UNREQUITED VALUE:
THE ROLE OF CURIOSITY
AND INDIVIDUALISED ESCAPE
IN VALUE CREATION

by
ROHIT TALWAR

A thesis submitted to the University of Birmingham
for the degree of Doctor of Philosophy

Department of Marketing
Birmingham Business School
College of Social Sciences
University of Birmingham
September 2017

ABSTRACT

In marketing, value is linked to products and services, and studied in known contexts from the perspective of customers and companies. This thesis draws attention to value creation through new fleeting offerings that are yet to be studied in marketing. These objects are presented here as 'branded installations'. These installations are unforeseen and offer experiences to people if they choose to interact with them. This study urges for the recognition of fleeting, interactive experiences offered to people and the impact they have on value for brands. This study, therefore, examines the value generated by branded installations. It offers an understanding of new experiences that lack context for consumers. Qualitative analysis establishes the need for curiosity in brand value creation. This thesis benefits from the theories of conceptual art and examines consumer experiences in unexplored contexts. The experiences led by branded installations are presented as highly-individualised escape: as 'secret' escape, 'accidental' escape from marketing, and opportunities of play and escape offered by branded installations. The marketers' perspective along with consumers' response have together led this thesis to present 'Unrequited Value' for brands as their attempts to shine through the clutter of marketing largely fails as consumers personalise their escape.

ACKNOWLEDGEMENTS

This thesis broke me, made me question my life choices, and somehow made writing and launching ridiculously expensive advertising campaigns easy. At the same time, I learned a lot about what I enjoy doing and the process of writing this thesis made me take note of the help and support I have had over the years. I would like to extend thanks to the following people:

My supervisors for encouraging me through this process. Dr Finola Kerrigan in particular: you have been kind, extremely patient, and wonderfully generous, and I feel fortunate to have had the chance to work on this with you and gain an inspiring mentor as a result. Thank you so much.

I would like to extend a huge thanks to Birmingham Business School for their support through the Business School Scholarship which made this research possible. I am thankful to the Department of Marketing in particular for giving me colleagues and mentors I feel really supported by. I would also like to thank Dr Eren Bilgen and Dr Georgina Hardy for supporting me through this and my stint as a Westmere Scholar for Social Sciences in 2015-2016. I am also incredibly thankful to Marleen Vanstockem at the Doctoral Research Administration office for all the support and words of encouragement over the years.

My family for their no-questions-asked support no matter what I choose to do. I am grateful for all your love and feel lucky that all my decisions are met with a balanced perspective. To my nieces, I do not think you would enjoy reading this thesis, but I will continue to be the uncle who shows up with books that you enjoy.

I am grateful for the time my interviewees took out for me while getting on with their day. I am also thankful to my colleagues from my work in advertising for their support. Your enthusiasm and professionalism have always taken me to new places in my career.

My fellow doctoral researchers, who have fortunately turned into dear friends. Rishita, thank you for being there as I worked on my research proposal and funding applications, and for inspiring me over the years by being the most hardworking, kindest, and strongest human being I know. Daniela, Giulia, Ana, Athanasia, thank you for advice and support, your laughter, and sharing your

CONTENTS

LIST OF TABLES

LIST OF IMAGES

CHAPTER ONE
INTRODUCTION

'Marketing is everywhere and everywhere is marketing', sniggered a senior strategist while interviewing me for my first ever internship as a writer in a multinational advertising agency. It was the summer of 2006, on a more pleasant day than expected, given that summer in Delhi started becoming less forgiving faster than the rate at which I lost my hair. I got the job – if one can take the liberty to call it that given that I was not paid. That summer I made the transition from a career in journalism to advertising. It is that summer that I learned that marketing tried to surprise consumers, at least in the ideal world, and it was our job to do it. It did not take me long to recognise that marketing is everywhere and everywhere is indeed that opportunity to market to consumers. This was also the desire of clients based on the many briefs on which I worked.

It was not just my boss who believed that; researchers have registered that marketing will do anything to reach consumers because consumers are marketing-savvy and understand that they are being sold to (Brown, 2000; Loose, 2015). Consumers have, over the years, become socialised to many innovations in advertising thanks to the changes brought about by advances in technology and the Internet; spending on previously dominant channels such as TV has reduced as people are using multiple media, and there are numerous platforms in every category of marketing communication channels where people can be reached (Keller, 2009). Brands have tried to keep up with every innovation there is, such that consumers can now talk or complain to brands using social media channels on their phones (Felix *et al.*, 2017). There is a greater push to offer new experiences to consumers in ways that combine art, science, and technology (Fast Company, 2010; Ideas Will Travel, 2010) to tell stories using new ways such as Virtual Reality so brands can be what consumers want instead of simply running ads again and again (AdWeek, 2016; AdWeek, 2017).

There has been a significant rise in the use of the term 'experience' among marketing practitioners, and this thesis looks at a new phenomenon that offers people experiences when they least expect them. More importantly, marketing relies on the value experienced by its consumers, and this thesis addresses value by studying a new phenomenon. Brands have been using new, temporary objects in unexpected places and offer experiences to people as they go about their day. These temporary objects are often art or art-like installations brought to life by technology. Despite the growth of these, there is no agreed industry term for these 'things' as will become apparent in this thesis. Recent examples illustrate the wide range of devices used by brands.

Absolut's 'India in a Bottle', a sound-based installation at the India Art Fair, activated sound clips based on Indian life as it was approached by people (SapientNitro, 2012). Nokia's responsive light clusters lit up when people walked beneath them and changed colours and intensity depending on crowd density (wklondon, 2010). Holiday Autos devised a way for people to take holiday smells with them in a bottle (Slough Express, 2015). People could walk over 'water' right in the middle of a shopping mall in Kuala Lumpur facilitated by Hong Leong Bank (YouTube, 2014). Audi installed robotic arms at Trafalgar Square in London that people could interact with to generate three-dimensional light messages (Audi, 2010). Lastly, Unilever's smile-activated vending machine gave people free ice cream when they smiled in front of it (PSFK, 2010). Some of these installations offer products as a benefit of the interaction, and the majority encourage people to share their experience online using their social media platforms.

This thesis argues for the recognition of these experiences that use these new, temporary objects that offer short-lived interactions and experiences to people. In so doing, it raises concerns of brand value generated by them as its central focus. These branded installations lack context and

do not immediately offer explanations to people, and they are presented to people when they least expect them, in a variety of places such as outside a shopping mall or a retail store. Marketing theory provides insight into experiences by recognising both their aesthetic and commercial dimensions. Aesthetic pleasure is derived by an object if it is art or art-like (Holbrook 1980, 1981), while the economic nature of experiences focuses on the consumption practices surrounding commercial settings (Pine and Gilmore, 1998; Schmitt, 1999b). The new phenomenon that this thesis presents and studies does not follow either of these neatly, as the branded installations listed earlier borrow from both the aesthetic and commercial aspects of the current knowledge of experiences. Value in marketing currently focuses on a variety of approaches that focus their evaluation on products and services, or the perspectives of the consumer or company. Marketing and consumer research has embraced the 'experience economy' (Pine and Gilmore, 1998) but the idea of experience economy is limited to the commercial nature of experiences that involve products, their purchase, and services in retail settings. Our current understanding of experiences is underpinned by an acknowledgment of the context of objects and the engagement of consumers with them. For example, experiential aspects of owning a book or going to a jazz record store (Holbrook, 1982), aspects of buying products and being entertained in retail stores ('retailtainment', Poulsson and Kale, 2004), or signing up for experiential activities such as white-water rafting (Arnould and Price, 1993), among others, all carry the context along with them that aids consumers' understanding. People can purchase these products and enjoy them for the experience they offer, make planned trips to the cinema or a jazz concert, or plan their adventurous getaway to the white-water rafting. What is common to all these experiences is an understanding of the experiential context within which they take place, and a set of expectations that come with this contextual knowledge.

This thesis argues that the new phenomenon of using fleeting, interactive branded installations in unexpected places that offer unforeseen experiences to people, lacks a clear context that can facilitate meaning for those that come across them. In the context of this thesis, the word fleeting refers to short-lived, ephemeral, experiences. The lack of meaning consequently poses a problem for the study of their value in marketing. I argue that these branded installations can offer a significant and rich understanding of experiential consumption, as marketing itself moves away from media to which consumers become accustomed. Additionally, I highlight issues of lack of value creation for brands in most cases due to the lack of meaning and the importance of curiosity in facilitating their interaction. These new, multi-faceted temporary installations are so short-lived that only those that happen to be present would have a chance to experience them first-hand, in addition to those that see them online as promotional content later. The wide-ranging nature of these objects also presents the problem that there is no established language to refer to them. Through the research for this thesis, it became clear that the phenomenon is so new and varied among practitioners themselves, that they offer different names to these installations. As will become clear later in this thesis, the usage of words and phrases like "things", "activations", "branded art", among others, required me to develop an appropriate descriptor to facilitate this research. The research design allowed for participants to freely conceptualise these objects and experiences. However, as will be illustrated in the findings of this thesis, a common mode of interpretation drawn upon by participants was to relate to the objects as art. "Installation" is a word that comes from the principles of conceptual art (Bishop, 2005). Therefore, these objects will be referred to as branded installations.

These branded installations borrow from both the aesthetic and commercial views of experiences, and the wide range of features and forms that they incorporate makes it hard to classify

them in neat categories. An effort in this direction is led by the variation in the forms taken by these branded installations, by how visible the brand that facilitates them is, and if they offer a reward to those that engage with them (see Table 1). This categorisation offers a simple, albeit broad, way to study these branded installations; this phenomenon is so new and contextual, based on how they are used and who produces them, that the study of value and experiences offered by them will be governed by these factors for now. Table 1 considers these as 'recognition cues' that allow people to assign meaning to them in a way that they can process these cues when they come across them.

This thesis presents a way to study the short-lived experiences delivered by these new multi-faceted objects in marketing, given the rise of brands' use of these experiences to evaluate brand equity and satisfaction (Lin, 2015). I argue that experiences that lack context need to be studied, as this phenomenon in marketing presents a range of learning for experiential marketing and consumer behaviour. Consequently, this thesis brings forward the issue of value creation for brands in instances that involve branded installations due to their reliance on consumers' curiosity to interact with them. This research, therefore, focuses on branded installations as the global phenomenon offers short-lived experiences to people that come across them. As will be shown in Chapter Two, although there is a wealth of knowledge on value and its (co-)creation, and consumer experiences, they do not necessarily explain this phenomenon in its entirety. This is due to the reliance on products and services as contexts for the study of both value and experiences in marketing. As pointed out above, and as shown in Chapter Four, analysing consumer interactions in this phenomenon by using principles of conceptual art will illuminate the open-ended nature of these installations and inform the individualised and contextual nature of experiences. As a result, this will inform the value generated for brands and for those interacting with the branded installations.

This is an interesting time to study this phenomenon given the rise in their usage in various forms, and the times of confusion and debates around commodification of culture to which they speak. This conversation has been a feature of the art world which seeped into marketing and consumer research, given the argument that everything is aestheticised (Baudrillard, 2005; Szmigin, 2006). Baudrillard (1998) commented on the mass-market "simulations" that define the consumer society, where the loss of meaning of art has surrendered to commercial and aesthetic value. This thesis engages with this body of work in the hyper-industrialisation of society (Stiegler, 2014) that argues that most experiences are now available to most people as they travel globally due to the advancement in technology. In this light, this thesis highlights the short bursts of individualised escape that people enjoy due to the lack of context in the case of branded installations. The sea of sameness as a result of marketing and economic activity in consumer culture that Baudrillard and Stiegler critique are interrupted briefly by the highly individual nature of engagement between branded installations and people, because most people do not even realise that brands are involved and why they are staging these kinds of experiences. Subsequently, this raises the question of brand value created, or not, as most people miss the presence of a brand or the intention of its involvement in presenting these fleeting installations to people.

The question, underpinning this study, therefore, is "what forms of value are generated by branded installations?" The literature on value does not account for this phenomenon yet and is currently limited to perspectives of product and services, or company or customer experience. This is outlined in Chapter Two, and by addressing this question, I make a theoretical contribution to the area of brand value creation and experiential consumption in marketing, as the extant research is yet

to acknowledge the opportunities of value creation and consumer experience offered by fleeting marketing experiences.

This study is based on field work conducted in the UK, primarily in London, at three data sites governed by the recognition cues as discussed in Chapter Three. In addition, data collected from marketers through interviews offer insight into the production of branded installations, thereby offering perspectives of both the producer and the consumer. These perspectives will, importantly, demonstrate the dynamics of brand value creation in the short-lived experiential encounters involving branded installations. The challenge in this thesis was that these installations were fleeting, and it was difficult to study them immediately as I learned of them. This had to be incorporated into my research design, as outlined in Chapter Three. While branded installations were being sought to study them in the field, autoethnographic research, which involved studying a range of these branded installations through videos found online, produced the first set of theoretical ideas and insights underpinning their study. This, along with the findings from the data collected at three data sites will be discussed in the chapters to follow. This thesis offers rich empirical insight into how people experience these unexpected, fleeting branded installations, and the kinds of value generated as a result. This thesis contributes to our understanding of brand value creation and theories of experiential consumption by establishing the important role that curiosity plays in the study of unplanned, fleeting objects in marketing. As will be illustrated in the findings chapters of this thesis, curiosity emerges as the driving force behind consumer interactions with branded installations, as the findings revealed that only those who are curious enough take the time to make sense of them and experience them in their individualised ways. Curiosity felt by people initiates the process of meaning-making and informs the value generated in the process, as people experience these installations. By considering those who give into their curiosity, this thesis

outlines how these installations offer individualised experiences of escape driven by highly personal notions of art. The utilisation of this knowledge to make sense of new objects, along with a consumer's relationship with brands, and the extent to which people choose to interact with these branded installations, shapes the experience, which then guides the study of value generated by these installations.

Through this work, I contribute to our understanding of brand value creation in fleeting installations. This thesis demonstrates the role that curiosity plays in facilitating value creation, as it initiates the process of meaning-making and guides the experiences of interactions that follow. This is illustrated in empirical chapters to follow. Chapter Four outlines the role that curiosity plays in initiating the process of meaning-making of these unexpected branded installations that people come across. This is demonstrated by the data that shows that only those who feel curious enough choose to interact with these objects get closer to an experience of the branded installation.

This is followed by Chapter Five which focuses on the highly individualised forms of escape that people experience right after they have given into their curiosity. It is the lack of context and people's individual interpretations that lead to experiences that are far from what the brands intended. Chapter Six then brings to light the perspective of marketers, addressing reasons and issues behind the production of these installations, highlighting strategic insight for research and practitioners alike. Together, these empirical chapters inform the value generated by branded installations and the role played by curiosity in the individualised experience of escape based on people's interpretation processes. In the concluding chapter, the key findings are summarised in order to establish the theoretical contribution made to the area of value and experiential consumption in marketing. In doing so, this chapter raises the challenge for brands to balance the

need of brand recognition and value extraction and creation, which relies on, in this instance, people's individualised escape. This is presented as 'Unrequited Value' for brands while highlighting the role that curiosity plays in the experiences offered by branded installations. This concluding chapter therefore summarises the contributions that these findings make to both theory as well as practice. In studying a heretofore unexplored area with the challenges involved in the fleeting nature of the phenomenon, the chapter also highlights the methodological innovations provided in this thesis.

CHAPTER TWO
LITERATURE REVIEW

This thesis examines the new phenomenon that utilises experiential branded installations that are fleeting and largely unexpected and exist in a wide range of forms. The central aim of this thesis is to understand the value generated by these branded installations. As discussed earlier, the broad categorisation of these installations establishes the ways in which art or art-like objects are utilised, or objects with mechanisms facilitated by sophisticated technology, or objects that incorporate sophisticated technology and dispense a free product at the end as a give-away to those interacting with them. These installations offer experiences that are led by interaction from those that come across them, and these experiences tend to travel online via social media channels, in the form of visuals or short videos.

This thesis is concerned with the value generated by branded installations. As will be seen in the findings of this thesis, these installations do not always benefit from contextual support in that they do not immediately offer ways in which they can be understood by people, unless they carry clear clues that assist people in the process of meaning-making. This makes the study of the value generated by them, and the experiences they offer difficult, as the confusion and lack of context relating to these objects become central to the value and experience itself. The way people come across these installations can lead them to wonder what they have encountered and only those that choose to interact with them begin the process of experiencing them first-hand. This will be discussed at length in chapters that present the findings of this thesis.

In this direction, this thesis draws on theories and principles of value in marketing, along with experiential consumption, that are largely driven by the context and the object of the

consumption itself, as will become evident in this chapter. The process of studying branded installations for this thesis has been led by drawing on known approaches to studying marketing tools within current knowledge. As will become apparent in the chapters that present the data collected towards this research, marketers are increasingly using branded installations to communicate brand messages to consumers. This led to exploration of several bodies of knowledge to understand how consumers interpret and consume marketing communications directed at them.

The current knowledge on marketing communication and its role in strategy places importance on the way in which positive impressions of a brand's marketing communication can lead to a favourable place in consumers' memory (Krishnan, 1996). Brand marketing communications are seen to be a key manifestation of a brand's marketing (Stern, 1994) which can impress upon consumers the brand's voice (Keller, 2009). Marketing communications have been studied through various approaches that drive a brand's personality, enhance consumer experience, and engage consumers in a constant conversation with the brand. For example, Holt (2002) sheds light on these aspects of marketing communications as prominent in Harley Davidson's appeal and authenticity, as its product, sponsorships, events, all project a certain image to its consumers. Marketing scholars have addressed the ways in which brands are perceived through their advertising, promotions, activity on social media channels, among others, and these areas have been studied in isolation from each other (Villarejo-Ramos and Sánchez-Franco, 2005; Kim and Ko, 2012; Westberg and Pope, 2014). Branded installations bring a range of these aspects of marketing communications together, as the data collected indicated that those stumbling upon these new fleeting objects interpreted them differently.

Additionally, marketing scholarship has paid attention to relatively new forms of channels of marketing communication such as ambient media and the part they play in integrated advertising

and marketing. Recognising that traditional marketing communication techniques appear to be declining in their overall effectiveness, researchers have articulated the use of ambient media at various points in a consumer's decision-making process by marketers, with particular focus on reaching customers close to the point of purchase (Shankar and Horton, 1999). Much like branded installations, ambient media rely on the element of surprise as they place advertisements in unusual settings in a brand's target group and raise attention (Luxton and Drummond, 2000; Turk *et al.*, 2006). Hutter and Hoffmann (2014) reflect on ambient media's ability to increase word of mouth, promote positive associations for the brand, along with favourable purchase intention. It can be argued that branded installations can be seen through the lens of surprise and placed under the category of ambient media given their unexpected nature. However, the interactive nature of branded installations and the overall effect of confusion noted in the field render ambient media somewhat limiting as a theoretical lens. Further, ambient media have largely been studied in the context of retail settings (Hutter and Hoffmann, 2014) which is not always the case with branded installations.

At the same time, the data collected also established the crucial aspect of interpretation in the field by consumers as they come across branded installations, which presented another important relevant piece of the theoretical jigsaw for this research. Researchers have studied the way consumers read text in several ways, so they can be understood (Mick and Buhl, 1992; Scott, 1994; O'Donohoe, 1997). Reader-response theory, for example, helps researchers situate consumers and their social selves in the process of reading an advertising message by acknowledging situation, context, consumers' past experience, and the combinations of image and text that are open to interpretation (Scott, 1994). This body of research in marketing benefits from the semiotic approach which appreciates the signs inherent in a text and illuminated the

interpretation and consumption of advertisements or cultural products like films (Holbrook and Grayson, 1986; McQuarrie and Mick, 1992). This reflects the way in which consumers are able to co-create meaning but are bound by time and are tentative (Brown, 2005). This textual approach to meaning-making is highly relevant to the various ways in which branded installations were seen to be interpreted in the field, which led to highly personalised experiences for people who chose to interact with the new object in front of them. These personalised experiences were a result of various kinds of interaction with branded installations noted in the field.

The various theoretical approaches discussed thus far have been considered as possible theoretical lenses for the study of branded installations. This thesis, however, is placed at the intersection of value, co-creation, and experiential dimensions of consumption. This was driven by the marketers' account of the value on offer through branded installations for consumers, and for themselves, as will become evident in the empirical chapters of this thesis. According to the data, while marketers acknowledge the potential of branded installations in a brand's marketing communication strategy, they placed more importance on the value of utilising unexpected experiences to consumers and urging them to interact with the brand in ways consumers had not done before. Marketers reflected on the wider implications of branded installations and the value they offer to both the brand and consumers, thus presenting the wider lens of value as ideal positioning of this thesis. Additionally, the reader-response approach in marketing and consumer research does not immediately account for the many interactions in the field and consumers' internal processes given the interactive nature of branded installations, and this thesis therefore draws from the principles of conceptual art to illustrate ways in which the process of meaning-making of unforeseen and fleeting branded installations can be approached.

This thesis is, therefore, positioned in the current knowledge on value and co-creation, and experiential dimensions of consumption to study the phenomenon that is branded installations. This intersection of concepts of value and experiential consumption emerged as marketers expressed the motivations and aims of using branded installations. This conceptual grounding for this thesis is therefore a result of the reflection on possible theoretical lenses for the study of branded installations and data collected over the course of this study. Thus, this chapter presents an analytical overview of the literature on value and experiential consumption in marketing and consumer research and presents key areas that make the study of branded installations pertinent to these areas of knowledge.

The central aim of this thesis is to study the value generated by branded installations. As discussed earlier, the process of the consumption of experiences offered by them is led by the process of their interpretation. The lack of context within which these branded installations are presented, and the meaning of branded installations, offer rich insight into the way in which we understand value and how consumer experiences are conceptualised in the literature. This new phenomenon offers key insights into value and experiential consumption in marketing, as new objects like branded installations that lack clear context and meaning do not mean the same to everyone. The subjective and highly individualised experiences of branded installations are driven by one's own understanding of the object, instead of a clear object of consumption such as a product or service, or an art object. Indeed, an art object or a commercial product are open to interpretation as well, but those who consume them in known contexts are aware of the nature of the object in front of them. The process of assigning meaning to branded installations, and people's interaction with them which is later analysed, are both facilitated by the principles of conceptual art, which is why this chapter also outlines how arts and marketing have come together to consider

issues of branding and marketing. This study is located within the fields of value and experiential consumption in marketing, in order to contribute to the wider implications at both theoretical and practical level.

2.1 CONSUMER VALUE & CO-CREATION

The discussions on value in marketing have largely rested on products, services, and roles played by both the producer and consumer in each case. Karababa and Kjelgaard (2014) note that value is an elusive concept in marketing and exists in a variety of forms such as brand value, aesthetic value, hedonic value, symbolic value, functional value, expected value, among others, without a conceptual and theoretical understanding of value itself. This thesis is focused on the value generated in the case of branded installations and offers insight into opportunities of experience and value offered by the new phenomenon featuring fleeting branded installations. In so doing, this section explores the way value and its production and co-creation are studied in marketing and consumer research and considers the role of context in the study of value in the extant research.

Traditionally, customer satisfaction guided the way value was understood and organisations would align their goals accordingly (Woodruff, 1997). This customer-oriented approach guides value propositions for companies (Payne and Holt, 2001) which has been linked to a firm's performance with respect to its competition and maintenance of its advantage (Ulaga and Chacour, 2001). The study of customer value is complex as various definitions are led by the different viewpoints and contexts adopted by researchers, such as customer perceived value which is again linked to predicting purchase behaviour or a firm having competitive advantage (Cronin *et al.*, 2000; Holbrook, 2002). Sánchez and Iniesta (2006) have helpfully discussed the many terms in this

direction, such as relationship value, expected value, desired value, shopping value, among others, but the authors argue that they emanate from the same guiding principle of a customer's perception of value. Perceived value is complex and subjective (Babin *et al.*, 1994) due to the variations in how different customers perceive value. Despite the focus on benefits of a service or utility based on price or quality, its subjectivity is crucial to the study of customer value and acknowledged in the literature (Zeithaml, 1988; Ulaga and Chacour, 2001).

Various approaches to value are led by, among others, economics, service sciences, branding, and Service-Dominant (S-D) Logic. Karababa and Kjelgaard (2014) suggest that economic, social, and cultural values have interrelated roles in various conceptualisations of value. The exchange, perceived, and social values of a commodity demonstrate the exchange value inherent in product attributes, trigger feelings and meanings, and address semiotic value in individual and social settings (Zeithaml, 1988; Karababa and Kjelgaard, 2014 drawing on Sheth *et al.*, 1991). Consumer value plays an important role in marketing if the classic, Kotlerian view of exchange between parties is considered, where each party gives up something of value in return of something of greater value (Holbrook, 2002). To this end, Holbrook (2002) defines consumer value as an evaluation of some object by some subject. He defines consumer value as an "interactive relativistic preference experience" (Holbrook, 2002: 5) where the subject is a consumer or customer, and the object could be any product such as manufactured goods, services, vacation spots, a music concert, and so on. Holbrook implies an intermediate position between the two extremes of customer orientation and the product orientation, meaning that value involved is led by the interaction between an object and the subject. This view of value appreciates the interaction between the characteristics of the product along with its subjective experience, implying that a product's value cannot be studied if it has not been experienced.

The creation of value has been linked to a company's offerings and what the customer pays for novel benefits, if any (Priem, 2007). Value is also created when new services are introduced and enjoy a competitive advantage (Mizik and Jacobson, 2003). Recently, marketing and management literatures have seen a rise in the study of value creation through the interaction of companies and consumers, widely regarded as "co-creation" (Prahalad and Ramaswamy, 2000, 2004; Vargo and Lusch, 2004). This view appreciates the active role of consumers in shaping the way market relationships are understood within marketing and consumer research. Value creation is no longer seen as taking place during the production of goods and manufacturing process, but it is governed by consumers in their own consumption contexts (Vargo and Lusch, 2004; Grönroos, 2008; Vargo and Lusch, 2008). Since its conception, co-creation has been analysed for its role in producing value given its collaborative nature. Value through co-creation is a central theoretical concern for this thesis as this project is interested in the value offered by branded installations, and this review presents the various contexts in which value has been studied to situate the factors such as consumers and producers involved in the process of co-creation.

Prahalad and Ramaswamy (2000) consider the role of the Internet and posit that customers are fundamentally changing the dynamics of the marketplace by engaging in a dialogue with companies and manufacturers. This leads the consumer to play an active role in creating and competing for value. The authors see consumers as a corporation's source of "competence" (Prahalad and Ramaswamy, 2000: 80) within its network of suppliers, manufacturers, partners, and so on. This engages the customer's perspective and learning from their roles in communities, and how they shape individual experiences around products offered by companies. The discussion around co-creation has since attracted greater attention with the introduction of Service-Dominant

(S-D) Logic, which asserts that service, instead of goods, should be the central unit of exchange for marketing (Vargo and Lusch, 2004, 2008; Vargo *et al.*, 2008). This view implies that a company's offerings be considered as services to be offered to customers. In order to make the most of goods as services, consumers must continue the process of value creation by adapting the product to their needs and behaviours (Vargo and Lusch, 2004) following which value will always be co-created between producers and consumers (Vargo and Lusch, 2008). As the S-D logic focuses on the interaction between firms and customers without taking into consideration the perspective of customers, it is still focused on production and considers service providers more than consumers.

Through a classification of extant research on the theory of co-creation, Galvagno and Dalli (2014) identify that the main theoretical perspectives driving co-creation theories are service science, innovation and technology management, and marketing and consumer research. The authors shed light on the subject by highlighting the six common themes across the current research on co-creation as "co-creating value through customer experience and competence, service innovation, the development of service science, online and digital customer involvement, as well as individual consumers and communities collaborating with companies" (Galvagno and Dalli, 2014: 659). Their analysis strengthens the relevance of context of value creation and co-creation in the case of branded installations, as customers engage willingly, or knowingly, in all the streams mentioned above. The service science approach, for example, studies how participants and resources interact to co-create value in service systems (Vargo *et al.*, 2008) and values the role of technology in the process of value co-creation. Vargo (2009) insists that all economies become service economies and operant resources become a company's competitive advantage. However, the S-D Logic view of value co-creation has since invited critique since the stress is on the role of the company providing modes of interaction and co-creation.

Heinonen et al. (2010) applied a customer logic to service instead which appreciated the customer's own context and their experience of service (Grönroos and Ravald, 2011). This sheds light on the roles that companies can play in the lives of consumers. This approach rests on the principle that customer-centric marketing can offer competitive advantage to companies which is why the organisational processes, in this view, must begin with keeping the needs and wants of the customers to the fore (Sheth *et al.*, 2000). This is supported by Brown (2007) who, in a commentary on the controversy surrounding the S-D logic's focus on aspects of a company's work relying on its services, reminded researchers that marketing must focus on customers which eventually determines the survival of companies. Heinonen et al. (2010) presented an evaluation of services with the customer in focus and studied how "a company's service is and becomes embedded in the customer's contexts, activities, practices, and experiences" (p. 533) and the impact this has on service companies. This implies that the mental and physical activities of the customer, and their experiences, along with the post-service experience have influence on a customer's life (Heinonen *et al.*, 2010). The concept of value-in-use thus becomes broader, with an appreciation of the consumer's context, as the value would emerge in their everyday lives, and not just at the end of a service encounter. This is linked to the findings of this study, as will be presented in the chapters to follow, although the use is limited to known products or services. An example of the way value emerges in people's everyday lives would be the way value could be constituted before a holiday, created during the holiday, and value creation following the holiday in the form of memories. Value in context is thus, Heinonen et al. (2010) argue, key to the evaluation of value-in use. This offers the role of value beyond service encounters, such as those highlighted by Arnould and Price (1993), which appreciates customer experiences to be ongoing instead of a purchase activity. Despite its focus on service, C-D logic therefore appreciates co-creation from the perspective of the

customer, the value-in-use, and the customer experience. Elsewhere, researchers have characterised value as an experience from the perspective of individual service customers, where service customers can make sense of value in the experience through their inner thoughts or through discussion with others using in a social context, or value in the experience is an ongoing construction based on previous or future contexts and service encounters (Helkulla *et al.*, 2012).

Aside from the S-D logic, researchers have also identified other approaches to value co-creation. The service-logic approach proposes a distinction between a customer service logic and a service supplier logic (Grönroos, 2008, 2011) where customers' resources merge with the suppliers' in their value creation. On the other hand, co-creation has also been identified as key to innovation and the development of new products and services (Bogers, *et al.*, 2010). The conceptual complexity of value co-creation rests in the inherent differences in various approaches to its study.

