the speakers lined up, we put events right up on the website and social media. Because you get good traction from it. Then we started capturing people that were thinking of coming to get tickets, by notifications and reminders and so on. Event people just searching for events during the week, would able to see those evening talks. We were trying to get as longer lead-time as we possibly could and get people there. That was pretty key, we started tweeting about it as soon as possible. 'Oh we've got talks coming up' on Facebook, we also created a launch party. Then obviously that gave us a lot of numbers on it, then we re-used that platform by editing it repeatedly. We just recycled those guests we got on and on, they get re-notified, 'Oh that event has changed, it is now on Saturday.' So that worked really well. We were actually a bit sneaky, we had a Facebook group for housing in London already, 'Oh use this group to find a room which just turned into cycling talks, and suddenly we had a group of 500 members, getting notifications about cycling talks, so again sneaky social marketing, but good traction. We got people off the group who came to the shop, so it worked out. It was mostly social driven, we also had adverts in the Evening Standard, that was built around advertising our events again, it was 50%, we are opening the pop-up shop, 50% what is our event listing.

Interviewer: How did you manage the events?

LB: After we switched into actual event time, it was about creating assets from the talks, getting good photos, getting quotes, we had a plan to live stream the through Periscope, and it completely fell through. EE's 4G connection, by the time you filled the shop with everyone it is like 6pm in Covent Garden and their 4G couldn't handle it, so every time we tried it, it fell apart. EE was not too happy about it. That was going to be our big thing, cool technology getting involved, but it didn't work. We were there tapping our phone trying to make it work but nothing happened. So instead we took photos, just started tweeting things like 'if you missed this talk last night, we've got more coming up.' We also added the physical advertising outside the store, the next talk is here, who is speaking, which actually worked surprisingly well. Amazing number of people saw that and came back later and engaged with it.

Interviewer: In terms of the actual pop-up experience, what else did you do to engage customers? I saw you had some digital tablets in the store.

LB: One of the issues we had was… Although it was nice to bring the physical products there, trying to communicate that each one was custom built was quite hard to do. So a lot of the store was focused on displaying the different components they could choose from, numbering the processes, 'you can design it and we build it'. Visitors will be able to play with our digital configurator, where people can start building their own cargo bikes, share on the bigger screen so their friends can see and get involved and start playing with it, that worked quite well. The people mostly interested in it were retail people who just popped in to see what we are doing, they were the most engaged unfortunately. In terms of the stock, we tried to switch that around quite a bit. Say within the bicycle cargo deck, which can be customised, we actually swapped different things in and out during the weeks. So the front of the shop could stay relatively fresh, if you glance in you can see something new, something different, so just trying to keep… Especially on that street, there was a mix of tourists but also repeat office workers, so just trying to keep fresh for them, something different in terms of experience. I think I wanted to make people aware of what is going on and future events. 'We did this and now we do that'.

Interview: Were those bikes you displayed in the pop-up your key products?

LB: Those are my key ones in terms of the big aluminium box, the commercial delivery bike, and the 'multiple child' which is the parent delivery bike. The child seat came off at one point so we put on a plastic box for people to use. We used that for the events, so we filled that with popcorn, just trying to make it slightly different, slightly interesting.

Interviewer: Can you tell me something about the Possibility Wall?

LB: On the surface that was a nice engagement thing to get people associate with that positive vibe '*Ah, I really want to do this thing and associate that with the shop and the experience they had here*', it was quite nice. And tied in well with the idea of the possibilities of a cargo bike: You can cycle more, you can do more by bike. We also used that as data capture, so on each of the cards there was 'here is our twitter handle here's our email'. We used it as outreach, to say '*Thank you for coming to the shop, we hope you enjoyed it, here is what we're doing now*'. It was an easier way for them to follow us, we also had a hard email list that people were signing up to, but that feels like more of a step committing to a newsletter, whereas engaging on social media with a company is a lot more agreeable. Also it was just a nice thing for people to engage with… reading each other's cards and it worked well during the events. So a lot of my brand stories at the moment are leveraged on prototype trips I did, I built my first bicycle and cycled it to Kazakhstan. So a lot of the marketing was based around, here is what I did, here is my story, here is the story of the company.

Interviewer: Moving towards the *Post-Pop-up stage*, how are you going to measure your success?

LB: Tricky one. Our aim really was to increase our exposure and raise awareness. We've also taken orders that we wanted but didn't necessarily expect. We walked away with 3 confirmed orders and a potential 30 bikes order as well. That's in terms of measuring successes in sales, that's huge for a very small company. That's great. In terms of exposure, we saw 33% boost in website traffic during the two-week pop-up. Hopefully we can re-leverage that.

Interviewer: How long does it take you roughly to assemble a bike?

LB: Each bike in theory, we set a 4-6 weeks lead-time, but in the workshop we can do one in 2 weeks. So it is designed to be batch produced anyway, so if you do multiple bikes at the same time, it is a much more efficient process.

Interviewer: Can you tell me about the logistics, after the pop-up has closed?

LB: Just a mess, we hired a van, my girlfriend and I piling everything in one evening. It was a very scrappy pop-up, in terms of logistics and planning, most of it was like *'Oh god, rent a van, quick, do it.'* But yeah, it worked, that was Monday night, and Sheridan & Co. came in on Tuesday morning and did the final bits and took their stuff out.

Interviewer: Once the shop was gone, how were you going to keep up the momentum?

LB: Ok, so my primary thing is to really engage with people who connected with the brand, within that there are potential customers that are interested in it, potentially want to get a bike or do something. What is also nice and surprising was, there was a lot of commercial figures who came in. The owner of one of London's cargo bike companies came in, one of the cargo bike shop retailers came in… connections like that is what I now want to really leverage. By having the shop, otherwise they wouldn't have found me or heard of me, now I can go back to them and say *'oh, we're done, we're a bit free, do you actually want to meet?'* And then have a proper meeting. In terms of commercial and further exposure later, it worked out very well.

Interviewer: Do you have any plans to do another pop-up later in the year?

LB: Very interesting. I haven't considered it at all before I did this pop-up. I went into the competition thinking this is going to be quite fun, it is good exposure for launch the company. But the reality of having that physical product, people can touch, and wiggle the handle bars, it's worth running once a month, it's almost like a market stall. Just for people to come down and test ride the bike and engage with the brand, it's not so much about outreach, it's just about connecting with the people that are already there. That, now it's in my mind, maybe it is something I'm going to do. People want to see and test ride before making a bike purchase, especially buying a bike, a weird cargo bike. It is not a normal purchase so people are on a longer lead time. It'll be unusual for someone to need a cargo bike next week.

Interviewer: What advice would you give to someone who is planning to do a pop-up?

LB: I really would like to emphasise the need to pre-plan the events, just get as many things sorted as possible. During the pop-up, doing the marketing at the event was necessary but a real hassle, especially when you're trying to do that on top of shop work. So the more you can sort out beforehand the better, it just has to be done. If you do it within a two weeks lead-time, it is just insane.

5.2 Interview with the Chairman & Founder of Sheridan & Co. -Michael Sheridan

Background: "Sheridan & Co enjoyed five experimental years in our London retail hub; The Study. We hosted amazing events, curated unique pop-up shops, and provided our clients with the perfect testing ground for our retail concepts. However, as with all innovations, the original concept has outgrown the space. A singular location no longer seems relevant in the ever-quickening pace of today's retail market; and we are now ready to work with clients on promotional events in an array of locations that best match the specific needs outlined by any brief. Our time there, coupled with our retail design expertise, put us in a unique position of pop-up know how. So if you are looking for help with a pop-up or promotional event; we can still help. After all, we used to live in one."

–The ultimate pop-up experience, The Study (Sheridan & Co., 2015)

Figure 5.2.1 Sheridan & Co. Services

Source: Sheridan & Co Website (2015)

Interviewer: Can you tell me a little about Sheridan & Co. please?

MS: Sheridan & Co. was formed in 1983, originally as a shop fitting company, so making furniture but only for retail. We started the company because we recognised at that time, the emergence of the concession in places like department stores. So before that, there was very little kind of branded furniture in any retail stores other than stand alone or occasionally perhaps in airports, places like that. But in the early 80s, the department store started taking branded furniture in, creating the concession. So we recognised that and thought that would be a trend going forward, we wanted to service that. So originally, we started as a project management company, managing the process of putting concessions into department stores.

Interviewer: What was your experience with pop-up? I know Sheridan & CO. lived in a pop-up for five years.

MS: I think the emergence of pop-up was principally because for start-up brands, retail space was really unaffordable. So a lot of people had great ideas, but they didn't have the opportunity to expose those ideas to customers in a sense that they might have to take a long lease or they might have to make a commitment beyond what they really thought the product was able to sustain. Also I think there was a realisation maybe five years, maybe seven or eight years ago, that there needs to be more of a dialogue between brands and consumers to actually understand the process that consumers go through to make their purchase decisions. So I think to one extent, it is about sales, it is always about sales ultimately. But the other is being able to ultimately test your concept, in real space and get a real reaction. Because anybody who works in retail knows, at the end of the day, the customers' reaction to products is not what is predicted by the brand or the brand owner, the consumer is the ultimate judge of everything. I think that's why pop-up started. We wanted to get a better feeling for why people shopped, and why people were interested in different types of products. Very difficult for us to conduct research, because pop-ups by nature are quite fleeting, they come and they go. By having our own space, we felt that at a crucial time, which was particularly in the recession, that we were able to have a much closer relationship with the consumers by having a shop space, than for instance our competitors who were sitting in studios away from the high street, making assumptions about how shops worked. We were able to capture first hand, what was going on. Actually working in that space ourselves, meant that it was an immersive experience. I mentioned that sometimes we would have to move out of the shop space if there was a big pop-up that would occupy the whole place, like the Clarins pop-up. But a lot of the time, perhaps just the front third or even just the window was used. So a lot of the time, the people that worked in the spaces were immersed in the whole process of pop-ups, and inevitably witnessing first-hand how consumers reacted to different products and different displays.

Interviewer: Do you design the shops that move in to the space? Can you give some examples of designing and delivering pop-ups?

MS: We registered with some agents as well, there were a few pop-ups that came that did their own show. They were more events or they were more things like conferences or sales events. The actual pop-up side of it, I would say we probably designed all the

pop-ups that came in. There is a great cross-section of different brands that came into the space. We did some beauty brands, apparel, spirits, food, jewellery, there were several galleries for art work etc. So a lot of different types of products, we had domestic cleaning, so like hoover type products, we even had Pound Land in there for three days. The most expensive product we had there was a grand piano, £175,000 we had two in there, which they both sold in the week they were in there. So the cheapest product we had was £1 and the most expensive one we had was £175,000. It proved that the pop-up opportunity can work across all sorts of product types and price points.

Interviewer: What do you think are the fundamentals of pop-ups?

MS: I think the fundamentals are that you are bringing some sense of novelty to high streets or to a retailing arena. Pop-up is now used extensively in a developed and kind of precise way not just in terms of kind of spaces on high streets. Selfridges for instance did a lot of pop-up events, that last anything from one to three months. The last big one we did with them was in the middle of last year, it was called the beauty project. So it's in many ways presenting something that is a bit different to consumers, either with the intention of getting them to buy it or getting them to react to it. It's that reaction and that sort of process of being immersed for a second in a different proposition and thinking do I like this or not that starts the whole dialogue between consumers and brands.

We used to work on three major elements: one is surprise, the second is delight and the third is generosity. So they're the three key features whenever we are talking to somebody about a pop-up that we would work around. So the surprise could be that something they hadn't seen before. Delight would be they feel they discovered something in that time or place, that wouldn't have ordinarily have been there. Often that is sort of a delightful aspect of it. Generosity was in order to get people engaged; sometimes you have to give something to get the engagement started. It could be something as simple as a cup of coffee or something small to eat or whatever, or small object to take away from the event. But the principle was fairly exact for most pop-ups we did, including the recent Porterlight Possibility Shop.

Interviewer: Do you follow a certain procedure in the design process?

MS: I mean the first thing to do is discover what the brand wants to get out of the pop-up event. We often say that if you write a list of the things you want to get from it, you would always end up getting more from a pop-up than you think you're going to get. That's often the case, because, as I say, you can't predict how the consumer is going to behave once in the pop-up situation.

Interviewer: Going back to the recent pop-up you did for Appear Here, can you tell me how you started working with Appear Here?

MS: Almost before Appear Here started, we met the principles from Appear Here. I think they were interested in us doing something with them, they were basically looking to find spaces they could offer to people and manage that side of it. We didn't want to do that, we just want to do the content but not the space management. So one is more about real estate, and the other one is more about the putting on the actual event. You have to decide at some point what your area of specialisation will be. I think they've done a very clever thing, because they stay focused. It is better to be good at one thing than ordinary in lots of things. They've also recognised there isn't a sort of state agent type person that manages short term leases for people. So that's where they made their specialisation. They can do some of the other stuff around it of course, but they've done a good job in facilitating the space, especially in London the spaces are becoming more and more difficult to get, because retail is so thought-after here. So they're becoming more and more valuable in that sense.

Interviewer: Appear Here had a competition called Space for Ideas, Sheridan & Co. designed the space for the first prize winner Porterlight. Can you go through the processes of working with Porterlight?

MS: Basically we agreed with Appear Here we would do something with them. No longer having our own pop-up space, we're keen to collaborate with people that organise spaces. Because we have got customers coming to us. In many ways, we'd like to be one of those default agencies people come to if they're considering using a design consultancy to help. A lot of people come and they do their own space, they've got a tight budget or they've got their own ideas about how they want the space to look etc., they will go and do it themselves, that's absolutely fine. The brands feel the

retail environment is going to be influential in terms of the success of their pop-up. Or if they're more established or they have slightly better budget, then often they want specialists to help them with it. And they have a million other things to organise so doing a pop-up event it is something they'd rather let an expert take over and do. We think pop-up is interesting, so working with Appear Here is a good opportunity to stimulate better understanding about what we can do, but also engages us with more brands. Coming back to the recent project for Appear Here, the founder Lawrence Brand started Porterlight Bicycles back in 2014. His custom cargo bikes caught the eye of the Space for Ideas Competition judges and he was given a free shop in Covent Garden for two weeks this summer. We were appointed to design the space (The Possibility shop) for them, the design, fit, installation process all happened in 2 weeks. We designed the store almost like a showcase to tell the brand story, that Lawrence road tested his bicycle creations from Romania to Kazakhstan. We also had a projector installed as we used it to show the film about brand and his adventures.

Interviewer: I suppose in order to bring the Sheridan& Co. pop-up to life there were various stages involved, can you explained the different stages involved in the design process?

MS: We started the project with some form of strategies, some sort of retail strategy. So for Porterlight, they wanted to increase brand awareness and to get people to know the brand and talk about it on social media. Once the objectives were clear, we interpreted [Porterlight's objectives] into visual clues, objects, finishes and really went back to think what we think needed to be in the space to represent, best support the brand. That was almost a scrapbook/mood board type process, whereby we looked at some visual references. Then we went away and put that into a drawing that looked like what the finished space would look like. Time was tight, we only had 2 weeks to deliver the Porterlight shop in Covent Garden. In fact, because of the short lead time, it was a less scientific process, or a less process driven process. Whereby we talk about objects, we talk about the practicality of what furniture etc. etc. and we just go way and get it and put it in and we're off you know. (Laugh) So (the process) can be quick, fast and furious. We need to source a load of materials, different things like that. It became more about what can be done rather than necessarily a design-based

project. This project was almost like running set process rather than necessarily an over involved design operation.

Interviewer: If a brand came to Sheridan & Co and would like your team to design their whole experience, would you provide the furniture and fixtures and fittings?

MS: Yes, we would do the scoping work, so we would do the strategy part for them. And then yes, we have a factory warehousing a lot of things in Leicestershire where we actually produce the furniture as well. So we can do from start to finish.

Interviewer: In terms of creating the actual retail atmospherics for Porterlight, what are the elements involved?

MS: I think it is always good to have a reference point, a lot of brands are drawn to pop-up space, the personalities of individuals who put them together are quite strong. The product is usually an expression of who they are to a certain extent, clearly if it is a big cooperate that does something like that its different, but if it is a new product that is being trialled, it is important to capture the spirit of the people who are bringing these into the place. For Porterlight, we've got the opportunity for the founder's core ideas to be part of The Possibility Shop such as the brand story, the components used, the possibility wall etc., then I think that personality is quite defining as far as this pop-up is concerned.

Interviewer: In terms of dwell time, what are the tools used to keep people in The Possibility Shop?

MS: Demonstrations, in terms of demonstrating to people how the product works. In this case, we had a few bikes in the store, you can see the production process as the components are displayed on the board. It is important to explain quickly when there, for people to understand what it is you're trying to sell them or what it is you're trying to convey to them in a short time, people have such short concentration spans if you don't get them and they don't think it's a great idea. The number of people that are also

time poor is incredible. We used to have people come in for a good 2 to 3 weeks after a pop-up and say *'Oh my god, it's gone.'* They were desperate to come back to see that, they haven't realised it is only temporary. So I think when you organise a pop-up, it is worth thinking about the period just immediately after a pop-up, people either miss the date or they come back afterwards to be disappointed. You need to think about how you can actually provide for them even if you're not there anymore.

Interviewer: What role does technology/social media play in the Possibility Shop?

MS: Social media is good for pre-announcing any pop-up, I think it's essential really. With the campaigns we run starting 2 months before the pop-up event, you definitely get some sense of dialogue going between different people by having a Facebook campaign or tweeting etc. We used to encourage our customers to do some physical posting if they could. They would get to the pop-up space a few days before the actual event to sign a notice board, to make people aware that the event is actually coming, which Lawrence has been doing, did you see the notice board outside the shop? I think that's where social media is at its strongest. It is transportable, you start the campaign before the event, it strengthens the actual event, but then also if you can get people talking about it during and post, you get a sense of feedback, what people thought about and how they reacted to your pop-up. A lot of big brands we worked for, they carried that on, they used that information and kind of merged that with a normal Facebook proposition. And I would say it is important we had the social media activity specifically around the event, not that people have to go into the mainstream social media process of the brand to find it, it needs to be something that is almost packaged in its own right. So this kind of hashtag is really good, you can isolate the single event. Otherwise people think, you're selling them something that has been there before, it is not novel.

Interview: Coming to the end of this pop-up, how are you going to measure the success for the Possibility shop?

MS: That's the reason why we ask them to take a look at the strategies in the first place, because within the strategy there will be certain sense of what we're trying to

achieve, it will become measurable at that point, so whatever those measures are, there might be only one or two, or that might be 20 just depends on the different types of the event. At least you have that to reference back and you can actually say, *'Fine we did really well in this area, not so well in this area. This was OK etc. etc.'* By setting out how you're going to judge the pop-up before you do it and have something you can bench mark.

For the Possibility shop, their aim was really to increase brand awareness and the feedback we've had so far is very positive. Clearly if you're selling something, you sell everything, that is fantastic. But if you sell everything on the first day but you've got the pop-up space for a week, what are you going to do with the rest of the time, we had that situation before. You have to know, and you have to be able to think about what the solution would be, or you just shut down the shop and say sold out. You have to have some sort of ways of dealing with different outcomes. The more you can think through, the more likely you would be able to hold on to that customer, and have them interested in your next event when it comes up.

Interviewer: What are the key areas that retailers need to pay attention to when planning and managing pop-up experiences?

MS: If it doesn't perform to your expectation, what are you going to do? Are you going to discount the price of the objects? Are you going to add something in that is effectively an incentive for them to buy? All those things need to be thought about. I think the thing people overlook the most is good messaging. I think that everybody that held a pop-up in our shop, just sat in the space and thought customers would come to them.

That's not the case, if something was not there and then suddenly appeared, people normally do a double take. We used to encourage people to make a signage that goes outside the space, but also make part of their sales staff dedicated to stopping people on the streets, traffic stoppers and actually saying are you aware, we've got this pop-up? It is just here for a few days, do you want to come and have a look. By the way, have a cup of coffee or something. In that way, you're funnelling people in. The consumers are creatures of habit to a certain extent; they don't expect to see a new

thing. They like to see new things, but don't necessary expect to see it on their normal route to work or wherever it is.

Interview: This is the framework my supervisor and I came up with based on the literature as well as some exploratory research. Could you have a look and tell me what you think about it?

MS: The only thing I would emphasise is the awareness and signage, I know the digital engagement pre-event is important etc., but the message needs to be very clear, you need to have a very clever message that will engage people immediately. I walked past a store before Christmas actually, it was in Nottingham, it was ladies bags and accessories and a bit of jewellery. The message in the window was 'Wise men shop here'. Because it was Christmas and it is that three wise men sort of stuff, but it was just a sign saying to men, this is where you can get your stuff for your partner. It was just great, it was perfect. You know it was a slight twist on something, but you get it in the moment. I think the message is really important, I think another thing is you have to engage with people, you just can't expect people to walk in and digest what you're doing. You have to take your proposition to the market rather than expect the market to come to you. And that's really important. If you're there for 2-3 months, people will get to know you're there, if you're there for a minute, you've got to say, 'Ok fine, I'm going to grab anybody I can, get them in and get them to understand what's going on.' They may have friends who are more interested they may talk about it in the pub. I think that sense of going out to customers is really important. And I think the post-period is really important as well, because even though you're gone, you still want to know what people are thinking and how they're reacting. If you can provide some connections through email or internet or Twitter, it is going to be very important to get that feedback. It could be the start of new material to engage your customer with the next one. Sometimes you get negative feedback too, but it' s better you get it, because you learn from all feedback, not just good ones. They are the things I would say, that I don't quite see in your framework. I think pop-up is intrinsic in retail now, everybody is doing it, it is not just new brands, huge brands are doing it …

5.3 Interview with the Founder of Run & Fell- Naomi Jackson

Background: "*Manchester born fashion brand, Run & Fell, recently launched their first ever pop-up on King's Road, Chelsea. They showcased their ethical range of clothing with live demonstrations of their process of production for the public. The events they hosted helped them to boost their exposure and increase their sales. Social media mentions followed this along with an increase in website visits. A highlight was their interview with Sky News which really put them in the spotlight. The two week residency gave Run & Fell valuable insights into how their brand could be brought to life in a physical environment.*" (Appear Here, 2015)

Figure 5.3.1 In-store Live Installation

Source: Appear Here (2015)

Figure 5.3.2 Run & Fell Interior

Source: Appear Here (2015)

Figure 5.3.3 Run & Fell Live Production in Store

Source: Appear Here (2015)

Interviewer: Can you tell please introduce your company?

NJ: My company is called Run and Fell, I started it about five years ago. I left University and tried to get a job in the middle of the recession, at its worst really. It wasn't really successful and I went to countless interviews, then I just decided I would just start my own business. I wanted to do it anyway, but I thought I would get some experience first, I thought that was a sensible thing to do, but in the end it didn't

happen, so I just had to start my own thing and see where it went. I started designing men's T-shirts, with an idea of building it towards women's designs as well. I thought a T-shirt would be the easiest way to start and I love design and prints as I was specialized in prints when I was at University, so yeah I started designing some prints and got a collection made and I just took it from there. I started in 2010, but it took a while to get all the designs together and to get everything sorted. It launched properly in 2011.

Interviewer: What's Run & Fell's broad marketing strategy?

NJ: The first collection, I sent look books out to different retailers. My plan was to target retailers, as I was just starting out. I had a positive response from one of the retailers from Manchester, then made a collection for them and tried to build it from there. They in the end went bankrupt, so that wasn't so great. Since then I was just retailing through my website, and through other small independent retailers as well. But every time I bring out a collection I do the same thing, although I make an online Look book rather than printed ones, because they are expensive. So I do it as an online magazine format and I send it to buyers and see what kind of response I get from each collection. But at the moment I quite enjoy being autonomous about it, and selling through my own website. I quite like to keep it that way and I can build it more.

Interviewer: So what do you see as the role of pop-up within the brand?

NJ: I really enjoyed this pop-up. I haven't really considered it before, I didn't think about it much until I won the competition. But I really enjoyed it and I do think there is a value to it.

So now I've experienced that and I see the opportunities in this retail format, I think I will consider using it again in the future. For a small business like us, it is not a massive commitment like taking up a proper retail space. Obviously, we've been given this EE [British mobile network operator] package, with the till set up and the IPad, things like that, now you can get these on a short-term basis. It is looking like things are gearing up to provide small businesses or large businesses the opportunities to do pop-up without having too much financial outlay upfront. I think it has also given us the flexibility to do something different. I've quite enjoyed gauging people's

responses to the fact that we're making stuff in store. Large companies cannot really do that in an authentic way, whereas for us, it is a quite interesting talking point. It has been a nice way to engage with people and get[ting] to see people's reactions has been quite interesting. As an online brand, its been great to meet people and get feedback on the designs and all that kind of thing, which we don't really get when people just order though our website. Everybody loves the fabric, they have been saying how nice and soft it feels. And the designs as well, we have got lots of positive feedback about that as well. Yeah it has been great.

Interviewer: What is your pop-up objective? What do you want to get out of this pop-up?

NJ: Well, a mixture of things. Well, I would like to …My hope from the beginning of the competition is it would sell really well, we've sold a few. I think the issue with pop-ups is, you have to really market them. Because it is not like a shop everybody has walked past a million times, you've got to promote it and shout about it, that's the difficulty. But, at the same time, it has been great for promotion, because we have had EE behind us this whole competition. We've sent a press release to countless bloggers and magazines and stuff. So we have had a lot of press as well. So I'm hoping from this experience, we'll have quite a bit of publicity and the brand will be well known, and also sell stuff to people just wondering past. King's Road it is a quite good spot, it has a similar vibe to the sort of thing that we're doing.

Interviewer: How did you get involved in the competition?

NJ: I follow London Evening Standard on Facebook, they made a post about the competition. I saw it and thought I should probably enter that, I just had a feeling I needed to do it. So I thought about it for a little while, (and I thought) basically the competition asked for your idea and what you need the space for, it has to be different and it can't be just '*I want to sell my T-shirt*', It has to be a different kind of idea or concept. So I thought about it for a little while and then kept putting it off because I couldn't think of anything (Laugh). On the very last day of the competition, I said to myself '*I need to sit down and actually do this*'. This idea came in to my head about doing a new design everyday, and we would make it only available that day in store. So I started putting that into words and wrote the proposal. Also the fact that we're

making things in store and being an ethical brand means people can engage with the process, learning about what goes into making clothes. I think that's really great, I think people have in the back of their mind, they don't really think about the processes, how long it takes to make stuff and what is involved. And I want to raise the awareness of ethical manufacture and that sort of thing as well. So, having different stations around the shop will be really great, for people to see what goes into it, so the cutting of the fabric, as you can see there, and the sewing machine in the window and the printing as well.

So, for the specials we put them on the special board, showing we're doing everything in store. Obviously, a lot of these T-shirts are current stock anyway. Every day we make a different design and list it on the special's board in the window. Make them ready to order, and for people can choose their shape and fit. And yeah, I won, had a day or two to put everything into the promotion. I haven't done any womenswear until that point and I thought, '*I cannot have it [the shop] without women's wear'* and I thought I would be missing out on customers walking past. I rustled up the women's wear collection in the three weeks we had before we opened. I tried to do as much promotion as possible from Manchester, sending press releases out and everything. So it has been quite a lot of effort, but it has been really good.

Interviewer: Who did you work with to bring this pop-up to life?

NJ: So myself, it is my company, and I pretty much do everything. But I've got a team who came with me, so Harriet, I don't think you've met her, she was here most of the time, but she left on Wednesday, she had to go back to Manchester. She also helped to design some of the prints, so she has designed the BEE TEE, she has designed The Cecil T-shirt as well, so she has been really instrumental in helping bringing it altogether. Also Alison, she is a very gifted at promotion and getting people in the shop and she's been doing all the social media and helping with the launch party and that side of things. A very small team, but yeah…

Interviewer: In terms of the actual design of the shop, did you have any agency to help you?

NJ: So we had a £3000 budget provided by EE, NOT TOM were our chosen team assigned to us, again I submitted a Pinterest board of the kind of ideas I had how I want things to look. We had a little meeting with NOT TOM to discuss ideas, and one thing I definitely wanted was the chalkboard wall so we could write stuff and hang our T-shirt for each day. Sort of like a special board in a restaurant, that sort of idea. I wanted sort of industrial kind of feel, quite minimalist, and so I think we have achieved it… (laugh)

I had an initial meeting with Alice from NOT TOM, myself and Harriet, and we discussed the ideas we could do with the space and had a look at photos of the space. We talked through a couple of ideas we really liked that we've seen on our Pinterest board, then they went away and came up with the design and measured the space and designed a 3D-ish CAD drawing of every angle of the shop, so you could see it come to life and see how it would look. They then came in and fitted it all. It is a very spacious shop, I was quite surprised that we had a basement. When I won they showed me the shop and I was like, *'what are we going to do with all this space?'* But it has been quite useful as we can keep the messy print stuff downstairs and keep it away from the rest of the stock.

Interviewer: Given the prime focus of my research is about the actual management of the pop-up activities. Using your pop-up as an example, can you talk me through the details of the management aspect of it? From the Pre-pop-up to actual pop-up, up until the post pop-up stage.

NJ: I think one of the key things I mentioned was making sure I have done as much promotion as possible. So, we were really keen to do a launch party and get people in, including bloggers and magazines. Sending our press release to as many place as possible. That was really key to pre-pop-up planning. Also planning all the practicalities with what we've come up with, the proposal was very hands on. More hands on possibly than the other shops in the competition. We had to think of all the practicalities of how to bring the fabric down, printing equipment, and the sewing machine, where is that going to go and the labels, scissors and little tiny things. So, that kind of things has been quite crucial

Interviewer: Was there any external agencies that came on board in this project?

NJ: Obviously, Not Tom took over all the design stuff, but in terms of running the shop day to day, it has been quite straight forward really. I've been enjoy using the iPad till, that was quite user friendly. So it was an iPad with an App on it, you can take a photo of each of your designs, then when somebody comes to the till you can just click on it and put it into the basket. You can take card payments and all that. Also what has been really nice was part of our customer service is to wrap everything, as you've seen, trying to include left over goodies from our goodie bags. We've got so many leftovers from our launch party, we've been able to promote other British brands. From the launch party as I have mentioned, we got a couple of other British cosmetics brands to supply us with some samples of their products, so I think that's really key to share the whole 'Made in England' philosophy. We gave them out during the launch party and we've got a few left. So we've been giving them out when we've been selling things as well to customers. So that has been quite good, people have been really responding well to that.

Interviewer: How do you engage with customers in the pop-up?

NJ: It has been quite quiet on some days, when we have our people in, it has been nice to chat a little bit and gauge whether people actually want to chat or not. Some people just would rather have a little browse and I leave them to it. It is just about learning what works best. We have been making things as well as serving people, the days have been going really quickly, because we've been working, designing and making.

Interviewer: When you take orders on the day, would you then make and get it ready for next day?

NJ: So we have to cut the fabrics out to the size and shape to the requirement of the customer, and then the printing takes a little while to dry, so we do it downstairs. It is best to leave it overnight and get it ready for next day.

Interviewer: In terms of promotion, what's your promotional strategy?

NJ: We've not done too much in terms of price discounting; we did a little offer during our launch party. At the moment, for tonight's event, we're going to have a Twitter offer, so if people re-Tweet and follow they can get 30%-40% off. We might do some more [promotions] towards the end of the week just to try engage with people as much as possible over the weekend. We've been trying to push it on social media loads, so we've been Instagraming videos and photos.

Interviewer: Yes, I saw the video of you deep dying The T-shirt in the window on Instagram.

NJ: We thought we should just deep dye it in the window, it was Alison's idea to deep dye it in the window. At first, it looks a bit messy; we just put big bags down so we don't get it on the shop floor and this plastic tub with all the dye in. But people started to stop and have a look to see what we are doing. We shared little clips of each bit, so it was like '*what is happening in our window*'. Some people were like, *'Have you got a leak?'* Some people started watching deep-dying and started coming in and that was quite nice. Something a bit different in the shop window, something engaging to people. It's not something static in the window. That has been quite interesting, obviously we have been sharing the videos. I've also done a sort of diary of the pop-up on the website, each day we've been doing a diary post of stuff that has been happening in the store, so we've done a story on the Bee Tee we designed and the concept behind the Cecil the lion T-shirt, and also documented the processes that have gone into it. So, you can see it's printed in store and everything. So hopefully, that's going to be something people can engage with I think that's the beauty of the pop-up as well. As I said earlier, we are a small brand, and it's just a short pop-up, but it means we can offer a friendly and accessible way to interact with a customer. Whereas it is not just a distant company, we're right here and doing it in front of your eyes and I think that kind of works well I guess.