Saarijävi, Kannan, and Kuusela (2013) have raised the concern and reflected on noting the nature of value generated and for whom. The authors remind readers that it is essential to clarify for whom the value is co-created, through which resources, and involving which kind of mechanism in the process of co-creation. Simply, it would be crucial for business owners to learn of each aspect of the process. For example, Saarijävi et al. (2013) utilise the example of Dell Ideastorm to illustrate that the involvement of customers by inviting their ideas about Dell's products through the Internet leads to value creation for both parties. This process highlights new roles for both involved in the process of value creation for the firm, through the process of "co-development" (Saarijävi *et al.*, 2013: 11 drawing on Frow *et al.*, 2010), and also offering a sense of belonging and empowerment to the customers. Similarly, the authors present the example of the website Threadless.com which relies on the creativity of its users and customers to customise its t-shirt

offering by using the mechanism of co-designing, to aid the firm's value-creating process. While focusing on customer's value in the process of value co-creation, the authors use the example of internet-based service application called "Nutrition code" (Saarijävi *et al.*, 2013: 13) which allows customers to receive information about the nutritional value of their groceries. Customer data is thus used to generate value for them in this case.

Following Saarijävi et al. (2013), it would be pertinent to know of the kind of value offered by branded installations, and for whom. As also noted by Galvagno and Dalli (2014), the reliance on products and services is evident in the concept of value co-creation in the research thus far. This is problematised in the study of value in marketing in the case of branded installations, given the lack of context and the lack of immediate meaning to people walking past. Additionally, branded installations cannot be neatly placed in the broad categories of a product or a service. This thesis therefore looks at the value offered by marketing offerings that are not aided by context and meaning, are not products or services, and as will be illuminated by the empirical chapters of this thesis, encouraging people to individualise their interaction based on their interpretations and alter the process of value creation.

In terms of the kind of value and generated for whom, Holbrook (2002) elaborated on consumer value and highlighted its importance as it is the fundamental basis for all marketing activity. Holbrook's axiology of values rests on the interaction between the objective meaning of value seen as value in a product and its valuation and qualities and the subjective perspective of value which appreciates the personal experience of a person and their inner world. As stated earlier, Holbrook's (2002: 5) description of consumer value as an "interactive relativistic preference experience" draws attention to the relationship that consumers have with products, along with the

relative comparisons with people and situations in which people find themselves, all working together to define preferences central to the consumption experience.

Consumer value, according to Holbrook (2002), is:

(a) interactive as it rests between the subject and the object;

(b) relative as it involves comparison of objects in the process of evaluation by the same person, which implies that it will vary from one individual to another, and would rely on the context in which the judgement is made;

(c) preferential as it embodies a preference judgement based on emotions, approvals or disapprovals in accordance with one's rules, standards, and so on;

(d) experiential which rests on the idea that consumer value resides in the consumption experience of a product, not in its possession or the brand associated with it.

Following this description of the nature of consumer value, Holbrook (2002) offers the key dimensions of value which then leads to a typology of value. The following can be seen as dichotomies, but Holbrook warns us to consider that there will be various degrees of each in between:

(1) the functional and utilitarian aspects of consumption, such as a hammer, valued for its power and function of driving in a hole, as "extrinsic value" versus the "intrinsic value" of a day at the beach, for its experience as an end-in-itself;

(2) "self-oriented" value that resides in the value of an object for the effect it has on the owner, such as one's collection of records that can contribute to one's own consumption experience, which is in contrast with "other-oriented" value which goes beyond the self and is concerned, much like the purchase of a Lexus to impress one's neighbours;

(3) value as "active" when the manipulation of the object is done by the consumer, or with a product, as part of a consumption experience such as driving a car or solving a puzzle, and on the other hand is "reactive" which is a result of responding to or appreciating something, such as appreciating a painting (p. 10).

Holbrook (2002) combined the three dimensions and offered a typology of eight kinds of consumer value in the consumption experience. These are Efficiency, Excellence, Status, Esteem, Play, Aesthetics, Ethics, and Spirituality. Venkatesh and Peñaloza (2014: 136) call this "use value" and as fundamental to all marketing activity. This typology is discussed briefly below:

(i) Efficiency refers to the extrinsic value from the use of a product to achieve self-oriented purpose, such as keys to open doors, or efficiency of an automobile as a ratio of miles travelled to gallons of fuel much like a ratio of outputs to inputs;

(ii) Excellence refers to an object's ability to perform a function as an extrinsic means to self-oriented end and linked to satisfaction from the utilitarian emphases;

(iii) Status refers to the active manipulation of one's consumption to achieve a favourable response from another person, as an extrinsic means to other-oriented purpose, such as the motivation to utilise a set of symbols to construct one's persona using certain clothing;

(iv) Esteem, in a fuzzy demarcation from status, is the reactive aspect of value, defined by Holbrook as the appreciation of one's consumption in a passive way towards extrinsic means to enhance one's other-oriented image, such as owning prestigious art objects not because they embody one's aesthetic and taste, but to imply one's standard of living;

(v) Play is self-oriented, intrinsically motivated, and involves having fun and pursued for its own sake, with a note that play-as-value can be achieved by following rules or by

challenging them. The consumption experience is predictable if the consumer follows the rules set by the marketer, and the value is playful if these rules are challenged;

(vi)   Aesthetics in value refer to the pursuit and enjoyment of an object purely for its own sake, is self-oriented and does not account for utilitarian aspects of the object;

(vii)   Ethics are active and other-oriented and involve doing something for the sake of others, and these consumption experiences are valued for their own sake, and incorporate aspects such as virtue, justice. An example Holbrook draws on is the act of donating blood for the pleasure of saving lives;

(viii)   Spirituality is reactive and intrinsically motivated not as a means to an end but prized for its own sake, that is faithful, ecstatic, sacred, or magical.

Holbrook's (2002) typology brings about consumer value in use, focuses on products and services, and the hedonic aspects of consumption broadly classified to study value in various consumption experiences. Holbrook (2002) points out various instances where these values can work together or the consumption experience with a different motive can signify more than one type of value at work. For example, one's act of meditation or prayer to adore a Deity or achieving union with one's inner-self would be spiritual value as it is being pursued as an end in itself – this would invariably gain dimensions of status or efficiency if one considers the Janis Joplin song 'O Lord, won't you buy me a Meredez Benz'. Similarly, the act of donating blood for the pleasure of saving lives is an other-oriented act that involves ethical value for a person, which would change if the act of blood donation was carried out to receive grateful recognition, as the aspects of virtue would be lost and instead have status-as-value. Or products that involve applied art such as fashion or furniture, Holbrook notes based on existing research, would be both intrinsic and extrinsic value, both self- and other-oriented, and both reactive and active in nature as well, as alongside aesthetic

value these may also address one's social or utilitarian needs. Similarly, as Deighton and Grayson (1995) note, Arnould and Price's (1993) inclusion of other-oriented acts move beyond play and offer value related to ethics and spirituality, or Holt's (1995) inclusion of reactive aspects to the consumption of baseball also lead to aesthetic value, at least partially, as there is a difference between playing and watching baseball.

Holbrook's typology of value allows us to move away from the service-centric S-D logic of value and co-creation, as it places greater emphasis on the hedonic aspects of consumption, which is of importance to branded installations. The fleeting and individualised nature of consumption in the process of meaning-making of branded installations, as will be illustrated in chapters to follow, benefits from Holbrook's (2002) typology of consumer value as it offers the opportunity to consider the value extracted by consumers when they are presented with an unforeseen consumption opportunity such as branded installations. As it is hard to establish whether branded installations can be deemed the status of a product or a service, or if they are consumed for their utilitarian or aesthetic value, it would not be sufficient to consider S-D logic in the value on offer in this case.

While arguing for the need of sociocultural perspectives of value to combine the theories of value, Karababa and Kjelgaard (2014) appreciate that Holbrook's (2002) set of values can be at play in specific consumption situations, but also point out this typology remains "only at the level of the consumption situation" (p. 123), to say that Holbrook's theory of value remains decontextualised. Karababa and Kjelgaard's (2014) demand for the need of a sociocultural understanding of value stems from marketing's current lack of clarity on the notions of value in their meaning, that marketing focuses on "the juxtaposition or integration" (p. 123) of various types of value. Their appreciation of the sociocultural notions of value in consumption practices rooted in

cultural perspectives are focused on consumption practices, not unforeseen consumption opportunities that consumers are not ready for, or do not possess the rules of engagement at their first encounter. Holbrook's (2002) typology offers a customer-centric view of value in the case of branded installations, as consumers' responses to these fleeting consumption opportunities are considered.

Preece, Kerrigan, and O'Reilly (2016) examined the subjective nature of value in the context of the art world and the way the consumer/producer boundaries prevent a full conceptual understanding of value in the market. In doing so, they highlight the complexities in roles played by actors in various consumption contexts and fields of cultural production (Bourdieu, 1993). Preece et al. (2016) highlight the shortcomings of this approach by highlighting the new value dynamics in various consumption contexts and processes such as the sharing economy (Bardhi and Eckhardt, 2012) or the pay-what-you-want services (Kim *et al.*, 2009). The authors draw attention to the overly simplistic "doing to" approach and conceptualisation of value prominent in the S-D logic of marketing, which contrasts with the sociocultural understandings of value co-creation (Preece *et al.*, 2016; Peñaloza and Venkatesh, 2006). It is an important reminder for this review that the literature regards consumers subordinated to firm interests in value co-creation, and Peñaloza and Venkatesh (2006) add that researchers must explore more fully "consumers' subjective understandings and agentic practices in the co-creation of meaning and value" (p. 307) and consider who benefits from it. Karababa and Kjeldgaard (2014) describe value as subjective, context-dependent and complex, and it is the context in the case of branded installations that offers new insights into unforeseen consumption opportunities and the value generated in these fleeting moments of interaction between consumers and the market. Additionally, the interrelated value and its creation process has been studied in conscious consumption processes, practices, and rituals that

consumers seek out for themselves (Celsi *et al.*, 1993; Arnould and Price, 1993; Muniz and Schau, 2005; Schouten and McAlexander, 1995) whereby consumers are able to address and manage personal identity conflicts by using marketplace myths. But in considering the lack of context, lack of planning in the encounter, and the work to ascribe meaning to the branded installations that people come across as they go about their daily lives, the value offered and extracted by consumers have to be studied in their context for the benefit of this thesis. Preece et al. (2016) draw our attention to the ways in which meaning and value are co-created by various actors in the context of the art world, further illuminating the ways in which value can be studied beyond the siloed vision of value co-creation in the literature which oscillates between product and service perspectives, and company versus customer experience (Galvagno and Dalli, 2014).

Considering the interactive nature of value creation, researchers have also found that value is not only co-created but also co-destructed. Using the Swedish transport system as their empirical context, Echeverri and Skålén (2011) demonstrate how nuance to the overtly positive view of interactive value co-creation is possible and show that value is not only co-created at the customer-provider interface, but can also be co-destructed in instances of information exchange about the service, greeting exchange at the bus, or issues with being charged, among other practices in the service setting. This is interesting in the case of branded installations, even though interactions with them cannot be compared to known service encounters like using a public mode of transport, but because it considers both the provider and the customer and the roles played by various actors in the processes in the service where both co-creation and co-destruction of value co-exist. Again, although engagements with branded installations cannot be seen as service encounters, and as will be evident from the data, the role of curiosity is central to the value generated by branded installations, an explicit acknowledgement of aspects of both value co-creation and co-destruction

creates more room for nuance. As the authors argue, through this instance "we need to stop seeing value creation as the only possible outcome during interactions between provider and customer" and that "value destruction is equally important" (Echeverri and Skålén, 2011: 370).

Recently, Ramaswamy and Ozcan (2016) have noted that there has been little recognition of the impact of interactive and engagement processes on brands and brand value co-creation. Much like the argument central to this review, and in line with Galvagno and Dalli (2014), the researchers highlight that the value co-creation literature has tended to focus on goods-services with an exchange orientation of the market thereby putting focus on new product and collaborative innovation, support services, among others. Ramaswamy and Ozcan (2016) highlight the need to study human beings as "experiencers" (p. 94) and their role in 'experiencial' innovation through brand engagement platforms such as MyStarbucksIdea or the NikePlus apps. This research in digitised worlds of brand engagements is again reliant on people seeking experiences and opportunities to engage with the brand, meaning people sign up to these brand engagement platforms willingly. Ramaswamy and Ozcan (2016) consider brand value co-creation through assemblages of persons such as company employees, stakeholders, customers, among others. The joint value creation occurs in the enterprises studied and presented in this research, and while they offer insightful progressions to the study of brand value co-creation beyond the extant reliance on products and services, they do not immediately illuminate the case of value generation in the case of branded installations. This is essentially because people mostly stumble upon these fleeting installations, and these installations are not long-term platforms designed to let customers, employees, and such assemblage actors interact with one another.

Brands now co-evolve with new practices that have gained attention in the marketing literature such as communities (Brown, *et al.*, 2003; Muniz and Schau, 2005) or building relationships with customers over social media (Jin, 2012; Yap and Lee, 2014) and along with Ramaswamy and Ozcan (2016) there is greater need to study the value generated, and for whom, when it comes to offerings like branded installations that are fleeting and lack context and urge people to assign meaning to them before any interaction becomes possible. Following Preece et al.'s (2016) study of value in another context, and with the current dominance of products and services in the knowledge of value and co-creation (Galvagno and Dalli, 2014), this thesis studies the value generated by branded installations and follows the value in context crucial to value-in-use (Heinonen *et al.*, 2010). With this customer-centric approach to value, this thesis follows Holbrook's (2002) definition of value as interactive relativistic preference experience, which sees value as subjective, contextual, and personal, and led by the interaction between a subject and an object, carrying room for a person's attitudes, judgements, or preferences in a consumption experience. Given that branded installations' offer fleeting experiences to those that engage with it, this literature review now turns to the study of consumer experiences in marketing and consumer research.

2.2 CONSUMER EXPERIENCES AND EXPERIENTIAL CONSUMPTION

The study of consumption is led by the influential idea by Holbrook and Hirschman (1982) and Hirschman and Holbrook (1982) that it has an experiential aspect, which was presented as a substitute to the information processing view of consumers within marketing. Holbrook and Hirschman (1982) suggested that consumption experiences are multidimensional and include hedonic dimensions (fantasies, feelings, and fun) but it is important to note that this idea almost exclusively describes product-centric experiences. The "3Fs" as the idea has come to be known,

has hugely helped in understanding consumer behaviour in services marketing and retailing context, as noted by Tynan and McKechnie (2009: 502).

It is important to first understand how experiences are currently understood within consumer research. As such, the way we understand and study experiences is driven by an object's aesthetic or commercial context, meaning the way it is consumed, and with the assumption that the object of consumption is clear to the consumer. This becomes evident in how the study of experiences under these two broad segments approaches objects in contexts or forms they are in. The work on 'esthetics' rests on the appreciation of "an "object-for-itself" without regard to whatever utilitarian function it might perform" (Holbrook, 1980: 104), meaning any product can be seen as an artistic object. This view follows a focus on art products such as film, music, or painting, acknowledging that there is "high involvement" in the purchase of these products, and emotional responses to these "run deep" (Holbrook, 1981). Accordingly, an ordinary experience is said to be extrinsically motivated while an esthetic experience is "intrinsically motivated" and produces intrinsic value as an "end-in-itself" as it is pursued for its own sake (Holbrook, 1987: 135). Holbrook (1981: 37) highlights various viewpoints around the utilitarian and aesthetic aspects of consumption, and presents "The Esthetic Imperative", which appreciates any object for its own sake; regardless of what purpose it may serve. At the same time, Holbrook and Hirschman (1981) discuss whether there needs to be a distinction between the reactions of pleasure derived from product appreciation (as an object for its own sake) or hedonic experiences resulting from products that are "artistically worthwhile" (p. 1).

Given that the nature of the branded installations that people come across becomes central to the study of value and experience they offer, it becomes important to interrogate the nature and

evaluation of any object. Charters (2006) points to the largely narrow view in philosophy that limits aesthetic objects to high art and points out the range of aesthetics in consumer goods that draws on the distinction between utility and aesthetic function of a product in his review of aesthetic products and aesthetic consumption in marketing. This is relevant to the study of branded installations, that were placed in three broad categories, even though their primary function is not clear in that they cannot be seen as a product or service in the categories described earlier. Charters' (2006) places a range of consumer goods such as detergent to evaluate their aesthetic components, and furthers the confusion of which aspect of an object or a product become significant in which scenario. For example, according to Charters (2006), chamber music is "almost entirely aesthetic" (p. 241). It is clear, though, that the aesthetic component or art-worthy aspects of branded installation are informed by the 'esthetic' view of experiences.

On the other hand, practitioners and researchers have expressed interest in this view of experiences, devising experiences as a distinct "economic" offering (Pine & Gilmore, 1998: 97) and emphasising that any traditional offering can be made better by wrapping an experience around it. This 'economic' view of experiences is governed by an object's economic nature, driven by the context of commercial spaces. This view offers managers an insight into engineering experiences based on a consumer's active or passive participation, such as Pine and Gilmore's (1998) entertainment, educational, esthetic, and escapist. Similarly, Schmitt (1999a) also insists on products being at the heart of a holistic consumption experience, such as shampoos, perfumes, and the like as part of the grooming in the bathroom consumption situation. The operationalisation of experiences extends here by the suggestion of 'Strategic Experiential Modules' (Schmitt, 1999a) which suggest that experiential marketing can generate sensory, emotional, cognitive, physical experiences, with its modules such as "Sense", "Feel", "Think", "Act" and "Relate" (p. 60-62).

The increasing interest in the operational view of experiences, focusing on sensory aspects of commercial offerings, are a result of the challenges that marketers face, such as the fact that functional product benefits are fast being confused with functional product features (Fransen and Lodder, 2010) or that it is hard to differentiate between goods and services in the market (Carbone and Haeckel, 1994) or find ways to achieve greater competitive advantage in their product category (Gentile *et al.*, 2007). Some believe every act of consumption need not be seen as an experience, barring the consumption phase of just the goods and services involved (Poulsson and Kale, 2004) while some stress on the brand experiences evoked by brand's design and identity, packaging, communication, and environment (Schmitt, 1999b), which are subjective, internal responses also described as "brand experiences" evoked by brand-related stimuli (Brakus *et al.*, 2009). Brand experiences have also been studied for a positive impact on brand loyalty (Iglesias *et al.*, 2011; Brakus *et al.*, 2009) or to create a typology of consumers based on the kind of experiential appeal ranging from hedonistic to utilitarian that they respond to (Zarantonello and Schmitt, 2010).

This stress on products and services, while paying attention to the multisensory aspects of consumption, points to the context of commercial activities in this view of experiences. The stress on clues such as smell, décor, and cleanliness in purposeful design of products and services to elaborate on a customer's buying experience (Carbone and Haeckel, 1994) or "retailtainment" as a way to enhance customer experience (Poulsson and Kale, 2004: 269) where mundane items such as coffee can be turned into an experience, or presenting Disney theme parks as indicative of an experience economy (Pine and Gilmore, 1998) all point to the contexts in which these experiences are studied. This view places more attention on the customer's experience as a value offering than just the product or service, to a degree that intangible features and stories surrounding a product can

affect people's purchasing intentions (Boswijk *et al.*, 2007). Experiential value has been studied through aspects of co-creation as well (Vargo and Lusch, 2004), that places consumers as co-producers of service processes and creators of value by personalising their experiences (Prahalad and Ramaswamy, 2004), as discussed in the previous section of this chapter.

Consumers in these situations of shopping or dealing with products, or their engagement with brand-related stimuli on a product makes it clear that the economic view is driven by the commercial or economic context of the experience they are consuming. Similarly, people have a clear context of what they are consuming when they possess a book or go to the cinema, much like the esthetic view of experiences. Similarly, experiential market offerings such as white-water rafting or skydiving (Arnould and Price, 1993; Celsi *et al.*, 1993) that have been studied in consumer research for the wide range of personal and social aspects of experiential consumption, are driven by a rich, clear context in that consumers are able to plan these experiential encounters by themselves, instead of stumbling upon them as many would in the case of branded installations. The variety of unusual events that trigger high levels of emotional intensity and heightened experience in these experiential market offerings include elements of planning, participation, and interaction with other members, lead to satisfaction and "coherence to their stories about the self" (Arnould and Price, 1993: 26), whereas people that come across branded installations do not have the advantage of planning their encounter in most instances. As we will learn later, even when a person's visit is planned, they have little knowledge of what to expect from the environment and the branded installation itself, which could be said of experiential market offerings such as white water rafting as well, as they are replete with ambiguity and anticipation, but with a clear element of planning involved.

It can be argued that branded installations borrow from both the esthetic and economic view of experiences in either their shape or what they offer to people, as it is difficult to place them in neat categories. Additionally, the lack of context with which branded installations are consumed, or presented to people, makes their study consequential to our understanding of value and experiences in marketing. This lack of context urges people to assign meaning to the object first, if they decide to engage with it at all, which is not the case when a consumer engages with an art or art-like object or signs up for skydiving or white-water rafting. This lack of context in the case of temporary branded installations affects the key areas of investigation for this research, and how it informs our understanding of value and experiences in marketing. It should be noted that the consumption of branded installations cannot be seen as a consumption practice, like the case of an experiential service offering such as white-water rafting, as coming across a branded installation is not a planned activity.

2.3 ARTS AND MARKETING

Marketing and consumer research have engaged with the arts with increasing focus, to produce insights into issues of branding and marketing that emerge from the art/marketing interface (Brown and Patterson, 2002). This thesis benefits from the arts in that it utilises theoretical principles of art that are key in making sense of objects, and the insights that art theory offered in terms of calling branded installations as such, in recognition of the theoretical insight offered through installation art (Bishop, 2005). So far, marketing has focused on learning from artists and their functioning in the art world, and relies heavily on visual arts. This thesis takes this trajectory of engagement with the arts forward by bringing to fore the principles of conceptual art and the benefit of engaging with them in experiential encounters that lack context and allow people to immerse themselves in these potentially interactive, temporary situations.

Researchers have argued that there is a lot that business and marketing can learn from the arts (Schroeder 2002, 2005; Fillis 2011; Rodner and Kerrigan, 2014) with a particular focus on the social and symbolic capital they offer. Visual consumption, drawing on the visual seen as important in fine arts, has been deemed "a key attribute of an experience economy organised around attention" where images can capture eyeballs and help brands in building their name (Schroeder, 2002: 3). This symbolic capital for brands has enjoyed attention in the marketing literature to place more importance on a business' visuals than economic returns to achieve a longstanding reputation. On the other hand, scholars have also noted the value in learning from artists as they engage in a wide range of marketing practices within their art practice, particularly as managers of the work they produce (Schroeder, 2010; Fillis, 2006) where some artists have had focus such as Warhol who Schroeder (2005, 2010) suggested knew what sells, how to sell it, or how he engaged with other celebrities to promote his work through co-branding (Kerrigan et al., 2011). Aside from this, Schroeder (2005) also reminds us of the way artists such as Barbara Kruger interrogated questions of consumer identity, or how Cindy Sherman highlights the darker side of branding given the transformation of one's identity into a commodity. Schroeder (2006) went on to explore the work of the painter Thomas Kinkade who could find new spaces for branding by creating a market for his work within middle-class homes in America. All this work in marketing, focusing on the arts, has thrown light on the way symbolic capital can be utilised in the branding narrative (Rodner and Kerrigan, 2014). Additionally, research has also explored the role of art in corporate identity through 'corporate art collections (CACs)' (Kottasz *et al.*, 2008), and considers their value in a firm's marketing communication strategy as a tool of image building, or establishing its internal communications, or project their corporate identity. Wu (2002) also considers the corporate engagement with art through corporate-sponsored art awards as a marketing tool and enter public

consciousness, or to give their organisation an impression for 'aesthetic' purposes (p. 200). The fleeting branded installations are more engaging than sponsorships or corporate art collections, and thus the way the various forms of art that address their relationship with firms need to be studied.

Given that the central focus of this thesis is the value generated by branded installations, which is led by the process of their meaning-making before the consumption process, this thesis benefits from a focus on the principles of conceptual art. Any art or art object is known to be interpreted by how one situates themselves in it (Berger, 1972). Additionally, the object's role in participatory art and the role of the performer in performance and conceptual art (Howell, 1999; Eco, 2006) have shed light on the small bursts of experiential consumption opportunities that people stumble upon. Installation is a type of art that is immersive and experiential, and lets the viewer enter the work physically (Bishop, 2005) which is markedly different from installation *of* art which is merely the photographic documentation of any exhibition's arrangement. This thesis' engagement with conceptual art principles rests on the development of installation art, which is rooted in diverse influences and art forms, and cannot be predicted for what they may offer. Some installations, therefore, may offer rich sensory awareness and heighten one's awareness, and some may discourage one from contemplation and insist that the viewer act. It is conceptual art, therefore, that sheds more light on the interaction with branded installations once people have given into curiosity, which aims to further the current engagement of arts and marketing which focuses on visual art.

Therefore, in its utilisation of principles of conceptual art in analysis, this thesis has furthered the growing engagement of arts and marketing, as will be detailed in the empirical chapters that look at the way people interact with branded installations.

2.4 BRAND CONTACTS

Brand contacts are the points at which a brand and consumers come in contact with one another and the value they add to marketing messages and are said to contribute to brand experience through various encounters (Chattopadhyay and Laborie, 2005). The authors consider the effectiveness and managing brand experiences using various factors in engaging with a brand contact, in a busy marketing environment, presenting tips for managers to use brand contacts well. The branded installations in focus in this thesis are arguably brand contacts given they act as a point of contact between brands and those walking past them. Strenthal et al. (1978) reflected on the effectiveness and ability of a message source to persuade people, which points to the curiosity that branded installations can spark among people. Chattopadhyay and Laborie (2005) highlight that a brand contact can be analysed by its ability to inform, that is its "informational value", by its ability to present the brand in an appealing fashion as its "attractiveness value", and its power by considering the brand contact's ability to influence purchase decisions once the message has been adopted by people. In the case of branded installations, the empirical chapters to follow will show how the novel nature of the brand contact renders these criteria ineffective as people spend time trying to figure out what it is that they are seeing or have come across, instead of adopting the message intended, as will be evident in the data.

In light of the function that brand contacts perform in their ability to let consumers come in contact with a brand, marketing scholarship has also looked at digital and internet-based modes of communication. Studies on consumer-responses to Short Message Service (SMS) compared to TV commercials or online campaigns (Trappey III and Woodside, 2005), brand effectiveness and branded images in 3D gaming or virtual environments (Grigorovici and Constantic, 2004), blogs as electronic Word-of-Mouth (Thorson and Rodgres, 2006), or Spurgeon's (2005) discussion of

conventional interaction with consumers using mobile phone data services all present various touch points that can contribute to brand experience. More recently, social media have been seen as the most effective and low-budget marketing tools that allow brands to reach millions of customers (Dholakia and Durham, 2010; Goodrich and De Mooij, 2014; Daugherty and Hoffman, 2014).

The study of branded installations will contribute to the way we understand brand contacts in the marketing literature, as this body of work needs to now include brand contacts that raise curiosity and seek attention from people through this currency of curiosity, instead of offering a message in a straightforward manner to which people have been socialised or become accustomed. The regularities presented in the work on brand contacts here cannot be extended to branded installations, given the varied nature of these objects and the myriad ways in which people interact with these brand contacts, which bring to attention the need to study brand contacts in greater detail and broaden the way marketing studies various touch points between brands and consumers.

This chapter has presented the importance of context in the study of value and experiences in marketing. In particular, this chapter highlighted the way the study of value co-creation is currently limited to products and service perspectives or is company versus customer experience. It brought to light key aspects of customer-dominant and service-dominant logic of marketing, among others, before the value generated by branded installations can be studied. In doing so, this chapter raised the need to study branded installations as these objects cannot be placed at the currently studied exchanges of customer and firm. Additionally, this chapter reviewed the study of consumer experiences and its current reliance of aesthetic and commercial contexts of consumption, along with the operationalised view of experiences in marketing. The study of experiences offered by branded installations will benefit the current understanding of consumer experience and experiential

consumption as they highlight new contexts of study in marketing. This chapter has additionally highlighted that marketing's current engagement with the arts can be taken forward with the introduction of principles of conceptual art in the study of branded installations. And finally, the current and rather limited theorisation of brand contacts in marketing will also benefit from their study. The following chapter will now set out the methodology that has been chosen for the study of value generated by branded installations, arguing that a symbolic interactionist perspective to collect data from the field is the most suitable to examine the interaction and experience of branded installations, followed by interviews with marketers to gain an overall perspective of the value generated by the utilisation of branded installations in marketing.

CHAPTER THREE
METHODOLOGY

As discussed earlier, the current knowledge of value and experiences in marketing is driven by contexts that people come across products and services. The central concern of this thesis is to understand the value generated by branded installations, and their multi-faceted and fleeting nature presents challenges to this study. This involved mapping out the processes of meaning-making when the branded installation is not immediately explained by its location or visible cues, and how this phenomenon can contribute to theoretical understandings of value co-creation and experiential consumption. This thesis focuses on the consumption opportunities offered by these branded installations, and the nature of short-lived experiences generated by them in various public settings. The open-ended nature of branded installations invites a variety of responses, in places where people do not expect to engage with a brand. These branded installations have thus far appeared in the form of art projects, or as art-like devices brought to life by sophisticated technology in shopping malls. To this end, this thesis is guided by the question, "What forms of value are generated by branded installations?"

The objectives of this research, therefore, are:

a) to understand the forms of value in the consumption opportunities offered by branded installations;

b) to study the key aspects of the process of meaning-making in case of new marketing tools such as branded installations that lack clear context and recognition clues;

c) to further our understanding of value by utilising unexpected branded encounters such as branded installations, thereby contributing to our understanding of consumer experiences and experiential consumption in marketing.

This research adopts a multi-dimensional approach which is guided by the importance of meaning-making of new, unexpected objects such as branded installations: it first uncovers the key aspects of the processes adopted to assign meaning to branded installations by considering my interpretive data based on consumption of installations via videos, followed by observational data and field notes collected at three data sites identified for this research. Along with this, interviews with participants recruited in the field elaborate on the ways in which meaning is ascribed to branded installations, and the ways in which they choose, or learn, to interact with them. Additionally, interviews with marketing and advertising practitioners from organisations at the forefront of design and technological innovation supply important perspective behind the production of branded installations and allow this project to move closer to its objectives based on understanding brand value co-creation and experiential consumption.