We're trying to do as much as we can using the T-shirts, creating concept behind each design where possible. The Cecil the Lion one, we put it back in the window today, even though it's supposed to be only for one day. We put it back in because people just keep stopping and having a look at it. So that has been interesting to have a talking point in the window. We're going to try do a few more political pieces as well,

we want to do immigration and things like that, yeah, just to raise awareness and get people talking really. Open people's mind a little bit.

Interviewer: Moving towards to the post pop-up stage, how are you going to measure the success?

NJ: It has been pretty hectic so I haven't thought too much about it just yet. I guess I will take a while just sort of reading through what …I've just found today, people's magazines and blogs online, that I didn't know had featured us. There is a few I wasn't even aware of, they had just gone ahead and written stuff, I'm going to try and compile them together and maybe make a press page on the website and just keep the contents. I'll be really good to carry on the more process-related videos and photo-related stuff afterwards as well. I think that has been really good engaging people.

Interviewer: How are you going to keep the momentum? Where do you see the brand go in the future?

NJ: Well, as much as possible, I think we'll probably keep everything online, keep pushing the social media. I'm going to try and see if the local press in Manchester would be interested in reviewing us as well. To be honest, I haven't really contacted them so much. But I thought it might be an interesting point, we are a Manchester based brand we've been dipping our toe in the London market. And also to keep contacts with the bloggers.

Interviewer: In terms of pop-up, how are you going to handle the logistics?

NJ: Some of the things like this (pointing at one of the display cupboard) is not ours, they're hired from NOT TOM, they're coming in on Tuesday. Myself and Alison have driven two separate cars, so we're just basically going to pack it all back up and take it all back to Manchester. Basically the T-shirt and the sewing machines etc., most of the fixture and fittings are not ours, so otherwise we've got to hire a big van or lorry to go back home. I think it's going to be quite sad I think. I've been enjoying it every morning walking up the road and opening your little shop. It will be hard to leave it really but it's good to go back to Manchester though.

5.4 Interview with the Founder of The Mini Edit-Jessica King

Background: The Mini Edit brought their multi-brand kids fashion retail concept to Knightsbridge.

Figure 5.4.1 The Mini Edit Storefront

Source: Appear Here

Figure 5.4.2 The Mini Edit Product Display

Source: Appear Here (2015)

Interviewer: Can you please introduce your company?

JK: We're an online multi-brand Childrenswear retailer, we launched online on 17th July. The reason we started online was, we always had a long term vision of having a bricks and mortar space, we wanted The MINI EDIT to be more of a community hub rather than just a retail destination. So we wanted somewhere mum can sit down and have a cup of coffee, somewhere we can host events/activities for the kids as well as it being a really cool edit of contemporary products, like the shop at Bluebird or that kind of thing, but for family. But when we went to raise the finance, to get the business off the ground, the amount of money we needed for our bricks and mortar concept was completely unobtainable. You know the feedback we've got from all of the financial companies we visited was the model was really vibrant, was a very interesting concept. But we have to be trading for at least a year before we can get anywhere near the money we wanted. So, we took a step back, and reviewed the business plan and decided to launch online only. That was 17th of July, we got spotted a couple of days after our launch event, by the guy (Ross Bailey) at Appear Here. Again using a physical concept to celebrate an online launch we hired an art gallery, We invited lots of mums and had some cool entertainment, good food, and a selection of our products. Because of the social media buzz surrounding our launch event, we got spotted by the guy from Appear Here, who put us through as a wild card winner.

Interviewer: What's your broad marketing strategy for The Mini Edit?

JK: Our marketing strategy at the moment is we are trying to go as directly to consumers as we possibly can, of course any coverage in the monthly magazines or newspaper is fantastic, we're grateful for it. But I think direct communication with our customer is most valuable, because we're a small and niche business. We're trying to reach those cool mums who love fashion and creative things for their kids. The easiest way to do that is through social media, so we are constantly engaging with them. In particular on Instagram, and then doing one off events like our launch and the pop-up where we can, we invite those mums who we engage with on a daily basis to come and enjoy events experiences with us in a physical space, that was kind of the plan. So far it has been working really well and it is something we will continue doing.

Interview: Where do you see as the role of pop-up within the brand?

JK: I think that, my background is in retail, prior to my previous role at Selfridges, I always worked in E-commerce businesses. Working with Selfridges has really changed my perspectives on the relations between the bricks and mortar and E-commerce. Now I actually think for future retail businesses, your e-commerce store should be the centre of your business if you're doing it right. Your bricks-and-mortar space is your opportunity to present your brand, more of a marketing tool really. And I think that in London, retail spaces are very expensive marketing tools, so pop-ups enable you to capture a moment in time maybe something your customers are doing, something your brand is doing, a new release and really bring it to life in a physical space. Invite people in to engage with the brand but also offering them entertainment or things to give them a reason to come and see you rather than just shop with you online. So, I think the relationship between the two [E-commerce and bricks and mortar] has really changed. I think pop-up will enable lots of small interesting businesses to take spaces and do really cool things in them. Rather than just the old school retail mentality of opening a shop, fill it with things and waiting for people to come to you.

Interviewer: What are your objectives for this pop-up?

JK: Our main objectives for the pop-up are raising brand awareness, letting people know who we are, and what we are about. In a more vague way, the pop-up brings our brand to life through the music we play, the way we decorated the space, the kind of activities we host. So, I would say our number one objective is to just let people know about who we are and what are we doing and also just say *'Thank You'* to the women who have supported us since our launch and have been big fans on social media and been so engaging. It's a way to invite them to the space and say this is where we are up to. It's a brilliant feeling to see the women who have been so supportive of us since our launch enjoy spending time with us in the store.

Interviewer: Who did you work with to bring this pop-up to life? Which retail design agency did you use to help you design and decorate the space?

JK: No, we did this ourselves actually. A part of Appear Here's competition was to win a space and to win a design agency to support you. Because we were put through as a last minute wild card, we were very lucky to even get the space. So we started out by looking at traditional retail suppliers who could hire out rails and things. It was

astonishingly expensive, so we really had to work out what we could do ourselves, actually by being a little bit creative, we have been looking at what is out there, you can get a really effective finish for not very much, we sourced loads of our bits from IKEA. We found some really cool vintage benches on Gumtree, we made our hanging rails ourselves from some other website, and bought our ropes from a sailing company. There are loads of places you can get stuff from. We literally sourced it all, and we had two weeks to get it ready. As a family, we just all got together and made it, brought it to life, so yeah...

Interviewer: Now moving to the actual management process of this pop-up. Given the prime focus of my research is the actual management of the pop-up process, using this pop-up as an example, can you talk me through the details of the management of the pop-up? From pre-pop-up, so what you did in terms of planning, to the post-pop-up stage, what do you plan to do after the pop-up?

JK: We did not have a huge amount of time to get it together, we probably had about 2 weeks, the initial planning was about deciding on things that need to be ordered. The decorations, things like that as well as the fixtures and fittings. We started with a floor plan, decided what the capacity was based on how many tables and rails we could fit in the space. We got everything ordered that was going to have a long lead time. Then we started to think about the day-to-day practicalities, the rota, who is going work in this space, how are we going to insure the stock and people that are in the space, what could we do in terms of payment processing because we are an online business, and how we would integrate the stock management with our website. And we found actually for each of those things, there are lots of ready-made solutions out there, actually the biggest challenge for us was the insurance. It was very difficult to get the old-school insurances businesses to get their head around the short-term concept. So yeah that was definitely a challenge we faced.

Interviewer: In terms of the marketing communications, what did you do prior to the opening of the shop?

JK: As soon as we knew that we had the space, we phoned all our big brands and said to them this is what we're doing and what can you do to support us. We started to get ideas about the parent events we could host and we built a page on our website where

you could book advance tickets to the event. They started talking about it on social media, we wrote a traditional press release that we sent out to our PR agency, and then waited for our customers to start engaging. Thankfully, we had the support from our brands and had some cool events lined up. People started to book tickets and chatting about the fact that it is happening, we got a lot of pick-ups so that was brilliant.

Interviewer: In terms of the actual pop-up experience, how do you engage with your customers?

JK: We try to use some really small simple touches to engage with people. First of all to let people know we are a friendly brand, we bought a child easel from Ikea, just wrote there what we do, *'it's a kids fashion business and this is the age we cover'*. We actually found when we wrote on the sign *'Come in and say Hi'*, lots of people stopped and read it and popped in to find out what are we doing. Particularly, these premises have stairs, I think that's sometimes a bit of a barrier to people to just to wonder in, it's a bit of a considered decision to walk up the stairs to come in to a space. Yeah, we found that makes a massive difference having free snacks for the kids, changing facilities. We've got a printed newspaper which we handed out on Brompton road to encourage people to come in. Just the little touches that reach out to people that are outside the space and say we're not so scary. Come in and have a look see what we doing. You don't have to buy anything, just come and hear our story, it seems to have worked.

Interviewer: What about the product assortment? Is that the selected products that you brought to this pop-up?

JK: Because our brand is the MINI EDIT, our website is still an edit, whereas I think for a lot of the businesses their websites are all-singing all-dancing, a huge representation of what they do. Our business is about the edit, this meant thankfully that we could have 95% of our range physically in the store. It is what we've got delivered so far, because we're such a new business. So yeah, we've been able to get everything out, because it's an edit, it is already carefully curated if you see what I mean.

Interviewer: In terms of price/ promotion, have you done any promotion through the pop-up?

JK: Because we're a new brand and the brands we work with are so premium, we are wary of doing any discount messaging. For us it is more about adding value rather than promoting against price. We've got great samples from some of our cosmetics baby brands we've been able to put in our online orders as well as in all the goodie bags. We've had lots of our brands come in, we also had a lot of complementary brands which have nothing to do with our business, like the juice man sent us lots of free juices. One day you could get a fresh pressed juice when you're here, and the guys from Penny skate boards you can come in buy a skateboard for the same price you buy online, but actually they came in and did the fully customised boards; you can choose your wheel, your decks, your board from scratch, so little things like that add value, sometimes they're more effective than price discounting, which I think sometimes it can be a bit brand damaging.

Interviewer: Yes, that's true. Did you approach those brands or did they come to you?

JK: It was a mix actually. We have about 40 brands in total across toys and fashion. We sent communication out to everybody to say, this is what we're doing, these are the dates, we'd love to do something with all of you. We sent them emails, we contacted them individually with the ideas we had, but also we couraged people to come to us. Actually we were really surprised, some of our bigger brand partners were very excited to get involved, we had events that a lot of people turned up, events that were a bit quieter but all of them have had real value for our brand, creating contents for social media, it is just something interesting to be talking about which benefits everybody.

Interviewer: Can you tell me more about your events? And how did you create customer experience through your events?

JK: I think it's a combination of all those things, I think that in brick-and-mortar retail now, customer experience is everything, you need people to walk away from a physical store and feel like they've gained something more than the product they've purchased. Because there is not much added value over just ordering it online, the

convenience of getting it delivered, so we felt if we are expecting people to walk through the doors, we need to give them something incredible while they are here. Also we want to be fun, we also have to spend 2 weeks in this space, we want to have an awesome time and we also want our customer to have an awesome time. So yeah, lots of reasons, so people walking past felt like there was something cool happening, that's worth getting involved in. People who have supported us get a *'Thank you'* for being so loyal to the brand so that local people have a reason to keep coming back over the 2 week period to see what we are up to.

Interviewer: Moving towards to the post-pop-up stage, have you thought about how you're going to measure the success?

JK: We've been talking about it a lot recently, there are obviously traditional ways to measure the success through the number of transactions, the number of people that have walked through the door, the number of mentions we had on social media during the pop-up period, but I think that will also be a huge amount of value that is not necessarily directly measurable, such as the follow-up conversation through the people we met here, the customers who purchased from us while we are here and went on to buy things from us online and had a continued relationship with us. It would be the people who saw we are doing something, maybe never came in or never spoke to us on social. But actually, because they then have the perception of us being a big brand, then go on to order with us. I think there are immediate measurable effects, but I think there is a kind of ripple effect, we definitely saw though our launch party and that is just one day. But we hope to continue to see success through our pop-up.

Interview: How are you going to maintain the momentum?

JK: That's a very good question. We've talking about it a lot this week actually, one of the things I think is going to help us is through some of the complementary businesses we had in during events, like the fitness workshops or the beauty workshop we're having this evening. We're starting new relationships with people who have very similar core customers to ours but offering completely different services. So we're speaking to a lot of those businesses about how we can cross-promote each other's businesses and get the word out about what we're doing. Next we need to really get

going on social media which is a big part of what we're doing here. Such as banking content, so we've shared a lot of what we're doing to keep the hype going over the time we've been here. We've taken lots of images, we have recorded videos from lots of experts we've had in giving workshops and things, we'll continue to collect feedback over the next couple of months, so we can keep the buzz going after.

Interviewer: Where do you see the business going in the coming months?

JK: I'm hoping, because our first season is Autumn/Winter, it will be getting cold in next couple of weeks, I'm hoping we can capitalise on that, get back to the basics of the business, maybe refresh the website a little bit now. We've been trading for a couple of weeks, get our new stock up online and kind of nurture the website a little bit which we haven't been doing as much while we've been in this space. Then once we've got that out of the way. I think we'd like to do something again before Christmas, everybody we've met is asking '*when is the next one (pop-up)? Are you going to do something for Christmas time?*' Whilst all of this has been a phenomenal time, because the children have been off a lot of people are away on holiday. I think prior to Christmas could be a great opportunity to really service that demand for Christmas gifting, but also there's an amazing family feeling in London during that time, it will be awesome for us to do something to kind of celebrate that with our customers.

Interviewer: Prior Christmas is a popular season to do a pop-up.

JK: That really is, we'll see what happens.

Interviewer: That's the end of the interview. Thank you very much for your time Jessica.

JK: That's my absolute pleasure. If you think of anything afterwards feel free to get in touch, I'll be happy to help.

5.5 Interview with the Founder of A Grape Night In-Kiki Evans

Figure 5.5.1 Wine Tasting Event organised by A Grape Night In

Interviewer: I like your website by the way, it's very well-designed.

KE: Thank you because I actually did it all myself and I'm not a web designer. I come from a design background, so I do all the graphic design for the company. We just released our Christmas theme the other day. We did a big revamp of the website this year. We're using an online-based company called Squarespace, which I really like. I used to do everything just from my Mac so I do enjoy playing around with it, but it's not like we have a team behind us or anything, it's all kind of done in house, so our website is quite a key way for us to identify ourselves. We wanted it to look quite rustic and rough, which is the opposite of what wine is generally seen as.

Interviewer: I really like the background as well, it's kind of brown paper.

KE: Exactly, all of our events, we specifically used brown paper. Because we don't put tablecloth or anything like that down. We're taking away all the formality of it I think. So I mean brown paper cost a bit more than normal white paper, but it gives

that impression that it saved us money in a different way. It's part of our branding in a way. You can buy those fancy covers for when you do blind tasting, you cover up the wine so you can't see what they are. We did a wine tasting really early on, we wanted to do a blind taste test. We can go spend £20 on each of the cases, or we can just wrap it in newspaper or brown paper or something. It did just the same job, which again it's not wanting to be seen as being posh or pretentious. A lot of people drink wine but not necessarily in the way that we used to. We have done a lot in introducing people to wine. But now people kind of understand wine and know wine, we're there to push them a bit further. To give them a little bit more, I guess an avenue to taste different wines, to try new things to get outside their comfort zones. Hopefully next time they go to supermarket, or they might start going to their local wine shop, they had a little bit more knowledge or understanding. You don't sort of just do the same thing all the time, they try something new.

Interviewer: Can you tell me something about A Grape Night In in general?
KE: We're a pop-up wine company, which means we don't have our own place. We keep moving about doing different things. There was partly choice, partly necessity. But it definitely meant that as a new wine company, we have a different way of approaching wine, approaching customers, approaching the whole industry. We kind of stand out because of that. My business partner Laura just turned 30, and I'm about to turn 30 too. We are still considered young women in the wine trade. We had this company for 3 years; we started wandering around in our mid 20s effectively. But the wine industry is definitely seen as the old men industry. You can imagine what a sommelier is, a grey haired man with tuxedo or something. We're quite different to that, there is a whole new generation of people working in wine and cocktails and beer. Because as the old people retire, somewhere there is a gap to fill. But obviously we do think a bit differently than traditional sommeliers. Part of what we say when we have press and such, we say we're part of the new generation revamping the stale world of wine. That's half the reason why we don't use white tablecloth we use brown paper. You know all of those old-fashioned ideas kind of vanished. Even the idea of having to speak like a sommelier, we try not to do. So, it's kind of difficult at times but it's part of our training. We try to let people talk about wine as if it was a song or you know something different which they kind of identify with a little bit more. We were the first one to do a pop-up company, but there are a lot of people in the wine

industry that are similar to us. It's only maybe in the last 6 months to 12 months, the wine industry has started to pay attention to the newer people that are coming in. Much like a few years ago, the restaurant scene was all excited about young chefs, and it followed into cocktails and bar tenders, everyone was getting excited about them. Now it's slowly getting into wine as well. So we're quite excited to be part of that whole movement.

Interviewer: You just mentioned you and Laura started A Grape Night In a few years ago, so how did it develop during those years?

KE: Laura and I met while we worked at fifteen, which was Jamie Oliver's first place, that was 7 or 8 years ago. As a collective the whole company was quite big on training and provenience and learning about where the food came from and such and that also extended into the wine. So we both started our wine education while we were there. Laura was always a little bit more serious on hospitality and wine than I was. I actually studied architecture before I came to London, so I worked in restaurants since I was at university. It was the easiest job for me to get. Then I went on to take the architecture job, it happened in recession and stuff. Laura and I still stayed really close friends, we always talked about the fact that we wanted to start our own thing. In 2011, we both kind of went '*Right, we need to actually do something about this*'. We were both at a place in our careers where we were ready to do something as well. So Laura actually had the idea originally about A Grape Night In and it being a '*at home wine tasting event*'. We always thought that would be more private events. Basically, we said 2012 is going to be our year, so we said right we'll start. Pop-up had just started as well. So it was a great opportunity to join that trend of start-ups, but also it means we don't need to have any money to start. We didn't have either at the time, so we basically decided to do some events for friends. A few trials worked out, but we were too excited and did too many wines, we had to cut the amount of wines down and refine what we're going to do. Then not long after that, we approached a bar in Brixton and said we're starting up this wine tasting company, would you be interested having any wine tastings done here. They had been talking about this the day before, so it was just really good timing, so we started doing some events there. As part of that, we started doing our public pop-up events as well, which meant that people got to know us and got introduced to us. They invited us into their homes to do events there and they kind of fed off each other. We still have two quite

distinct parts of our business, at home or office based events that people book us specifically for. We have our public ticketed events that anyone who buys tickets can come to. That's how it all started and that's how it has grown, which is probably the same story for a number of pop-ups/start-ups, it's a quite organic way to grow. So that's basically the story and then we learnt from our mistakes and changed things. But essentially, it's still pretty much the same as what we started out doing 3 years ago.

Interviewer: Could you tell me more about your different types of events?

KE: Yeah, so in our public side of things. We do quite a few different things, this year we've worked with Harvey Nichols. We did something around wine week, agreeing to host an event for them. They dealt tickets for that side of things. The same with School of Wok, we basically have created a class for them and they dealt with the tickets, it's more of a collaboration. We also have our own ticketed events, so we've done pop-up wine bars, which we started last year, it's called wine Wednesdays. Last year, we actually did it from April to September; because there was a permanent pop-up space, which unfortunately is not available any longer. We had it for a really nice chunk of time that was our first residency as well. We really had a nice amount of time to work out what worked, what didn't etc. We also did this summer in Brixton, and again that was completely our marketing, our own power, our own ticketing and everything. We also have a regular event in Clapham, which is called the 'secret wine supper', we now have been doing that for 2 and half years. It's last Thursday of every month, but now we sell out two to three months in advance. There are only 25 tickets or so. They are very popular, and the thing is we don't tell anyone what the menu is, so no one knows what they're going to eat or drink until they get there. Everyone is buying the tickets, it's crazy. We tell them where the venue is, but we don't tell them the menu. They had to be quite adventurous. We don't go too over board, but we do throw in some interesting things every now and again. But it's very popular, and again in that way it's kind of a collaboration with the people who work within the restaurant kitchen. They do the food and we bring the wine, but it's our own marketing, it's our own tickets, so we do that side of things as well.

Interviewer: So do you have your go-to kitchen, do you work with any restaurants or bars?

KE: The secret wine supper we work with the restaurant called Rockery bar/restaurant. It's British food, but it's inspired by different things around the world. It's just good quality produce, really hearty tasty meals. We essentially work with the chef there. We'll know what the menu is obviously. We'll create or select the wines and we'll go to the chef and say what we think will work. They'll then help us to develop the food menu and dishes to go with the wine. So that's probably our closest connection with the restaurant. We've been doing it for quite a long time now. But then when we host our own events, like the pop-up wine events in the summer, we actually have a chef that we bring along. Again we write our wine list first hand it over to our chef, then she will develop dishes to go alongside the wine. They're more of a small plates style, because we want it to be more of a bar atmosphere. Whereas the secret wine supper is a proper sit down dinner, it's 5 courses, it's a full on night. That's when you have your wine and dinner all in one package.

Interviewer: Where do you see as the role of pop-up for A Grape Night In?

KE: It's interesting, because we're probably getting to a point where we are seriously outgrowing where we live, where we work. So we're looking towards having our own place. At the same time, the idea of being a pop-up and being constantly evolving and changing is something we really want to keep. That will be a part of the premises when we get one. Also I think we're still always wanted to continue the pop-up style of the event as well on the side. Whether that's more to do with the at home events, and continue that. Or if it's going to be still going out and hosting big public events, we all kind have to make a decision on that. The idea of constantly changing and involving is something we really want to embody in our businesses even when it's not a pop up anymore if that make sense? But it [pop-up] has certainly been the opportunity for us to start, so it's always going to be quite an important foundation for our business.

Interviewer: What are the particular objectives for your pop-ups? Do you have any specific objectives for the events that you hold?

KE: I think when we first started, it was more just to see if there was actually a market for it. Our first year, looking back it was kind of our 'market research year'. Instead of paying someone to do market research, we kind of just went out and did it and made a

bit of money from it. So any of the money that we made in the first 18 months, we just put it back into the business. Then after 18 months we were busy enough, we had enough cash flow and we left our jobs and went to work for the company full time. That was the second objective, that it makes money. So, originally it was just about seeing we had an idea to work with, and it's kind of became more of an actual business making it profitable and sustainable in its own right. We're still here, so we managed to do that. But at the same time, Laura just had a baby this year. Because of our business, she was able to take time out to do that. Of course if you have a job, you can, but we can now shape it in the way we want to do it. It would benefit her and benefit the company and benefit myself. So I think by having our own business, we can make it fit to our life as well. Whereas a job is different, so particularly in hospitality is quite difficult to have that flexibility, so yeah I think this year has maybe been a little bit more about keeping the momentum of what we have established before. Now Laura is coming back to work, it's more about how do we have a sustainable business for the future. I think every day when we look at our event now, I imagine different objectives. But essentially at the end of the day, it's about creating a sustainable business as a whole rather than per event if that makes sense? We're starting to look into doing some retail. We're never going to be retailers; we've never aspired to be retailers. Because it's a quite difficult industry to be in especially with all the big boys. But it's purely because our customers requested the wines and where to buy them from our events, there's now an opportunity for us to sell a bit of wine to have secondary kind of cash flow as well. It was literally last week we opened that, it's in the testing phase. It's just some vouchers and a mix case that we've put up there so far, we'll develop it better in the next few months adding some other products as well, which will be developed by us into a mix case or whatever it is. It means that, as our lives change, Laura obviously has a baby now, it takes her commitment as well.

Interviewer: It makes perfect sense, sometimes you try something nice, you would like to have the opportunity to purchase it. Now your customers have the opportunity to do that after the tasting event?

KE: Exactly, but we never wanted to be the kind of people that go at the end of the wine tasting, *'Right, now here is your order form. Order how many wines you want'*. That kind of pressure selling, we didn't want to do that. If we started doing the sales at the beginning; it would have felt a bit pushy, a bit cliché. Whereas now we have a

demand for it, people know us and trust us for our selection of wine and it has created a market. Does that make sense? That's the kind of avenue we are looking at more and more now. So I guess in that way as well, I'm not sure exactly how the pop-up fits in with that. But we're doing a Christmas market as well, which is a little bit of inspiration because there are so many amazing producers and merchants and suppliers in South London. We want to bring them all together for a foodie's market. But it's all smaller producers, not the kind of guy that can afford to pay to go to the tasting event or something like that. Our focus has changed a bit toward retail; it's giving us an opportunity to do that but also bring in other businesses that can support us. And we can support them, that kind of idea. This is the first time we have run it, but hopefully it's gonna...I mean we're quite excited about it.

Interviewer: Is that on 7th and 8th of December?

KE: The 6th and 7th, so the weekends. Yeah, again it's something we haven't done before, it's a new challenge. I think it's that mindset as well, once you started doing things like this, you are not so scared to ask questions. You go to venues and say *'look can we do this here?'* and they're quite accepting.

Interviewer: People are ready to help in general.

KE: Absolutely. I think that's the biggest point of advice I gave to the start-ups, just ask people and ask questions. Because you'll be surprised by how many people actually want to help and want you to succeed. I mean that's quite common in starting out. If you're not too scared to ask, that's when things start happening.

Interviewer: So who do you work with in planning and developing pop-ups?

KE: I mean most of it is in house, between Laura and myself. We do a lot of the planning and organising ourselves, but of course when it comes to collaboration then I'll be in contact with the other business if they they're contributing something to it or if it's a venue then you need to organise the venue. I guess that's a lot of people you have to talk to in the process. But essentially, the planning and developing for 95% our events is from ourselves. I think that's probably where us having the creative control over our events has helped us build our reputation. Say with Harvey Nichols, that was an event they asked us to come in to host an event with them. Obviously,

we've started to get a bit of a reputation now for creating unique events based around wine. I think that's quite an achievement. People noticed us for not just doing something different in wine but actually that our events are interesting to their own minds.

Interviewer: So did Harvey Nichols approach you?

KE: Basically, I think most of our collaborations actually approached us. Secret wine supper at Rockery, we approached them because that was our first venue that we worked with. But now we're in that place where it's quite equal. We benefit them, they benefit us. So if we were to stop doing the events there, it would probably do them a little bit of harm, because people are used to having that as a staple event of theirs now. Whereas originally it was for us to get to know our customers. Harvey Nichols and London Wine Week approached us for that, we have been approached by some PR companies to do events for them as well. So we've never really gone out to try to get those, it just been happy accidents.

Interviewer: Are there any challenges that you are facing at the moment at all?

KE: Yeah, I mean everyday there is challenges (Laugh). There are different challenges of being a pop-up and the challenges of being a wine business. So, challenges of a pop-up is just as much as we love the changes we experience every day, every week, that can also be a negative. So, the venues can fall through last minute, you can't actually start planning or marketing anything until you've got the venue sorted and ticketing sorted and everything. There are a lot of parts to bring together to a pop-up. If you have a venue, it's going to be easier as you know where it's going to be, you know you've got staff, etc. It's not as inconsistent. Whereas a pop-up that can be a problem, obviously that's where you learn to deal with that, to develop consistency. If you are interested in another company, which I think it's really good at doing it, it's called the disappearing dining club. They're based in East London, but they were actually doing some stuff up in Manchester as well. I think they're more of a catering company if that makes sense, they've got more of the food aspect. They have a tiny little restaurant, which I think fits about 15 people. It's in the back of a clothes shop, and they have a kitchen downstairs that's where they prep everything for all of their events. In one weekend they can do 7 events about 500/600 people, so I think they are really good at the whole idea of being very efficient. I

mean they don't call themselves as a pop-up, but I mean 'The Disappearing Dining Club', the whole point is that they're a dining club that moves about and disappears, that does different things. I think they are very good at the idea of being movable and relocating themselves. They do massive events, they do events for 200/300 people, they're a little bit older than us, they are more geared up for that. They have their own tables and chairs, all that type of thing. They have a warehouse where all their stuff is stored; when they need it they transfer it. That's their way of dealing with inconsistency, they own their tables and chairs and they start work as soon as they get to the place. They build the kitchen; they know how to get consistency. Whereas for us, it's a little bit different, we are not quite at that scale, we're going to be using different venues as such. We know that we need tables and chairs, we know that we need storage, we know we have our own cookery if we need, whatever it is. There's different ways you learn to deal with the inconsistency. So that's probably the biggest challenge.

But in terms of being a new wine business, I think we're challenging people's perceptions about what wine is, so that's kind of difficult but exciting at the same time. In terms of licensing, we're in a little bit of a grey area, so we started talking to councils about licensing as such. They're a little bit unsure what to say, so you know it's just little things like that, challenging the norm, it's just there's a few hurdles to jump over. But in general, it makes you think outside the box, it makes you get creative, which is part of what's made our business work. So the challenges are not necessarily negative, they're just something to work with.

Interviewer: Could you talk about the management side of your pop-up events?
KE: For us, purely because of the size that we are, it's Laura and me that are working full time for the company, everyone else are freelancers, that works for us at this current scale. That's a positive thing, but in the same way, we have never taken on a short lease because we have to build in so much as you say, even for the big guys it is quite an investment. Whereas for us we have always worked with the existing businesses. Whether it's a cafe in Brixton or in collaboration with Rookery, whatever it is, we're trying to work with existing companies and businesses that have got venues that are adapted to what we want. In that way, I think we're quite lucky because our business is quite a nice addition to many businesses. We're not

necessarily challengers, so for example, School of Wok they're a cookery school, they're benefiting with a bit of wine tasting along side a cookery class. So we've even done events in a wine shop. Again, it's a wine shop, but we're not doing exactly the same thing as them, we're kind of on the side. It's worked out very nicely for us, we're a bit niche. It fits very nicely with other businesses. Yes, of course there are other wine tasting companies which are our competition, but in general we don't have a lot of competition if that makes sense. So Italian restaurants have competition with Chinese restaurants, every restaurant is a competitor, whereas we're kind of not. Which is a bit accidental really, that wasn't really planed. I think the other thing about being a pop-up is that you meet so many other people who are in the similar point in their business start-ups. There are a lot of people out there to support you as we were saying. The community around pop-up and start-up is amazing, so it's absolutely worth starting up a business for that support. There is a lot of platforms where you can book pop-up spaces, but actually we've never gone through them. Just because we always hear about places through word-of-mouth. We're actually really good friends with 'We Are Pop up', this is one of the biggest platforms. We've never actually gone through them just because we get introduced to people on the way. It's just never happened we need to do that formally. We kind of know them since they started this as well. We had a quite close connection with them, but more so because we're a pop-up. Their services are brilliant it just never quite fit for us, because we have always managed to find a way to do it privately. So yeah we've always had a close connection to them. So I would absolutely recommend them to anyone. That's for the people who need the space and don't know where to start.

Interviewer: Given that the prime focus of this research is about the actual management of pop-ups, so if you can use one of your past examples to talk me through the details of the management of it? From the development of the idea until post pop-up stage.

KE: We are quite hands on, we have a lot of involvement in the whole process, right down to polishing glasses and everything. From the whole concept, it's generally down to me and Laura getting together and having a bit of think about what we would like to do. I guess now we've got a bit of experience of what does work and what doesn't work, at the same time, we're still coming up with new ideas of what we would like to try, like our market as such. It is a bit of a gamble but we quite like

doing new things, so the concept is generally down to us after we've had a bit of a chat. In terms of actually bringing it to life, I mean in terms of organisation of venue and location, we try to stick to south London as much as possible. We're not cool enough to be in East London. We tried one last year it didn't work, it took a while for us. East London is Shoreditch, Hackney kind of way, there is quite a lot of interesting wine bars opening but it's a different kind of vibe, it's got that slightly hipster kind of style, which we're not. We're quite relaxed. From there there's a bit of organisation finding a venue, to make sure it's the right location, that it has got the right criteria. There's negotiations around that, then there is a bit of a costing exercise, just to work out ticket prices and developing the details a bit more. Maybe picking some wines or that kind of thing. Then I start doing design, so Laura does more of the actual wine choosing.

Interviewer: Where do you source your products from?

KE: We use the wine from all around the world, we have whole sellers and suppliers that are based in London. We know them from working in restaurants. So eventually they're restaurant suppliers, we try to pick wine that you don't find in supermarket. We got a bit of a selection criteria, but that's more to ourselves. We use 7-8 suppliers to select our wines from. That's all down to us as well. Laura has a bit more of the focus in terms of the actual wine side of things. Obviously while she has been off, I've done more of that. So now I can do more of that as well. Any kind of graphics, I do that, with newsletter and marketing, I can naturally do that side of things as well. Laura has taken a bit more [time] on social media now, because of the different working styles that we have at the moment. That's the initial stages, then as we're getting closer to run the pop-up, there's management of the tickets, just making sure that we have got the guest list that kind of thing, that money comes through correctly, ordering of the wines, getting deliveries to the venue, getting any of our staff that we need, glassware that we need to get to the venue, the logistics of putting it together.