This chapter discusses the epistemological assumptions that underpin this research and outlines the research methods adopted within this thesis. The importance of meaning-making of the installations in this heretofore unexplored phenomenon urged me to study the processes involved in interpretation of installations. Due to the novel nature of this phenomenon, and the fleeting nature of the installations, his project needed to begin its investigation by trying to establish the ways in which people make sense of these installations, and then consider the reasons of their production to answer the research question that is concerned with the study of

value. This study is incredibly relevant in the current media environment where marketers are engaging with new ways to talk to people, and in light of the platforms already studied within marketing research heavily reliant on context, as highlighted in the previous chapter, the study of branded installations offers rich understanding of the ways in which value and experiences can be studied when people do not have context aiding their interpretation process.

Seeing the novel nature of the phenomenon and the research question aimed at understanding the value generated by branded installations, this chapter outlines the ways in which context can be appreciated, in the field, from the perspective of the people that come across the installations. The importance of meaning-making of these objects became clear in the field where the context is missing for most people that walk past the installation, which led me to appreciate the nuance with which people may consider these installations in the field. This study therefore adopts methods that allow me to understand the experience of interaction led by the way people make sense of these installations. This chapter outlines Interpretivism and Symbolic Interactionism as the most suitable for this research focused on branded installations. Through the use of Symbolic Interactionism (Blumer, 1969), I am able to appreciate 'meaning' between people through interactions in the different settings utilised herein. This appreciation of meaning through interaction of people meant that I had to conduct research in the field using methods suitable to ensure that I do not affect any responses in the field. This chapter sets out the qualitative methods adopted in this study, to highlight the role they played in leading me to key findings of this work. As an interpretive study that utilises principles of symbolic interactionism, I spent time in the field whenever I

could, given the fleeting nature of branded installations, and utilised both participant and non-participant methods in the process of data collection as will be discussed later in this chapter.

Additionally, given the highly personal and subjective nature of experiences driven by one's own curiosity in the field, and while seeking an opportunity to collect data in the field, I utilised the Subjective Personal Introspective method to gain insight into what the key aspects of the phenomenon, establishing the importance of subjective experience and contextual understanding of branded installations. This is evident in my own introspective data thus generated, which was based on my consumption of branded installations via videos, and the field-work focused on the real-time interactions of the people passing by branded installations. The attempt here was to throw light on the context of consumption; people viewing and experiencing these branded installations would have a different context of consumption than those stumbling upon them in person. Those consuming via video tend to have a story told by the brand, as the video takes them through the journey and purpose of the branded installation. Such support, however, is lacking in the offline encounters of branded installations. It is this difference in experience and meaning-making that took me to the field, to observe and study the interactions of those choosing to engage with the branded installations.

METHODOLOGY

This phenomenon presents a range of methodological concerns, not only because it is a new area of study in the field of value as well as experiential consumption in that these branded installations are yet to be examined in marketing, but also because the objects being studied here are often unannounced and short-lived, thus adding to the complexity of

choosing and implementing the appropriate methodological approach to the study of branded installations. Keeping aside the numerous sourcing and recruiting issues concurrent with the fleeting nature of these objects, this research also utilises the opportunity to work with methods that are able to incorporate the many facets of this challenging research area. Given the novel nature of the study, the starting point of the research process became important to reflect on. It is understood that a researcher's ontological and epistemological positions can lead to different views of the same social phenomenon (Grix, 2010), which urged me, as the researcher, to consider my worldview, as philosophical assumptions are known to have an impact on the research methodology (Collis and Hussey, 2003). My experience of working in mainstream multinational advertising agencies as a writer and researcher armed me with an appreciation of a social order with a deep concern for subjectivity and the way people construct their world. My worldview is led by the acknowledgment that society is mutually constructed by people and their behaviour helps generate meaning, as I studied people's response to products and brands based on cultural cues in different countries that I worked in.

This helps in identifying my ontological position; Grix (2010) points out, whether one knows it or not, one's ontological position is implicit even before one chooses the topic of study. The broad classifications of ontological positions are "objectivism" and "constructivism" (Grix, 2010: 61) which are concerned with how we view and what we believe constitutes social reality (Grix, 2001; Saunders *et al.*, 2012). The former asserts that the social phenomena and meanings are independent of social actors, and the latter acknowledges that they are "continually being accomplished by social actors" (Grix, 2001: 27). From an ontological perspective, therefore, Objectivism would argue that the context of branded installations would not matter, and that the value generated by them can be studied

without the role played by those that interact with them in various social situations and contexts in which they are found. The Constructivist approach, however, appreciates that knowledge is created through a subjective process (Lincoln and Guba, 2000; Silverman, 2006) which enables the individual and social responses to branded installations and assist in articulating the aspects of the process of their meaning-making as they are new, thereby allowing me to study the value they generate depending on the numerous contexts and situations in which they are studied herein. We make sense of our social experiences by engaging in creating our world through constructing our realities (Bryman and Bell, 2003) and the research paradigm 'Interpretivitism' therefore offers crucial support in designing this research, given its interest in uncovering meaning of people's subjectivity in social science (Fay, 1999). Interpretivitism as a research paradigm is concerned with subjectivity and the agency with which people construct their social world which may involve "internal inconsistencies" (Grix, 2010: 83) and contradictions as part of the explanations offered in the research. Given the importance of individual interpretation of branded installations and the value they thus generate, epistemologically I locate this research within the Social Constructionist approach which appreciates that we do not construct our interpretations in isolation but against a backdrop of shared understandings, practices, and languages (Denzin, 1989). The contexts in which branded installations are located urged me to consider the way people learn to interact with them in personal and social ways and how they reflect on their interpretation. Social constructionism appreciates how one defines a situation they are in, and people construct their world, and through symbolic interactionist approach this study will focus on the generation of meanings constructed in the social context in the field when people come across branded installations.

For this thesis, I am studying the value generated by branded installations which relies on the way that people interact with them, where context and the individual meanings and realities of people assist them in making sense of the installations and derive value for themselves. Therefore, I adopted qualitative methods that complement this philosophical approach, as qualitative enquiry allows the richness needed to locate the meaning of experience within the social world (Miles and Huberman, 1994). Designing any research involves an understanding of the nature of the research and the research question (De Vaus, 2001), which strengthens the role of interpretivism in this study, as it relies on the individual and collective responses to branded installations.

It is with the interpretive approach that this chapter justifies the use of Symbolic Interactionism as the core methodological approach for this study, followed by an explanation of the methods used to collect data in this research. The other dimension of this research involves considering the ideas that govern the production of these installations, for which this chapter explains the use of semi-structured interviews with strategists and brand account planners from advertising agencies and organisations focusing on new media tools in marketing.

3.1 SYMBOLIC INTERACTIONISM AS A METHODOLOGICAL APPROACH

In keeping with the interpretive view, the qualitative approach to this research directs the researcher to interpret the data in social and cultural contexts, acknowledging reality as socially constructed (Grix, 2010; Silverman, 2005), and is aligned with the constructionist model of qualitative research, which is suitable for the study of branded installations. However, seeing the settings of branded installations being studied here, both

the personal and social factors would appear to play an important role in the process of their recognition. This mix of individual and social meanings of these installations, and the multiple levels of interaction evident in the consumption of branded installations, speak to the tradition of sociological thought that sees people as active in shaping their world and realities, meaning the society and the individual cannot be separated from one another but are created together through interaction. Symbolic Interactionism urges for the recognition of the otherwise simply stated word *"meaning"* which arises in the process of interaction between people (Blumer, 1969). Central to this approach is the appreciation that human beings act towards things based on the meanings they have towards things such as trees, chairs, institutions, among others; the meaning of such things is not only derived from, but also arises from, "the social interaction that one has with one's fellows" (Blumer, 1969: 2). This tradition's assumptions lie in the meanings of things that arise through social interaction, and that these meanings are modified through the process of interpretation of individuals interacting symbolically (Denzin, 1989).

Charon (1992) reflects on the work of George Herbert Mead's social behaviourism, that considers a human being's ability to reason and "to communicate symbolically with ourselves and with others" and that human beings do not possess a consistent or structured personality but a dynamic one, that is always "in the state of becoming" (pg. 27). The symbolic interactionist approach thus offers a suitable lens with which to study the interactions people have with branded installations. These interactions tend to be either personal in nature, or dominated by interactions with others or observations of others' behaviour. For example, one of the data sites in this study involves branded installations facilitated by Atom Bank (Lumiere Festival, 2016) where, as will be discussed in

47

the empirical chapters in this thesis, people learned from the interactions of those around them and laid themselves on the street under the installation, or telling their friends that an application on their mobile phones could be used to interact with it. These actions and interactions in the field depict the process of rich interpretation in personal and social capacities that are relevant to this study. So, central to Blumer's presentation of this methodological approach, the ways meanings are handled or modified, through an interpretative process by a person when they come across a branded installation, also captures the dynamic consumption of fleeting objects in this research. The most useful aspect of this is that meaning is seen as a social product, and that society and group are not static but seen as a process in themselves, also facilitate a rather fluid and ongoing approach to data collection in the brief experiential encounters with branded installations in marketing. These objects can also be seen as "social objects", another key component of this methodological approach, which emphasises their nature: the objects are not fixed but undergo constant definition and redefinition in interaction (Charon, 1992). It is with this lens that we further our understanding of that these branded installations to have a number of social meanings, motivations, and reasons which were constantly considered when data was collected in the field.

As discussed earlier, the objects in this study possess the kind of novelty that empowers those who interact with them, too. The social, interactive process of meaning generation, therefore, must respect the role of the people too. More than just the interpretation of objects, which we already see as social, the role of the "self" as social in this approach social contributes significantly to the ways in which interactions with branded installations are being studied in this thesis. Under this viewpoint, the self is a process which

emerges as we learn things from those around us and look outside the perspective of the other (Charon, 1992). The symbolic interaction involves processes led by social and symbolic communication, meaning the processes that involves talking to oneself and others, that helps articulate the self as a social object. Interactionists believe that the self is derived from the activity of one's birth to death and develop one's own accounts of their behaviour (Denzin, 1989). Interactionists create experiences for themselves by self-reflections making meaning of things in situations in which they find themselves (Blumer, 1969). The central object of negotiation, according to this approach, is personal identity, which is shaped by processes of self-identification that involve personal, historical, ideological, emotional meanings and thus is a multi-layered phenomenon (Garfinkel, 1967; Denzin, 1989).

The contribution of the self and the person thus depends on one's concept of self, which helps in the case of branded installations, in that the identity of the self and others contribute to the social and symbolic interaction that leads to the generation of meaning. This presents the researcher with an additional challenge, that of having no access to one's innermost feelings and ideas, which are referred to as part of the "I" in the self which is unsocialised by the society, while on the other hand is the "me" in the self that arises from one's interaction with others, and therefore, socialised (Charon, 1992: 90). Overcoming this is arguably challenging, but it is important to note that symbolic interactionism considers the primary source of any action by a person in any situation is led by the "me", which thus becomes the primary source of the observational data in the field, while the "I", at least in the experiential settings being studied for this thesis, may or may not have played a part in the interactions noted in the field during the process of data collection. The interplay of these concepts makes symbolic interactionism imperative to this study, as the human being is seen

as the object to themselves, who can guide and act towards oneself in their actions towards others on the basis of the kind of object they are to themselves (Blumer, 1969).

As the data from the field would also illustrate, the social settings of branded installations, no matter how brief, feature more than one actor in the field. There are limitless responses, both internal and external, of passers-by, and it is crucial to consider how this affects the generation of meaning of branded installations. The terminology of this methodological approach places the situation, the interactions, and the meanings, in relation to society, and are seen as an interaction in itself (Charon, 1992) that takes into account anyone's action but does not imply that others imitate it, or follow someone's actions, but that an individual's acts do matter to others (Blumer, 1969). It would be problematic to place the fleeting branded installations alongside society but in principle the symbolic exchange between people and the installation, or that between people themselves, forms the basis of the observational work in the field for this thesis.

Meltzer et al. (1975) highlighted that distinct schools of thought within symbolic interactionism range from the subjectivity of the self to studying the complexities of the social web of our lives but the essential premise of symbolic interactionism is that human beings act towards things they encounter based on the meanings they have for them, which are formed – and modified – through interpretive processes in the construction of realities with others around them. Influential scholars in the tradition see two levels of interaction in the society as "non-symbolic interactionism" and "symbolic interactionism" (Blumer 1969: 8) which Mead presented as 'the conversation of gestures' and 'the use of significant symbols', Blumer simplifies this as the former being one's direct response to another without

interpreting the action, and the latter involving interpretation (pg. 8). In the case of branded installations these can be seen at a broader level. Any immediate response to the installations without reflecting on the actions of others, such as taking photos upon the first encounter and leaving the site, would imply non-symbolic interaction, whereas any reflective response to the installation would be seen as engaging in symbolic interaction. This is therefore helpful to consider the various types of responses by passers-by evident in the field, likely based on issues of time, interest, or familiarity with the installation, among others, as will be discussed in the analyses of data collected by means of observation. Albeit somewhat subtle in this context, this difference in the levels of engagement offers an opportunity to consider the importance of reflexivity in the generation of personal and social meaning(s) led by encounters generated by branded installations.

3.2. DATA COLLECTION

While the symbolic interactionist approach offers a well-suited perspective to the process of collecting and analysing data in this research, one of the biggest challenges of the project is that researching the fleeting, time-bound branded installations in real-time is challenging by their very nature. This is so because these branded installations are often so short-lived that they would be gone by the time I reached the location after learning of them through social media or advertising and marketing news channels. This often led to missing the opportunity to study a branded installation first-hand. One of the most recent examples of a missed opportunity to study and collect data in the field, which also generated media response and conversations on social media channels like Twitter, is that of the Lloyds Bank's Christmas tree in December 2015 (The Drum, 2015; Projection Artworks, 2015), which had disappeared by the time I made it to the site in London. Indeed, stumbling upon

a branded installation in real-time has generated curiosity that I experienced while stumbling upon mentions of branded installations online, via media outlets or social network sites like Facebook, Twitter or Instagram. Additionally, this complexity makes it hard to use one method for a defined period of time.

Seeing the stress on hashtags and social media sharing in these branded installations, it is also understood that many people learn about these installations, or better yet, consume them using social media, so it can be an appropriate way to learn about them or study them in the online context. This understanding further informed the fluid yet alert approach to collecting data; while keeping one's eyes open to all possible sources to find a branded installation in time to be able to physically study it led to three sites for this study, the online impressions for those that experience them online also formed the basis for the pilot study. The pilot study's key aim was to gain theoretical insight into the study of consumption of branded installations, to elaborate on the context of the medium of their consumption at a later stage. The following lists the various installations studied for this research, including details of the methods used, while maintaining that the symbolic interactionist approach offers the stress on the personal and social constructions of meaning, based on interpretation and context, which is of relevance in the multiple sources of data in this research.

3.2.1. ENTRÉE TO THE FIELD

As many branded installations' experiences are shared online, and indeed many people learn about them or stumble upon them through the social media channels they frequent, videos of branded installations were chosen to be an appropriate medium through which to study them at first. The current lack of work on branded installations introduced

complexity of access and research to this project, so starting with my own consumption experience seemed appropriate to gain insight into the key theoretical aspects of the consumption of branded installations. This also served as an entrée to the field in that it prepared me for fieldwork by pointing out key issues and ideas in my own consumption of branded installations via videos. The study of branded installations through videos online also offered the importance of context; my consumption of branded installations in this instance is dramatically different from those interacting with them in the videos, or the people studied in the field that come across branded installations in real-time.

This pilot study involved seeing videos of branded installations that had already been experienced by others, and recording my own consumption experience thereafter. This is in line with the call for methodological complexity while discussing "esthetic" and experiential consumption by Holbrook (1980) who argued that the current approaches in marketing tended to measure consumer responses in terms of simply behavioural criteria, instead of appreciating the richness that can be studied by aesthetic components of consumption. The method of documenting my own consumption experience here, Subjective Personal Introspection, draws from work that engages the researcher in a particular observation of their own experience, producing an autoethnography (Holbrook 1986, 2005; Gould 1991; Shankar, 2000; Patterson, 2010 2012; Patterson *et al.*, 2008) through memory, reflection, constant self-evaluation, and analysis. Holbrook (1995) reflected on the evolution of conventional approaches to consumer research from positivistic theory-testing to new assumptions that led to subject-object interaction "intersubjectivity" (pg. 185); the attempt to go beyond the subject-object distinction places truth at the centre of experience and not to any order of objectivity (Holbrook, 1995). The use of reflections as a "consumer research

insider" (Bristor, 1992: 843) as someone aware of theories and methods of consumer research is important because it is rare for a consumer researcher to not think about their own consumption experience. Holbrook, who introduced the method to consumer research, sees it as the ultimate participant observation, as one would be extremely critical of one's personal experience than the experience of others, scrutinising and analysing throughout, and as a researcher can draw from knowledge acquired in one's previous life as well (Denzin, 1989: 49). As noted by Brown (1998), this method also allows constant access without ethical dilemma and issues of privacy. This method thus provided constant access to the self, in its personal and social nature, and I was able to situate myself in the work via social media channels, providing rich data that would help generate insights into modes of data collection and refine enquiries for consumers or producers from there on, benefitting subsequent research.

Given the uninhibited access to one's personal thoughts and experiences the method offers to one's thoughts and feelings, with constant analysis and re-analysis, Subjective Personal Introspection is particularly useful in the study of consumption. This is because consumption goes beyond product purchase and acquisition, their use and disposal, and this is what we must study to further our understanding of consumer behaviour (Holbrook, 1995). Researchers have explored music consumption with personal undertones of identity and its role in one's music collection (Shankar, 2000) or an exploration of lived experiences of a devoted fan of a favourite actor (Wohlfeil and Whelan, 2012), or even analysing others' impressions and usage of the social networking site Facebook (Patterson, 2012). This method has received strong criticism over the years (Brown, 1998; Holbrook, 1995), and within consumer research the most detailed list of shortcomings of this method were offered

by Wallendorf and Brucks (1993). Wallendorf and Brucks critiqued the method for its lack of rigour, the time period concerned and used in the process of research, data accessibility, and presented issues as far as sampling. However, the holistic access it offers into one's own consumption experience offers valuable insights that would enable me to be intuitive and start the interpretive research process involving branded installation. With a thorough examination of my own experiences, while data collection in the field could become possible, I was able to critically examine the key aspects of the process of meaning-making and work towards assessing the value generated by branded installations.

Seeing the rather broad range of the nature of branded installations led by the variation in their mechanism, the intended interaction and its rewards, three videos of branded installations were chosen to reflect this variation. These are:

a) Unilever's smile-activated vending machine that gave people free ice cream when they smiled in front of it (PSFK, 2010) presents a transactional experiential installation facilitated by sophisticated technology as the installation offered people free ice cream when they smiled in front of it;

b) Nokia's responsive light clusters lit up when people walked beneath them and changed colours and intensity depending on crowd density (YouTube, 2010) was able to highlight the subtle presence of a brand as people did not learn of the involvement of Nokia till they had reached a certain spot on Oxford Street in London;

c) and Absolut's 'India in a Bottle', a sound-based installation at the India Art Fair that activated sound clips based on Indian life as people approached it (YouTube, 2012)

contributed to the set of the videos by being more immersive than others with a more targeted location.

The process of choosing these videos was dictated by the three broad categories of branded installations described earlier, and the information cues they offer at the first instance one comes across them, and the selection criteria to highlight these is listed in Table 2. These criteria allowed me to evaluate each potential installation as per the broad classification in Table 1, along with their frequency. If an installation was frequent and known for the same, the recognition clues were deemed to be clear and the installation rejected. A diary was kept handy to record my consumption experience for four weeks after seeing the three videos (February 4, 2015 to March 7, 2015), the frequency of entries was not set; the variation in thoughts and reasoning pertaining to the willingness to interact and self-analysis as a result produced rich data that introduced questions such as, and not limited to, the reasons behind one's description of something as art, self-concept and identity in experiential settings, presence and perceptions of different brands and one's relationship with them, among others.

3.2.2. TWO: (NON) PARTICIPANT OBSERVATION

As discussed earlier, the process of learning about these branded installations largely involved keeping an eye on online sources that report updates and news from the industry such as Ad Week, Digital Buzz Blog, Marketing Week, and The Drum, among others. In addressing the issues of physical access, I maintained lists of these channels focusing on the UK, in particular London and the West Midlands, given my location and issues of the time it would take to travel to a potential data site. I monitored social media channels including

Twitter and Facebook as the majority of these branded installations incorporate the sharing of experiences with people's profiles, as well as being featured in reports in industry sources and blogs, such as those mentioned above. In addition to having trouble accessing installations before they were removed and I lost the chance to study one in real-time offline, further complications emerged that helped in choosing sites to conduct observational work. For one, stumbling upon branded installations did not always present the opportunity to study them, because they appeared to be high on recognition clues to suggest what people coming across it were meant to do. The Coca Cola Happiness Van in London is one such example, which is an annual holiday project around Christmas, at least at the time of writing, was heavily branded and had clear instructions of transaction that led to people receiving a free bottle of Coke along with their photos taken for social media outlets. While it met the selection criteria (Table 2) and the description in Category 3 in Table 1, its annual appearance initially discouraged me from including it in the study. The high visibility of the branded nature of this installation took away from the complexities of the identification process, which was made certain by my interactions with people present and interacting with it there, queuing up to get their bottles of Coke. This proved the transactional nature of the project and the immediate meaning of the installation, and the implied ease of identification of the van by Coca Cola led to it not being part of the study. It is worth adding that I learned of this van through a friend who texted me immediately on seeing it, as they had known of my research project. This is arguably one of the ways that people could learn of branded installations as well; in my case, even though I was proactively seeking opportunities to study branded installations, and as I could not keep up with every social media channel while searching in the field, this mode of learning became helpful in knowing of this branded installation.

Alongside the industry news sources and monitoring my social media channels, the symbolic interactionist approach led me to adopt observational methods to study the consumption of branded installations. Gobo (2011) presents the roots of observation in ethnography, and its use in making sense of our lives in the "observation society" (pg. 25) that we now live in. Within the family of observational techniques, however, lies 'participant observation', which is a "distinctive research strategy" as compared to 'field work' that involves the continuous presence of the researcher (Gobo, 2011: 16). The challenges of this are manifold, however, in the field. Though initially I went to the chosen site with an understanding that I will be employing the broad rules of non-participant observation, meaning I will be observing participants from a distance; it became obvious to me that I was, in fact, resting my work on the principles of participant observation. Gobo (2011) tells us that a researcher stays in the participants' natural environment, developing a direct relationship with the social actors, to observe and describe their social actions by interacting with them and participating in their everyday rituals. In the case of the first site I found, my interaction with participants interacting with the branded installation for brief periods of time was itself limited, as most people did not have the time to interact with me. My participation and partaking people's interactions at the site was limited to the time as well, and I was guided by observing participants on site. We know that "intermediate situations" between the extremes of participant observation and non-participant observation do exist (Gobo, 2011: 17) as I constantly balanced my interest in studying the social sphere on site and simultaneously being mindful to not interfere with participants' actions and influence their behaviour, even while interacting with them.

In this process, therefore, I dabbled in and out of participant and non-participant observation, as I could not have not experienced the branded installation while observing people in the field; it became evident to me that while seeking the highly personal experience of others, I had to experience the branded installation myself as well. In the process, I was able to contextualise my experience of consuming branded installations via YouTube videos at the first stage of this research as well. The process through which I could navigate these aspects of (non) participant observation, while mentally contextualising my own consumption in both the field and consuming branded installations via YouTube videos, further clarified the importance of context to me. It also illustrated how uniquely positioned Symbolic Interactionism is in order to study branded installations in the field, as they are embedded in interactions that I did not have access to while watching YouTube videos.

Aside from observing people's behaviour and their reaction to the installation, my research at the site involved approaching people while making every effort to not affect their interaction and consumption experience; I usually approached people once they seemed to be getting ready to leave. A few times people approached me as well, much like they did while making small talk with other members of the crowd around the installation. The symbolic communication led by people's actions as well as the actual verbal exchange between participants are, therefore, aligned with the symbolic interactionist perspective to facilitate the generation of meaning of the branded installation at the site. In my observations, I was particularly interested in how people approached the installation, and if I could learn of any factors that helped them decide if they should interact with it. I also observed the dynamics and any symbolic exchange among people in the field, if any

behaviours or recognition and information cues were a result of any interactions among people, or if the instructions on site governed their interaction. Additionally, my observation was structured around the nature of interaction itself; I was interested to see how people interacted with the installation, and how they had decided to do what they did, and how similar or different it was from the interaction intended by the brand.

Part of the initial strategy was to recruit people for this study and gain their introspective data based on their consumption experience, much like my own in the pilot study, but there was a huge risk of lack of writing skill(s) and writing commitment from people that I met briefly in such a busy environment. Researchers have also pointed out that people need training in being reflective and articulate their introspections (Baron *et al.*, 2010). Keeping this in mind, I switched to recruiting people for interviews instead, via email, Skype, or in person, according to their availability. Once I approached them and shared a brief overview of my research with them verbally based on the information sheet I had made, I requested them to share their email address to speak at a later time.

Interviews at a later stage seemed appropriate and would have been ideal, as they would not have had the constraints surrounding the time or commitment to a participants' introspective writing. These interviews were contextual to the observation data I had been collecting in the field and were in accordance with the University Ethics Committee. Interviews provide more fluid, less rigid ways for the participants to express themselves, while the two-way communication around the interactive installation in this instance guided the inquiry. Fontana and Frey (1994) reflect on current knowledge and add that informal interviewing in the field add to the data generated during participant observation; this

unstructured approach of interviewing, albeit in brief moments considering the issues of time and the readiness of participants, was thus deemed appropriate to collect data on site. Additionally, participants who agreed to speak to me at a later stage were meant to participate in unstructured, in-depth interviews. These guided conversations, in each instance, revolved around participants' motivations to interact with the installation (or not, if the case was such), techniques of interpretation of the branded installations, reflections on personal behaviour and that of others, and if they had noticed the brand present and the reasons for its presence at the site according to them. Their responses would guide the interview in most cases, as Esterberg (2002) suggests, that interviewee's responses that shape the structure and order of the interview. Moreover, as mentioned earlier, people's availability was a big consideration, making me look for various modes to capture participants' responses, in order to generate data that gives "an authentic insight into people's experiences" (Miller and Glassner, 2011 drawing on Silverman, 2001). This implied that some participants that I had spoken to in person were able to speak to me at a later date over the telephone, while some did not. It is important to note, therefore, that some interviews lasted between half an hour and forty-five minutes, some less than fifteen minutes, while a few chose to respond via email in response to the one I had sent after our interaction on site.

The overall data thus generated at the sites was a mix of observational methods and interviews at various times and places of observation. The effort was to respect the interactionist approach to research, which focuses on perspectives of social actors (Gobo 2011) and see reality from their point of view, as it is them that "construct not just narratives, but social worlds" (Miller and Glassner, 2011). As is evident, one of the biggest

limitations has been the lack of continuity in participants observed and those interviewed at a later stage. There was thus no room for Silverman's (1997) suggestion that observational methods are a way of distinguishing if participants' response reflects their behaviour in reality. This methodology, therefore, for data collection and the fleeting nature of the installation with the transient nature of participation if offered, rests on the advantages that both methods offer, and how they offer a way to see themes that emerge instead of working with predetermined categories (Adler and Adler, 1994).

3.2.3. DETAILS OF DATA SITES CHOSEN FOR (NON) PARTICIPANT OBSERVATION

The details of the branded installations that were selected according to the selection criteria (Table 2) studied to gather data using participant observation are as follows:

a.   1.8 London at Lumiere London, January 14-17, 2016 (Figure a)

Lumiere London from January 14th - 17th 2016 in London offered several interactive, branded installations at several sites. One of these was called "1.8 London" and was listed as "Interactive" among projections and other installations (Lumiere Festival, 2016).

Fig. a. 1.8 London at Oxford Circus in London, January 2016. Source: Evening Standard, 2016

1.8 London at Oxford Circus in London was an interactive installation strung between buildings at the intersection next to the Oxford Circus Tube station, which reminded people of the impact of the Japanese earthquake and tsunami in 2011. It is named so, according to the website, because the strength of the vibrations of the said earthquake was such that it sped up earth's rotation momentarily and shortened that day by 1.8 microseconds (Lumiere Festival, 2016). People were able to interact with this installation using a smartphone app on their browser, which was powered by Atom Bank, which allowed them to manipulate the light and patterns on the installation by choosing a colour on their screens. The interaction with the installation over the first two nights was perhaps not as high as expected, which changed the days that followed as notices alerting people on site to interact using their phone appeared at Oxford Circus. The response as a result was so huge, in fact, that the organisers had to temporarily shut the feature and encourage people to move from the site to reduce the traffic on the app and the installation itself. The symbolic interactionist perspective allowed me to take note of how the interactions in the field were not just limited to engaging with the app on people's smartphones, but more importantly the actions initiated by few, such as laying themselves down under the installation, on the street. This encouraged a few more to follow suit at some points, while many rejected this and observed from a distance; all this contributed to construction of various meanings led by a variety of factors discussed in the empirical chapters.

b. "MINI LIVING: Your Side of Town" at the London Design Festival, September 17-25, 2016 (Figures b, c, d)

The London Design Festival 2016 featured MINI LIVING, a series of three branded installations, sponsored by MINI. The installation functioned as a detailed and somewhat

different site to study, as the three installations allowed numerous planned and unplanned activities from people. Pamphlets at the site(s) informed people about the concept of "spaces between spaces" that rested on the brand's philosophy of smart usage of space in their product offerings (BMW Group, 2016). The three installations featured experiential design of urban spaces, in Shoreditch, London, that worked as insulated spaces for people to break away from the hustle and bustle of urban settings. The installations were called "Connect", "Create", "Relax", as can be seen in this section; the "Connect" installation functioned as an unplanned meeting and connecting space for people, and also carried a movable table in the middle that was used as evening dining experiences for those that signed up via the website. The second, "Relax" installation allowed people to take a breather from the city, prompting contemplation, by entering a space filled with plants, and people could sign up for guided meditation sessions on specific days. The third installation, "Create" was presented as a space to be creative and productive, with flexible arrangement of furniture which indicated creative use of space as well; notebooks had been placed where people could write or draw, along with charging points for smartphones and laptops with Wi-Fi available so people could work. Two nights of the whole programme featured a planned activity that involved plant exchange for visitors as well. The symbolic and verbal communication led to actions at these sites that will be discussed in the next chapter, and the breadth of interpretations in these three installations further this research's dialogue with the symbolic interactionist perspective.

Fig. b. MINI Living, September 2016, "Connect". Source: Dezeen, 2016

Fig. c. MINI Living, September 2016, "Create". Source: Designweek, 2016

Fig. d. MINI Living, September 2016, "Relax". Source: BMW Group, 2016

c. "Find Your Wild Adventure" at South Bank, London, September 23-25, 2016 (Figure c)

This was the kind of branded installation that I learned of through my social network; a friend mentioned that they had seen posts of this and pointed me to the installation at South Bank, London. The installation featured virtual shark cage diving and people could also play with penguins in the same way from famous South African beaches, along with having access to local food and drink.

Fig. e. Find Your Wild. Source: PR Week, 2016

There was a competition including a hashtag, and the winner was announced on their Facebook page "South African Tourism UK". The installation appeared to gather a starkly different response, much like the Coke van as discussed earlier, and people approached referred to the heavily branded structures of the installation which also carried details about the competition.

3.2.4. SEMI-STRUCTURED INTERVIEWS

Another source of primary data collected involved semi-structured interviews with marketing practitioners, specifically senior strategists and brand planners from advertising agencies that are engaged in work involving new media, meaning tools that are not considered traditional like television, radio, print, among others. The purpose was to gain an understanding of the reasons behind the production of these branded installations, along with their place in the marketing mix keeping in mind the rapidly evolving media landscape in contemporary marketing practice. My personal network in advertising from my work in advertising agencies in the past such as McCann Erickson (New Delhi), SapientNitro (New Delhi/London), The Social Practice/CHI Partners (London), or engagement with digital and innovation teams while working at BBDO in Kuala Lumpur and Singapore, among others, came handy in selecting participants that were contacted via email and professional networks such as LinkedIn. This purposive sampling (Silverman, 2001) identified respondents that could articulate the phenomenon from the perspective of the industry. In doing so, I sought to gain a wider understanding of the reasons that brands and advertising agencies developed branded installations, rather than specifics about any projects in particular. I was able to identify advertising agencies or design units that engaged with the production of branded installations or had similar inclinations in their work which industry

professionals described as forward-looking when I worked in the field of marketing. The

purposive sampling technique also restricts the sample based on the researcher's judgement,

which is beneficial in the case of branded installations as the majority of the firms are not

yet engaged in the phenomenon and therefore can be seen as limiting the number of primary

sources at this stage. Given this, the snowballing technique to sampling was then utilised to

identify more potential participants through these key informants (Morgan, 2008) as my

own professional network is limited to the advertising agencies and teams in the countries in

which I worked. The interviews followed a semi-structured format to start guided

conversations, and more importantly, the interviewees' responses and their industry

experience shaped the order of the key points relevant to the topic of the interview

(Esterberg, 2002; Silverman, 2005). While every effort was made to conduct these

interviews face to face, my network's international profile presented issues of time and

travel, due to which some of these interviews were conducted via Skype. Details of the

respondents, anonymised for ethical reasons, are listed below (Table 3), and the interview

guide along with a sample transcript can be found in the appendices.

Respondent (Pseudonym)	Job profile
Rose, based in London	Head of User Experience and Innovation, UK & EU
Timothee, based in London	Head of Account Planning, UK
Michael, based in London	Managing Director, UK
Serena, based in New Delhi	Vice President, Strategy & Consumer Insights
Yen, based in Singapore	Business Director

Suzanne, based in Mumbai	National Creative Director
Jonas, based in Kuala Lumpur	Head of Strategy & Senior Vice President, Managing Director
Max, based in Singapore	Head of Design
Francesca, based in Hong Kong	Regional Creative Director
Jeeves, based in London	Head of Data & Research, UK
Pierre, based in London	Head of Account Planning, UK

Table 3: Advertising and new media marketing practitioners interviewed

3.3. ETHICAL CONSIDERATIONS

Silverman (2013) notes that protection of research participants is crucial to the process of research. Homan (1991) also advises researchers that ethics and honourable research practices affect both the participants or the public that the research involves, and also hold consequences in professional terms. Unethical treatment of participants brings poor results and little respect for the researcher. For these reasons, data was collected only after obtaining approval from the University of Birmingham's Research Ethics Committee. Although information sheets were prepared and kept ready for prospective participants from the field, the lack of time while interacting with prospective participants did not always make it practical to share and get it signed, therefore consent in such situations was recorded verbally. The participants were repeatedly reminded that their anonymity is assured, and that it was a research project, and not a study carried out for a brand or for any other personal data purposes. To this end, I made an effort to never ask for their name or any

personal details. Anonymity was assured to those I emailed to ensure participants felt comfortable to respond.

Participants were also offered the option to withdraw from the study at any time should they want, and even though no risks were identified in the research as such, and their anonymity was stressed throughout the process of data collection. These are in line with ethical social research practices (Silverman, 2013) who reminds us that participants feel confident once they are aware that the researcher has approval from the University research committee. In terms of data collection by means of observation methods, the risks are well documented especially in the case of vulnerable groups (Silverman, 2001, 2013). In the case of branded installations, my observation was strictly focused on the interactions between the installations and people, and among people on site at any given time, and the ways in which people make assign meaning to the installations. Homan (1991) points out the issues of privacy in public spaces as the delineation of public and private domains is difficult for researchers, as "we must take account of conventions used by actors to establish private territory in places that are in a formal sense public" such as beaches or railway stations (p. 44). The nature of the data I sought from the site was therefore guided by this principle. Respecting an individual's desire of solitude was crucial, as it would also have an impact on the symbolic interaction I was interested in. My own interactions and experiences with the branded installations were carried out at times relatively less busy than normal, in an attempt to not affect anyone's interaction. In many instances, I tried to avert the gaze of those interacting with the branded installation, and did not approach prospective participants till they looked like they were about to leave. Homan (1991: 46) points out that "data are not about individuals but about human behaviour as a phenomenon" and in the case of

branded installations I was focused to learn of the interactions, and the reasons and ways of meaning-making during interviews, instead of learning about a participant's personal details.

Anonymity was also appropriate for the interviews conducted with advertising and marketing professionals, as the effort was to learn of the reasons of the production of branded installations. The professional identities of participants and the organisations they are associated with were, thus, also anonymised.

3.4. DATA ANALYSIS

The aim of this thesis is to uncover the value generated by branded installations. The novel nature of branded installations, along with the nature of interactive and fleeting experiences in real-time presented the need for qualitative methods of data collection. Observational data and semi-structured interviews form the bulk of data in this study, and this research is characterised by an interpretative orientation. For the research presented in this thesis, the first step was to understand the meaning of the branded installation, which became crucial given the novel nature of the phenomenon. The introspective data collected in the pilot study offered a valuable lens for viewing the rest of the data collected in the field. Observational data offers rich information and urges the researcher to think about one hears and sees in the field (Silverman, 2013; Miles and Huberman, 1994). These sets of data, along with interviews, offered a rich variety of points of interrogation and understanding of the phenomenon.

Data thus collected was analysed using thematic analysis. The appreciation of contextual meaning and interpretation process in the data collected required me to step back from the data collected, to create room for the research to be in its setting, without my own cultural or ideological leanings. I used Thematic Analysis to both introspective data and field notes along with the interview data collected in the field. Thematic Analysis allows the researcher to associate the analysis with the frequency of a theme with the whole content, thereby increasing the potential of an issue that flows through the data (Miles and Huberman, 1994). I read and re-read the introspective data to arrive at indicative themes. Coding allows categorising the text in order to establish thematic ideas (Gibbs, 2007). At first NVivo was used to store and code the data but it was rejected as it seemed too time-consuming and laborious. Instead, I took to paper and pen, and began visualising the data with codes and sub-themes that had emerged at every stage of the data collection. This is a data-driven process where I engaged with the data in an active manner and coded emerging trends and put them into sufficient categories, which then formed bigger themes. This data-driven approach to coding is known as "open coding" with an acknowledgement that no one really starts with no ideas to their research. The attempt is to ensure that no ideas are imposed onto the data, and that themes and coding are approached with an open mind.

Qualitative analysis is guided by the process of finding meaning in the data which is considered a bottom-up approach, instead of using theory to make sense of the data (Silverman, 2001, 2005). I utilised the first set of themes from the introspective data to familiarise myself with some key concepts in the literature, such as the presence of the use of cultural capital, which later informed the data being collected as I was observing people in the field. This combination of existing theory with empirical data and insights helped me

see themes emerge from the field notes as well as the interview data (Miles and Huberman, 1994). The research question and theoretical framework also guided this iterative process, which helped various codes show similarity, and informed me of the processes of meaning-making of new objects that people come across. As will be discussed in the empirical chapters in this thesis, the importance of curiosity became clear to the issues of meaning-making and value generated by branded installations. Repeated analysis of the data indicated that any interaction with the branded installations would not be possible without experiencing curiosity, which then initiates the process of meaning-making and value generation by branded installations.

The importance of context and utilisation of one's cultural capital, and how people personalised their interaction in the form of play and escape were also recurring themes, but not without highlighting that curiosity initiates these in the case of branded installations. The data, while presenting key insights into how the lack of context affects the process of meaning-making, highlighted how curiosity plays a crucial role in initiating the process of meaning-making and interaction with the branded installation. This also became evident in how clear the context and branded installations were in the case of YouTube videos that I studied in the pilot study, as my introspection started with the knowledge of the branded installations.

Through this research, I am contributing to the theories of value and experiential consumption by demonstrating the role that curiosity plays in the study of unexpected branded encounters such as branded installations in marketing. The data collected show that once curiosity plays its initial part, people utilise these consumption opportunities to

individualise their escape from their everyday lives, and individualise their experience and the value they extract from the branded installations. The lack of context, confusion relating to the object, and the fluidity of meaning in the short bursts of interaction guide this, which makes people interact with the branded installations in their own unique ways, and mostly far away from the interactions and experience intended by the brand. This presents insight into brand value for consumers as they individualise their escape, and Unrequited Value for brands.

These findings will now be discussed in the next three chapters: the first looks at the process of interpretation of branded installations and the role that curiosity plays in initiating it. The second presents the various creative forms of play and escape that people indulge in. Finally, the third chapter discusses the perspective of marketing professionals and the reasons behind the production of branded installations, and how it contrasts the data collected in the field and from participants. These findings will engage with the perspective of marketers and build up to key learnings for practitioners alongside the theoretical contribution to our current knowledge of brand value creation and experiential consumption.

CHAPTER FOUR
INTERPRETATION

As discussed earlier, the study of experiences relies on context which is dependent on the underlying assumption that people are aware of what they are consuming. At a fundamental level this thesis challenges the current nature of the study of consumer experiences, which tends to focus on products and services, and thus does not address unforeseen experiences offered by branded installations. This chapter presents and analyses data collected from three data sites, along with introspective data generated by viewing three videos electronically, to illustrate that consumer experiences are rich, varied, and heavily contextualised in the study of branded installations.

Part of what makes the study of branded installations complex and challenging is that most times they are unannounced, unexpected, and fleeting. Permanent installations would not present the kind of challenges of interpretation or meaning-making in the long run; as the phenomenon being studied focuses on short-lived installations, this section begins at the start of one's potential interaction with the installation. This section charts the way people in the study came across the installations, how they felt about it, if they were suitably intrigued or moved on. It is worth adding that people come across these installations through a variety of media and are likely to have more sources of information than the ones discussed here, but those referred to below coming from the data collected offer insight into how advertising, word-of-mouth, and the curiosity felt by walking past something new work when it comes to branded installations. The majority of the data indicate that people learned of the installations while getting on with their day, which in turn brings to the fore the role that curiosity plays in the process. Curiosity felt by people at this instant then encourages them to make sense of the object, and therefore people's interactions with branded installations will be discussed later. For now, this chapter brings attention to the moment when

people either come looking for the installation, or come across it and get reminded of information about it, or as in most cases, stumble upon it while going about their day.

4.1. THE FIRST IMPRESSION IS THE LAST. MAYBE.

A: I saw it in the newspaper. About the design festival. (Group A, Interview Data, Data site 2)

I must have seen some advertisements about it, I can't remember posters or something. Um, for the overall thing. Then I had been leading up, about that particular one, everyone, I mean everyone was posting images of it on Facebook and Instagram. It's kinda funny we are talking about that one because that was the one I knew so much about before I saw it [chuckles] (Adam, Interview Data, Data site 1)

For these respondents, an advertisement they saw left an impression and they made the effort to see the installation. Therefore, they already had an idea of what to expect, or at least what the installation is called, and where it is placed. As in the last extract, the social networking channels Facebook and Instagram play a part in how some people come across branded installations.

I learnt about what I saw at Oxford Circus from a friend on Facebook sharing a news article on the event and I went as had nothing to do that night and it looked cool (Lara, Email response, Data site 1)

I was just on Facebook and there's this girl that I have who shared an article about I, and it just looked nice and me and my friend had nothing to do so we thought it would be a nice thing to see. (Anna, Interview data, Data site 1)

For these respondents seeing it on social media brought enough intrigue and curiosity that they decided to go and see the installation.

I heard about it from a friend. We decided to go to the Oxford Circus location, because it seemed to be the biggest, most spectacular installation. (Ali, Email response, Data site 1)

Consumer research and marketing scholarship has thus far studied word-of-mouth in great detail, ranging from how opinions travel to the effect this may have on product purchase (He and Bond, 2015). While there is little scope to discuss any intention of purchase in the case of branded installations, as such the work in the area offers a good insight into the recognition of social

networks, both online and offline, as a source of information for people when it comes to branded installations.

A: So [points at B] this is my cousin's wife and she works for this interior design company and they told her to go check it out. And as a fashion student myself, I love stuff like this, art and stuff, so I thought, yeah sure. It's really interesting, it's quite cool. (Group B, Interview data, Data site 2)

Umm, this one was very, umm, mysterious in the photo, it was a little bit hard to work out what was going on, which made it even more interesting to kind of go and see it. Because I think some of the ones I took photos of were put online and showed exactly what was happening, so you normally say oh maybe I don't need to see it or something. Whereas here, and also people described to me what was going on... when I got there, I mean I still thought it was pretty cool. (Adam, Interview Data, Data site 1)

While for some it is a matter of learning about something like this through their social networks, for others, like the respondent Adam above, sustained interest in what they saw online brought about interest and curiosity. Further, given the context of a design or art festival for some of the branded installations, followers of their programmes would fall under those interested as well:

Yes, I came here on purpose. I know there are three of these. Umm, to see what they are all about really.
[How did you learn about them?]
Um, through London Design Festival, through their catalogue.
[So you're following the festival?]
Yes.
(Bryan, Interview data, Data site 2)

It was pure chance! I didn't know about this exhibition or anything. I was just walking along the street so I didn't know. I heard about the Lumiere exhibition, I knew they had some installations at King's Cross, but yeah, [laughs] I didn't connect the two.[…] But when I came home, I googled it, I realised it was a part of the Lumiere exhibition. (Emma, Interview data, Data site 1)

I saw it being installed, I wondered what it was, and then, yeah, so I have been aware of it for a few days. […] No, no, after I saw it being built, I saw that some sort of piece of public art, I guess. I was aware of that. (Ryan, Interview data, Data site 2)

At the same time, as is evident in the extracts above, interest can also be generated in how people stumble upon the installation while walking about, or seeing it being installed, and assuming that it is 'public art'. It has shades of personal associations and utilisation of cultural capital in some cases, which will be discussed later. Additionally, the following extracts show how curiosity develops when one walks past or sees something out of the ordinary in their day:

> *I guess part of what is attracting people is seeing this queue-like formation of folks looking to go in for the meditation workshop. There are questions like "is this is a giveaway thing?" or simply "what's happening here?" directed at those waiting to go in. (Observational Data, Data site 2)*
> *People seem to be stopping by because of the music. There are people dancing by the speakers and some volunteers have pamphlets to give away. I see a lot of people smiling in general, some stay, walk in and ask the volunteer what's going on. (Observational data, Data site 3)*

So not only is stumbling upon an object appealing in some way to people, but the interest it generates for others and the queues or the attention to music at a live event like #FindYourWild also plays a part in getting people to notice the installations.

> *A kid just wanted to stop and said "mummy what is this!" while holding the mother's hand. But the lady pulled her off and said "I don't know but we can come later, you know we'll miss the train. Come come!" The volunteer was trying to give them a pamphlet but they left in a hurry. (Observational data, Data site 2)*

However, as evident below, not everyone is enthused or curious enough on seeing an installation, and do not join others in exploring or enquiring about the installation:

> *[…] There are videos being taken as well. Not something I could tell by just looking at people holding their phones up; someone behind me got told off by their friend who insisted on leaving. ("how long will you record this for? it's just windy that's all. it's not moving on its own. now let's go.") (Observational Data, Data site 1, 15/01/2016)*

> *As I was typing into my phone just now, a guy got off his bike and looked up and around. He looked around for a while and asked me if I knew what the piece is. "The shape is nice", he said and got on his bike to leave. (Observational Data, Data site 1, 14/01/2016)*

These two extracts from field data collected at 1.8 London consider the way uninterest in the installation is induced by friends or family, or just plain lack of interest of one's own. The momentary aspect of these decisions highlights the vital role played by one's curiosity in the consumption of branded installations. An insight into the nature of many conversations, actions, and instances after the first step in the process of interpretation is as follows:

> *I overhear a couple next to me, in my new observation spot. "Is it a projection or something? How are they controlling it?" The guy (closer to where I am) somewhat mumbles: "I really don't know." The lady suggests in a more confident tone: "We could ask Taz, he's into these things." They stay quiet for a while before leaving. (Observational Data, Data site 1, 16/01/2016)*

The various sources of information that lead one to go see the installation, or more importantly stumbling upon the installation leading to interest and curiosity in what the installation is, leads us to consider the key components of how people assign meaning to the installations in these encounters. Field data also indicate that many people did not give into their curiosity or present any sign of curiosity at the sight of the installation at all.

> *I see people standing at a distance; they are just observing from over there in a distance, but most of them do not stop for more than a moment or two, and do not walk towards the installation - sort of the opposite of so many people stopping by or momentarily bending down to see under or around the installation. These folks are just going on with their day it seems. (Observational data, Data site 2)*

The fact that some people do not appear to be curious about what they see, or do not give into any curiosity they may have felt at the time, indicates the key aspect that curiosity plays in the initiation of the process of meaning-making or interaction with the installation. Those who were confused or curious or keen to know what was going on, albeit in short bursts of time, gave into their curiosity to learn about, or interpret the installation in their own way. But the field notes repeatedly indicate

that people may seem curious at first, and may stop for a moment, but do not give into their curiosity and engage with the installation.

A guy I approached for his details made brief comments about the people on the road and looking up. He expresses bafflement at this sight; "why would anyone do this? I'd never lay on the floor." (Observational Data, Data site 1, 15/01/2016)

I was able to speak to a man standing by himself, quite far away from the big crowd close to the installation. He stood there with his arms folded, and as he was walking away I approached him. He was pleasant overall but interrupted me when I talked of contacting him later. "No thanks, I am alright". He added "I wouldn't have anything to say, really, it'd be a waste of time for both of us." I tried to convince him but didn't push for it, of course, and he continued: "Nothing much is happening here, there's a thing happening that's changing colours, and all it really is, is just a f*cking sea of selfies man!" He sniggers, shakes his head, and walks away as he wishes me a good night. (Observational Data, Data site 1, 16/01/2016)

Additionally, those who do not surrender to their curiosity also exhibit confidence in rejecting what they see. The extracts above show the way people decide not to engage with the installations, and do not exhibit any curiosity about the object in front of them. This further presents the role that curiosity plays in encounters involving branded installations, as it makes its role evident in the various processes that involve their meaning-making. Much like the people in the abstracts above, if people do not feel curious about the object in front of them, they will leave the site and carry on with their day, thus establishing the role of curiosity as the driving force, the first important step, to kick-start the process of interaction with the new object, which tends to start with its meaning-making seeing how new and unique the object is in the situation.

Some people are just standing in a corner, smiling, looking around... and eventually leaving. They look around constantly, and up at the installation, some look at their watches, some fixing their scarf - it's quite cold - and then leave. Most people don't even take photos, which at this point seems like something I expect of people here - this is odd at first but in that respect it's kind of nice to see that not everyone is doing what most people closer to the installation is. Some of these - outliers? - are close to the guys laying on the street, and some are at a distance, but their phones seldom emerge. They look around, and almost seem unimpressed and not motivated to do anything about what they're seeing, and leave. (14/01/2016)

The role of curiosity in possible interaction with a branded installation is thus evident here, as even the people present on site observing others leave if they do not feel curious enough or wish to interact with the installation in that moment. Through data that concerns those who feel curious, therefore, we know the initial bits of the journey into the study of branded installations, from how people learn about or stumble upon the installation, which leads us to understand what happens next with those that give into their curiosity, decide to stay and make sense of the installation in front of them.

4.2. MEANING-MAKING.

Once the initial curiosity and intrigue have been entertained and people initiate the process of meaning-making as they interact with the installations, several factors play a role in helping people make sense of the installation in front of them. The data presents confusion upon seeing the installation, which then brings about one's personal associations and memories, along with the utilisation of cultural and social capital, and the various issues of having a brand present, albeit the data suggest that the brand's presence must first be noted and then understood.

4.2.1. CONFUSION: *"WHATEVER IT IS."*

The initial encounter, especially if one stumbles upon the branded installation, as will be evident below, is that of confusion and intrigue. The way it leads people to interact with the installations in their own individual ways, filled with creativity and aspects of fun and play which defines their experience of escape, will be discussed in the next chapter. This chapter highlights the aspects of meaning-making of these installations as the first step after registering and giving into

one's curiosity. However, a few extracts below will also illustrate the varied responses to what the object in front of them is, which is driven by confusion and intrigue.

> *Not sure it was meant to be anything specific. I saw it as something meant to evoke a feeling or mood instead, so it may even be made not to look like anything on purpose. (Ali, Email response, Data site 1)*

> *The first thing I thought, umm, [pauses] I thought it was something unusual. And I did think it was a piece of art. For some reason I thought it was something permanent [laughs]. (Emma, Interview data, Data site 1)*

Confusion is evident in these extracts, which appears to have led a few to think the installations may have been 'art' owing to it being part of an art festival to which people refer to. Some people, however, do not register that the installation was there as part of an art festival or otherwise. The variations in taking note of the context and setting of the installation further illuminates the amount of information people did not appear to have about the installation at the first encounter.

> *I am not really sure why it was happening at Oxford Circus particularly maybe because that is an extremely busy area so it was a contrast of the regular craziness to the fluidity of the piece. (Lara, Email response, Data site 1)*

> *A couple I spoke to asked me if it's part of "some art festival" that's going on at Southbank. I said I wasn't sure, and encouraged to share what they thought. They said it's on the way to the art festival so maybe the organisers wanted to make some money by getting some competition here. (Observational Data, Data site 3)*

While respecting that it is indeed confusion that has led respondents to refer to the branded installation as art, taking this cue is beneficial as it urges us to explore the basis and notions of our understanding of any object. Berger (1972) proposed that how we interpret or read an art object or image depends on how we situate ourselves within it. Keeping this in mind, the installations discussed in the extracts above appeared to have enjoyed the convenience of them being art or art-like, laden with phrases akin to "Not sure…". The reactions of confusion get stronger when people take note of the activity around the installation when they happen upon it:

Yeah, so I saw the people on the floor [yeah] I literally said to [friend's name] that someone's fainted, I saw all these people lying on the floor and I was like, what is going on, because obviously it's a bit odd for people in the middle of London to just be lying on the floor so then we went over to see what was going on but they were just lying down so we thought, uh, let's just lie down too [laughs] (Anna, Interview data, Data site 1)

It is the confusion and a sense of curiosity that appears to have made the respondents wonder and guess what must be going on in front of, and around, them. It is this confusion at this stage that also leads people to guess what the installation is, at this stage of their encounter:

Overheard from various members of a group: "What is it! Looks like a giant vagina! Haha" to which someone from within the group replied, "It's a light sculpture you a**". (Observational Data, Data site 1, 14/01/2016)

[…] "Seems like a fish!"; "Looks like a huge vagina!" are among the ones that got most laughs in the group right next to me. (Observational Data, Data site 1, 15/01/2016)

The 1.8 London installation seemed open-ended enough at the first instance to people that they make several guesses with what it might be, or guess what its shape looks like or reminds them of. At the same time, the confusion also ensures there is conversation about it, most likely with those known to oneself, as presented by the extracts below:

Spoke to a couple just now […] The girl looked particularly impressed with it. Fixing his gaze on the installation the guy said, "Yeah it really is excellent. Whatever it is." He looked down at the girl, whom he was holding close, almost in a way to confirm or check if she knew more than "whatever it is". She added, "so fun that it can change colours."(Observational Data, Data site 1)

There is a lot of chatter about what this thing is. People look around themselves and seem to be seeking cues from one another, including strangers, as is evident... And people are asking one another, "what do I have to do?" "What is this?" (Observational Data, Data site 1, 14/01/2016)

The response "whatever it is" captures the tension between trying to assign meaning to the object while simultaneously appreciating it. The experience of stumbling upon the installation, in this

instance, can be argued to have moved from confusion to intrigue, mixed with the visual pleasure of the installation itself. These conversations full of intrigue and curiosity with someone next to us aid a transition of this kind, as the extract above demonstrates, although some conversations at this stage of assigning meaning to the object can also be internal and intensely personal:

I saw that many strings were hanging from this thing so suddenly felt that it shouldn't be any body part, it could be an ocean object. And then I walked around I just felt like it was more like a jellyfish, and still [laughs] just trying to give it an identity for the whole time and I thought about dragonfruit... Then I thought of a dragonfruit [looks at me as to confirm if I know it] it's like an Asian fruit [hand gestures to suggest what it looks like] and it felt like a dragonfruit. (Sarah, Interview data, Data site 1)

[Q: What do you mean it felt like one?]

Rather than look like one, it felt like one... because looking like something is different than feeling like something... I... [pauses] I don't know how to describe it... hmm, I think it's the colour, the texture, and also the moments I was feeling a bit sad, a bit happy because of my personal experience, and I think it also linked to some other memory maybe... about home, maybe. [...]I miss many things about home, and I think dragonfruit is one thing that's really vivid in my memory. So I tend to associate even though it didn't look like one because of the colour, because of the flame, the passion that it showed in constant changing, and the green, the red, the white... it made it a dragonfruit, suddenly, that's how I felt, it... even though I was sure it didn't look like one... [...] the fruit has a sharp shape but this object had a very tender and floating feeling that... It's weird, I wouldn't say tender, if you looked closely it was made of string, it was kind of metal plastic, and I associate all this material with really hard, sharp, unpleasant feeling but when they were wired together, all these things, it felt kind of floaty, empty inside between some string.

(Sarah, Interview data, Data site 1)

This extract speaks to the internal confusion and dialogue aimed at a transition to a place of comfort and knowledge about the installation from the initial confusion, drawing from personal associations of one's life. It is extremely individual in this instance, as the extracts before this did not express the kind of reflective internal dialogue and engagement with the surroundings of the installation. It is evident that once the confusion and intrigue take over, a rather individual process of meaning-making is initiated, which allows us to delve deeper into the kind of personal associations and such

tools that respondents appear to have utilised in the process of meaning-making of branded installations.

4.2.2. THE PERSONAL IN THE PUBLIC: "…MAKES ME THINK OF…"

The branded installations appear to invoke strong personal associations in my own introspection and responses from the field. This is largely a mix of intense and personally significant nuggets from one's life, to reflecting on experiences of art and art-like objects that one can draw on to aid the process of construction of meaning of branded installations.

> *They managed to capture many aspects of India in the bottles/sounds and that is nice. (…) it makes me think of the pleasant things/chaos of the country I come from...it's somewhat fuzzy and a good reminder in many ways.' (SPI data, 04/02/2015; on Absolut)*

> *[…] I felt I had to give it a name to know what it is, to give it a meaning, so walked around it, and I said to myself so either this thing is made of metal plastic wire [hesitates, looks at me as if to check with me], it might be a heart [smiles] it could be a dry plum because it had the shape of a dry plum my mum used to make. (Sarah, Interview data, Data site 1)*

The extracts present the relevance of personally significant, often emotional and nostalgic, events or stories from one's life that are invoked or play as a useful resource to draw on. In my own introspective data, the Absolut video enables me to appreciate the chaos and pleasant things from India that is a reminder as I am not currently based there. This makes me appreciate the installation, and helps me assign 'fuzzyness' as an emotion to the experience. Similarly, the respondent Sarah is able to reflect on the shape of the installation at 1.8 London that quickly moved to a personal space from it seeming like a heart at first. Sarah is reminded of a dry plum, which has personal and emotional meaning for her, given its association with her mother's cooking. It could be said that the confusion is momentarily replaced by nostalgia in this instance of meaning-making by drawing on personally relevant and significant events and memories. Marketing scholarship has

85

studied and appreciated the feeling of nostalgia and its relevance in the consumption experience (Holbrook and Schindler, 2003) which can also create nostalgic bonding for people. In the extracts above the nostalgic experience is personal and internal, a mode of reflection, that contributes to the meaning-making and experience of the installation.

In other instances, life events that act as a resource for association and meaning-making are not necessarily deeply personal:

> *Overheard a conversation between two people at the Connect space while walking inside. "I really like these pots. Have you been to the pot shop close to where Claire lives?" "Here or Bristol?" "Bristol. This shop is next to her mum's, and the lady handmakes these kinds of things and colours them too. You could buy two and colour them just like that lady!" They chuckle and pick one pot each and leave. (Observational data, Data site 2)*

> *'The Absolut video intrigues me less (…) primarily because I am aware of how it came into form. I am fully aware of the advertising agency behind it, having worked with them, and no wonder that takes away from how I tend to think about it… being up close with its inception, and knowing the presence of a brand from the point GO makes it somewhat less interesting now that I think about it… not because the work is any less fun/interesting, but the other aspects that I am aware of make me think of all sorts of practical aspects of it. The Nokia video, on the other hand, does not necessarily tell me so much of every stage of the work's production and I find myself focusing on the experience itself.' (SPI data, 09/02/2015; on Absolut/Nokia)*

The reflection on an experience in another city (Bristol) in the extract above illustrates how memory and personal events assist even the actions in experiential spaces. The ladies who were engaging with the space and contemplating taking plants away from the Connect installation at MINI LIVING, discussed what it reminded them of, and the joint memory in turn made them chuckle as well. This is in some contrast with the experience of being reminded of my professional work in advertising in my introspective data, which takes away from the novelty and personal relevance of a video of a branded installation from India, and this in turn makes the Nokia installation more

appealing. These personal associations, bring about other areas of one's life such as travel for some

people as well, as is evident in the extracts below.