Interviewer: What do you do pre-pop-up, in terms of planning and logistics?

KE: It depends on the event, I mean it takes a little bit of time. Generally, just to be as efficient as possible, we try to do sort of like a move in a day. Kind of get everything there on one day and be ready to start our event. We've never done a shortlist or anything like that, so the residency that we have done has generally been 1 day a

week or 2 days a week. So, in those circumstances, we try to organise so we have storage there so we can store some of our wines there and glasses, that kind of thing. In some examples, we have to practically move in and out each day of the event. When you do that for 3 or 4 a months, that becomes a challenge but just in terms of you becoming more and more efficient, so you know you've got an hour to set up something. You just have to move everything in and get set up and start the event, you can work with it but it does make it a lot more difficult because it's a much longer day, everything that kind of adds to. Generally, it's maybe a week before the event starts all of these kinds of final logistics of getting deliveries there as such. Then on the day itself, it's obviously the set up time, which again coming from restaurants it's something we're used to doing. You come in and out, or a couple of hours early to do your set up.

Interviewer: How to you manage/create the customer experience during the pop-up?

KE: During the actual service itself, generally on the pop-up day, our freelancers will come in as our staff and depend on the event they might help us to set up, or they might just help the service. Then we generally have an order of service effectively, it may not be written down, but there will be a briefing or a procedure of service that we expect people to do. So I guess in that way, that's the management of the pop-up itself. It's based around those ideas, at the same time, because Laura and I do a lot of these events, it's down to our experience and our own personal style as well. I think it's purely because we've worked together before as well, we have similar ways of running the events. We're also now coming to a point where we're going to be doing less events and handing it over to other people to run the events as we want to develop the company and grow the company. I guess we are at that point now, I actually have to take it out of our brain and write it down as a company policy that we'll hand over to someone else. We're in that phase, now we're slightly changing.

Interviewer: Coming back to the actual event, how do you engage your clients?

KE: So with our event, it depends on the style of the event exactly what we do. So for example, our secret supper that we do at the Rockery, it's to the whole room, we kind of do a presentation I guess, to the room as a whole. Even though there will be 3 or 4

tables, there'll be 25 people we're addressing at once. With our pop-up wine bars, it is on the table-by-table basis, it's more like a restaurant service or bar service. But the idea is that we always tell them about the wine, tell them about the story, why it fits the theme that we're doing and effectively just introduce the wine, that's the focus of what we do. So when we're doing the event that's what we do. When we bring in freelancers, they are wine trained sommeliers, they've got some kind of knowledge in wine, then we effectively brief them and they can do that to our guests as well. So we also introduce the food, but it's a secondary thing, the idea is all the dishes are being created to pair alongside the wine. So we also introduce the wines first, tell the guests about the story, like the wine maker, the producer, why it fits the theme, a little bit about how it should taste, but at the end of the day, it's up to the guest, we don't try to tell them what it tastes like.

We like them to taste and see whether they like it or not, what they have to say about it. Then we try to get the guests to interact with each other and with us, as to what they feel about the wine, it doesn't necessarily have to be apples and pears, whatever it is. It could be, it smells like my grandma's cupboard. I mean I don't know what your grandma's cupboard smells like but it means something to that person. So, I guess it's that experience, those memories, as weird as it sounds. Those things we are more interested about what the wine creates, it's about the atmosphere of the event. More so than the actual wine, but yeah in terms of what we actually do, in terms of our service, it's very much oriented towards the research learning about the wines and the stories behind them, presenting that to our guests.

Interviewer: So the purpose of having those freelancers is that you and Laura can't go around to every single table?

KE: Exactly, or if we're doing a couple of events in one night. We can't obviously be at a few places at once, so we have to have assistants, people to help us to do that. Simply in terms of our pop-up bars, it is about having an extra pair of hands to run bring the food or something like that as well. When you start serving 70 or 80 people, it's quite difficult to be everywhere at once. They become effectively a mini restaurant that we are running. It takes a lot of similar management skills that it takes to manage a restaurant.

Interviewer: What about post-pop-up? How to you measure the outcomes of each event?

KE: After the pop-up, in terms of the management, there is not a lot of the management at the end, it's closing down the actual event. We'll do a profit and loss analysis the day after or something. If you leave it for too long, you just get too caught up in it. We do a profit and loss analysis after each event, just for our own knowledge. Then obviously you have to do your accounts and everything at the end of the month. You get an idea of how well it went, but then at the same time, you can be self-critical, so it's always good to have an idea of how many people came through the door, how much money was taken, how much money spent etc. It's giving you a clear view of how successful you were in a way, that probably changed from when we first started. When we first started it was more about how the customers reacted, whereas now we're thinking about it more like a business. That profitability side of things becomes more and more important. That's pretty much it.

Interviewer: After the pop-up, you do a profit and loss... Is that the only way you measure your success at the moment?

KE: It's quantifiable I guess. As much as we possibly can, we try to send out feedback forms at the end of our events and try to get specific feedback from our guests. I think because Laura and I do so many of the events at the moment, for us it's quite easy to get a sense from our guests as to what they felt. Whether they enjoyed the event or not, which again I think it's hard to quantify. When you send out feedback forms, you don't get everyone responding. But at the moment, it's hard to get on that side of things. Whereas finances you got X, Y and Z, that's it. But moving forward, [in order] to actually get quantifiable feedback, whether that's they send a friend along, they give us a bit of a review, have other people running and managing events for us, we will have more procedures in place, look out for certain criteria and such.

Interviewer: I have seen a lot of the feedback on your website is from newspapers or social media.

KE: Social Media has been brilliant for us, it's basically a free marketing tool, it has been really important for us, at the same time. We can be better at using it, so [we are at] that phase, at the moment. Laura is working more from home, she has been dealing a lot more with social media, looking a lot more at the analytics kind of things, and getting a lot more engagement on social media. So I think it takes quite a lot of time actually, doing all that while we're running our events and everything at the same time. It's something that being at home you can probably focus on a little bit more. Again as we get more permanent staff, we can focus a bit more on that side of things, which we're lacking a bit at the moment. Whereas the actual running of the events, we can hand over to someone else, that's quite easy to do ...

I think at this point we're now getting to a capacity that we can't actually drive our business forward anymore because we're doing three, four, and five events a week. That takes us away from actually running our business. That's very quickly becoming a reality that we need to address and take the next lead, kind of expand again.

Interviewer: Moving forward, what's your future plan?
KE: I mean our events are always constantly changing, so I think we get bored quite easily. So we're people doing different things. So absolutely, I'm sure there will be different events in the future, what they are, I don't know yet. I mean Laura and I who are the business founders we work together. As I mentioned before, we're now getting to a point similar to last summer. When we had to leave our jobs we were so busy, it's that point again before we had the cash flow but we jumped we took the risk and were able to drive the business forward. It's the same now, we're now at capacity again between Laura and myself. To be sustainable, we need to have a more consistent cash flow, which probably means having a permanent premises and having permanent staff as well. That's the point where we are at the moment. But again that obviously takes a lot of risk, it takes time, energy and patience and all that kind of thing. That's the point where we're at at the moment, we're looking in that direction but how long it's actually going to take it's kind of unquantifiable at the moment. That's the plan, but how that will plan out we haven't quite worked out just yet. But it's a bit of a funny time as well, because it's getting towards Christmas, it's busier but again dies off at Christmas and New Year. So once we get over the Christmas period,

that's when we actually are able to seriously sit down and have the time to plan, almost to create, a new business plan for what we want to do in the future. I think it's funny I said create a business plan, because we never had a business plan in the first place. I think it's something we have learnt from doing our pop-up is what kind of business we want, what kind of style of business we are I guess. Because it's service oriented business, what we want our customers to expect and what we expect of our staff all that kind of thing. I think by being a pop-up it has informed us of what we actually will be when we have a permanent space. So I think that's pretty much where we are at the moment. But there are no plans just yet.

Interviewer: Maybe that's the best way to go forward. You can't really plan things sometimes. Things fall into places themselves.

KE: I mean we started looking a little bit for premises a couple of month ago. Just none of them felt right, that's a thing, you have to wait until the right space becomes available. And then you walk in and almost imagine it straight away. I think what we're waiting a little bit for, is because, as you know, we have developed this identity about our company, we want the space to represent that as well, we don't want it to be just a shop on a street. We want it to be interesting, to be able to tell a story in its own right. We're happy to wait a little bit and see what becomes available, as more and more pop-ups are getting permanent spaces; there is quite a lot of competition in terms of spaces as such. Much like we have issues with venues as a pop-up, we just wait for the day until the right thing comes along for our permanent space. As you say as well, that's how we are as a business. So it wouldn't seem like if we just jump into the first thing that we could get. It's not all about the money at the end of the day. It's about what we want to do for wine as well. So we're not too ambitious if that makes sense. We're letting the business develop as it does and from our experience that has been a brilliant way to do it. Our customers feedback and inform us what they want and we can shape them to what they're asking and what they like. Much in that way, our permanent premises will be like that as well.

5.6 Interview with the Brand & CRM Manager of Marisota -Simon Haughton

Interviewer: Can you start with the background of this pop-up initiative Simon?

SH: As we found with this kind of project, we have been working on this for about 6 months now. We had a bit of a brainstorm last June/July in terms of what we could create in terms of making a really big PR storm. All of the people at the meeting agreed that a Pop-up shop could be the biggest PR storm among all the ideas we had. So whether it would be getting some editorial with a magazine, that meeting was with the Marisota brand team and our agent McCann Worldwide, so there have been three big companies that would like to work on the project. Marisota, from a brand point of view, McCann Worldwide have been our Ad agency, they do the majority of our brand proposition work. Whether that is some of our DR TV campaigns, or branding in terms of proposition work, so how we evolve the brand to keep making it look fresh. Then thirdly, once we decided we wanted to do Pop-ups, we did a bit of a round robin in terms of our key suppliers and who it could be that we would work with. Through the process of a few meetings, we decided Push events UK are the strongest and the most experienced in doing this, they have worked with people like Adidas, Ebay, Diesel, a lot of big brands. Some of the case studies they have got we liked, so we have trust in what they could deliver. So when we had agreed who we would partner with we got to work on it. We then started thinking about what locations we want to go with. The locations we have identified were based on the existing customers that we've got on the database, where the most densely populated areas and cities were. So we arrived at Glasgow, Bristol and Manchester, we picked London as the starting point, because that is where the majority of the media works, where the majority of the press is located. But one of the objectives of the tour if you like, was to also increase our brand reach and brand awareness through regional coverage. We have done a press event in each of the regions as well, not just London, but also Glasgow, Bristol and Manchester. So trying to get as much coverage out there as we possibly can. That's how we got to the locations.

In terms of the creative look and feel, Marisota's new brand proposition which is the strap line of 'design with shape in mind', there is obviously "shapeology" that's in tune with the 'Can wear' attitude, we want to bring that to life in this kind of retail environment. If you look at the "shapeology" logo, which is on the window out there,

it is round, so it is all about creating round shapes, no hard edges. So hence a lot of things are quite circular, that's the matting, even the chair, even the foot rest, these kind of displays. Even those "U" shape rails, they all kind of tie in together nicely. So that was how we arrived at the look and feel for the inside of the shop. We couldn't obviously confirm exactly where we were going to be, until quite close to the time. Hence, why we had a last minute change from the Arndale to here, it was not working out in the Arndale. And we decided actually something as beautiful as this, it's more like a showroom, it would create a much better aspirational experience (if you like) for anyone coming in off the streets or any of our existing customers that we invited along. Something else we obviously thought quite a lot about was how could we make this as experiential as possible. We have got Mark Heyes on the brand, he is our celebrity stylist. Mark has done a few ranges with us now.

(Talk to Rosy) "Do you want to meet him? I will introduce you to him in a minute." We wanted him and almost like, I describe it as mini Marks, we want a team of mini Marks. So who can we get in? He made a few recommendations, so there is a lovely girl called Sarah, she is actually his assistant on ITV, Lorraine and Daybreak, when he does the shows there. Then the others, Karen, Lucy and Fe are all stylists we have used either on shoots we do or on features that we may run. They were all immersed into what "shapeology" is all about, which basically is making the best of the bits of your body that you feel most confident about whilst disguising the rest. So it might be you feel most conscious about your arms, hence why a lot of our dresses actually have sleeves, but also there are some technological aspects of our products. Our bespoke range is an example, I'll just show you over here. This Bespoke dress actually comes in various different cup sizes, so a woman might be a 12/14/18, whatever size she is the bottom half, but she might have small boobs or extremely big boobs. We do various different sizes in terms of the cup, she might be size 12 on the bottom, she might have a K cup. That will cause all sorts of problems, if you go to M&S etc. We're experts at fit and flattering work, on different products like this.

Interviewer: For the Bespoke range, do you make it before? Or do you measure them and make it afterwards?

SH: It's not tailor made. We have specific sizes, but when we first launch them, we learnt a lot from some other sales and returns, also comments we get on the websites. So the Standard is B to double D, then what we've got is E to G and the size level is then H to K. But again these women may be quite slim on the bottom half but have incredibly big boobs, they would benefit from products like this.

Interviewer: How is the pop-up tour going? How many cities have you been to so far?

SH: We have been on the road now for 3 and half weeks, this is our fourth location, fourth and final location. We have got plans to do a big PR storm, same as this again, whether that's going to be doing pop-up shops again, maybe. Because actually the women we have met, for an example in Glasgow, they are saying.. "When are you coming to Carlisle? When are you coming to Edinburgh?" There is definitely an appetite to create more of these. But I think one of the most memorable things for me has been some of the women that we have had in, they had a shape over with the stylists, and they actually got quite emotional and teary. Because believe it or not, some women almost get a bit…they paint themselves into the corner -which is "I would only wear black, I never wear anything as radical as that dress there." We have actually had a lot of ladies in that dress and they have been overwhelmed by how great they look. Part of the experience is about driving and boosting women's confidence, making them have the confidence in the shape that they are and embrace that shape. So I suppose that is one thing that stuck in my mind out of all of this. The main objective[s] …were, to amplify what the brand is all about, increase reach and brand awareness but also create this real kind of experiential environment [in] which they can touch and feel the product, speak to the stylist, try on the different accessories and get a full head-to-tail look.

Interviewer: What tools have you used to shape the customer experience during the pop-up tour?

SH: We have a team of stylists, lead by Mark Heyes and then we employed (if that is the right word), Magic Mirror. That really amplified the whole experience, so basically the magic mirrors, do you want me to show you?

Interviewer: Yes please, thank you.

SH: It has not been working, because it's so new. So basically once it's taken a picture of you, what it meant to do is (I stood in the wrong position) all the products we have are loaded on there, every product we have got in the shop. The idea is you don't have to try everything on to get an idea of what colour/product will suit your skin tone or what will suit your shape the best, that is what it should do, again apologies we had a few problems with it. That fits my silhouette, the idea is the lady doesn't have to try everything on, even from that I would get an idea that a red jacket actually brings out the greyness of my hair or whatever it might be. The idea is all about sharing socially, you could go onto Facebook, Twitter, you can create hash tags throughout the pop-up event you can print it off if you want and keep it. There are also games to play, you can print vouchers as well. What else have we been doing in terms of creating experience… I guess really one of the things we also did was we made sure that we've not only got the fashion products, but we've also got the accessories, headwear clutch bags, boots, whatever it might be. If a woman comes in and says I am going on holiday, or I am going to a wedding, she can get the full outfit, whilst they are here they will be fully styled and shaped over. One last thing that we have got is the TV as you come in through the door, on loop we have our existing video content that we actually have on our YouTube channel. Mark again, he is the face of most of those.

Interviewer: In terms have fixtures and fittings, are there any other 'tools' you've used in store?

SH: I suppose one other tool, just to show you very quickly, it's not a tool as such. It is the slightly larger than normal changing rooms.

Interviewer: Oh that's the changing room, I was wondering what they are.

SH: Normally, what we found from research is that curvier women are a bit excluded (or feel it's a bit hostile) in normal retail environments. Whether it's that the walkway is slightly narrower or shop the assistant might have to go get what you want from the range right from the back of the shop. "Oh right great, make me feel good about myself". The changing room is also about half the size of this, but this we have got

some accessories in, larger mirrors and again it is making them feel welcome really more than anything.

Rosy: I found that in my research as well, how excluded they feel on the high street. This is such a good idea.