> *I am beginning to see that awkward 'should I talk to the person next to me' a lot here. A guy next to me was joined by another, both of them looking up and around […] till I heard 'excuse me, do you know if this is from somewhere specific, like from a show at one of the galleries here?' To which the guy briefly explained the installation. It made them share travel stories it seems...."I was just in Thailand, wonder if this would do well there" after which I heard "this is nice yeah". (Observational Data, Data site 1, 14/01/2016)*

> *Just asked a person who has been inside the Create space. Asked them if this reminds them of anything. They named "that thing" in Woolwich around the train station where they claim there are screens with theatre and such, which they find makes for a nice communal space for people to come together, just like the Create space. They said that we don't have many places like that in busy cities that we live in that struggle a lot with space. (Observational data, Data site 2)*

The extracts make it clear that the process of meaning-making, in terms of personally relevant

aspects that one is reminded of, is not just personal, but has components of other significant aspects

of one's life as well.

> *A group of friends seem to be enjoying themselves, as I awkwardly walk up to one of them to ask if I can email them. He wasn't joining his friends for photos, and talked to me instead. I asked him what he thought of the installation and such, before asking if I could email him to learn more. "I don't know... I went to this museum by the South Bank the other day. A weird prison thing was on. Anything is art these days. Maybe it's one of those things." Two boys next to him laugh and say "but you secretly love it, you hipster!" They drag him into a photo as he waves at me, and I take the hint and let them be. (Observational Data, Data site 1, 16/01/2016)*

The extracts discussed above present an evidently individual nature of memory which triggers

various kinds of associations and assists the process of interpretation of branded installations. The

very last extract, however, also highlights the role of one's cultural capital and how it is utilised in

the process of interpretation in unexpected situations that aid meaning-making and experience of

these installations, at the risk of one being called a 'hipster', which are discussed in the next section.

4.2.3. CAPITAL: "A GUARDIAN W*NKER ALWAYS KNOWS IT BETTER THAN YOU, DON'T YOU KNOW!"

Stood next to a group of people talking about importance of peace after they stepped out of the Relax installation. Several thoughts here, and the volunteer joins in, too. People share what they do to relax; "I play music every weekend just to chill and get away from work", someone says, "I cook", the third person says "my partner got me into yoga and it's been a good scheduled break so far". One of them says, "art is nicer when it can let you find peace. These days museums are full of people taking photos of themselves for their dating apps, I think it's so hard to enjoy some art in peace. Stuff like this is a nice idea to find other areas to give people what art can do for them". They thank the volunteer, take the pamphlet, and leave. (Observational data, Data site 2)

The personally significant reflections discussed earlier are not the only sources for respondents in the process of meaning-making. An insistence on drawing on one's knowledge and association of art is evident in the data, which appears to be natural, in that respondents present a natural inclination to draw from references that come handy to them, whether in terms of how they feel the branded installation tackles the current state of museum visits for them (extract above) or reflecting on one's know-how of art and how this is utilised:

That's interesting. [laughs] I mean, [long pause] what I will be telling you is probably not my own thoughts, but when you read for example Grayson Perry and his books on art, I mean they come up with lists of things how you define art but then they say themselves that it's quite, you know, it's quite, it's not conclusive, it's not final, so everyone can interpret in his own way. For me it's something that's good done in the public space [looks hesitant, pauses] hmm, and that's not, doesn't have any other function and for people to observe it you know, to like it or dislike it, or whatever, so something in the public space and intended for people to you know, express their opinion, yeah. (Emma, Interview Data, Data site 1)

I felt that I was already interacting with it, the moment I started trying to give it an identity, and that's probably what you're doing in general with art because the existence of art, well, as Oscar Wilde said is useless. [...] But what gives it meaning as I mentioned before is the atmosphere, was my effort to try to interact with it, to connect with my emotion, my memory, my knowledge in general of giving identity. Um, yes, that was how I felt about 'interacting' and usually if I were to think about anything non-interactive in terms of artwork, it would probably be something that doesn't really interest me. (Sarah, Interview data, Data site 1)

The respondent Emma is drawing on her understanding of what is, and what it means to her, and how she uses this as guidance from reading Grayson Perry. Sarah, on the other hand, utilises how personal her interaction with art is, and offers an Oscar Wilde quote, which she uses to justify how art becomes relevant to her, and how she defines her interaction with it. In the extract below, however, there is evidence of how definite and instrumental this reflection can be, for some people, in the process of meaning-making:

> *It made me think of how often I talk of the Robert Morris' installation at Tate Modern called timespacemotion something that I always wanted to do. These seem like fun things to do, to play with, to perhaps use as a way to relax after a long week of work. (SPI data, 04/02/2015; on Unilever)*

> *'This could quite easily be an art installation at the many modern art galleries I go to.' (SPI data, 04/02/2015; on Nokia)*

> *I'd have expected a lot more from the design festival, though, I mean I understand there's a well-known architect involved, but I think more people would come and see it if someone like Richard Serra or Damien Hirst could comment on the state of our lives, the need for making shit to tell people to take a breath". He was in a hurry and refused to be recorded. (Observational data, Data site 2)*

The above passages illustrate how I utilise my previous experiences or the knowledge and experiences of art to assign art-like meaning to these installations. The willingness to be open-minded about the Nokia installation or the Absolut one is a result of another installation that I had always wanted to have experienced first-hand myself. Bourdieu (1984) talked about cultural capital and how "culturally more legitimate" practices like museum-going are "likely to occur particularly frequently among the fractions (relatively) richest in cultural capital" (p. 267) and highlighted the pursuit of "cultural profit" as a result. So, the person who claims to be expecting a lot more from the design festival (that MINI Living is a part of), in the extract above, is a reflection of how strong their cultural capital is, seeing how they utilise their understanding of certain artists' repertoire to express what sounds like disappointment with the installation they saw. Similarly, reflecting on

one's experiences of art also allow one to work with associations and think of potential artists who they imagine made the installation they encountered:

> *A person who stepped out of the installation Connect stepped out and said they enjoyed it, it was quiet and they said hello to a few people sitting in there. They said it reminded them of the sky walk in Canary Wharf, where didn't talk or stop from their routine at all, but now people now have singing groups there, which they said is good for people. They said nice spaces like this using art is good, that we need them because people don't talk to one another or relax from their lives. They also said they thought there was a cool artist doing this as is "usually the case with stuff like this, you know, at Tate Modern or something, but it's some architect... I think it's cool that other people get some attention too, otherwise it's always just some dead artist or Weiwei everywhere". (Observational Data, Data site 2)*

In the extract above, while it is evident that the respondent is drawing from an aspect of their life, much like what we saw in the section earlier, at the same time, exercising their cultural capital and experience of seeing and knowing the work of the artist Ai Weiwei made them associate "cool" with the installation they just experienced. This way they could experience the installation and learned of a new artist as well, in this case the architect behind the project they just interacted with. Similarly, in the extract below, two respondents were evidently utilising their cultural capital to discuss among themselves the location of an installation:

> *Just overheard a quick chat between two people in front of the Relax space. "Such nice art these days, no? Don't tell me you couldn't see this at the V&A. Without all the trucks and cars passing by!" they laugh. The other person says, 'yeah it should have been at the V&A like the other one we saw earlier today. I feel like it'd go well with the utopia thing we saw at the Somerset too'. The other person asks who did the utopia piece they mentioned. They can't recall, and walk into the space. (Observational Data, Data site 2)*

This extract presents the way they exercise their cultural capital to examine the location of the installation, and comment on how the installation was a part of what they define as "nice art". There is evidence in the data, however, of lack of cultural capital which leads people to feel confused and place the responsibility of interpretation and analysis onto those who can utilise it.

Interesting to note that people have repeatedly stopped by this little thing close to the installation Connect and taken photos of it. Didn't think much of it earlier but just heard a few men stopping to take photos and talking about it, as I sat closeby to eat my lunch. They appeared to have mistaken it as part of the Mini project here. They wondered what it meant. "Is this like an open space to draw contrast from their closed green spaces thing?" The other man replied "it's art you know, you think what you think. It's all about feelings and s*it. Some Guardian w*nker can explain what all this really means." "A guardian w*nker always knows it better than you, don't you know!" said the other, and they left. One of them stops, turns around, takes its photo and leaves. Then takes a photo of the Connect space as well and looks around. Almost as if trying to understand what it means, seeing their comments just a few moments ago... (Observational Data, Data site 2)

While the men in the above extract made the effort to engage with the installation, they did so with an installation that was a permanent fixture on the pavement. Their lack of cultural capital, and what sounds quite like disdain for those that possess it, leads them to be confused and comment on a permanent fixture instead of perhaps focusing on the temporary addition to the location. An effort to project a part of their identity in this respect is evident, and they verbally attack the section of people who read the publication Guardian they associate with people with strong cultural capital. As it is difficult to delve into more due to the lack of access to their internal faculties, it could be argued that this sentiment stems from a degree of insecurity at the lack of meaning and understanding in the moment they saw the installation, which was then presented as an attack on people and a publication associated with the knowledge that they do not possess. This reflection of self is not evident in those that lack cultural capital, however, as is presented in the extracts below:

And I don't now, Asif Khan's name keeps popping up everywhere so I thought I'll come and check it out basically. (Rob, Interview data, Data site 2)

Saw this guy walking about around the Create many times, just taking it in, exploring it, touching the exterior of the installation, and then asked a volunteer to take a photo of his in front of it. While checking on the photo on his phone, he said, "it's no Kusama but I shall Instagram it anyway!" and leaves. (Observational Data, Data site 2)

These extracts illustrate the confident sound of those who possess cultural capital that allows them to engage with the installations. Abrams and Hogg (1990) reflected on how one's identity is clarified through self-comparison and driven by an individual's positive self-evaluation.

> *'Much like the recent Future Library project I found out about, that most people didn't know about. That was fun as well. No mention of any brand, just a fun, interesting project that I found, and I talk about it to people I think may enjoy or appreciate the way I did.' (SPI data, 07/03/2015; on Unilever/Absolut/Nokia)*

In my introspective extract, I reflect on how selective I can be about the details that I take note of in the installation, and also feel willing to share with others. Similarly, the respondent Rob acts on their knowledge of the architect Asif Khan and makes the trip to see the installation. In the extract about the Instagram post being good enough, even though it is "no Kusama" speaks to Turner's inputs on the concept of individuality which is context-dependent and dynamic, and expressed in "personal identities and individual differences" at a level to categorise the self (Turner, 1999: 31). The person's individuality is reflected on how they can enjoy their experience of the branded installation, and while talking about posting a photograph on their social network they reflect on how it may have been better if it were supported by a name such as the artist Yayoi Kusama.

4.2.4. BRAND PRESENCE: "WE DON'T PHILOSOPHISE SO MUCH…"

The visibility of a brand entity such as a logo comes up as a tool of meaning-making in the data. At first, installations with a visible brand logo present clear cues that the installation is potentially commercial, but it is important to note that the nature of the experience on offer becomes crucial as well. For instance, the data extracts below illustrate that installations with a visible logo do not always receive rejection from respondents if they do not pay attention to it immediately. In some cases, I had to draw attention to the logo which became another exercise in interpretation, aside from the process of meaning-making of the installation itself.

One person I spoke to said that the logo is clearly visible, and they know that if they tweeted using the hashtag they may have a better chance of winning something. They said they know that the organisers want a lot of tweets these days, and they maybe won't tweet, and they just really want to try the shark thing. (Observational Data, Data site 3)

This extract suggests that the respondent could recognise that #FindYourWild was a competition with the understanding that the presence of the hashtag marks a commercial activity by the brand, as in their words, brands seek more tweets from people. While they appear keen to participate, it is important to note that it is selective due to the presence of the hashtag. On the other hand, the presence of a brand on installations such as Absolut takes away from the innocence and joy of ice cream and its association with a smiling face for me personally, in my introspective data.

'The premise is nice, definitely, but all for an ice cream at the end from what is clearly a (heavily branded) piece/machine. I like the premise because it's so simple; ice cream and happiness/smiling faces are such an innocent combination.' (SPI data, 04/02/2015; on Unilever)

'And it seems pretty. […] It's fun and simple, and no logo is shoved into my face, which is nice.' (SPI data, 04/02/2015; on Nokia)

'It's a fun project but the whole Absolut thing makes me wonder if I am being sold something – even though I am aware of how brands work – my work in advertising taught me that in many unpleasant ways.' (SPI data, 04/02/2015; on Absolut)

This discomfort pertaining to the presence of a brand is further elaborated in the doubt prevalent in my introspective data about what is being sold to me, while reflecting on my professional work in advertising. Cherrier (2009) would note that the resistance to brands evident in my data is 'futile' as being someone who choose not to act against the system, instead one's actions manifest in private and everyday practices. The comfort or discomfort with the brands could also be a product of how people create and assign personalities to brands (Aaker, 1997). More importantly, Fournier (1998) noted that people's life experiences are instrumental in forging relationships with brands, which is evident in the reluctance in the extracts, and the need to focus on the installation without

the logo can additionally be seen as construction and maintenance of self-identity and self-symbolism (Elliot, 1997).

On the other hand, even if the brand is completely visible, respondents chose to not notice, or could not notice, rather; either they got the reason of the brand's presence wrong, or their attention had to be drawn to its presence.

> *No no, I just notice the name of the artist, and that it's called Forests. [looks at the board next to the installation] Actually now I am looking at it I realise it's obviously got something to do with the MINI car. (Ryan, Interview data, Data site 2)*

> *C: no just the London Design Festival*
> *A: I know it's by Asif Khan, I read the name of the architect, but it isn't too intrusive.*
> *(Group A, Interview data, Data site 2)*

In the extracts above, the installations are being consumed for what they are, in a personal manner, without any recognition of the brand. One of the respondents appreciates that the logo, along with the name of the architect, is not too intrusive in their experience of the installation.

> *Spoke to two people who wanted to win a trip to South Africa. They said they could tell by the logo, the hashtag and the music that it is a competition. When I asked them if they know of a brand here, they said it must be an airline. (Observational Data, Data site 3)*

While the respondents in the extract above recognised they were participating in a competition to win tickets, they believed an airline had organised it for them, though the installation was in fact created by South African Tourism. We can argue that the presence of the brand can affect the meaning-making process and experience of the installation, as is evident that people appreciate other aspects of the installation more when they do not notice any brand entities such as a logo. If people were made to take note of the brand, however, they had their own interpretations:

No, a brand? Did you mean doing this kind of boxes? I see the logo now but to be honest I see it because you asked me... this MINI logo. It's probably nothing to do with green spaces but no, I hadn't seen it earlier, I mean if it stuck out a little bit more so you would see it's MINI. [...] Not really, but why, in my mind, I mean... obviously electric cars and so on. But at the moment, cars, I don't even think MINI has an electric one, I don't think they're compatible with plants. I might be ignorant about that but I think it's quite the opposite of... if Mini tried to position themselves as a green brand they should probably invest in renewable sources of energy and stuff like that to convince me that they are really into this sort of stuff. (James, Interview data, Data site 2)

[on being asked why a brand is doing this] [exchange looks with one another] A: we don't philosophise so much [laughs] we just saw it and seemed interesting and we thought to go in and... (Group D, Interview data, Data site 2)

Respondents struggle to understand the reason and connection of the brand present with the installation and appear to not care to understand it as much, or engage in a reflective guessing game when I probed to learn of the reason behind the presence of the brand.

Mini Cooper? Hmm, I don't know [hesitates]. That's an interesting question! Hmm, [pauses] my first thought kind of, there's lots of plants, greenery, you know, maybe it's [laughs] there's so many you know, cars in London and there's sort of emissions that cars give off and the pollution that they create that actually for a car company like Mini Cooper to be involved in creating more kind of green spaces, more tranquil spaces, bringing more kind of plants, sort of kind of like, urban areas with plants in it, I guess it's a good thing because they soak up carbon monoxide and produce oxygen and that helps the environment so maybe there's that aspect, there's a kind of green, hmm, environmental kind of motive behind it. It's what I guess, I don't know what the truth is, obviously it's promotional [laughs] obviously whatever they are doing they want to get their name out there, they want to be associated with something good and I suppose something you know, helping improve the environment. (Bill, Interview data, Data site 2)

We know within marketing literature that brands have no objective existence but are simply a collection of "perceptions" held in the consumers' minds (Fournier, 1998: 345). However, the responses here are not necessarily perceptions, they are interpretations of the brand's presence when people were made to take note of it. People are still confused about why the brand is present there, and how it contributes to what the installation is about. There is guess-work, almost a game of

associations at the sight of a brand, as an effort to contextualise one's own experience or one's understanding of how the installation works. Interestingly, respondents in the extract below saw their background in design and architecture as an aid in noticing and making sense of the logo, which they could not do:

> *Just spoke to two German girls who [...] who refused to be recorded saying that they struggle with English and feel shy about being recorded. [...] they told me what was going on in great detail, along with great admiration for Asif Khan. When I asked if they knew a brand was involved they couldn't tell me. To make things easier I asked if they'd seen a logo or noticed something. There was a series of "what logo? No logo." till one of them saw the board and shrieked, "ohhhhh yes there's a logo!". They agreed that they hadn't realised there was a brand involved or if there is a connection. They couldn't believe this was MINI so made me show them the brand website and logo on my phone! Then they tried to see whether they can draw a connection with the brand here and read parts of the brochure they are holding. They made a connection with 'third spaces' but wondered if there's a connection with Mini's tag line. Asked me if I knew if it's Mini's tag line. I said I wasn't sure, and right then the other one said, 'no, well architects and artists don't have any money and that's why they worked with BMW and the design studio is maybe in Munich or Berlin and they must have approached them. Maybe they put money for that. They think it's amazing that someone thought of this way to fund a project like this, and find it strange that people like them didn't see the logo, implying that they care for design and should have seen the logo and understood it. (Observational Data, Data site 2)*

The extract points to the contextual, personalised nature of consumption here. The German tourists were visiting the city and their background in architecture gave them the confidence to respond to my questions despite the language barrier. They potentially felt culturally at par to engage in a conversation about what they had just experienced and assumed that the installation was a piece suited to their work. They remark that they feel they should have understood why the logo was there, and read it incorrectly, but it appears it is so because of their current training in architecture. The fact that the installation had been made by an architect was the most relevant to them and nothing else appealed as much.

The data presented here has highlighted the key aspects of the meaning-making process, right from how one stumbles upon or learns about the branded installation, to highlighting the importance of working with confusion and intrigue and draw on personal associations and relevant incidents to assign meaning and context to the installations. Further, the data also highlighted the role played by one's social and cultural capital which allowed one to interpret aspects of the installation or gave respondents to talk about their experiences by using certain art references confidently. The presence of a brand was also seen as one of the key aspects of the interpretation process, in that its visibility either led to rejection of the installation by people or they had to be made to notice the brand, if they noticed it at all. This data throws light on the key aspects of the way forward in conceptualising consumer experiences in settings where the consumption object is not clear like those in 'esthetic' or 'commercial' experiences. Moreover, these experiences are not planned, so if one is able to comprehend what is going on, they either reject it and leave, or entertain their curiosity by indulging in various components of the meaning-making process to experience the installation in their own, personal way. These experiences are thus overwhelmingly individual in nature, and as will be discussed later in this thesis, rely on one's interpretation and learning cues from others, along with crucial factors of assigning art-like attributes or references to these installations. This context-heavy, individual nature of these experiences of branded installations presents a need to discuss the importance of context of these installations and how they guide the process of interpretation, to further our understanding of how these experiences can be studied in greater detail in the future.

4.3. CONTEXT

Given the themes prominent in the process of interpretation discussed above, it is evident that notions of art and what the installation reminds one of, its location, and its experience works

together with the brand's presence and the way it is understood. Therefore, the experiences generated by branded installations rely heavily on where they are, how they are presented, and how they are consumed as a result of these factors. This implies an extremely individual nature of these experiences, which also addresses the approach of consumer experiences in the literature led by products and services as discussed earlier. Further, this thesis aims to consider the value generated by these branded installations, which relies on the curiosity felt by people to make sense of it first. Value in the literature is dominated by product and service approaches as well, as noted earlier, which is why the role of curiosity in the case of unforeseen, fleeting, and unknown branded installations must be considered to study the value generated by them.

The recurrence of the notion of art and how people define it, personally and contextually, is prevalent in how meaning is assigned to branded installations. The absence of distinctions such as high art or low art with respect to aesthetic consumption (Charters, 2006) in terms of marketing, urges for a clearer definition of the nature of an aesthetic object. At the same time, the postmodern approaches to art and its principles with its simultaneously increasing presence in consumerist settings or formats (Gompertz, 2012), the lenses with which the works of artists like Barbara Kruger or Cindy Sherman are discussed (Schroeder, 2005) present a greater need for the appreciation of context in the case of branded installations, given how most boundaries in how art is defined are blurred. In some way, the 'pointlessness' of postmodern art's critics finds a kindred spirit in the new phenomenon in marketing that relies on interactive, branded installations that often leave people wondering one part 'what is this?' and one part with room for creative responses to be discussed in the next chapter.

The reliance on the variety of ways in which respondents talk about, or avoid, the subject of art to express themselves or describe their experiences brings the richness of conceptual art into the picture, as it appreciates the ideas and meanings, and not the material or forms it uses (Godfrey, 1998). Godfrey found that the same art piece can help different people discover different, individual meanings, and this subjectivity of the same body of work would also be appreciated by Berger (1972). Keeping in line with the main form of conceptual art as enquiry relevant for the nature of branded installations in this research, Bishop (2005) would argue that installation art creates situations into which the viewer enters to regard it as a singular totality, and therefore raises the questions of the nature of experiences and participation if offers to the viewer. Installation art's roots are in diverse influences such as cinema, architecture, performance art, among others, which fits the effect branded installations, however subtly done so, appear to have on people that come across them.

It is this subjectivity, according to Hudek (2014), that led to the diversity in the subject-object relationship, which led to the de-materialisation of the object. De-materialisation simply implies that no amount of material justification will guarantee an object's aesthetic value, which urges marketing scholarship to consider aesthetic aspects of an object in greater detail. This de-materialisation is due to the ambiguous quality of an art object that, as a fundamentally open object, may be enhanced by introducing any amount of changes. If this implies the openness of an object itself, much like the appreciation brought to conceptual art itself, according to Eco (2006) the completed nature of a work of art would be finished by an artist with an intention that people perceive it as such, while the openness relies on the viewer utilising their individual histories and inclinations. These insights into the theoretical frameworks of contemporary art generates more

room for nuance, an ability to ascribe meaning to an object, or a set of meanings, by people that come across it or interact with it.

> *I am trying to say... it's really hard to define what is art to be honest. We know what it is when you walk into a museum, and that's why it would be easier for me. I would be less stressed if I saw this object in a museum or a gallery [laughs] because I feel that it's art, I don't have to give it an identity, I don't have to give it a name and I would just zoom in on the information that's written on the card next to this object, for instance, we all go to museum and there's always information, there's no name or a name, let's say 'Scream' one of the most famous painting. But because there's no name card, no information, even if I was to call it an art work... I still felt that I had to give it a name, what, who was the author, not the author probably but who is the artist? It may not be just one artist.. it may be a group of artists... and all this made me stressed. I felt that I was suddenly given options, choices, or... some kind of agency given to me, if I can use the word... if I can use that word... so then I think if we come back to real life we realise that we are less stressed if there is just one option, but we also tend to feel more stressed if we have more options and that's how I felt, like, I felt like I had agency, I felt like I had the power, the opportunity or whatever to define what it is and it's a really awkward moment... I couldn't just immediately tell myself 'oh it was done in 1946 blah blah by this artist' so it's a stressful moment. (Sarah, Interview data, Data site 1)*

Sarah, a respondent captures the confusion and unease of being at 1.8 London where she feels the agency was handed over to her, the viewer. Bishop (2006: 13) would call people as "privileged materials" for artists, which could potentially work for brands as well. The openness of the object allows people to construct their own meanings to the situation, with little or no instructions. As we have seen, the presence of instructions seldom works in public settings where people do not expect to see an object like the ones under focus in this study, and if they do, they are pre-occupied with decisions whether they should give into confusion and intrigue, and try to make sense of the installation in front of them.

> *A group of girls stops by and asks the volunteer a few questions as he passes the pamphlet to them. "What is it?" "I don't know", says another. "Oh my god. It's very East London!" They jump right in when asked by the volunteer.*

Additionally, where they find the object is also relevant seeing the variety of references in the data such as the abstract above. People utilising the placement of the object in east London also points to the place being of value to the process of meaning-making and its context. The girls in the abstract above, while unable to ascribe meaning to the installation, move beyond the confusion by reminding themselves that it is an object in east London and move on to interact with it.

> *No, I mean Oxford Circus, I mean they always have something going on like, light shows or whatever. And in London you always bump into things like that. The forum was unusual. The whole thing was unusual, but it wasn't unusual that it was there, if you know what I mean. I mean it was beautiful, and an unusual piece of art, but it wasn't unusual to have something like that in London. (Emma, Interview Data, Data Site 1)*

Similarly, Emma reflects that while the installation seemed unusual, its location in central London did not. This aids the process of meaning-making for branded installations, as people appear to move onto the next stage, that of interacting with the installation, once they take into account the location of the installation in front of them.

> *[…] I live in Kennington area [London], it's a less posh and less crowded area, and we have really busy working-class people or young professionals and students, and everyone is really working on and hard to get on with their lives, they don't step down or step out to just shop... they grab a coffee and they work. So, I wonder whether if this object was placed in Kennington would have been totally different – people would just walk by and not paying attention to it, but the atmosphere in Oxford Circus was really different, I think it was set there was for a purpose, to draw in an audience, and without the atmosphere I think the object would be nothing. […] I would say it would be less meaningful to me. It would be meaningful only if the atmosphere clicks with my feelings. It would be meaningful if I saw it in a museum let's say, I would say, okay this isn't an object, people call it art because it's in a museum but if it was in Kennington and I was busy and I would say 'oh it's just wire just hanging there, people don't know what to do with it, it's maybe just left over from construction...' but because of the atmosphere, because of the music or no music - [laughs] (Sarah, Interview data, Data site 1)*

The elaborate thought behind the way a museum's atmosphere supports one's interpretation process, is evidence that the cues are beyond the scope of the creators of the branded installations.

The respondent in the first instance ascribes the unusual object worth the description, though not in the context of the city in which she finds it.

On approaching two men [...] They didn't seem too intrigued by what it really is, and what it has been done for, but reflected on its importance in "a city like London". Our conversation in a nutshell was the men pointing out that we live in a city that's noisy and busy and everyone is in a hurry to get somewhere. [...] "I think anything that's this quiet in itself and brings people together is great! We barely get the time to hang out with people we like, forget doing that with strangers. It's nice to just be out with people like this." (Observational Data, Data site 1, 15/01/2016)

it had actually shut down Regent Street and multiple streets. And given a lot of London to the public for a period of time which is something that I hadn't really seen much of, in London. And it all felt quite generous [looks over at me as if to check that I understand what they mean] umm, I mean, so there was the artistic merit to it, which I still think was beautiful even if it was less complex than I thought, than I thought it would be, umm, but the fact that it was on one of Oxford Circus, one of the busiest interchanges, and that had completely shut the traffic, and that people could just walk around, so many people on the street... it really felt like some kind of a town festival, I suppose [chuckles] umm, which I really haven't really much of in London. [...] I think the generosity of it and the audacity of, kind of, shutting down the street. Umm, it reminds, I mean there are different cities across Europe where... or for example, I went to Brussels recently and they'd shut down one of the major streets to traffic. And it's completely transformed that area and just in itself kind of creates a festival atmosphere... so here in Regent Street, one of the most important streets of London, being shut, was impressive just by itself. (Adam, Interview Data, Data Site 1)

The contextual readings and reflections of respondents of where they find branded installations, and how they appear to matter to them for a variety of reasons, sheds light on the interplay of the fluidity of meaning of the branded installation itself, along with the meaning offered to the branded installation by its location and in some cases, even the brand attached to it:

A: Uh, they want to say that MINI is a Shoreditch-y type brand, I suppose.
B: [coughs suggestively and pokes A] you mean the cool people of Shoreditch, they'll start buying this and there will be a tipping point situation where that thing takes off! The domino effect of [gets interrupted by A]
A: the cool people of Shoreditch buying MINI, people will be like, 'oh, to be cool I should probably buy MINI and...'
B: Much, much like the Hush Puppies situation.
(Group C, Interview data, Data site 2)

Again, the respondents consider Shoreditch's association of 'cool' with the possible meaning it offers to the branded installation in front of them. They interpret it as marketers' attempt to equate the Shoreditch's cool with the brand, in hopes to influence people's buying behaviour when it comes to their brand.

> *I vaguely remember there was some brand attached to the event, but I can't remember what it was. And I didn't find it particularly branded. Maybe, I suppose it was free so you didn't funnel through any kind of ticket booth or have any kind of printed anything, umm, and so, I think it was one of the least branded things I've ever seen in London. […] I mean, yeah, in London most things are ticketed. [laughs] I live next to Old street and in Old street there are four outdoor food courts for which you have to pay £10 to get in, umm, and there are queues out the front and you have to book in advance, umm, so I mean like nothing is for free normally [chuckles]. And actually, half of these places sell out before the night so I'm quite used to events being hard to get to, sold out, and expensive. Pretty much. (Adam, Interview data, Data site 1)*

Zukin (1995) commented on the reshaping of cities as the city of cultural consumption, questioning the public culture and how cultural industries and cultural institutions are so market-driven that we cannot assume that creators of symbols, such as artists or architects, have much power left; Disney, for example, is in control, and they deal out the symbols the culture consumes. Jameson (1991) called on the cultural logic that capitalism appears to have, which to some degree speaks to Soja (1989) and Baudrillard's (1998) notions of disconnected reality, or simulations that have no connection to reality, which he described as "hyperreality". It could be argued that brands are even more instrumental in these little bursts of simulations, through their use of branded installations, and are engaging consumers by inviting them in little windows of negotiations of meaning-meaning and deal with their curiosity, disguised by a sense of wonder and play. It is in this respect that we are able to appreciate the value of context; the marketing-savvy postmodern consumer (Brown, 2004; Firat, Dholakia, Venkatesh, 1995) is lost at the crossroads of new simulations, and the context in which these simulations are presented offers rich insights into how consumers experience

unexpected simulations through these fleeting branded installations, while focusing on the various forces of meaning-making, the context of place, and the visibility of brands, that play a role in how consumers engage with these installations. It is through the process of meaning-making and curiosity management of the consumer that we can begin to understand the value offered by branded installations. The next chapter highlights the nature of the experience led by individualised escape, which will further inform our study of the value generated by branded installations.

CONCLUSION: CURIOSITY AS THE DRIVING FORCE OF VALUE AND EXPERIENCES

This chapter has illustrated the complex, contextual nature of the process of meaning-making of branded installations. The process of understanding and meaning-making of these installations is led by how people learn about them, whether they feel curious about them. The data showed that once people give into their curiosity, they utilise personally significant associations and memories, along with their cultural capital to negotiate and reflect on one's experiences in the past to make sense of the installation. The data also showed that this process is also informed and affected by the presence of the brand, along with their location and context. These installations have a highly contextual nature, as they vary in meaning depending on the person, the place, and the brand, among other things.

It has been established that the process of meaning-making of these installations can only be initiated if people feel curious enough to approach and make sense of what they have encountered. As demonstrated through the data, the curiosity people feel as they come across the installation either makes them go ahead and interact with it in ways they deem fit, or enquire on site or observe others to learn what they could do with it. As seen in the data so far, and will be demonstrated

further, interaction with these fleeting branded installations, would not be possible for those who do not give into their curiosity.

This chapter is followed by an account of the individualised experience of 'escape' of those who gave into their curiosity and respond to the branded installation, which contributes to their experience. The data illustrate opportunities for consumers to escape, indulge in fun and express themselves creatively, and escape the market unknowingly, which will be discussed in detail in the following chapter.

CHAPTER FIVE
(INDIVIDUALISED) ESCAPE

As illustrated so far, the process of interpreting the branded installations is initiated when people give into their curiosity. The previous chapter establishes the complex, contextual meaning-making of branded installations when people come across it. The momentary nature of this complex process calls for the utilisation of a variety of resources and reference points for those that come across these new, unexpected objects in public spaces. There begins a process of interaction with branded installations once people give into their curiosity, and this chapter highlights the nature of their experience as individualised escape due to lack of context and meaning. Building on the curiosity generated by the branded installation, this chapter takes note of the responses that determine the experience for people, in several innovative and impromptu ways. These experiences are described as individualised 'escape' from one's everyday life, or 'accidental escape' from the market, and escape as 'play'. These kinds of escape present the highly individualised experiences that people have in fleeting consumption opportunities involving branded installations. This is because the way one chooses to interact with the object further informs their process of interpretation, and people can experience the object in the way they are guided by their interpretation and interaction.

In this direction, this chapter discusses the 'escape' evident in the data collected at data sites discussed earlier. This chapter works towards examining the individualised nature of experience of the branded installation in front of them, once they have given into the initial curiosity. This chapter, therefore, aims to take the journey of experience forward for those driven by the initial curiosity that kick-starts the process of interpretation, to various actions that guide their individualised escape.

5.1. 'SECRET ESCAPISM'

The data suggests spaces being formed where people experienced and spoke of the relaxation they enjoyed, even in the busy spaces they were in. People identified the relaxation they experienced, and shared how noticeable it had been to them. This allows us to address the nuanced nature and complexity of the experiences generated by branded installations, and we can begin to see how people's interactions are guided by the interpretation once they surrendered to the curiosity they experienced to interact with the installation in front of them.

> *What I did in there when I was in there, I sat in there and the thing that I noticed immediately was, how much quieter it was when I went inside the space. And I enjoyed that. I enjoyed the fact that it was quiet. [pauses] And it was a little bit more, I don't know, it was a little bit sort of cocooned. I felt cocooned a little bit more in that space, and I enjoyed that. Hmm, and it was a nice quiet space. (Bill, Interview Data, Data Site 2)*

> *More and more people are now, slowly, hitting the road. Five more. I walk over to one close to where I was standing and ask them why they're on the road. "We've been here only for a while. The view is better from down here." They were taking photos mostly. The guy next to him said "this is quite relaxing". (Observational Data, Data Site 1)*

It can be argued that Bill experienced what MINI LIVING essentially facilitated, which is time away from the city and its noise. Bill does not register, however, that it was what the brand intended and crucially misses the narrative of creative use of space in the city, and their cars. On the other hand, the quiet contemplation under 1.8 London is in direct contrast to the interactions such as people singing along, taking photos, dragging their friends, as will be discussed in the extracts later. The people in the extract above justify their act of laying themselves under the installation, on the street, by highlighting the relaxation they experience in the moment.

> *On approaching two men who spoke to me at length about how nice they think the installation is. They didn't seem too intrigued by what it really is, and what it has been done for, but reflected on its importance in "a city like London". Our conversation in a nutshell was the men pointing out that we live in a city that's noisy and busy and everyone is in a hurry to get somewhere. One of their final sentences stayed with me as I type this... "I think anything that*

this quiet in itself and brings people together is great! We barely get the time to hang out with people we like, forget doing that with strangers. It's nice to just be out with people like this."
(Observational Data, Data Site 1, 15/01/2016)

Respondents repeatedly point to the ways in which they feel a distance from the city, and feel relaxed by the quiet moment in which they find themselves. They refer to the noise and the fast pace of the everyday they experience in a busy city like London, and their experience of slowing down registers the need for them to relax and appreciate it in the moment. Moreover, they appreciate that it is with other people there with them, in a fleeting alliance with strangers – strangers that are often in a rush. Big cities can make people feel secluded and experiences like these are welcomed by people who come across it:

> *A fairly big group of people is around, most of them taking photos of the installation, and there is a lot of laughter and selfies being taken. […] some agreed to share their email address, but not before expressing joy; expressions such as "this is so fun, I mean, look at it, it's beautiful", "I think it's nice that it's right in the middle of the city. I am new here and it seems so cold and indifferent. Now so many of us are together - much like a concert!"*
> *(15/01/2016)*

People take photos and share a moment with those around them, with laughter surrounding and encouraging them to experience the city in a different light. As discussed in the previous chapter, Zukin's (1995) view of reshaping of cities of cultural consumption, as so market-driven that cultural industries and institutions do not have much power left, holds true with the 'noise' the commercial nature of 'hyperreality' to which Baudrillard (1998) referred. The extracts above point to the busy nature of the city the respondents and data sites have been studied in, namely London. The momentary realisation of the need for quiet spaces, room for contemplation becomes apparent in these extracts:

> *Three people walking past stop and ask the volunteer if they can go in. They kneel down to see a person's legs hanging through the installation. They signed up for the meditation session, and I approach them to talk briefly as they wait by the installation. They agreed that they didn't know what was going on, there was no mention of Mini when I asked what they*

thought was happening, they just thought it was a "meditation pop up thing". They tell me they feel attracted to the idea in itself, one of them says: "yeah people need to relax man". They had refused to be recorded, chuckling that we need to reduce the noise around us; "we should just stop talking as there are people in there. I'd hate for people to be talking outside while I'm in there". (Observational Data, Data Site 2)

People talk about the will to experience the escape guided by the meditative quiet nature of the installation, and direct it onto others; respondents appear to be considerate to let others enjoy the quiet they are looking forward to themselves. The lack of meaning and brand association is clear in the extract above; the focus of the people is limited to the experience of quiet escape from the city, one they are willing to wait for as others before them experience their own escape.

One person emerging from the Create space spoke with me briefly while getting ready to hop onto their bike. 'I think it's a nice idea to have this as a working space - people don't have spaces that are so quiet in cities'. They said that it's a nice break for them from working in cafes 'because they get very loud and social after lunch time'. (Observational Data, Data Site 2)

The escape from the everyday life of a big city also extends to people's working spaces as evident above. Cafes are popular working spaces for people in cities, as spaces away from their work spaces and such, but their busy nature can also be disruptive for some, which makes them appreciate the quiet escape they experienced at the data site led by MINI LIVING. Elsewhere, speciality cafes have been described to aid 'urban café sociality' where people come together and work with others, or maintain anonymity should they wish (Bookman, 2014). This interplay of brands and third spaces of interaction are well regarded in the literature where brands are embodied in spaces created by brands, but there is always the context and knowledge of one's presence in a café. The person in the extract above expresses a welcome break from the busy nature of these cafes as well, while reflecting on their importance as working spaces in the city. In terms of spaces within the city, people acknowledge that coming together to experience something new appeals to them:

The plant exchange event seems busy and popular, one of the volunteers told me that most of the plants were gone in the first twenty minutes. I join the queue as I was at the other installation, and the person behind me asked if one can get a plant without having one to exchange. I said I wasn't sure and they said they'll "try their luck". We talked about what was happening and they didn't know what and kept going back to how nice it was that there were free plants available. They said they see a sense of community seeing how "people don't even talk in parks these days" and that this is nice. (Observational Data, Data Site 2)

The activity of plant exchange facilitated by Forests leads some to talk about the lack of social interaction even in spaces designed for it such as parks, and therefore a fleeting installation facilitating interaction among people is therefore welcomed. For others, however, just being away from the city, in a secret fashion, is an enjoyable experience:

I have been observing a couple stood by the people on the road, under the installation, holding each other's hands. They eventually exchange a few sentences and proceed to join the folks on the road. I walk around to approach others, and after about ten minutes find that they are still there. In a few moments they get up and I approach them. The conversation quickly became about how they feel calm "even in the noise of the city". He said 'I was just telling her here that we have loads of stress at work these days and it's nice that this helps in kinda forgetting about it. It eases you into realising that you're not stressed. It's secret escapism of some kind!' I look around to wonder if others feel the same way, but I've noted a lot of calm faces, especially the ones on the floor. ((Observational Data, Data Site 1, 16/01/2016)

The quiet, contemplative escape evident in the data presents a complex and personal nature of the interaction here. It is personal as these data sites were busy, particularly 1.8 London, and for respondents to have claimed peace and calm facilitated by the installation offers the rich, personal nature of the escape that they experienced. It is personal as it is not experienced together with others to the degree that singing with others or documenting one's play would. Harvey (1990) stressed that space and time cannot be understood independent of social action, a view that sits well with the personal nature of escape dictated by contemplation and quiet time in the data here. We also know that space is bound up with social reality in a way that it "does not exist in itself; it is produced" (Goonewardena et al 2008: 28). Personal, secret escape can be seen as creations of such an attempt in busy spaces that respondents found themselves in, those who chose to produce their

own version of interaction, instead of joining others on site as will be described later. The phrase 'secret escapism' in the extract above highlights the personal nature of this escape led by branded installations once they give into their curiosity. The lack of context and meaning led people to personalise their interaction, and in the instances above, people experienced escape from their everyday lives in a busy, noisy city like London.

> *The volunteer tells me several people have asked what would happen to the structure, if it's a permanent installation. This also came up in the interview yesterday, when one of the local residents seemed to want the installation to be permanent, and said that they had asked the people on site about it... (Observational Data, Data Site 2)*

> *[…] and I was, you know, enquiring with him, if there are plans to do something more permanent here. And he said, 'well, it's kind of an experimental thing'. So it's, I suppose a kind of maybe, testing the waters for possible permanent projects, which I would like, I hope that's the case because, and I hope we are on top of the list, [laughs] for, for something more permanent because it would be nice. (Bill, Interview Data, Data Site 2)*

Bill expresses his wish for the installation to be permanent, for his escape from the city to have a permanent home, so that he can get away from the busyness of the city at his convenience. This secret escapism appears to be rooted in people slowing down to contemplate, which is in response to the places and spaces that people associate with busyness. This escape, in this way, is aiding repurposing of place, and taking Goonewardena (2008)'s view, producing it for themselves, albeit momentarily. The momentary nature of this personal escape is crucial to note throughout, given the fleeting nature of branded installations.

> *Overheard a conversation between the volunteer and a person who just stepped out of the installation Connect. They seemed to be in a hurry because they mostly just walked through it, and just sat inside for a few minutes, and then had a quick chat and walked off. In essence they talked about how nice it is for people to find ways to connect with others, instead of using Facebook to do so, and more importantly having some kind of offline connection, because Facebook and such things keep people glued to their screens. They took a leaflet and left. (Observational Data, Data Site 2)*

Their first impressions of the installation are that of how much of "not a nuisance" it is. They said, 'it's very close to the city and not too far if you're looking to reconnect, get some down time'. They also said that they though it was "quite passive": "most things tend to be quite active in their involvement... so it's nice to just hang out in there. It's easier and less stressful to just wander in and do what you like". (Observational Data, Data Site 2)

The open-ended nature of the branded installation urges us to look at various views of conceptual art. Looking to performance art and its theoretical principles, one learns of an appreciation for stillness; Howell (1999) considers the role stillness plays in performance, although from the perspective of the performer. Howell indicates that stillness provides artists with spaces within which actions occur, it is also the key factor that differentiates performance from theatre, as stillness leads one to develop a "subtext" (p. 10) during the event, leading one's way to meditation, which is also apparent in the extracts above. The stillness in the viewer in our case, relates to the escape they experienced and how they got away from the stress of a busy city like London, without having to do much. The appreciation of stillness as the interaction being 'quite passive' in the extract above, is further indication of individualised escape that people appreciate once they stumble upon it. The installation also sparked conversations of what else people did to escape the city and find some peace:

Stood next to a group of people talking about importance of peace after they stepped out of the Relax installation. Several thoughts here, and the volunteer joins in, too. People share what they do to relax; "I play music every weekend just to chill and get away from work", someone says, "I cook", the third person says "my partner got me into yoga and it's been a good scheduled break so far". One of them says, "art is nicer when it can let you find peace. These days museums are full of people taking photos of themselves for their dating apps, I think it's so hard to enjoy some art in peace. Stuff like this is a nice idea to find other areas to give people what art can do for them". They thank the volunteer, take the pamphlet, and leave. (Observational Data, Data Site 2)

People appreciate the quiet nature of the escape, along with commentary on how spaces of art appreciation like museums are also full of people indulging in activities such as mobile photography that ruins their experience. In the extract above, people feel encouraged to think about

how busy spaces in the city are, even those designed to appreciate art, and branded installations allow them to reflect on the personal efforts they make in their daily lives to escape the city.

5.2. ACCIDENTAL ESCAPE (FROM BRANDS).

While the extracts above clearly present a personal approach to escape, led by one's need and appreciation of spaces of contemplation and quiet, data also suggests the lack of connection between the installation and the brand associated with it. In some cases, the brand's presence had to be highlighted, and as seen in the last chapter, the visibility of logo or its introduction in an interview appeared to play a big part in the confusion at the stage of interpretation.

> *Talking to the volunteer just now, I learned that they have been approached by people with questions about plants in the space and if they are being sold, if they are a pop-up florist of some kind. The volunteers say that people are not so keen about Mini's involvement when I asked them about it: the volunteers say that most people don't even ask why Mini is doing this. They said that one would expect a question about the brand's involvement, but it does not immediately spark any interest in visitors they had been approached by. (Observational Data, Data Site 2)*

People give into their curiosity about the activities and opportunities they find on site of the branded installations and do not engage with the brand. The volunteers present on site highlight the lack of interest among people regarding the brand's presence, and the focus on escaping the city.

> *If I count I have had six people today who asked me why a brand like Mini would do this (in front of different Forests installations) when I asked them the same question. People seem puzzled and unsure when I ask them, almost unsure why I even asked. Interesting to me that so many people are using the space and so many photos are being taken but the more people I speak to, the less visible the brand appears to me. (Observational Data, Data Site 2)*

Observations from the site indicate that people do not notice the brand, even though a board carrying details of the project was placed next to the installation. My observations indicate a sense of puzzlement and confusion when a brand is mentioned, leading us to accidental escape from brands and marketing, as people do not notice the brand, or do not wish to know more about the brand's involvement when it is brought up.

The idea behind this "thing" as these two people call it appeals to them; they said "it's nice that these mindfulness people are here, though by looking at this you wouldn't be able to tell that such a hippie thing is going on". They didn't bring up Mini at all throughout our conversation, and they were unable to make a connection with it when I prodded in that direction. The logo didn't come up in the initial conversation about what it is they are seeing/noticing, and they didn't seem to have thought about the logo or even seen it. (Observational Data, Data Site 2)

Just interviewed a group of three people, with one visiting London from Australia. They had no clue about the brand's involvement even though they were holding the pamphlet. I wonder if they will see it or realise later...

The extracts above show the lack of interest in the brand present on site, as people do not appear curious about it or even notice its presence. Marketing scholarship acknowledges that people are marketing savvy and people know when they are being sold to (Brown, 2004; Loose, 2015). The uninterest in the brand's presence and association with branded installations suggests accidental acts of subversion, unlike those documented in the literature where consumers resist marketing and brands (Kozinets, 2001). The escape from brands and marketing is incidental here, motivated by the other aspects of the experience on offer that people can personalise for themselves. The way people reflect on the need to escape from their everyday lives in the city and its busy spaces, while not acknowledging the role the brand plays in this pursuit in the instance of branded installations, shows accidental escape from the market and its attempts to engage consumers in a marketing dialogue or exchange in that moment.

No. not at all. […] I think the only thing we were looking out for was Google because there was a Google building there but it doesn't say Google on the building so you can't tell which one it is… but no, not on the art. (Janet, Interview Data, Data Site 1)

No. They were not related to the show. Maybe they were brands around the place but I was more focused on what I wanted to see. (Aris, Interview Data, Data Site 1)

Janet refers to Google as the brand they were interested in as a group, which is not associated with 1.8 London. She does not remember seeing any other brand or 'on the art'. As with the extracts above, people do not take note of the brand on site, and as in this instance have other brands on their mind, while not taking note of the brand facilitating the branded installation in front of them. People do not seem interested in learning about the brand's role or the meaning of its association with the branded installations when I brought it up in interviews and conversations on site. Aris, in the extract above, expresses more interest in what they were seeing and experiencing instead of the brand associated with the installation. In the findings discussed in the chapter earlier, the presence of a brand had to be highlighted to people, which perplexed them, and they did not appear enthusiastic to learn of the brand's presence when it was brought to their attention.

Within consumer research and marketing literature, Kerrigan et al. (2014) consider 'escape' in its multifaceted manifestations from and to a situation, such as running, and the degrees in which it acts and contributes to the consumption practice. In their case the notion of escape is nuanced in its relationship with the urban soundscape, while in the case of branded installations we are presented with the relationship of escape in its ability to get away from the everyday (such as Goulding et al. 2010). This conceptualisation of escape from the everyday is instrumental in experiencing branded installations, seeing the way it contributes to finding momentary calm and contemplation led by them. By not noticing the brand associated with the branded installation or exhibiting uninterest in deciphering the meaning behind such an association, people are facilitating their own escape from the everyday, and from marketing itself. This can be seen as 'accidental escape' from marketing which is facilitated by the lack of context and the sudden nature of the encounter with a branded installation, along with the expressed need and appreciation of escape felt by people.

A couple next to me at the Create space talk about their impressions of the space. "What do you think?" This, while both go through the pamphlets in their hands. One of them remarks that having charging spots like the one at the Create space is the future of all of us; "being told to break away from the world but giving us a charging point so we can tell the world we are breaking away". They laugh a bit, and the guy continues, "people will do anything for publicity these days". They check for the time, pick up their shopping bags, and leave. (Observational Data, Data Site 2)

The distrust in the installation because of the Wi-Fi facility at one of the installations speaks to the way people engage with promotional material and reflect on their knowledge of the nature of promotional work that they come across on a daily basis. The accidental escape from marketing is at play for those who do not notice the brand or wish to engage with it when highlighted, but for some their knowledge of various outlets of promotion informs their disregard for the brand while experiencing the branded installation.

5.3. ESCAPE AS PLAY

The data collected in the field also suggests that an overwhelming majority of those drawn towards branded installations do not pay attention to information cues such as boards, banners, or pamphlets on site. In the case of the second data site MINI LIVING, the volunteers appeared to be utilised a bit more, but this was limited to superficial questions and the presence of a brand had to be pointed out to most respondents. This largely meant that despite the presence of information cues about the mobile phone application to interact with 1.8 London at Oxford Circus or the information boards and pamphlets, or even the volunteers present at MINI LIVING (Forests) in Shoreditch (London), people's initial curiosity led them to use innovative, fun-based strategies to interact with the installation they saw and the situation in which they found themselves. The most prominent of which is the way many participants laid themselves in the middle of the street, under the installation 1.8 London at Oxford Circus, in London or the many ways in which people took photos or focused on the material of the installation MINI LIVING, to experience the objects in

their own unique way. The nature of these interactions are presented as 'play' and add to the highly personalised nature of the experience of escape facilitated by branded installations.

> *Some people begin to lay themselves down under the installation. There appears to be no agenda behind this as such, and some people, those close to the ones on the road, chuckle at this sight. Some people point to these to the person next to them, some people just shrug their shoulders while smiling. Those on the floor appear to be enjoying themselves, some are laughing, some looking at the installation above. (Observational Data, Data Site 1, 14/01/2016)*

People devise their own ways to interact with the installation, which largely did not match the instructions or the intended interaction at all. The most ingenious of them all involved people laying themselves on the floor, and looking up at the installation, some following suit and the rest enjoying the movement in front of them.

> *People under the installation begin to yell together and sing under the installation. Someone started singing Love Is All You Need by the Beatles, which was overtaken by lots of laughter and what appears to be combined joy among the people on the road. Across the street I see a couple stepping forward and looking at one another, laughing and pointing at the road, one of them does a little jig with their hips, and directs the other person to join the people there. A person in the group on the road invites them by hand, and the couple at this point, exchange another glance and smile and join the people on the floor. Lots of giggles at various moments during this followed by the singers sitting up on the road, hugging each other. I'm not certain if they know each other but the joy and camaraderie is visible as this happens. (Observational Data, Data Site 1, 14/01/2016)*

People's idea of personal fun, in part, encourages others to enjoy themselves as well. Some take note of the activity in front of them and indulge in a little dance themselves. Some join those on the street as they are invited by others, some just look around and smile. My observations showed people indulging in joint fun and enjoying bursts of social interactions, vastly different from those indulging in quiet, contemplative escape on site. These various forms of escape took shape at the same time, with people choosing how and

what they were going to focus on experiencing, while some tried to make sense of what

they were seeing:

> *A guy photographing the installation from various places paused to ask the guys on the road, "why are you down here?" To which one of the guys said, "it's fun! And we are not even drunk!" (Observational Data, Data Site 1, 14/01/2016)*

The person in the extract above feels inquisitive about the activity in front of them and enquires to

learn more. There was a lot of fun and noise in the air around those who sang for a little bit, and

then waves of laughter followed. The data collected show highly personal understanding and

interpretation of the installations given the extremes of activities here: some chose to stand in a

corner and find joy in the quiet contemplative state they experienced despite the movement and

people around them, and others joined the rest on the floor or ask others to learn more about the

installation, or simply, what they are meant to be doing in the situation. As illustrated in the chapter

Interpretation, principles of art and in this case, conceptual art, become crucial to the study of

interpretation of branded installations as the respondents drew from their understanding of art and

art related ideas so extensively throughout. How we interpret any image or art object once

presented with it depends on how we situate ourselves within it, led by our own versions of beauty,

truth, taste, among other things (Berger, 1972) which, given the physical nature of the interpretation

by the act of lying down on the streets without such instructions, allows one to align it with the

conceptual art's general reliance on ideas and meanings (Godfrey, 1998; Bishop, 2005). The

interpretation evident in the extracts above lies in the clear disregard for the original intention of the

work, as people on the street did not engage with the branded installation as they were meant to,

and instead turned it into clear motivations to have fun in the situation themselves. The element of

learning from what others are doing on site guides people's escape and fun, as they take learning

cues from those around them, and can be seen as learned behaviour from others on site. Elsewhere,

researchers have taken note of the way people's actions are triggered by those around them in

spaces such as museums (Heath and vom Lehn, 2004; vom Lehn, 2010), and this is evident with respect to the element of the fun being had in the extracts above.

> *I have been observing a family(?) interact with the installation using their phones for over twenty minutes. Three kids and three adults. Lots of laughter and I can hear "look mum" "look dad!!!" even though I am not next to them; the happiness at being able to change colours is quite audible. They almost immediately decide to change the colours together, following one of the kids' suggestion. "3 2 1…" (again, fairly audible) and then I see them looking up immediately. The kids are visibly thrilled. One of them jumped! They did it again about four or five times, before starting to move away. As they start walking one of the kids continues to interact with the installation on his phone. He turns around and yells "papa I changed its colour to red!" His father replied, "Yes you did!" and ruffles his hair as they join the queue towards the Tube station. (Observational Data, Data site 1, 16/01/2016)*

As some respondents and visitors appeared to be aware of the mechanism to interact with the installation at Oxford Circus, the element of fun is evident in the way the group in the extract above engaged with it. The excitement evident in the child's behaviour, and the thrill that is shared with another member of the group (father) points to the many ways in which people interacted with the branded installation, without paying attention to the intended message, even if they knew the interaction mechanism. These extracts show escape in the form of play and fun that people had with branded installations.

The idea of fun is prominent in the study of experiences and consumer behaviour in marketing and its role in the consumption experience (Hirschman and Holbrook, 1982; Holbrook and Hirschman, 1982); the authors would present the hedonic responses and symbolic meanings listed earlier as key aspects of this consumption setting, the subjectivity of which is in line with the meanings devised by different people to the same body of work (Berger, 1972; Godfrey, 1998). The extracts, therefore, further the case for the intermingling of principles of conceptual art and consumption of experiences generated by fleeting experiential objects such as branded installations in public spaces, where the meaning is open-ended and responses in the field demonstrate the

innovative ways in which people make the experience their own. Play is a liminal phenomenon (Turner, 1969) and liberates one from the constraints of reality (Sutton-Smith, 2001) and can be seen as action different from everyday life (Kozinets, 2001). Deighton and Grayson (1995) noted that postmodern play pushes boundaries "between play and not-play" (p. 241) as it tells about life even though it is set aside from life. For example, the authors note, that participants in the river rafting experience enjoyed the escape it offered from every day while learning lessons for their everyday lives at the same time (Arnould and Price, 1993). In a sense, this can be extended to the broad issues of finding spaces of contemplation and engaging in contemplation and appreciating the need to indulge in play and escape from one's everyday life in the consumption opportunities offered by branded installations. Additionally, as discussed earlier, Holbrook (2002) included 'play' in his typology of consumer value, where he outlined that the consumption experience is predictable is people follow the rules set out by the marketer, and playful if not. The data discussed hereon also shows highly personal and individualised forms of play, contributing to people's experience of escape.

> *Some people are teaching one another about how the interaction with the installation works. "Noooo this isn't how it changes colour." "Just touch it, look, this {shows on her phone} and leave." Guy: "But why is it even changing colour anyway?" "I don't know, do this first!" She expresses great urgency in while they are on their phone. (Observational Data, Data site 1, 16/01/2016)*

> *There is a great, rather vocal range of reactions to the effect of one's activity on their phone: "Oh look the colour changed again!!!" "this is cool - did you see the red came on?" "I know! this is better than your stupid video game." (Observational Data, Data site 1, 16/01/2016)*

My observation data offering excitement and the element of fun led by branded installations also speak to the open-ended nature of the installation people were responding to. One may argue that the object was not as open-ended as this analysis is presenting it, given the instructions that were made available close to the installation, but the previous chapter made clear that people ignored that

and utilised their own strategies to interpret the object in front of them. In acknowledging the viewer's role as performers and producers, Bishop (2006) and Eco (2006) would remind us of the openness of the object when it comes to its analysis or assigning meaning to it. The initial curiosity that drew people into experiencing the branded installation, and utilising various types of capital and personally relevant associations and memories aid the variety of responses here; the responses documented in these extracts would not have been possible if people had left the site like some did. In the previous chapter we saw the prominence of drawing on one's previous experiences, one's understanding of art, and the reference of cities that people had seen outdoor projects in, which can all be seen as an important resource and aid the process of reflection in the meaning-making of branded installations. Additionally, they play a role in the interaction with the installation and responses seen here. Eco (2006) discusses the response to various stimuli in a work of art governed by "one's existential credentials, the sense of conditioning which is typically one's own, a set of tastes and cultures, along with personal prejudices and inclinations" (pg. 22) that renders individual meanings and perspectives for people. The openness of the object itself, or so it seems in the situation, could be juxtaposed with its 'completed' nature. The completed nature of a work of art would be the finished product by an artist with an intention that people perceive it as such while the openness relies on its interpretation by the viewer based on their individual histories and tastes and inclinations (Eco, 2006). Eco argues that every reception of a work of art is "both an *interpretation* and a *performance* of it, because in every reception the work takes on a fresh perspective of itself" (pg. 22). The open nature of the installations, in our case, can thus be seen as both confusing and empowering; in the extracts people appear to have fun with how they engage with the installations in different forms, by themselves or with others.

> *I see three kids with an older man by the Create space. They waited a bit while the man was talking to the volunteers, and the kids started running around when the man told them "go! go!" He joins them eventually, as the kids run around the Create space, laughing loudly and yelling each other's names playfully. Two women who were standing closeby took photos of*

the kids running every time they were closer to them. (Observational Data, Data site 2)

Much like the extract above, several instances from the data collected from the field point to an element of creativity in the play in experiencing the branded installation. It is contextual and highly individual in the case of the kids that start running around the installation, like the extract below:

> *A lady just stopped with a kid who's in the trolley and asked the volunteer what it is. I am right next to the volunteer so can see that they were quite detailed in their description, and hand the pamphlet over. The volunteer doesn't mention the brand, as I've noted the majority of this time. The lady peeped inside and asked the volunteer if they could go in. She then picked up the baby and went in, and a few minutes later I saw the baby running out and they appeared to play hide and seek around the installation. The volunteer joined in briefly, when the baby decided to hide behind him. They all chuckled when the lady stepped out; she touched the outside of the structure, asked if it was recycled material and how long it would be around for, and left with the baby. (Observational Data, Data site 2)*

The extracts show the momentary nature of creative play in responses to the branded installation. This agrees with the insights of Eco (2006) and Berger (2006) as the openness of the installation and the curiosity to interact with it led these people to have the fun they wanted to, which is the exact opposite of what they were meant to do at the spaces created by MINI. This time-bound utilisation of one's creativity around the installation to have an extremely personal episode of fun sheds light on the variety in the nature of play that people engaged in, contributing to their escape while experiencing the installation.