SH: It has gone down really well with the journey. So that's it really in terms of the tool. The music just kind of adds a bit of atmosphere to the whole shop. The lighting is key I suppose; it is all about making sure it looks as clean and crisp as possible. So every shop that we have been in we have light washed, believe it or not we did this in 46hrs for this shop. The guys we had on the team have been remarkable. Even just simple finishing touches like the lampshades and the vinyl [decals] on the walls, they just add a bit more depth to it. Just makes it look a bit different, it all compliments each other.

Interviewer: And also the stylists here, are they specially recruited or were they part of Marisota before?

SH: Mark was a stylist previously and has been working for Marisota for a long time now.

MH: "A good few years now."

SH: The other stylist we have I know them from other work we have done, it might be other features, some times if we were doing a shoot say in London or Miami or something, they might be the stylist on that shoot. So they are familiar with the product and the brand already. That was crucial for me in terms of making sure that they were upselling the products in the right way.

Interviewer: Have they all been moving from location to location?

SH: We have been on the road for about four weeks now, we have all moved together so we have all created a good team dynamic. This has been good.

Interviewer: What are you going to do after this tour? Any future plans?

SH: (Laugh..) I am going to have a break. What are we going to do next? I had the luxury of … (say luxury, the benefit of) meeting our CEO yesterday. I said we are going to do something bigger and better than this. She was pretty blown away with this. I mean I have to go back to the list we have brainstormed we made learning from what we have done here. …we want to create as much content as we possibly can out of this.

Interrupt by Mark, "These ladies have won the competition. Shall I just start taking them in?"

SH: Yeah, that's fine. I lost my trail of thought… it will be maximizing in terms of content, so that will be for social channels or digital in terms of video. These are probably images we have got or assets we have got, coming out with some great content. We also have some blogger engagement on the pop-up shop tour, that is something we really been working on hard, building the relationships with bloggers and getting them to try on and review the products as well. I appreciate that is a really important part of our social media mix.

Interviewer: What feedback have you got so far about the pop-up tour? Those customers won the prize on Facebook, is that the one on Facebook?

SH: There is one on Facebook, but we have been running another one this week. There is a winner a day or I need to check whether that is P1O3 or Facebook. In terms of feedback, there is actually a comments book, just by Laura. If you want to look through that… Some of the comments we have got are around, 'This has been the best day of my life. I am glad I came along. Your team is really good. You have boosted my confidence. I have never thought I would get a pair of coloured jeans. Or I really understand what "shapeology" is all about.' And really listening to those comments are really good, because that was what we set out to try to achieve. Also socially as well, you know we have been trying to encourage people trying to engage with Facebook, or twitter about us. I suggest you have a look on the blogs, if you search on Marisota, some of the blogs will come up with some good reviews.

Interviewer: So it turned out to be a really successful event?

SH: For me yeah, we need to do a bit of measurement in terms of fully understanding what return we have got. But yeah, for me it has worked.

5.7 Interview with Marisota Celebrity Stylist –Mark Heyes
Interviewer: How is the pop-up tour going Mark?
MH: It has been going really well. The Glasgow store was really successful. People there are obsessed with shopping, people there are obsessed with fashion. In London it [the venue] was very similar to this actually, it was actually really busy. We had people from the magazines, it was fantastic. We had a lot of VIP customers actually, travelling from Southhampton, coming all the way to London, so that was really nice. We had some great press, we had some great competition winners. But most importantly, some amazing customers, like people probably would never try on these items, they have flicked through the catalogue and they have seen it online but they have never done it. To see that experience happen right in front of us has been incredible for all of us.

We got loads of press up in Glasgow. I was born around here in Chorley and moved to Scotland when I was 10, so went to school up there and I went to Glasgow School of Art, and then moved down to London, so my family is still up there, that's my family home. Bristol was fine, but everything that could have gone against us, went against us. The most annoying thing was, on the other side of Bristol is the shopping centre called The Mall, it was meant to be there. The reason it tailed off is because I think in Bristol there were 11,000 [people] that all paid £10 to go to a one-hour show and then go shopping. Basically, anyone who was going shopping that weekend couldn't come to this side of the town. That was really annoying. We had such high expectations, from London as well as Glasgow. So yeah obviously, with the location in Glasgow, the response it got meant it was a very good shop actually.

Interviewer: What feedback have you got from this tour?
MH: If you're not a standard size 10, you can be scared of just ordering online. But you're also scared of going to the shop, to those environments that people feel completely uncomfortable in. We had tears every day. I will show you the photo from the corner, this lady, Ann from Glasgow, who literately had no confidence, nothing,

never found a dress. We got her in dresses, we ended up asking her to be our Marisota ambassador actually. She can now relate to what she thinks will work, why that does and why that doesn't.

Interviewer: Why didn't Marisota get the space in the Arndale if you don't mind me asking?

MH: Some brand turned up and said they wanted the space to fill their 2-year lease. We are only going to have it for four days. That's why it fell through.

5.8 Follow-up Interview with Marisota Stylist 1

Interviewer: Could you please introduce yourself briefly?

Stylist 1: So I am a freelance fashion stylist, I've just been booked on this pop-up shop tour. My usual job is styling for magazines, newspapers and photo shoots. So I work for different brands and magazines, and I do lot of make-overs and things like that. So I am used to dealing with people of different shapes and sizes, which is why I am on this particular job.

Interviewer: What do you think of the tour?

Stylist 1: There has been much more an emotional response to it from customers than I thought there would be. So some women have come in and they have never enjoyed shopping their entire life, they have never picked up things from the rail and tried them on. They use online retailers because they can't buy things on the high street in their sizes. They certainly have never had any help with shopping, nobody suggested different things or encouraged them to be a bit braver. You know a lot of them have come and they just always wear the same thing, leggings or a tunic top or whatever, they're sort of uniforms they know will fit them. So they never had somebody say you could wear this and you could wear it like that. Why don't you try this, it's to just have that hand-holding support as they have hoped.

A lot of people have been very emotional when they found something that made them feel really good. Because they never had that experience before, so that has been extremely satisfying. And lots of people who come in, say... I had one woman who hadn't worn a dress for 15 years since her wedding dress. She had her children,

gained weight, never lost the weight and never felt she could wear a dress again. She hadn't had a dress in all that time, and she bought a dress that day. And someone else who hadn't worn a pair of trousers for 8 years, because she thought she couldn't because they wouldn't work for her size, she went away with some trousers. That has been a really satisfying thing, when you felt that they've gone away with a new way of looking at themselves, which is a nice thing to be a part of.

Interviewer: I have just been reading through the feedback customers have left in the book over there. There was a lot of positive comments.

Stylist 1: It is that sort of experience you would imagine that (you know) celebrities have, you have a stylist on hand, you have a personal shopper. They're only focused on you, making you look good, making you feel good. And also because we are stylists, we're not shop assistants, so they know you are not saying *"Get that, get that, that looks nice, that looks nice."* to everything they've put on. The thing that a lot of them actually have said (feedback from lots of women) was *"It was so nice to have somebody who is honest"*. So there have been people coming out of the fitting room, and we just said: *"No, that doesn't work for you, it's the wrong length, the neckline doesn't work for your shape. Or you need to try that in a different size"*. They don't feel they are getting a hard sale. It's not about sending them away with a big receipt; it is about actually helping them to make them look and feel good. And send them away knowing that you have been honest and kind. It has been a nice thing to be involved in.

Interviewer: What do you normally do when a customer walks in the shop? How do you deliver the experience to them?

Stylist 1: We have booked appointments via Marisota Facebook page, VIP customers of Marisota have been contacted directly to see if they want to come in to have a styling session. But it has been also open to people coming in off the street. We had people who came in they just want to have a little browse, that's all they wanted to do, have a little look and go away again. And other people come in and are offered the chance *"Would you like someone to help you?"* Some people have it done in that way. So it just depends, it has been open for people to drop in and out.

Interviewer: How long do you normally spend with each customer?

Stylist 1: It really depends on that woman and what she wants. Some people they come in they look specifically for something. For example, a dress for a wedding has been a really popular one. You are limited to a smaller selection of stuff. Other people are looking for the whole new outfits, they don't know what they want, they just want to try new things. Some people you spend half an hour with them, I would say very few people less than that. But some people have been here for a couple of hours, if they have got time and there is no one waiting then that's fine. It's nice to be able to do that for them. I would say average is probably 40 min. When they come in, we would ask, are you looking for something in particular? Are they familiar with the brand? Do they know what the clothes are about? What the shapeology concept is?

Interviewer: Are they returning customers of Marisota?

Stylist 1: Most people know the name, they have seen it on TV, because there is a TV campaign running at the moment. Most people are certainly aware of the brand even if they have never bought from Marisota before. They tell us what they want and we go to the rail with them, and sometimes they will pick things up and go *"I quite like that."* A lot of the time, it is the case we pick things up that we know will work for them. As a stylist, you assess somebody's shape very quickly, we will pick up things and say '*what about trying this*'? And also we know the product really well, so what things really work when you get them on the body. We usually get a big armful of stuff and take them to the fitting room, make sure they have got everything that they need. We get them shoes, its no good trying on an occasional dress if you came in the shop with trainers. You need to try them with heels, we've got accessories here too, hats, bags etc. You could say *"Right that will work, but you need a heel, it doesn't have to be …"* It's not you're trying to get them to buy those shoes, but it's just to give them an idea about what the completed look would be. So they try something on, then they come out, we have lots and lots of mirrors. They come out and we have a chat to them and tell them what we think and they usually talk about what they think too. It might be they tried something on and they say *"Oh I don't really like this."* But from that conversation you will get an idea about what they might like, what might work better for them. You can make other suggestions.

Interviewer: Can customers purchase items there and then in the shop?

Stylist 1: Each stylist has a clipboard, with all the product codes on, and a column for the sizes. Things they like we can tick off on the form, they have got a record of everything they have tried on and liked. They can either take that home with them, then decide whether they do or don't want to buy them. Or they can be handed over to somebody here who has got a computer, they order it here straight away, we'll deliver it to their home the next day and its free delivery which is part of the discount code that we have given to them. So there is no pressure on them to buy, if they don't want to buy anything, that's absolutely fine too. It just gives them the chance to … but most people have bought because they have been very excited about the things they have tried on.

Interviewer: And it gives them the option either to order it here in the shop or go back home and order it themselves.

Stylist 1: I mean they cannot purchase it and take it away with them from the shop's stock, because we have limited number of samples here. They have the option of ordering at home when they want to.

Interviewer: Can you talk about the various cities you have been to during this tour?

Stylist 1: Glasgow was the busiest, I think mostly due to the location. It worked really well. We had very busy periods in each different location, in London it was really busy, we had a lot of bloggers and press, we had huge amount of press on the first day. There has been busy points in every location, but Glasgow was probably the most consistently busy throughout. But here in Manchester we have a little passing trade, but Glasgow was a great location, people saw us as they came up to John Lewis. They just wonder in, once they're in, most people are quite impressed by …. Because it is online, even they know it, they have never touched the clothes before or looked at them out of that setting of a catalog. To be able to see everything beautifully merchandised and hung and to be able to touch and feel the clothes makes it a better experience. It's the fact of having someone who will suggest something or encourage you, or just gently push you to try something else. It has opened up the possibilities to them. I suspect if you would ask most of the customers in six months time, what the impact would have been, even if they didn't buy much stuff, the impact on what they

know they can try and their attitudes towards clothes I suspected has changed for quite a lot of them. Because they have seen they can try different things, they can wear colours and or they can wear dresses, they buy jeans. A lot of women say "Oh I can't wear jeans, I am too big to wear jeans. Well, nobody is too big to wear jeans; you have just got to get the right jeans. I think it [the pop-up] has had a long-term impact for those women.

5.9 Interview with Assistant Make up & Trend Artist Benefit -Lauren Hogsden
Interviewer: Can you please introduce the pop-up?
LH: This is Curl's Best friend Pop-up shop, it's has been open for 4 weeks. Downstairs we have our beautiful little tea area, on the first floor we have […]. Head upstairs to the beauty parlour and curl station and receive a make-up or brow wax and tint from Benefit's make-up and brow experts, or a voluminous curly faux-blow from the resident hair-styling professionals. And upstairs we have our secret layer, which is our Noir bar, very dark and sexy up there. So the whole reason we have this pop up is actually all designed around our Roller lash mascara, which is our latest launch. It's a curl mascara, and we wanted to create 1950s style, pretty cute and girly.

Interviewer: This is in line with your new advertising campaign as well. I have seen the one with the poka-dot dress…
LH: Yes, exactly, very cute and girly, we actually did something very similar last year, we did it for the World Cup. We had a 'girls only pub' in Convent Garden, and that was a huge success, we had that open for…it was supposed to go for a month but we ended up having it for 3 months, but it was so successful. Hence, why we want to do it again in line with the new mascara. We had an amazing turn out here and it's just… I'm sure you agree, it's a girls heaven isn't it? It's very cute and it has everything you need. Drinks, cakes, makeup, tea, champagne, what more could you ask for?

Interviewer: What objectives are you trying to achieve though this pop-up?
LH: To raise awareness of the mascara, and the difference between this mascara to 'They're Real'. 'They're Real' mascara is the bestselling mascara in the UK. To really differentiate between them, roller Lash is a very soft curl, it's really good for

lashes that are quite straight and quite fine, it has got little hooks. You can feel the lashes just bend slightly to give you the tip curl which is amazing. The curling formula you really can see the lift. And then you got the 'They're Real' mascara which is about volume and give you that fake lashes feel.

So roller lash is the soft day curl and 'They're real' is the evening mascara. So yeah just to show the difference between the mascaras, promote these mascaras. Benefit is all about having fun with our brand. We're really lucky we can actually step "outside the box". Our packaging is really creative and fun. Why can't makeup be fun? It doesn't have to always be black packaging to be taken seriously. Our makeup does exactly what it says on the tin: you get great quality makeup and you have fun with the packaging. We have fun doing events like this. It sets us apart from other brands.

Interviewer: How was the pop-up conceived and carried out? Did you do it internally?

LH: We did have other people come on board with us, we had a company called Slam PR and also the PRSUADERS, the PRSUADERS are the guys who come up with the visuals, they just make it happen. Slam PR also came with our team and we sit together, once a week, throw ideas at each other, some of the ideas are absolutely mental, you think, how's that going to happen, but they do make it happen.

Interviewer: Were you involved in those meetings?

LH: I'm actually the makeup artist, we all have different roles.

Interviewer: How did you decide on the location and duration?

LH: Soho because it's a lively area, it's busy, good footfall. It's well located to our stores one in Carnaby and one in Covent Garden. It's good to be able to bring customers back in Store. So we finish up on Saturday. Just one month.

Interviewer: What feedback have you got so far from customers?

LH: We had incredible feedback, '*So surprised to see this little hidden gem*'; '*Incredible blog post*'; '*It has been real good fun*'. It's really enjoyable to work here as well.

Interviewer: Have you used social media channels to promote the pop-up?

LH: "Curl's best friend," I'll give you … I have only been here 4 days myself; I have been doing other shoots. I've been here for a couple of press days and blogger days, so we had days where it has been exclusive for celebrities, PR come along, they do blog posts that get the word out there.

Follow-up questions with 'Curl's Best Friend' Event Manager-Jordan

Interviewer: Can you please tell me something about this pop-up?

Jordan: Sure, So last year Benefit launched 'The Gabbi's Head', it was a pub, a pub for women to celebrate the World Cup. Most pubs are male-dominant. We wanted to create an environment that girls are comfortable in and can enjoy the football. So you can have your make-up done and have your eyebrows done and watch world cup matches. It was a huge success. Some of the feedback we've got from the previous pop-up experience was it was only in London. So, this time it was important for us to spread out the experience across the country.

Interviewer: What's your key objective for this pop-up?

We want to create an environment for people to come to and just enjoy, and on the back of that learn about Benefit. Our main focus is creating a sociable experience …
We decided this year to open 'Curl's Best Friend'… In conjunction with the launch of the roller lash, which is the new mascara, launched in February, we opened a pop-up beauty parlour in Soho. It was a three-storey building, it was an environment where you could get your makeup done, get your hair done, get your eye-browse done and enjoy a 1950s beauty parlour. And so we packaged that up and we've taken it on tour. So have turned this shipping container this is a 20ft shipping container, with the sides open out the door flaps down. We've built this…we've packed up everything that was in the venue in Soho and put it into this container and drop it at different cities around the UK.

Interviewer: Which other cities will you be visiting later this month?