> *I am by the Relax space and people are waiting outside to go in. A good few, almost a queue. They let two people at a time, but one of them stepped out and told the volunteer to give them a minute and ran across the street and took a photo using their phone. Came back and showed it to the other person sitting inside. The photo is just of the person's legs hanging from inside installation, as show it to the volunteer while collecting the pamphlet (and apologising for taking longer). One of them said "doesn't it look like someone hung themselves?" They laugh together some more and leave. (Observational Data, Data Site 2)*

The Relax space at the installation MINI LIVING in Shoreditch had a few mindfulness sessions on the first day that were facilitated by an instructor, and this information had been shared by the volunteer on the site every now and then. The element of documenting one's fun will be discussed

in the next part of the analysis, but the extract above also demonstrates the creativity in the way the photo was taken by the people in the extract. They went in to experience what was on offer, and part of their play in the experience of the branded installation was a creative photo they took and shared with the volunteer soon after.

> *Something that made several people chuckle around me: a girl who didn't want to join the folks on the floor was made to by her friend/partner who literally just picked her up and dragged her in! She seems to have enjoyed the push, though. (Observational Data, Data Site 1, 16/01/2016)*

The creativity in the photos being taken at the sites contributes to the various aspects of fun, or rather, play. In the extract above, while there were photos being taken, the girl was brought to join others on the floor. It has elements of learned behaviour in the play, and spontaneity, all facilitated by the openness of the branded installation. These momentary bursts of play sit at the intersections of interpretation and the freedom to play and individualise one's escape, that help us understand various abstracts from the data. Moreover, the way people had fun at these sites was not just personal or shared with those they came with, but also those around them. Thus, these elements of escape as play intersect with the creativity evident in people's responses. In many instances this was shared with others in the situation, whether it involved people joining others on the floor under the installation at 1.8 London, or people sharing a photo with a stranger. It is evident that it is not just prominent in the process of interpretation at one's first encounter, as discussed in the previous chapter, but learning from others in the moment and inform one's escape as play.

> *The question that's now a common occurrence here that I am getting to hear a lot is, 'why are people lying down like that?' But just now I heard a response to this question by a person - "well, you are supposed to!" No such instructions around here I think, plus the phone browser interaction app doesn't need you to lay down on the floor. Unless I missed that... (Observational Data, Data Site 1, 14/01/2016)*
> *Interesting that at right at this instant I can see a person being forced to stay on the road for some more time, as his friends take a photo. He has tried to leave four times now, but both his friends are walking around in circles, taking photos from every angle*

possible. (Observational Data, Data Site 1, 15/01/2016)

The extracts show the social nature of interaction no matter how personal the nature of escape for people. People being dragged to the floor, or not being let off the ground for that one right photo, all point to the social aspect of the learning process in responses and escape as play here. McPhail (2006) addresses symbolic interaction in temporary gatherings that generate collective action, and notes that "emotions derive from evaluations of outcomes of purposive actions, and collective evaluations may be enhanced by the sights and sounds of others engaged in the same actions" (p. 452). Arguably all those on the floor did not know one another, and took cues from one another, which is particularly evident in the kind of play led by the entirely unintended response of laying oneself under the installation. This is evident in the respondent's response below as well:

> *Yeah, so I saw the people on the floor [yeah] I literally said to [friend's name] that someone's fainted, I saw all these people lying on the floor and I was like, what is going on, because obviously it's a bit odd for people in the middle of London to just be lying on the floor so then we went over to see what was going on but they were just lying down so we thought, uh, let's just lie down too [laughs] (Anna, Interview Data, Data Site 1)*

This analysis took note of how learning cues from others inform the process of interpretation, and in many instances, people respond to the installation by seeing others. The social aspect of learning in the situation is therefore also instrumental in the journey from interpretation to experience of escape as play. Heath and vom Lehn (2004) have studied how perception and understanding of art exhibits arise through "socially organized" (p. 46) interaction, leading to creation of an aesthetic experience. vom Lehn (2010) also found that actions of an individual at an exhibit become a critical resource for other people. While these findings are a result of work in institutions like galleries and museums, the aspect of symbolic interaction and its role in play becomes important to take note of the ways in which the interaction was shaped in these momentary experiential settings involving branded installations.

> *"GUYS COME IN THE PHOTO!" yells a girl as what appears to be an attempt at gaining their attention to join her selfie with the installation in the background. (Observational Data, Data Site 1, 15/01/2016)*

> *A guy I approached for his details made brief comments about the people on the road and looking up. He expresses bafflement at this sight; "why would anyone do this? I'd never lay on the floor." (Observational Data, Data Site 1, 15/01/2016)*

As evident above, there were many people at the data site that did not give into the initial curiosity to interact with it the installation, or not to the degree that others did. As discussed earlier, curiosity works as the driving force in unforeseen consumption opportunities featuring branded installations, and those who are not actively participating or interacting with the installation also exhibit indifference to the interactions of others on site, such as the photographs being taken by others. Those that chose to interact with the installations, however, actively documented their play as well:

> *I've been walking outside the immediate circle-like formation around the installation and see that people are taking photos from as far as nearly fifty feet. So much juggling with shopping bags to take the photo - put bags down, take gloves off, take a photo with your phone. Some are with people, some are alone, and some stopping off their bikes... (Observational Data, Data Site 1, 14/01/2016)*

A key aspect of the data collected at the sites was the number of photos being taken of the installations, and in some cases, of one's play. The data suggest strong attempts at taking that one perfect photo as some extracts show repeated attempts by people, or people requesting others, to document one's play. This shows an intermingling of the creative and social aspects of escape as play and is evident in the process of its documentation.

> *I wait to approach a few people who are taking photos of one another. On reviewing the photo taken by one among the group the girl says, "no, listen, I want just the bits from the corner - it'd look like an octopus!". The photographer laughs at this and they continue to get that "octopus photo". (Observational Data, Data Site 1, 15/01/2016)*

The data shows repeated attempts to take creative photos and facilitate highly individualised escape and play such as photos with a few elements of the installation to make it seem like something else,

calling it and asking for an 'octopus photo' like the extract above. It is worth noting that the brand facilitating this was not mentioned while people indulged in various forms of escape and play. Additionally, the data shows that people approached one another to take photos for each other, which appreciates the view of people slowing down and talking to one another. People had reported earlier does not happen often in cities like London.

People are randomly approaching people standing about to take photos for them while they're on the road. I observed one, the guy on the floor pretended to lay unconscious (or so it seems) and the guy who took his photo received a big thanks - "oh nice, thanks!" (Observational Data, Data Site 1, 16/01/2016)

Phone cameras (mostly) and the continuous attempts at the perfect photo are one of the biggest highlights of this situation to me. All sorts of reactions can be noted as you walk along; "my nose looks big", "get its tail" "now take one with us looking shocked!" to "Don't use flash! Don't you know how to take a photo?!" (Observational Data, Data Site 1, 15/01/2016)

Various intersections of personal and social, in the form of selfies and group photos, or photos of friends, feature in several extracts from the field, as people document their escape and play. It came up in the interviews recruited from the data sites as well:

Taking a lot of photos [laughs] I think that's the main thing I remember everyone doing. Specially for that one, I mean it was just people walking around with their phones, taking photos. Yeah. (Adam, Interview Data, Data Site 1)

Yeah, we got a couple taken, and we took a few of the thing lying down. (Anna, Interview Data, Data Site 1)

Adam mentions that the one thing he remembers vividly from his experience of the installation is 'everyone' taking photos. Anna talked about how she got a few photos taken while lying down under 1.8 London, which is reminiscent of the social aspect of play as discussed earlier. The intersection of play and creativity is evident in people's escape and play when they are not

indulging in contemplative and quiet escape of their own. Additionally, respondents reported that they documented it for social media networking and sharing platforms such as Instagram.

I posted some on Instagram but I don't think I posted that one because I'd seen so much of it. […] I am not sure this is a social media thing [mumbles] I suppose it is… umm, I like doing photography, and I think… as much as photography is about framing and composition and contrast and so on, I suppose part of the challenge is also to show something a little bit different or new or yeah, so, I think that's it, yeah… (Adam, Interview Data, Data Site 1)

I am very picky so I wouldn't post anything. And I don't think it was a very good photo, but I think it was a photo that was full of emotion. Probably you can't tell it but for me it was personally meaningful, personally emotional. And I chose to post on Instagram because it is the usual platform that I usually post something on, most of my good photos I think. And for Facebook because it is linked to Instagram. And the reason why I post it, there's not a reason but I think, okay this might sound silly but when I got home I realised there was a friend of mine who already got ahead of me and she posted lots of photos and I was like, 'that's not a good photo, it didn't capture the spirit' [chuckles] (Sarah, Interview Data, Data Site 1)

Through various recent studies Manovich (2016) found that the way photographs and/or selfies are taken in various parts of the world differ greatly, and that different people use different styles and techniques, influenced by one's social, cultural, and aesthetic values of a given location or the demographic, citing their project 'Selfiecities'. The extracts above show the personal factors that played a role in Adam's and Sarah's decision to choose Instagram to document their experience of the branded installations. Some respondents had even cited Instagram as the source of information about the installation, as noted in the previous chapter. Mentions of Instagram in the data came up with the mention of selfies, as well:

Lots of people are taking selfies! Lots of attempts to get the right photo are evident; repeated attempts at getting the right angle and view of the installation from various places both under and away from the installation. A couple next to me just tried four times before appearing happy with what they'd photographed. There was a lot of quick agreement and disagreement about what they'd liked in each selfie they managed - a range of "you look nice in this!" and "I look like my mother!" and "the thing isn't so visible in this one" which filled these attempts at the right selfie that they eventually did seem to get. (Observational Data, Data Site 1, 14/01/2016)

I wonder how common the act of joining a group selfie with friends after hesitating initially is. I see a lot of that here! (16/01/2016)

Selfies have been considered as intricate 'self' projects that take thought and curation that are deeply linked to forms of self-identity and self-management (Iqani and Schroeder, 2016). These can be seen as interactive pleasures, according to the authors, fitting into the vast media being consumed in the digital age. The careful considerations of one's self being portrayed online as part of their play are evident in the extract above, which can be an attempt to make a visual statement about oneself, with ideas of self-promotion in mind, with a global audience (Iqani and Schroeder, 2016). At the same time, documenting one's escape is not just limited to Instagram, as the following extract shows:

Two people who had just walked into Create pick up the leaflet and start to leave. One of them takes out their phone and takes a selfie. After a few attempts right outside the space, the other person comments, "Ooooh new profile picture!" (Observational Data, Data Site 2)

The documentation of one's play was being carried out for various platforms other than just Instagram, as in the extract above: that profile picture documents their play for any network that would allow such a feature. Other extracts illustrating the documentation of play also show deliberation and directing the way their play would be presented to others:

I see a person taking a photo from the outside, slowly walking in, and finally showed their phone to the two girls sitting next to me. They said, "make it look like we are just chilling!" and the photographer steps out again. They go back to pretending to look at one another and talk, and seemed happy with the photo when their friend came back inside. I have seen a good few photo attempts like this today: one couple asked one of the volunteers to take a photo for them while they were holding hands and sitting inside the Create space just a while ago! (Observational Data, Data Site 2)

The documentation of play in that respect is not just limited to presentation of self, but also having fun documenting it for another platform. In that respect, escape as play extends to the self, those around, and documenting various aspects of both, as well. For instance, in the following extract, a

mention of another platform indicates a sense of play in documenting the play they noticed at the installation:

> *Two people stopped and look around the installation. One of them goes up to the volunteer and collects a pamphlet - didn't look like they asked any questions. I walked up to them and said hello, but they said they couldn't talk much. One of them took out their phone and said to the other "I think I want to make a hyperlapse of how many people are walking around it" and the other said, "yeah that'd be cool". They appear to do so with their phone and watch it together before leaving. (Observational Data, Data Site 2)*

Much like people who did not give into curiosity and did not hit the stage of play in this journey of experiences generated by branded installations, the data shows lack of engagement of various kinds despite people being present there:

> *I was able to just now speak to a man standing by himself, quite far away from the big crowd close to the installation. He stood there with his arms folded, and as he was walking away I approached him. He was pleasant overall, but interrupted me when I talked of contacting him later. "No thanks, I am alright". He added "I wouldn't have anything to say, really, it'd be a waste of time for both of us." I tried to convince him but don't push for it, of course, and he continued: "Nothing much is happening here, there's a thing happening that's changing colours, and all it is, is just a f*cking sea of selfies man!" He sniggers, shakes his head, and walks away as he wishes me a good night. (Observational Data, Data Site 1, 16/01/2016)*

> *As I approached a person for their details, as they'd been looking at the installation for a while, they offered to take a photo for me. Their hands emerged followed by nodding the moment I said "excuse me" and they said "sure, where do you want the photo?". The number of cameras around us can explain this assumption, I think! (Observational Data, Data Site 1, 15/01/2016)*

These extracts show that some people can maintain a distance from interactions on site and people's experiences of play and escape. We can see the reservation with people's play, or extending the notion that everyone is there just for a photo, including the assumption that I was approaching a bystander to request for a photo. There are aspects of one's self and how it is projected in various forms of play throughout this analysis, which has also been considered in various consumption practices with the market's role in identity management in the literature (Goulding *et al.*, 2002; Holt, 2004; Schouten and McAlexander, 1995; Kozinets, 2001; McCracken, 2005; Arsel and

Thompson, 2010 among others). The aspect of identity is visible in findings guided by people's individual responses in the field, the degree to which they experience and then give into their curiosity, but it is limited in that the data collected for this thesis does not have access to the internal processes and faculties of the people observed and interviewed on site, and this will need to be explored further in the future with emphasis on the examination of the internal processes and factors affecting people's decision to interact with unforeseen branded installations.

CONCLUSION: EXPERIENCING INDIVIDUALISED ESCAPE

This chapter has illustrated the experiences of branded installations as individualised escape involving 'secret escape' from the city, 'accidental' escape from the market, and escape in the form of 'play' in both personal and social forms, and the creative ways in which people document their escape in the moment. Following from the earlier chapter, these findings are a result of the interactions with branded installations as people give into the initial curiosity they experience as they first come across them. People's experiences are that of individualised escape and demonstrate a variety of factors that inform people's interactions with branded installations based on their interpretation. This is directly linked to the key concern of this thesis which is to understand the value generated by branded installations. The branded installations were designed and placed to offer a certain kind of experience to people who engage with them, but as the data show, people experienced individualised escape in multiple forms. As a result, we learn that people are led by their interpretations in the moment which define their experience of escape when it comes to unexpected encounters with branded installations. This illustrates the loss of potential exchange of value between the brand and people that choose to engage with the installation, as people are not able to comprehend the reasons of a brand's presence. Indeed, I had to draw people's attention to the brand after which people felt confused and did not wish to engage with the brand's intended

message or intended experience of the installation. This loss of value co-creation for the brand is crucial for the central aim of this thesis, as we can see that people are able to extract value based on their interpretation of the installation in the moment. People's lack of engagement with the brand, brand's presence or the brand message aimed at them is presented as Unrequited Value for brands in this thesis and will be discussed more once we have learned more about the marketers' perspective and aims behind orchestrating fleeting branded installations.

This chapter is followed by an account of the marketers' perspective and an understanding of the value generated by branded installations. In doing so, it highlights the challenge for brands to balance the need of introducing and managing curiosity, along with the need of brand recognition. The next chapter brings in focus the value generated by branded installations and for whom, followed by a discussion of the findings.

CHAPTER SIX
UNREQUITED VALUE & STRATEGIC DECISIONS

The data discussed so far have illustrated the deeply personal and contextual nature of the processes and resources people utilise to make sense of branded installations, and how they utilise past experiences and references from other people's behaviour, which determine the nature of their interaction once they have given into their curiosity. Having considered the consumption of these branded installations in a variety of contexts, this thesis now offers the perspective of brands. These findings help us move towards a sharper understanding of the way this phenomenon presents opportunities for brands to engage in experiential offerings and value creation. So far, we have learned that people feel confused, and utilise various resources to make sense of branded installations when they come across them, and the process of meaning-making of what they see is initiated by their curiosity; people can interpret and experience the installation once they give into their curiosity in the moment. While curiosity drives the interaction for the consumer, marketers' perspective on the production of branded installations presents a view that can question their efforts. This chapter presents the point of view of the marketers and helps us see the phenomenon involving branded installations with a wider view of their attempts at value creation and the challenges that face them. In so doing, this chapter explores the tension between the consumers and brands. The tension between the consumers' uninterest and accidental resistance to brands, and the impressive investments by brands to orchestrate these installations is central to the main aim of learning about the value generated by branded installations.

6.1. NAMING THE NAMELESS

A consistent finding from the data collected to understand the marketers' perspective was a lack of consensus in terms of the language applied to the research phenomenon in focus of this

thesis. The data suggests that there is no established language to refer to branded installations at this stage. As stated at the beginning of this thesis, this phenomenon is so new and varied among practitioners, that they offer different names to these installations. An overview of the names used by practitioners in the interviews is in the table below (Table 4). Noting the variation in how practitioners referred to branded installations, it became important to assign a name to refer to the variety of objects in this phenomenon.

As tempting as naming them after favourite Discworld characters was, this research guided me to look to concepts of art because people's common mode of interpretation involved reflections on their individual understandings of art. This was followed with a focus on conceptual art as conceptual art urges for the recognition of ideas and meanings, and not materials or forms (Godfrey, 1998) which helps in appreciating the varied nature of the objects being studied in this phenomenon. Godfrey (1998) found that the same art piece can render different meanings for different people based on the subjectivity of the work, a point of view also supported by Berger (1972). Bishop (2005) presents a historically rich account of installation art, which is different from installation *of* art: the former is concerned with immersive and experiential art which allows the viewer to enter the work physically, while the latter is the photographic documentation of any exhibition's arrangement. Following Bishop (2005), alongside the branded nature of the objects in this phenomenon, it was deemed that 'branded installations' captures the varied nature of the objects in this phenomenon, and the descriptor would also, importantly, facilitate this research from here on.

Gimmick	Things	Stuff	Experiential activity	Conceptual art
Experiential projects	Type of advertising	Activation	On-ground stuff	Whatever
Trend	Branded art	Conceptual pieces	Outdoor advertising	New things
Interactive art	Art installation	Viral videos	Experiential marketing	Medium of marketing

Table 4. Names/phrases offered by marketers in interviews leading them to be called 'branded installations'

6.2. STANDING OUT OR STANDING 'OUT'

The data from the field suggested that the lack of context of branded installations did not assist people's interpretation of the object. Instead of engaging with these installations in a way they were designed, people felt confused and individualised their experience of escape once they gave into their curiosity. The marketers, however, present a different picture when asked for the aims of branded installations. The key reason behind these installations is to be seen through the competition rampant in the business of marketing communications; the experiences on offer are deemed significant by marketers in the hope that they will assist them in a brand's attempts to gain competitive advantage.

> *Well […] to stand out, because... memory associations; when you start going into how memorable a brand is, and the associations you need to build over a long period of time, [cites IPA's "Long and Short of It" report] they found that TV ads were great, but you can't just do a one-off campaign and leave it; over the long term it's multiple media modes and multiple forms of media and brand executions that people start building a link with and that's how you strengthen the brand overall. So in terms of installations I think because of the personal experience, you know, that you go through when you interact with the installation, that immediately fires off certain memory associations, and you start building an image of the brand in your mind. (Rose, Practitioner Interview Data)*

Rose reflects on the basics of practice of marketing underlying the many media we see the industry utilising to speak with consumers; in her view an installation's ability to offer a personal experience

to people aids their memories and as a result, brand perceptions are formed in a consumer's mind. Rose argues that branded installations allow brands to 'stand out' and assist their memory associations. Additionally, the effort to 'stand out' is also a reflection on the many media being utilised today, and the need for the brand to do something out of the ordinary and engage with people instead of indulging in a monologue with their messages in a one-way format:

> *It's very simple. There is so much clutter, there is so much advertising happening, there's so much marketing happening that everyone sees around them that every brand is under pressure to do something different.*
> *[…]*
> *brands usually talk at people, there is that big headline, they have films, they have stuff where it was a monologue from the brand side. Now it has come to a point, and I think it is a nice thing, that brands are open to people engaging with them. And that's what I mean by friendlier. It's like brands genuinely want to have a conversation with people. (Francesca, Practitioner Interview Data)*

Brands are therefore utilising these installations to build brand value in the face of competition and reflecting on the widely-acknowledged sentiment that people are surrounded by advertising and marketing everywhere they look. Additionally, questions about the effectiveness of advertising are not new and have been explored from its effect on product sales to the impact of new technology in its execution (Stewart, 1992; Rust and Oliver, 1994; Yaoyuneyong *et al.*, 2016). Classic aspects of marketing scholarship that look at such an advantage within a brand's marketing strategy consider value as market and competitive advantage (Brooksbank, 1994). Although classic marketing principles do not assess market offerings such as branded installations, they help us get better understanding of the attempt to offer value to consumers with a focus on competitive success. Additionally, there is a sentiment that brand engagement amplifies the value offered to consumers because branded installations help brands generate trust and authenticity for the brand and therefore assist value generation.

> *I think it's something that brands will start doing more and more if they want to stand out, as opposed to just shout at people on TV camera, or any channel for that matter. It's the most*

two-way form, one of the most, you know, mutual forms of communication as opposed to, the one way, so. (Rose, Practitioner Interview Data)

The faith in increasing brand value through branded installations evident in Michael's response below can additionally be ascribed to the greater interaction offered by branded installations instead of the unidirectional monologue in conventional advertising media such as television and print, as per Rose and Francesca in the extracts above.

> *If you are a brand whose role is about partly inspiration as well as consumption, I think there's something interesting in, if you look at brands as behaviours, rather than just manufacturers and producers of product, and brands always talk to us about 'we stand for this'. Or here's an aspiration for your life, which is why you should engage in our product. But how they behave in the world of today, in the world when authenticity plays a very important role in our trust of brands – given that I don't think anyone really believes in advertising anymore [laughs]. It's more kind of what you do as opposed to what you say, becomes increasingly important. In case of installations it becomes really important – because how can a brand live in the real world beyond product, to provide value?*
> *[…]*
> *I think the authenticity thing is interesting because, you know, talking to a lot of brands, particularly a lot of fashion brands, there are some insights that when they showcase their product on real people as opposed to models, they see it as uplifting, which is interesting. And I think authenticity plays a large role. […] When we see real behaviours, we are more likely to trust, build trust, and I think installations or these types of experiences are important for brands to build positive associations for people and build their trust. (Michael, Practitioner Interview Data)*

Francesca and Michael together highlight that as consumers are inundated with marketing messages in various media, brand trust is an issue that marketers are addressing by utilising new mediums such as branded installations. Brands as people in various media have been studied by researchers (Aaker, 1991; Fournier, 1998) which implies a certain set of characteristics that help consumers see brands as more than their product and such commercial offerings. Michael reflects on a brand's behaviour to affect perception among consumers which, according to the extract above, is linked to building brand trust among people. In Michael's opinion, this is because people will be able to see the brand as more instrumental in offering experiences through branded installations and associate

the brand with more than the dialogue they set out through their advertising and product offerings. Further, Michael refers to a brand's behaviour in contexts other than advertising as offering value to consumers. If we turn to our current understanding of value, value is multidimensional and often hard to conceptualise (Woodruff, 1997), as it can be evaluated via the price of a product and the benefits it can offer with respect to its price (Zeithaml, 1988), or the value consumers assign to products based on how they meet their needs (Levitt, 1980), or alternatively how product and service quality may exceed consumers' expectations (Naumann, 1995). These aspects of value are not immediately applicable to branded installations, as they do not always incorporate a product, and the products tend to be a reward even if they do feature as part of the interaction. This presents a new stream of research to evaluate brand trust and brand personality in the future, but for now, as per the data collected, the value offered by brands is personalised by consumers and their lack of understanding of the brand's involvement presents lack of interactive nature of value exchange. The practitioners' perspective offers insight into ways that brands attempt to create value for themselves and aim to build more trust and authenticity among consumers through interactions with branded installations. But as we have seen, the lack of context of branded installations affects the process of interpretation for consumers, and they personalise the experience by personalising their escape. Curiosity is a crucial initiating force in this direction, as it is important for people to feel curious enough to engage with branded installations before questions of interaction and experiences can be raised. Interestingly, while there is recognition of the increase in brand communication across media, among practitioners, it may not be the only reason behind the rise in the usage of branded installations.

> So, hmm, in my head, I don't think we can say that conventional advertising is not working. While you will find a very convenient answer in... 'clutter badh raha hai, sab log advertise kar rahe hain, itna sara paisa hai' [translation: 'the clutter is on the rise, everyone is busy contributing to it through advertising, so much money!'] you know you will find seven ads one after the other with the same celebrity, therefore are we just creating clutter and not

breaking it and so on. Hmm, I think that is a shortcoming that we have as communicators, that we are not being able to create stories that stand out. Whether that is a shortcoming, or it is true of clutter, either way, but we are the ones creating it, and we are the ones creating the clutter as well.

[…]

I don't think brands are doing it because advertising is not working. I think brands are doing it because they want to stay steadily relevant. And we feel, a lot of us feel, that only being present in mediums that advertising has conventionally been present in is not going to be an answer. […] I mean, what are brands, […] it's all human interaction; a brand is also run by humans behind it. So if we just step back and look at how we are interacting with various environments, we are not interacting with environments in isolation anymore. We are not looking at messaging coming to us in isolation anymore. For the longest time our news used to come from newspapers, and that's where we saw our advertising. But now, our news comes to us on Twitter, before it comes to us, the next day... […] so which is why I think brands are just trying to have relevant conversations across mediums they think are being used. Now when you link that medium understanding to sensorial understanding, I think is where the real magic happens. (Serena, Practitioner Interview Data)

Serena's reflection on the current media environment points to the principles of marketing where the brand's presence is governed by the people and the media they use. The most recent example of this can be demonstrated by the use of social networks such as Facebook and Twitter, with the rise in popularity of these mediums as spaces where people can interact with brands (De Vries *et al.*, 2012). Serena presents the need for brands to be where people are based on this, and in this instance, makes a case for relevance. This implies that seeing the way people consume through more real-time platforms such as Twitter, marketers are also making attempts to tell stories using media with which they did not actively engage till now. Brand stories have gained attention in marketing research as they offer a way to experience time and offer change and challenges littered with human tendencies (Hirschman, 2010). We also know that powerful brand narratives are a result of how well a brand engages with a story to have similar traits and persona (Herskovitz and Crystal, 2010). We can therefore see the attempt by marketers to make brands more relevant by utilising media that people are utilising as a way to engage them in a more comprehensive manner. Serena's comment, along with Michael's response to consider how brands behave offline to offer

experiences that induce trust in people, together ascertain the rise in branded installations to a

degree. Through branded installations brands are trying to tell stories using media other than those

known to consumers as advertising's effectiveness has been challenged so often. The importance of

stories is well documented in marketing in both practitioner and academic conversations, and

storytelling has enjoyed particular attention so that brands can be what consumers would like them

to be, instead of showing ads repeatedly (AdWeek, 2016). Advertisements have been described as

experiential contacts that benefit from the medium used, instead of the reach they offer (Calder and

Malthouse, 2005). In the case of branded installations, brands are attempting to tell stories and

utilise new mediums like installations to have more sensorial impact and offer value to consumers.

> *It's because of the experience, to humanise the brand a little bit more. So, there is a connection, almost, with consumers to the brand. (Yen, Practitioner Interview Data).*

> *I think in terms of marketing, creativity in itself has been democratised. So, making a compelling video or piece of sound is easily done now, by anybody, anybody with a computer or a YouTube channel is making creative content, and that used to belong to brands, something they used to do via traditional media. So now brands need to find stuff beyond the realms of the average consumer. So the average consumer cannot make people walk on water. They cannot affect the Christmas lights on Regent street. They cannot have the experience of a vending machine like Coca Cola can give you. So they are pushing the realm of the typical playground which is getting harder to play in: TV, film, music, and all that – that's why there is a rise in it. (Pierre, Practitioner Interview Data)*

Echoing the sentiments earlier, Yen and Pierre add that branded installations help build friendlier,

humanised brands through interacting with consumers in real-time experiential efforts, instead of

being carriers of advertising. Pierre urges us to think that branded installations are a product of

marketing's continued engagement with the arts and find ways to interact with people. He shows

that democratisation of creativity has left brands to consider new platforms to offer experiences that

people are not able to create or have for themselves. In this direction, Pierre cites examples of

branded installations such as those orchestrated by the likes of Nokia where people could interact

with Christmas lights by walking underneath on Regent Street in London (wklondon, 2016), or

Hong Leong Bank's installation that let people walk on "water" which was facilitated by the use of oobleck (Mach by Hong Leong Bank, 2014). Pierre offers the need for new and interactive media to offer experiences that consumers cannot have for themselves, much like interacting with a vending machine (Coca Cola, in the extract above) that responds to one's body movements. This view adds to the value being offered by brands in new experiences that consumers cannot create for themselves, which is the case with video content on platforms like YouTube, which as an activity once belonged to brands but now it is relatively easy for people to create content with their computers. An inherent appreciation for the creativity associated with the everyday workings of marketing is also evident in marketers' data, that offers insight into the need for the new for practitioners themselves.

> *But I mean the other side of this is that if you go back 10-15 years when digital side of marketing, when the more innovative side of marketing started really taking off, anyone that'd been working in the marketing department had probably been doing fairly dull stuff, or at least not dull but limited in terms of channels and things like that, but suddenly all these new things could be done, and people who were very clever could plug stuff together and write lots of code and make clever things happen. Suddenly there was a playground for doing fun stuff. And you've also got the boredom of the marketing executives themselves, who's going 'oh f*cking hell I've got all this budget and I want to do cool stuff and we know that cool stuff makes people do blogging and tweeting and everything else so hey, let's have some fun with it!' (Timothee, Practitioner Interview Data)*

McStay (2013) reflected on the need to advance the study of creativity in advertising (and marketing) as it has typically relied on the creation of the message than the way it is communicated to people, given that the investment on media tends to be more than the investment in devising messaging when creative professionals produce on a marketing campaign. Timothee reflects on the boredom among practitioners who saw an opportunity with the rise in newer platforms which could help their work and also let them have fun at work. McStay (2013) pointed out that with the rise in media and fragmentation in platforms and use among consumers, the study of creativity in marketing must focus on the media and how what may seem to be "channel-zapping" (p. 131)

offers more engagement opportunities. Timothee's comment ties in with this through the perspective of practitioners themselves, who took note of the rise in the way people use various media available to them and are now making use of them in their everyday jobs to feel creative themselves, having had to engage with the 'dull' and limited plane of media they could use before the rise of digital marketing.