Jordan: This is our first top in Manchester, Spinningfield. We're here Friday, Saturday and Sunday, and our next stop is going to be Birmingham, we'll be in

central Birmingham in Victoria Square. We then go on to Edinburgh, we'll be on St. Andrews Square in Edinburgh. We then go to Cardiff, we'll be on Queen Street in Cardiff and then we end up in Dublin. We'll then be doing a few festivals throughout the summer as well. Everywhere we go, we do three days, Friday, Saturday and Sunday. On Friday and Saturday nights we serve alcohol, it is kind of social hub and a girly night out. It works really well if you want to come have some drinks with your girlfriends at the start of the night and get your makeup done, feel gorgeous and go off and have a wonderful nigh out.

Interviewer: So what's your key responsibilities?

Jordan: I'm managing the tour. So my job is to deal with venues and speak to venue management and organize the delivery of the bar. The container got craned off the truck of the sites, we had to build a lot of the furniture. This came in different parts and we packed it up. And I'm in charge of running the venue during the daytime, and I close up each night.

Interviewer: How do you decide on the locations?

Jordan: It's a joint decision. Benefit has a few areas that they're quite keen location wise. It was important for us to spread the experience across the UK, We firstly located the key territories, so the key areas are for each city, for them you know, there's the business and that's where we bring the experiences to. And then we look at… and then literally packed everything up that was in the Soho venue and put it in the container and took it on tour to the different cities around the UK. There are many things needed to be done in a short timespan: dealing with the venue, speaking with the venue management, looking at who can accommodate us in terms of our weight and size. We're serving alcohol, that's another element - we have to go through a lot of approvals and organize the delivery for the bar. It takes a bit of time to find the right space. Having good footfall is important, and also for Benefit being around the right type of businesses as well. For example, we are outside Emporio Armani, that's a good fit for a brand like Benefit. So it's the environment and also the type of the demographic you get in the area is also a key factor in terms of where we'd like to be positioned.

5.10 Interview with the Management Director of Resident - Scott Bridgens

Background: Established in 2011 by Simon James and Scott Bridgens, Resident is the first editor of New Zealand Design. They are a globally focused company committed to the Design, Manufacture and Distribution of high quality Lighting and Furniture for commercial and domestic environments. Resident essence revolves around an authentic combination of world leading design, bold materiality and exceptional fabrication. Resident - Progressive, Innovative, Timeless

At MULTIPLEX, Resident and a group of multi-disciplinary collaborators created a new kind of retail space – where powerful experiences, bespoke services and unique products come together.

Interviewer: Can you please briefly introduce Resident?

SB: Resident is a progressive furniture and lighting design manufacturer from New Zealand. So we work with a selected group of designers to create simple and original items for the home. It is a mid to high-end price point. We're a wholesaler, so we sell to retailers as well as directly to the trade. We're entirely export focused, so markets like America, UK and Europe, are very much our focus rather than New Zealand for example, even though that's where we live and operate.

Interviewer: What are your broad marketing strategies?

SB: I think we try to step into the consciousness of everyone. I think at the end of the day, demand is driven by the end user, most of the time. So we have a strategy of doing exhibitions around the world. So we do Milan, New York and London that's where we release our newest products, we do it once a year. The kind of people that frequent those types of events is trade and also the end user, all those things combined help to bring our brand to the front of people's consciousness.

Interviewer: What do you see as the role of pop-up within the brand?

SB: Well I think it makes it more dynamic. I think a lot of it is showing we're entrepreneurial, that we are willing to go outside the scope of the general business plan. I think it is the investigation into the true feelings of the end user. At the end of the day, you need to be thinking about which final person is using this, how they feel, when they see it, how they perceive it, how do they like to buy it. A lot of it is about

putting ourselves in a position to have their learning experience; allow that knowledge to feedback into everything we do. However, 'pop-up' is a pretty overused word. I think this is more substantial than a pop-up. I mean it goes for a month, but yeah I think there is no question this has allowed us to do that.

Interviewer: What are your pop-up objectives?

SB: There are a few different objectives- I suppose the main one is we just established a sales office here in London. So we've put the UK market on a pedestal, we're here to create the homeware from home. From that perspective, the greatest asset you can have for your network, is the people who you work alongside, the people who can be pathways to meeting customers, people who you share ideas with people who you gain inspirations form, who you inspire yourself. So, we put ourselves into the situation where we're surrounded by people of similar outlook in perspective, potentially different products, but a diversified portfolio of ideas, which hopefully can add value to the things that we do.

Being here is like being anywhere, if you're not there, nothing happens. That's the first thing; I mean the second thing is we could get more of a regionalised perspective in this London-centric crowd. That is very important, we are a brand builder, so each piece of communication needs to be targeted. We certainly created some strategy on the back of it already. Another thing is being surrounded by WALLPAPER Magazine, these media partners who in the future can be strong collaborators can also carry a message directly to our chosen market.

Interviewer: Who did you work with in terms of planning and developing this pop-up project?

SB: We worked closely with Tom Dixon really. He is the one that initiated it and the design research studio was the one that executed the plan. It was a collaboration with the Tom Dixon brand. I actually use to work with Tom when I lived in London. So I worked with him for four years until the end of 2010, then returned to New Zealand to start Resident. We kept in close contact, I mean we are just lucky, a call came in saying, *"We're doing this thing, if you guys want to be part of it, you can."* So it was very much a coincidence of timing and it was in line with our current marketing strategy. So it was a happy collision of coincidence. Personally my background is in

logistics and supply chain, so the business side of bringing the product to market. However, My role is managing director for Resident, now I do a bit of both. Running a career in enterprise you need to be well-rounded. You have to be ready to embrace the chaos of design and also the structure of buying and selling. For me, it is as much creative as it is business.

Interviewer: Given that the prime focus of my research is about the actual management of pop up activities, can you talk me through the details of the management aspect of your current pop-up?

SB: There is huge amount of activity, if I tell you all that you'll be here for days. There is a logistic element which is a big thing, what are we going to show, why we are going to show, how we are going to show, when we are going to show. Then it takes you to the point of views ok we need this product here by those date, and it need to look like this. There is huge amount of organisation. The other thing is considering our neighbours - the other brands who are taking part in the pop-up. The whole idea is everybody is working together. So, we sort of weighed up who's here, what they are doing, how can we bring something that fits but has a different flavour. So, I think the consideration of others and approaching others is hugely important and shouldn't be underrated. Without any of these partners, we wouldn't be as strong. We all bring something different, a different story and the idea is in the end those things come together in a cumulative way that gives a shopping experience more dynamic and diversified than any other.

Interviewer|: The products that you've showcased in the store, are they all from your London stockists?

SB: To be honest, we flew them in from New Zealand, it was late notice the whole thing. Immediately upon agreeing to be here, we had our production line start make the things we needed…Everything is here that we also had stock of. We focused on what we consider to be the most relevant products now, what we consider as the most relevant products in the next 18 months, and we made a bunch of them, so that we can show them and also someone comes and buy it they can walk away with it. It is instant consumption in a pop-up space. Part of that is people need to walk away with the product themselves. I think that's really important, you can't call yourself a true

retailer if you can't offer that. Normally, we're a wholesaler so we work with the shops.

Interrupted by a guy who came to have a look at the *MULTIPLEX* and Resident…
SB: Sorry about that. He has a brand called EOQ which is based in Hong Kong, they produce some beautiful aluminium lights in different colours. He is a friend really, we see each other at different trade shows. He actually showed at Design Junction, which is another show that is presented for the London Design Festival. He is here to check it out really.

Interviewer: In terms of the actual management of the pop-up, how did you create the customer experience?
SB: I suppose it is under the curative direction of the Tom Dixon team, the signage/exterior decoration there is representative of the theme we have here. It is the silver Andy Warhol 1970s theme, I think that is really important. You see these silver tables; all of these are shelving and branding elements. The sound I think it is very important. The curative direction came from Tom Dixon, I think that's where we've got a presentation which is genuinely modern and dynamic you know, that's the whole theme, the pop-up store of the future.

Interviewer: In terms of the design of the Resident area, did you do it yourself or was TOM DIXON involved in the design process?
SB: I designed it, I just came up with …really it was… To put it simply, we just came up with ideas we considered to be our best products in the boldest way. We knew that Tom was going to do this, which is a lot of products in numbers. And we really needed to be matching that by not going further, otherwise risking being lost. This is why I'm saying it's important to know what those around you are doing, in order to not take away what they are doing, but make sure you add value…

Interviewer: I really like the simplicity of the design and it makes me feel very relaxed and very immersed in your space.
SB: We are really conscious of giving people space. You know we haven't tried to cram as many products there as possible for the reason that when you're shopping,

space is essential especially when you're showcasing the products like we have here, the average price is 1200 pounds. For something like that people need time and space.

Interviewer: I've read online that you're showing some special collections this time in *MULTIPLEX*?

SB: I mean all of these lights are from New Zealand, two in particular, the Mesh range that is against the back wall, the sort of gold coloured mesh, is the new product, this is the first time we've properly shown it. It is glass with a torchan pedant, it is against the pillar on this side. Which again it is something that is very new, I think the new things are what the press are interested in and what the design geeks want to see.

Interviewer: Are you featured in WALLPAPER magazine given that it's a collaboration between them and Tom Dixon?

SB: We've have been in the past, we'll be again in the future, I'm not sure whether it happened this week or not but we actually re-released a chair called the studio chair, it's been re-released this week. We actually are using *MULTIPLEX* as a platform but not just for selling but for coordinating marketing opportunities and releasing new products, essentially releasing new products is the single most profitable thing as a design manufacturing company. We're using this this as a stage to do that.

Interviewer: In terms of social media, what are the channels are you using at the moment to promote this space?

SB: We've talking to followers on Facebook and Instagram. The good thing is it is a month long show; We can roll the story out every two or three days, rather than having to bombard people all at once.

Interviewer: Some brands here have been doing collaborative events, is this something you'll be considering doing too?

SB: Absolutely. We have architects evenings. We are inviting people from the trade in small groups, to share drinks with us, at a particular given night and time. It is just a case of saying, '*Hey guys, this is like our showroom, and this is the base, we talk about products in London. Come down and spend some time with us.*'

Interviewer: How are you going to measure the success of this pop-up?

SB: I mean it is a simple thing to measure because in our industry, some projects or opportunities take months or years to measure. We've got turnover targets in mind, we have consumer sales, that could be the first of foremost way of measuring success. But we also take into account new leads, potential new customers, those types of things. The results here are both tangible and intangible. Also the value of contacts, how do you measure that? It is difficult to measure, a lot of that is feel…

Interviewer: How are you going to maintain the momentum? Where do you see the brand go in the future?

SB: Well, we've got hugely steep ambitions of decorating the world progressively, one country at a time. This market is in the front of our minds now, so yeah I can't tell you too much other than we're here to stay. We have an amazing group of products coming through, the products are getting better and Resident will be prominent. People will see this as an important brand in the coming year, so we're very excited. The brand is only four years old, it is always about quality not quantity, we want to work for the right people and think this represent us and our brand represents them, which we consider as a good brand fit in each country. That's a case of waiting for those things to play out, as a design company you have to be willing to wait, especially in the high end of the market, it takes time to convince people that you are what you say you are. The growth has been organic and fast, there is no reason why that's not going to continue.

5.11 Interview with the Founder and Director of Obataimu –Noorie Sadarangani

Interviewer: Can you please introduce Obataimu?

NS: So Obataimu literally means 'overtime' in Japanese. The reason why we use this name is we take extra time to do things and go back to the basics. It is a slow process, but it is also a fusion of Japanese and Indian esthetics. It is like going full circle, from one of the most futuristic societies to one of the most traditional societies. I guess one thing both Japanese and Indian culture have in common is the relationship [the society has] to the future, but also huge ties to the past. So, I was fascinated by the various things [I saw] in Tokyo when I journeyed there. But specifically during the trip I observed people around the city- sleeping. Because they sleep anywhere and

everywhere, they are so overworked. So the idea is it's acceptable, it is not rude to use a brief case as a pillow or for businessmen to take a nap in-between courses. I found this phenomenon fascinating, so I spent two weeks just filming people sleeping around in public. That's why I came up with the name 'Obataimu' and came back to India and actually started to collaborate with a sleep textile innovator, someone that has been inventing materials specifically for sleeping for the last 30 years. Together we came up with 9 fabrics for this brand. So that's kind of the soul of the brands.

Interviewer: How did you start the brand Obataimu?

NS: We looked at the revolution that happened with corner shops in the food industry, it took 20 years to get to the mainstream. You know those corner shops, with an open kitchen, a homely restaurant where you can meet the owners? Today this is trendy, that is what everyone wants. Nobody wants fast food anymore, but it was a struggle when it first started 20 years ago. We understood that within the food industry, but the fashion industry is in need of the same revolution. It is tough for young designers, there's not a lot of creativity in young fashion, it is because you manage to get some funds together, you start a boutique, and you might struggle. Or you get taken in by one of the big brands. That's what is happening in the fashion industry because there are no alternatives, the risk lies with the designer. What we're trying to do is in the future create a platform where people are used to waiting, to wait will be the future of fashion. Where young designers can come on board and not worry about taking risks. That's kind of the vision.

So Obataimu is a design studio, we've picked fashion to be the first thing to experiment with. The name itself where we're based in India is extremely important to the brands. That's why we have atelier in the shop, we are part of that movement. But the idea is we wanted to propose a new vision of the neighborhood, that's why production is part of the story. That's how we started, making little statements to the shop in Bombay. When you enter the shop in Bombay, you can see on the phones (fixed on the wall as display), live in the shop is production, it's just like an open kitchen. Musicians come to play from time to time. Public intellectuals come and speak.

Interviewer: What do you see as the role of pop-up within your brand?

NS: I don't see [it] as pop-up exactly, I think of them as big boxes. I have problems about the traditional way of thinking about a pop-up, we have to have a slightly deeper view into the soul of the brand, the culture to create a long lasting collaborations, but I think it really has been our story from day one, that's how our brand grew from time to time. We started off as a pop-up behind the only café in the neighborhood of Kala Ghoda. The owner does photo exhibits in the café, I thought it would be cool to do some pop-up collaboration in the café. I went to the café and there was a part almost like a construction site. I asked him, what are you going to do with the space and suggested maybe I could do a pop-up there. At the time we were only doing women's clothing, but he said we are not interested in doing women's clothing. He said if I did a men's line, he would consider giving me the space, but he said he'll be leaving for somewhere in 3 weeks. So I had three weeks to come up with a first draft. So I just put the women's business on hold for a bit, and that pop-up store was like a gentlemen's only secret shop. People only came if they heard about it, there was no public visibility at all. Then that lead to our second pop-up store, which is on the main road of Kala Ghoda right next to the café, he rented us a space temporarily next door, like a tidy space. We did that for 6 months and opened our store in Bombay. The permanent store was set up to travel for part of the year. This year was the first year we did it. We did a shop in Paris first, and then we got invited from our shop in Paris to come here. We were in the pop-up for three months, we wanted to build the neighborhood. This is the shortest pop-up we've ever done, it feels very short.

Interviewer: What is Obataimu's broad marketing strategy?
NS: We don't do any conventional marketing as a policy. When we want to market, we do things more like…For example in Bombay we created a guide for a client which is called the beauty guide for Bombay. There is all these undiscovered spots that have a lot of culture and heritage that nobody knows about. So we created this guide and we give to our clients. So that they can discover the secrets and very cool parts of the city. We don't really do conventional marketing. We do something that will give our customer a sort of extra service, not directly linked to the brand.

For this pop-up project, we have been invited here. And originally I want to do events that I normally do in Bombay, but is it tricky because there are so many permissions and so many licenses that I'm not sure what we'll be able to do. But I'm sure we'll see what we can do, there is a cinema space here, Sony and Wallpaper created. So maybe we can do some photo shoot collaborations, maybe we could show a few art movie projects from India. We are currently settling in this space and see what we can do with the space here.

Interviewer: Can you tell me more about how this collaboration happened with Selfridges?

NS: Selfridges discovered our little boutique in Paris and they invited us. They invited us to think about a few different projects they have been doing at Selfridges and this is what is happening.

Interviewer: So what is your objective for this pop-up?

NS: It is a book that writes itself, there are no specific objectives. We are set up in a way to create our own economy, and it doesn't… It is Ok to do it for a month but it is really hard for us to continue …

The idea is to get more exposure to tell our story but really to participate more intricately in neighborhood's independently, produce design and go directly to customer. On one end we want to get sophisticated a 'thinking consumer', I think everything starts with the consumer. We want the product to be fun and we want the experience to be fun. There is a lot of technology and innovation that have gone into the materiality. But apart from that, a side objective is really to connect sophisticated consumers with sophisticated producers. When people walk in they can socially interact with our atelier in Bombay. Globalisation has moved the production to one end of the world and consumption to another. But with technology now, there is really no excuse for us … We want to be pioneering that reconnection.

Interviewer: Who did you work with in terms of planning and developing this pop-up?

NS: We have a team, even though I'm the founder and the creative director but at the same time, we really work as a team. Everyone who is working for the company is involved in building the concept. Our team on the senior level, I have a European business partner, her name Sophie Dorie. She was the one that initially invited us to Paris. Her focus is on digital strategy and that's her background. I have my very first collaborator in Ryan, he is a graphic artist based in Barcelona, we use to work together. And he does all the graphic design in house, that's why we design all our interiors and magazines ourselves. We created all of our marketing related activities. The tailors are involved in the design process, and there are a lot of trial and error experimentation. It was a real challenge in the first year, for people from all different backgrounds to work together. This is what India needs, all these big companies come in and nobody is investing in people. We are very keen to design the business in a way that's similar to that little corner shop's vision.

Interviewer: Given that the prime focus of my research is about investigating the managerial process involved in setting up a pop-up? Could you please go through the management side of it from the planning stage until the post pop-up stage?

NS: It was crazy, it was absolutely crazy. Because this project has a short lead time, the space itself didn't have much infrastructure. So it was a challenge for everybody involved. At first we drove a truck over, all the way from Paris, then we found out a one way trip is not possible, so we had to take everything back to Paris, it was really complicated. You have to get a lot of legal licenses. It was very hard to set up the infrastructure to sell in Paris, luckily we didn't sell anything anyway, we did it more like a showroom. The best thing about coming to this space is Selfridges some of the stuff is already set up. You know the tills to put through the transactions [are already set up] -that was a huge benefit. Doing anything independently is extremely tough. You have to pack up everything in a box, and moving to another country it might sound extremely romantic, but it is a lot more challenging than it actually sounds. Packing things, building the walls, building the tables, changing prices to adapt to the British market in the short period of time is tough. We're into the second week of our London pop-up now, the first two months in Paris was so tough, that it was hard to see the positives, but now we are kind of established. You should come back before we leave, because I feel like our London pop-up starts today. That was how much

work we've put into this to set everything up and get my energy back. We really want to bring the spirit of Bombay, to be more culturally engaging. Because we don't see ourselves as a traditional retailer or a traditional pop-up. Let's see what we can do in London in next two weeks.

Interviewer: Before we talked about the pre pop-up stage, what did you do to get everything into the space, now we move on to the actual pop-up stage. What did you do to engage your customers while they are in this space?

NS: We have been playing with that in the last week, in the past we built our own shop in the past, we did our own interiors, we did our own lights and chairs specifically. We only have these lights here because we couldn't bring much of our furniture. This is the first place we treated as temporary, because it is in someone else's space. It is very difficult to come up with the visual format that allowed us to communicate our own identity within the external environment [of the MULTIPLEX project]. I think that was the biggest challenge of the last 10 days.

We played with colours, what text goes where, to communicate our story, you know just to make it feel cosier. We tried to block that space and encourage people to go through the digital display first, and then enter our cosy little universe, try to make it easy to follow…This is like a showroom, you pick your style and we go through a color book. We cut it especially for you, we hand dye especially for you. We make it especially for you. Previously we had stimulation there, people misunderstood it. Because it was so big, people thought it was a factory. The photo you see there that has been projected on to the wall is actually an Indian ceremony. We actually performed this Indian ceremony to bless our machine. Because my tailors are Hindus they believe the death of the machines and interacting and blessing. We project the blessing on the machines so suddenly the energy and the character of India come to life. The core idea of the fabrics are that even a fish out of water should feel comfortable in its own skin, right. For that reason, we did a fish blessing. But the blessing it is something we do on our machines, it is something we do before we open a new season, it's very special especially to the people who work in our factory more than me. Some of that character has come through and we feel the difference.

Interviewer: This area is very interesting. Could you tell me what message you're trying to convey through this display area in the middle?

NS: This is another part to showcase what we do, even though fashion is the core, but we want people to understand our ideas, our interests. Somehow these centre tables have always been the piece that allowed us to communicate, it is really a marketing tool to show who we are. This is a brand, people first, process second, and product third, even though we put a lot into our products. There are some Japanese fictions, there's an architecture of ..…I will take you over if you like.

There are books on Japanese aesthetics, on food design, because a lot what we do is bringing the food revolution into fashion. There's fiction, the imagination is central to what we do. There's a formal journal on India.

Interviewer: Coming to the end of the pop-up, how are you going to measure the success?

NS: First of all, finances. I hope at least we will break even, because the infrastructure here cost a lot. We were invited, so we don't have to pay rent, it was like a scholarship. But there is no infrastructure so we had to spend a lot. And apart from that, because we are a neighbourhood brand and we're trying to convey a neighbourhood story, so it is tough to communicate outside a neighbourhood setting. So it is a challenge. This is really the biggest challenge of all. What I'm going to do later is getting some candles and some special kind of tea, and create almost like a tea ceremony space. We really want to make it cosy. Another thing is we don't hire sales people. People who are involved in the biggest decisions and smallest decisions, we all understand the core philosophy and the challenges of the brand have to represent us.
(Pointing to staff in the store) M came as an intern now she's part of the creative team.

Interviewer: How are you going to maintain the momentum?

NS: We want more people to hear about it through word-of-mouth. Probably, we have to pick one place and come back and pop-up again here in Europe. Almost like a

second home and deepen the relationship, probably Paris. But the ultimate goal is to bring back the brand to Japan, as it is founded based on Bombay and Tokyo.

Interviewer: What's the feedback you got from Paris?

NS: Once people try our products, we always get positive feedback. There are very few errors that happened even though there is a lot of humans involved in the production process. When it does, we sincerely explain, this is a human process. We insist on giving them a new one and fix it, take full responsibility.

Interviewer: Where do you see your business going in a year's time? And what's the most important thing you've learnt through your Paris and London pop-up?

NS: In 2016 we want to launch our E-commerce site, we don't have that yet. What we've realized is, here we have location, but the atmosphere is not quite the same with what we wanted to create. Location doesn't mean as much unless it matches the brand essence. In Paris, I would say location, location, location. But now I would put store atmosphere before location. At least, we cracked the market, people start to come in. The minute they entered us, they knew who we were, which I think is a bigger challenger than the location.

5.12 Interview with the Project Manager of MULTIPLEX- Elinor Bashan

Background: *"This autumn Tom Dixon presents MULTIPLEX at the Old Selfridges Hotel, an immersive, multi-sensory pop-up department store of tomorrow. MULTIPLEX brings together design, technology, fashion, film and interiors to explore how the future of retail might look, sound, smell, taste and feel"* (Selfridges & Co., 2015).
"Creation comes from unexpected encounters, this is what we're trying to create here." –Tom Dixon

Figure 5.12.1 MULTIPLEX Interior

Interviewer: Can you please tell me the inspiration behind this project?

EB: Well, Tom Dixon is a world-known, multi-disciplinary designer and brand. Tom is an absolute collaborator he is a champion in the industry and he is interested in everything. But as well as being a designer, he is fascinated about retail. He is a retailer, whether he wants to admit it or not. He started his career in Habitat, he is always drawn to it and has always fascinated about it. He is always about making the actual and physical connections with consumers. While today a lot of people don't tend to engage with the brand in a way they used to in the past, everyone is buying online and researching online. For him, a retail environment is not only a place for retail, it is a place where cultures collide, where people can interact, where everything is approachable and accessible. So really in order to bring a brand to life, it is about engagement. So specifically about MULTIPLEX, TOM wanted…he hasn't done anything for many years to show his love to London, his home base. Over the past year, he has done a lot to decide where the company sits, as if it is a destination. For him, he really wanted to do something experimental in retail, something big in the center of London, not only for … but for a time when London comes to life, which is around London Fashion Week and Design Week.

Finding a 2500 Square foot of abandoned retail space in the center of London is not an easy task. Luckily, Selfridges has this amazing building in the center, in the West End that was available to us. Tom does sell in Selfridges as well, he and Selfridges have a long term relationship. It has been a dream to use this building for many years now.

Tom is also about roughness. His band name (he has a band) is called Rough as well. This was really perfect, because it was a really good backdrop to get everything to shine. He looked for inspiration from Andy Warhol's Factory. Andy has done his before, we were inspired by what he did. To be honest, the space blanket is really cheap to buy, it enabled us to shape and manipulate the space in a way we could both afford, and please the eye.

Interviewer: What's the broad marketing strategy for Tom Dixon?

EB: I'm probably not the best person to answer the question, but I can attempt. Tom's products sell in just over 1000 places around the world. Multiplex aims to do something that attracts a lot of attention, and showcases the entire collection. Usually you go to others exhibitions, or stay in a hotel that he did or go to a shop he sells in, you don't get this entire collection. This was first and foremost the important thing to showcase *in situ* the actual products that exist. More than that, again, it is about creating an atmosphere of shopping and co-working, and for events, talks, photo-shoots, eating, and all of it is done in a Tom Dixon way that brings the mix together. It is really the future of retail. We give a brief to all the brands that came here to say what's the future of retail for you and how are you going to go about doing it. That's how we put this together.

Interviewer: Multiplex has a great variety of brands here. How did you get those brands involved in this project?

EB: We looked at different departments and we thought about who we want to showcase. We think that they're doing something very innovative and different but accessible for the market. You look at Haeckels for example, they have amazing products. They have this Mist Spa experience, [for customers] to experience their new

fragrances, in a way that hasn't been done before. You'll immerse yourself completely in the mist and you breathe in the perfume and it is made from natural ingredients.

Interviewer: What do you see as the role of pop-up within Tom Dixon as a brand?

EB: We haven't done a lot of retail, we have shops and a few concessions here and there. Tom doesn't like to stay in one place for a long time, so for us the concept works really well. Because it allows us to be liquid and go anywhere that we would like to go or where we feel the need of the brand to go to. We've been getting offers to take MULTIPLEX on the road to Canada, Sydney, Shanghai and Netherland. We're looking into it. Maybe we'll take MULTIPLEX on the road with different brands, probably change them in every country. But again it's all about getting a group of people together and giving the audience something a bit beyond what they're used to. It is all about experience and it is all about the true engagement, getting people to understand more about what goes into making the products.

Interviewer: Who did you work with to develop this project?

EB: Myself, Tom and team TOM DIXON. They have a few departments in Tom Dixon, we worked with the Design Research Team, that's the studio within Tom Dixon that does interiors. They designed the space, but in terms of creating the concept, that's between Tom and myself. Then we decided the brands we want to bring in and how we want to go about it. From concept to execution we had 7 weeks. The thing is, all of these brands, we weren't sure whether we could pull it off in 7 weeks. Because it is the end of the year, getting everyone to do this, we thought it was going to be very difficult. But the great thing is the brands you see here, they were all really up for it. Their energy within their brands is so overwhelmingly incredible, they made it possible.

Interviewer: What were the processes involved in the planning stage to get all these brands together?

EB: We had a list of names and decided … we started off thinking about a futuristic department store, dividing into different departments, so then we thought about which brands fit into each department and how many do we want to have. Then we started approaching them by order of what we really wanted to do for the space. Then the creative process starts, well the commercial agreements first, then [it was] the creative process to discuss what this place is going to look like, what we are going to do in the space, who we are targeting. We then started the marketing process with each of the brands, to see how the brand is going to be presented and what we would be giving them and what they will be doing in the space. It is a true collaborative process.

Interviewer: How is customer experience created in MULIPLEX?

EB: It's a funny one, because we didn't have time to plan properly. We knew that each of these brands [located in the MULTIPLEX project] would create their own experience… then it was about how we layer it in the space to make sure it's a good experience and it's interesting enough so people want to stay. So for example, with Deliveroo, one of our challenges was … This is not something we started creatively, this is something started because pluming doesn't work in the building, we really want people to stay here and have a meal, we want to have a restaurant but we don't have pluming. How are we going to do that? So then we thought OK, let's invite Deliveroo to come in and we can have the first 'take out and take in' restaurant. People can sit here downloading the App and order their own food and get it delivered here. If you order something then you can walk around, check out the fashion accessories, experience the mist spa, go to the Spring Studios to see what they're shooting in there. By the time you're done, I don't know where they are now, but there were two kangaroos popping around there, they'll find you and bring your food to you here.

It was all put together in a rush, if we had 6 months I think it would be even better, but we are pleased.

Interviewer: Coming to the end of the pop-up, how are you going to measure the success and maintain the momentum?

EB: There are a few measures: one measure is the sales of the products physically to consumers. We use the space very successfully for our trade appointments throughout the Design Week and now as well. We made sure invite our trade customers to the space, and use the space this as the demonstration of our power and creativity to showcase where we want to be going. This is the future of Tom Dixon, we're just not sure if it is going to be something that travels or will be a permanent feature somewhere.

Some people got confused actually. We've been getting a lot of feedback, such as *'We're not sure whether it is a shop or an exhibition'*. I mean it is a shame, but if we had enough time, we would have made sure people know that this is a shop. There are a few examples from graphics, to the way that products are labeled and price tags things like that we could have done better, probably.

 As well as marketing in advance, we didn't have enough time to do intensive marketing, we just spread the word, we kind of focused on consumers and trade to try get everyone in and see what happens, but it has been successful.
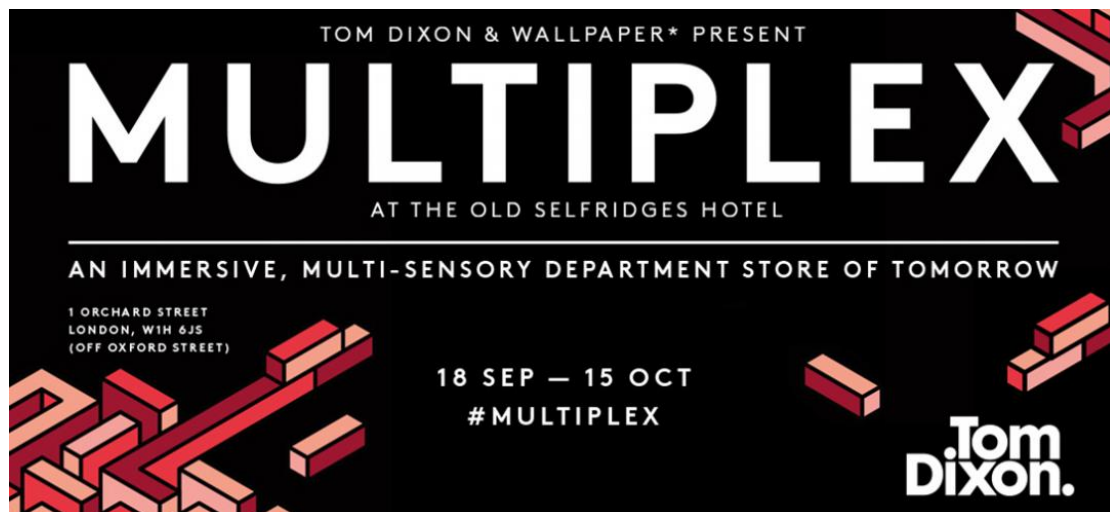
Interviewer: Was Tom Dixon involved in designing or creating the space for each of the individual brands?

EB: It depends. We had a discussion about what they wanted to do with all of them, they sent us CAD drawings and everything they were planning on doing. And we either helped them or suggested to them what it should be or let them go ahead because it was perfect. It really depends, but what we did do was, see that table over there, we made a series of elements and offered the brand use of it, they're dotted around. Those are made from insolation material for buildings called Kingspan. They are silver in nature but had branding on it, so we basically just taped the branding. What's good about it is it's cheap, it's light, we can manipulate on site, it was great.

Interview: I know you worked with WALLPAPER on this project as well, so what is their role?

EB: They are our media partner, so they make a lot of effort to publicize what we're doing in the media. If you go to the other side, they have the Neolithic bar on display and we have a lot of events around here, so we use the bar alongside Royal Solute to serve Whisky. Then they have a nail bar as well, it is part of their hand made exhibition they had in Milan. They have a really cool thing you can go and see, they have a series of 4 nail polishes, and they are all done by different designers, so nail arts, Philipp… I can't remember the rest of it, but go and have a look.

Figure 5.12.2 *MULTIPLEX* Logo

Source: Tom Dixon Website (2015)