> *While some of these, let's call them branded art for the purpose of this conversation, while a lot of these exercises are originally made for people to interact with, there is also a big number of them which are made for award juries.*
> *[…]*
> *See, hmm, being in advertising, it's a very transactional place to be. Because everything is led by commercials. How much money you make, how much product you sell, what is does for the brand. It's all down to that. But, if in the process of doing this bare bones work, you can create something beautiful I think that's a very happy bonus for a creative person. And if brands look at it, if we look at it cynically, it works for the brands as well. (Suzanne, Practitioner Interview Data)*

Following Timothee's sentiment that acknowledges the need for creative opportunities among marketers, Suzanne points to the joys pertinent to creative professionals in the development of campaigns while they engage with the commercial aspects of their work. The relevance of the key role that creative professionals play in advertising and marketing are well documented, from both academic and practitioner perspectives (Hackley, 2002, 2003; Hegarty, 2011) which is linked to creative professionals' reputation in the industry. The reputation linked to output is also linked to acknowledgment from the fraternity in the form of awards.

> *but also sometimes you do these things because it would be interesting to do it, and you want to see that when you put it out there what kind of effect it would have on people. It's just sometimes, it's just for industry recognition, you know. Sometimes you just want to do it for an award. I mean it's a job at the end of the day – you hope real people see it and find it interesting and remember that there was a brand at the end of it, that's the most ideal scenario but at the end of the day if you are a creative person you are just looking for, you know, your boss to think you thought of something creative and you pulled it off, and you want, you know, an award and this is your way. (Francesca, Practitioner Interview Data)*

Practitioners utilising the new media landscape as opportunities to be creative and have fun in their everyday jobs also seek recognition from the industry in the form of awards. This is linked strongly with their own reputation, and the advertising agencies these creative professionals are associated with, because research shows that consumers do not exhibit preference for award-winning campaigns (Kover *et al.*, 1995). Researchers have looked at how creative professionals negotiate their identity in advertising and marketing agencies, how they seek peer approval through winning awards as their work makes them vulnerable and insecure because they are often as good as their last assignment (Hackley and Kover, 2007). In a study focused on the interplay of class and creative careers in British advertising agencies, creative professionals acknowledged that they have to keep up with media landscape to communicate their brand ideas across channels effectively, while experiencing creative tension with those from other backgrounds (McLeod *et al.*, 2009). Creatives were seen as the 'new intermediaries' in the same study, as they are able to navigate the privileged spaces of advertising agencies and the cultural landscape of those from another social position. While focusing on advertising campaigns, Kelly et al. (2005) showed that creatives draw from their cultural capital as social media is a socially constructed process and creatives are at the heart of it as both producers and consumers.

> *I have interacted with marketing departments and I hate to put it in bland terms but they are on the whole, a very unimaginative lot. So, explain to them exactly what this question asks. How does creating something which doesn't directly affect the bottom line, affect the bottom line. (Suzanne, Practitioner Interview Data)*

Creative professionals in advertising, as cultural intermediaries, often occupy an industry driven by "the economic capital and strategic imperatives of the corporate clients, and have to try to negotiate their symbolic capital within the advertising process" (Kelly *et al.*, 2005: 523). Suzanne reflects on this struggle with having to explain to clients about installations they wish to do for the brand, but struggle with commercial agendas of the clients along with their attempts at learning of aspects of

its success. The effort to 'stand out' for the brand, is thus also a reflection on the same need for validation and reputation in the business by the advertising professionals that devised the branded installations. Things appear to have become a lot more complicated with the rise in the use of technology, as the following reflection on their job from a practitioner illustrates:

> *You need to think about both. You have to think about the consumer, and you have to think about the tech. […] it often has to do with the client, or the marketing manager who don't always understand the tech. So my role, over the last 1-2 years has definitely become much more about translation. In its simplest sense, it's about translating a complicated tech into language that people understand, you know, who are not technically minded. It's about translating the need of the consumer, conversely, into a need that that tech can fulfil to the start-ups, who are building this tech. Right, so you need someone to say, okay, that's interesting but this is what this brand needs, and this is what you need to be thinking about, this is how people work, or behave based on all our consumer research – from within the agency and from the brand themselves - you know a lot of ethnographic, lot of focus groups, online, and with the rest of it we'd have the information about who the consumer is. So your tech is interesting but I don't know if the consumer will use it in this way. So that story needs to be told. And to the client, this tech is really interesting, for your consumer they will use it in this way, but they often don't need to know all the tech execution – they need to know it'll work. And they need to know that their audience will find it interesting. So that translation role is a huge part in the job of someone like me. […]*
>
> *So I appreciate art, I am not saying that… let's put it this way; if this role was led by someone who didn't appreciate art and culture, you would not necessarily get the human story because very often the technology can use art to create a human story in ways that people don't think of. So you need that artistic sort of understanding, sympathy empathy whatever. You need to be empathetic towards what it can achieve as well. It's very wide-ranging which is why it's so complicated. [chuckles] Because not all people can appreciate art and not all people can understand technology, not all people see or have the consumer in mind, which is a tricky mix of things to constantly try and advocate, right? So I am advocating on behalf of all three depending on who I am speaking to. (Rose, Practitioner Interview Data)*

Rose presents the urgency of 'translation' in the current, fragmented media environment that is leading to an evolution in the nature of their work, aside from getting more demanding as it now involves an understanding of more than the cultural knowledge that they draw from to create advertising (Hackley, 2002). Kelly et al. (2005) reflected on how this extraction of cultural and societal values leads to commodified advertising messages through the work of creatives when they

utilise their cultural capital in their everyday jobs. Rose's reflection on the nature of their work in the current media environment offers insight into the shifts in how their cultural knowledge and technology know-how must stay at par to act as a translator between parties that do not speak one another's language. This extract shows the prevalence of technology and related know-how in the conceptual makeover of fleeting branded installations that brands are now creating for consumers. So, in the current media environment, it will not be enough to keep up with art and ones' related cultural and symbolic capital to bridge gaps with the economic capital of a brand's agenda. The extract above demonstrates that it is now extremely crucial to be informed about, and understand the workings of technology that other teams and organisations can offer to produce branded installations for a brand. It can be seen as a strategic endeavour in itself and offers evidence into the key role the creative professionals play in the development of branded installations that we are seeing in marketing today. Standing out for brands is tougher in the age of increasing competition as there has been a rise in fragmented media and its usage by consumers. Alongside this, we have also seen how practitioners' own attempts at negotiating the nature of their work to keep it interesting and creative and navigate and learn the new developments of the trade, such as new technology and how it can be used in creative outlets for brands, has together led to the significant rise in branded installations.

6.3. THERE'S A HASHTAG FOR THAT.

The phenomenon being studied here involves branded installations that are orchestrated to travel to social media platforms such as Facebook and Instagram, which practitioners cite as another important component of the reason behind their existence.

> *So one hopes that's your most effective space. But because the reality is that it doesn't always happen, besides documenting it, it's almost like that video becomes, let's just say, your new age television commercial. If you just did a television commercial, the brand doesn't seem current anymore but it seems like videos of interactive art on ground,*

outdoor somewhere, become the new way of having television commercials out there. It's not ideal but that has become a reality. [Question: Why is it not ideal?] It's not ideal because wouldn't it be preferable if people enjoy the attempt of having something interactive, that pulls you in, that engages you, that makes you figure it out, and you know, brands would like that I think. (Francesca, Practitioner Interview Data)

There is recognition among practitioners that a significant number of people interacting with branded installations will get the message, but also stress on the importance of documenting what happens on the ground by making a video for social media websites.

the single biggest reason why these things are getting so popular now is not because of that thing itself, it's because whatever you do, it allows you to create content that can then be distributed to a million other people. That is the single biggest reason why this has happened in commercial creativity. (Jonas)

Marketers' reflection on the ability of branded installations to turn into content that can be distributed online shows another important feature of experiences being generated by branded installations. Content on social networking sites has gained attention by brands as more and more consumers turn away from conventional forms of advertising such as newspapers and television and have more control over what they consume when time allows them (Mangold and Faulds, 2009). Social media has been seen as a hybrid element of the marketing promotion mix because it allows consumers to be targeted directly but also allows consumers to talk to one another simultaneously (Mangold and Faulds, 2009). Advertisers have recognised the influence of viral marketing, but researchers have noted that current research is largely restricted to marketing through e-mail and not marketing or campaign messages (Ketelaar *et al.*, 2016).

Given the way the Internet is right now, the best part about it is that you are exposed to things that you may not have otherwise physically seen. (Suzanne, Practitioner Interview Data)

I think a lot of the installations are done so the brands can make a video that can then be released online. Otherwise who's going to talk about these brands – small number. But you make a video, you put it online, it becomes viral. (Max)

The reach of social networking sites is appreciated by brands from the perspective of word-of-mouth marketing, in that a person will not tell more than a few people about their experience or opinion about a brand but it would be magnified over a vast network of users on a social platform (Gillin, 2007). Brands using content on social network sharing sites thus rely on people being a communication channel for them in carrying their message through to their own individual networks of people. This is acknowledged repeatedly in the data, to a degree that some practitioners even referred to branded installations as viral videos (Table 4). Rowley's (2008) attempts to define digital content are centred on the importance of information and point out that both marketing communication and products can be seen as information as any difference between the two, is as best fuzzy. In a knowledge economy powered through the Internet, then, information is pervasive and thus crucial for marketing exchange (Rowley, 2008). Viral marketing with content in its focus pays attention to getting shared on the social platform, which affects how it is received. For example, recent research has showed that people would be less inclined to share a video if the brand is visible in its attempt to sell to them (Tucker, 2015). My own introspective data reflected this, with a strong focus on my associations with a brand. Recent research aside, marketers are keen to utilise videos and the way they can be shared on social networking sites.

So video record it and create collateral that can be shared. The reason is, (a) you are going to get more bang for your buck if it goes out to more people and, (b) it has to be video, right? The reason for the rise in popularity of video as a sharing tool/channel/platform is because… whether it's Snapchat, or Vine, or obviously Instagram video, or YouTube, obviously, is that it tells the full arc of the story -- that's where I am not such a big fan of short, Vine Snapchat type – they are very short, I mean you can communicate quick messages -- if you want to tell a whole story, you need the arc, and that's where… like the Nokia thing, there is no way I would have understood what that was about if Nokia hadn't bothered to overlay some text and tell the story and record from different angles. (Rose, Practitioner Interview Data).

Rose deems it crucial for a brand to video record the branded installations on the ground so they can be shared online. There is arguably a significant difference in the context when one comes across

an installation and when social media users see a video that tells a story. Rose's suggestion while highlighting its importance is crucial also in its ability to show how marketers are aware of the lack of context in real-time engagement with branded installations. The context of the consumption opportunity of branded installations in the case of online social networking platforms therefore changes, as brands can tell a story using text and articulate the installation's mechanism and make it relevant to the brand narrative.

> *[brands are] well aware that 30% of the people see it are actually going to understand it. Because first they want to see those 30% enjoy their brand in a way that they haven't, or the message that the brand conveys. And besides that, the reality is that those 30% and sometimes a few seeded people will interact with this brand, there will be a beautiful video, and that video will be on Facebook and all the loops that weren't closed will be closed. And the brand is then seen as the brand that engages people.*
>
> *[…]*
>
> *There are all kinds of efforts that are made to ensure that people get it – no brand will put something out there, what I am trying to say is that no brand will put something out there that they are 100% sure no one is going to get. The attempt is to get people to understand but there is also a realisation that not everyone will, not everyone has the time, to figure stuff out if that's required. Brands think that they have made something engaging enough without closing the entire loop – because if I tell you everything, and you don't have to apply yourself, then what's the fun in that? Then why will you engage? (Francesca, Practitioner Interview Data)*

The recognition that not everyone who comes across branded installations will "get it" is evident in practitioner data, implying more reliance on the videos of branded installations to be shared online to spread the brand message. By closing the 'loop' Francesca offers the recognition that those who do not give into their curiosity when they come across the branded installation, or users online who were not present on site where the branded installation was placed, will be able to learn of its reason and story behind its execution. There is indeed more importance of the context, then, as anyone who does not apply themselves, or in other words give into their curiosity, to engage with the installation, will have a video carrying an explanation instead of having to figure it out for themselves in the fleeting moment that they come across it.

So whether it's your Nokia lights; I am sure people who actually walked down those streets would not have been that many. But the number of people who actually saw the video would have been a lot more (Jonas, Practitioner Interview Data)

they are of such limited value... My guess is the street lights one, they can make a really lovely video, people interacted with it, the reality is that 99% of people that just walked through there, just walked underneath and didn't pay attention to what's happening above them or didn't realise that the flashing lights had anything to do with them...blah blah blah. So that your experience isn't really the point, it's a gimmick that can be massaged into a video that makes it look more meaningful than it really was [chuckles] (Timothee, Practitioner Interview Data)

Again, practitioners, having made clear that branded installations would offer value in helping them stand out in the face of competition, help them appear friendlier and more human and aid brand trust and authenticity, also acknowledge the risks in short-lived offerings that may affect branded installations. Data from the three sites offers clarity on the risks, the lack of context among them, and the lack of meaning of the installation that leads people to personalise their experience and not acknowledge the brand or the reason of its presence on site. With a viral marketing perspective, though, it appears marketers are willing to take that risk given the rise in the utilisation of branded installations across the globe. It can be said that the context of online sharing where brands have the control to tell a story may be one of the reasons marketers are engaging heavily in this phenomenon. When shared, marketers hope that these videos deliver the message they would like to those that see them online.

It's because you put it up because you feel something about it. It's good enough for you to share with your network – it's all about social status essentially. The reason social networks have exploded in such a big way is that they allow you to portray your own image of who you are, of who you want to be, 'are' I don't know, but who you want to be. And so if a particular bit of video speaks to you, whether it's artistically or aesthetically along the lines of what you feel is good, or whether it's because you think it's a beautiful story that resonates with you at that moment in your life, maybe you're a new mum, maybe you are going to college and it's about, you know, going to university for the first time, or leaving school, or whatever [...] it allows, it, like, vouches, it's a vote of confidence, these are the kind of things that I am about,

right? And this video seconds that. And I am building my image up in the minds of everyone in my network, thanks to these other things that are happening around the world, that I might not have been at, or if I was, all the more reason I want to share it with someone right? Because you experienced it, and you thought it was mindblowing, you want people in your network it was mindblowing as well. It's about helping you achieve social status, which is what social media in itself is about for individuals. [...] Social capital is the other phrase I really want to put on record, because [interestingly my own master's thesis was on social capital in a very different context] social capital as a principle, as a philosophy, is the underlying reason for the popularity of social media. So people want to accumulate social capital, it carries them on in their life and their careers very often, so yeah. (Rose, Practitioner Interview Data)

Sharing on social networking sites has been researched through multiple perspectives including oneself and the impression they have among multiple audiences (Marder *et al.*, 2016), how our possessions extend our selves online (Belk, 2013), how social media marketing would be beneficial if it engages 'opinion leaders' that share the most information online (Alves *et al.*, 2016). Additionally, market mavens have been considered while researching motivations to share content online as people who spread marketplace content, and noted their need to be individualistic and different through the brands and content they support and share (Ho and Dempsey, 2010). Rose refers to people's willingness to share content involving branded installations online based on their need to show their capital. The utilisation of one's capital was seen to be a key resource in the process of meaning-making of branded installations in the last chapter, and Rose's suggestion shows its relevance to online content as well. This aspect of sharing is evident in recent research on social media marketing, such as Ho and Dempsey (2010) and identified the need to stand out from the crowd, aside from helping others in one's network, as key motivations.

So you may have 200 people visiting it, so I do an installation, I invite a 100 people who are very popular to see it and those 100 people then talk to 20 million other people. I will say that installation has been successful. But it's all about if you're in the business of commercial art, which is what this is. [...] In the world of commerce, scale works. (Jonas, Practitioner Interview Data)

The motivation of marketers however, is led by the role played by popular online users, or market mavens or opinion leaders according to research discussed earlier, to hopefully spread their content involving branded installations. Jonas argues that this gives the brand scale, implying a greater number of online users are potentially going to see when a popular user shares it. Given the rise in the significance of social media usage in marketing strategy in the current media landscape (Pulizzi, 2012; Ketelaar *et al.*, 2016), the role of branded installations becomes crucial in transporting new experiences offered by brands to social networking sites. However, as mentioned earlier, the control that brands have in generating content that tells a story in a video is absent in the context of an unforeseen encounter with a branded installation as one goes on with their life.

With the rise in the use of social media by brands, it is evident that marketers see branded installations as useful tools to tell a story using the format of video distributed on social networking sites, in hopes for it to go viral with their message. There is thus some control possible for brands, as social media's collaborative nature can often lead to loss in control when it comes to brand messages (Winer, 2009). This study benefits from this point of view, as the ability of branded installations to deliver brand messages online is key to their inception and evident popularity among marketers. The value in offering these new experiences to consumers, from the perspective of brands, is led by attempts to stand out from the competition, humanise themselves and break away from the clutter of marketing communication rampant today, can be said to be lost as people personalise their experience when they come across branded installations. As stated earlier in this thesis, crucial to the study of value and experiences generated by branded installations in real-time on-ground settings when people across them is the lack of context, which brings us to consider this apparent disconnect in the study of value generated by branded installations.

6.4. VALUE LOSS & THE ROLE OF CURIOSITY IN BRAND VALUE CREATION

Given the rise in branded installations, and having understood the motivations of marketers in the process, it may be suitable to suggest that the experiences they offer are a part of the value offered by brands aside from the products and services they offer. The data collected in the field, though, raises concerns over the potential process of value exchange and how it is affected by the lack of understanding and context, which affects recognition of the brand present in analysing its presence when people interact with a branded installation.

> *I think it's all about the value exchange. It's – you know, what are you providing me with that I would want to share? And it might have your logo on it because you're giving me something that's useful or entertaining or engaging for me and then I will go and do it. If you want me to do something not engaging, and share your logo, I am absolutely not going to do that. So I think there is umm, you know, if you think about the installations, it's not just about the installations, it's also about, umm, how is that helping me in my life in some way. (Michael, Practitioner Interview Data)*

While Timothee, in an extract earlier, reflected on the ability of branded installations to generate compelling videos that can make up for the confusion and lack of context noted in my field data, Michael draws attention to the aspect of marketing driven by value exchange (Holbrook, 2002) which has been linked to a company's offerings (Priem, 2007). As noted earlier, our current knowledge of the process and dynamics of value co-creation is restricted to the contexts of products and services, or the study of value co-creation is undertaken from the perspective of customers or companies involved (Galvagno and Dalli, 2014). The known contexts prevalent in the study of value and experiences, together with the data in the two empirical chapters earlier, have brought about the role played by curiosity in value creation in the case of branded installations. The first empirical chapter dedicated to the process of interpretation of branded installations showed that the process of interpretation starts only when people give into their curiosity. And as was evident in the second empirical chapter, the lack of context and confusion in the moment led people to personalise

their escape and play in both secret and social ways once they gave into their curiosity and chose to interact with the branded installation.

A loss in value is evident in the way people indulged in accidental escape from marketing due to the lack of context and meaning in the situation; people did not pay attention to the brand, did not care about its presence, and when told about one, did not seem curious to learn why the brand was present there. The value offered by brands in the form of branded installations to offer new unforeseen experiences to enhance their agenda and do well in the marketplace is thus affected by the lack of curiosity among people to learn about their presence when they come across branded installations. As elaborated upon by practitioners and aided by current research, the novel nature of branded installations is an attempt by marketers to beat competition and utilise the phenomenon to aid the construction of a more friendly and human version of themselves in the noisy world of constant marketing. This attempt at brand value is not realised, as we noticed in the data from the field, and disrupts the value of brand value creation even when novel ways of engagement and experience are offered to consumers. This is strictly evident in the case of experiences offered offline, as people seeing highly constructed videos of branded installations via social networking sites have the context and a story told to them. This has led this thesis to point out the important role played by curiosity in brand value creation, in the case of branded installations. This curiosity extends to, first, the will and the decision to interact with the installation that one stumbles upon, and second, to learn of the motivations behind the presence of brand that facilitated the installation.

Following Saarijävi et al. (2013), it would be crucial to understand the kind of value offered by branded installations, and for whom. We have noted that the value offered by brands is not extracted by consumers in the manner that brands would like, as consumers do not engage with the

branded installations in the way they are intended, and in turn personalise their experience in the moment. Despite its focus on products and services, the typology of consumer value by Holbrook (2002) proves beneficial to the study of branded installations due to its appreciation of value as subjective, contextual, and personal. Crucially, Holbrook also rooted value in the essentials of marketing and described value as an interaction between a subject and an object, where a subject is a consumer, and the object could be any product such as manufactured goods, services, music concerts, and so on. These criteria offer useful basis to study the value extracted by consumers when presented with an unforeseen experience such as branded installations.

The loss in value is due to the significant difference in how most people engage with the installations, in direct contrast to how they were meant to be doing so. For example, as shown in the data, people who stood quietly by 1.8 London at Oxford Street, choosing not to interact with the installation using their mobile phones or laying down on the street, or engaging with others to understand what the installation is, can be said to have indulged in intrinsic value with notes of 'spirituality' (Holbrook, 2002). At the same installation, people who laid themselves on the street to appreciate with it, with active verbal commentary to appreciate the way people are brought together by the installation, can be said to have got intrinsic value in the form of 'spirituality' and 'aesthetics' (Holbrook, 2002). Similarly, those who laid themselves on the floor and sang songs and pulled friends and strangers in to join them, can be said to have additionally got value in the form of 'play' (Holbrook, 2002). The value extracted can be said to not have been purely intrinsic in nature, but also extrinsic in the way people orchestrated the perfect photograph on the spot either by themselves or with others, and their value can be seen with a lens of 'status' and 'esteem', to showcase their aesthetic and taste (Holbrook, 2002). People at other data sites can be seen to have indulged in the same kinds of self-oriented value extraction, due to the lack of meaning and the

curiosity that drove their interpretation to personalise their experience of escape from their everyday lives. This contrasts with what the marketers would have liked people to do when they come across the installation, and this loss of exchange in brand value creation is being referred to as "Unrequited Value". Unrequited Value articulates the lack of value that is not returned, not fulfilled, not created for brands when they try to engage with consumers using unforeseen, unexpected branded installations that offer experiences led by interactions designed for them with a brand narrative in mind. The data shows that people extract their own value, mainly self-oriented in nature (Holbrook, 2002) thereby leading us to call it Unrequited Value for brands.

Brands are often seen as a firm's result of value creation activities which incorporates all its stakeholders and their collaboration (Merz *et al.*, 2009). With respect to value and its creation within various strands of marketing research, current knowledge pays limited attention to its impact on the role of human experiences in brand building (Galvagno and Dalli, 2014). Ramaswamy (2011) noted that with the rise in brand building through engagement platforms that allow ongoing engagement between firms and consumers, such as 'Nike+' or Club Tourism's live meetings, there has been a shift from the conventional 'services' mindset to that of an experience mindset. This has led to expressing the need for a new frame of reference for value creation through human experiences, that are based on "collaborative, dynamic, contextual, and generative human interactions at the core" (Ramaswamy, 2011: 196) that are facilitated by engagement platforms that generate mutual value through meaningful and productive experiences. Value creation and experience are both central to the phenomenon of branded installations as they are offered by brands to people to create more competitive value for themselves and get more trust from consumers in return. This has since been taken up in detail by Ramaswamy and Ozcan (2016) where the authors discussed the nature of brand engagement platforms and the role they play in

facilitating brand value co-creation. These brand engagement platforms are seen as assemblages that stress on the role of stakeholders who interact digitally and physically which co-determine the brand experience. In the case of branded installations, the fleeting interactions and experiences do not involve the "agencial" input (Ramaswamy and Ozcan, 2016) of actors with a contextual knowledge and investment of time and effort which is otherwise visible in brand engagement platforms such as Nike+. Brand value creation, while examining platforms and moving beyond products and services as spaces of value creation in what Ramaswamy and Ozcan (2016) would call a 'digitalized world', would benefit from the study of branded installations where people are not as invested in engaging with the brand and its stakeholders. This thesis takes this conversation of studying new avenues for brands to co-create with consumers forward in its examination of branded installations. The data collected in the study of unexpected, fleeting nature of branded installations, however, has introduced the key component of curiosity and the role it plays in the process of interpretation that leads to individualised experience of escape. This has presented avenues of freedom of value extraction for consumers that leads to unrequited value. Along with this, brands have an added challenge to enable brand recognition in the case of branded installations, or any avenues where consumers lack clear context.

As shown earlier, there is recognition of the risk involving branded installations among practitioners, but those risks are largely limited to lack of meaning and they hope that people will 'figure it out'. The data showed that the first barrier to brand value creation in the context of branded installations is that of curiosity, meaning people do not begin the process of interpretation and meaning-making till they have given into their curiosity. This first step of curiosity is crucial for value creation, and brands will need to appreciate this in their efforts to engage consumers with fleeting objects such as branded installations to have more substantial value creation. Any

155

substantial value creation would begin with this curiosity, followed by the right interpretation process, and in an ideal world not hindered by the presence of brands when people come across branded installations. Through data presented in this thesis, we have seen that people's lack of curiosity either led them to interact with the installation or express no interest in learning why a certain brand staged the experience for them, which leads us to call it unrequited value for brands.

The lack of context in branded installations is not as evident in the videos made of activity around them by brands for social networking sites but having the liberty to tell a story there is not without its risks, if recent research is considered. For we know that people would be less inclined to share a video if a brand is visible in its attempt to sell to them (Tucker, 2015) and this could therefore also present challenges for brands in value creation in the context of videos of branded installations as promotional tools on social networking sites. As we have learned thus far, so much of this phenomenon stems from brands trying to be relevant and interesting in a world full of marketing activity targeted at consumers (McStay, 2013; Brown, 2004; Loose 2015) and practitioners acknowledge this in the data presented in this thesis. At the same time, there is also a hope among practitioners that branded installations would offer a new wave of trust and value exchange with consumers to brands, which is not the case as consumers seem lost and confused at the sight of an installation if they do not have context or are not curious enough.

6.5. STRATEGIC DECISIONS

The aspect of placement followed by the distribution of branded installations in the form of videos via social media also features in practitioners' commentary on the phenomenon being studied for this thesis. The reliance on videos of branded installations to be distributed to many more people using social media is also a reflection on the sophistication of tools available to

marketers that assist them in targeting content and installations to certain people. In the same commentary, however, marketers offer advice and strategic notes in the execution of branded installations to offer fleeting experiences to consumers.

> *You can probably slightly separate the location and the ultimate end audience. Because when you do stunts like this, if you do it well, the whole reason you do it is to be talked about, right, so if the whole reason you do it is to be talked about, then you anticipate reaching many more people indirectly than directly. So if you do a stunt in Trafalgar Square, you might hit 80,000 people directly but you hope you hit 20 million online when people talk about it, right? So it's one thing to do one thing in a location for your audience, and another thing to think about what audience you might reach when it gets talked about. But then I would argue that the nature of the idea is aimed to appeal to an audience. I mean, think about the stuff that Nike do, musical shoe and stuff like that, I mean, I am not into stuff like that but that's not going to appeal to a 60-year-old grandmother, and it is designed to appeal to kids who like sneakers and cool stuff on YouTube. So you pick your audience through the execution, you know. (Timothee)*

While targeting one's customer is not new to marketing practice, Timothee reflects on the significance of social media usage and the key role that targeting plays in the effort to reach many more people than those reached offline through the branded installation. Ho and Dempsey (2010) reflected on the reasons of individuality for mavens sharing content among their networks, a term reminiscent of Gladwell's (2000) terminology of connectors, mavens, and salespeople that helps one understand how big trends are started by a small group of people. These are influential people in society; communicators can help marketing practitioners connect with the right people through their network and mavens can help spread information which they have learned (Gladwell, 2000). Through this terminology, we learn that mavens can help marketers spread information about new products or trends which interest them. Timothee's comment builds on the need to rely on the power of mavens and influencers on social media to help spread the word about an installation that reached a limited number of people as compared to the vast potential offered by social networking sites. It is not just reaching people at first, however. It would be crucial to be able to target the

right kind of mavens through sophisticated technology and show them content in which they would

be interested:

> *So I think, it's probably, these things are all – you can go from a smaller niche to kind of larger you know, mass scale. I think a lot of thought that will go into the 'where' and 'whom' that they are targeted at. What's quite interesting is, that now we can use technology to understand who's looking at something, based on their profile, their data profile, male or female, height, age, you know, emotion, whatever these things are. I think to create a more personalised experience is definitely an opportunity. And I think that would be very interesting. So if, for example, I walk past a window display or installation and the form of the installation can be different for me than it is for you because it's based on a more individual response, I think that's interesting. Because then what you take away from it, and what I take away from it, might be different. So I think that's an interesting space and I think that we will see a lot more type of these things happening. Or maybe we are even, you know, we are looking at the same screen but we are looking at two different things. I think that becomes an interesting space and I think that's both a blessing and a curse for brands – if you get it right it's incredible, if you get it wrong you can cause a lot of trouble for yourself. (Michael, Practitioner Interview Data)*

The way practitioners reflect on the importance of how targeted messaging and personalised

experiences further makes the case for the videos of branded installations that marketers talked

about earlier. From the perspective of brands, personalisation of experience and messaging in any

new interactive experience can be linked to the importance of aligning a platform and content to the

right target group which must also meet the goals of the brand (Hanna *et al.*, 2011). This is evident

in Michael's comment above where he describes the potential of technology to customise

experiences for different people in the same screen. In terms of content, personalisation and

targeting thus become key aspects to consider while taking strategic decisions towards branded

installations and their videos that travel through various social networking sites. Targeting is not

just limited to the online platforms, though, and the strategic considerations to offer experiences to

people through branded installations are evident in the extracts below:

> *Now I think what Nokia does beautifully is they do it in their own vicinity, in their own store. People will walk down the streets, right? You can't stop people from walking down a street.*

And if they will walk down the street, and if you have something interesting for them to experience why wouldn't they. (Serena, Practitioner Interview Data)

If you are the kind of person who interacts with art, if you are curious about life in general, then yes, I would see what happens at the end of the interaction. But we are talking about the vast majority of the public, for whom I think the Coke bottle could be more interesting. A lot of people fall in the middle, which is, yes, I am curious, and great, I get something at the end of it, so, I think it really depends on the kind of person you are. You can't really predict that. I mean obviously, on the basis of where you place the device, the installation, you have enough media targeting tools to tell you what the geographic demographic composition of the area is and therefore what gender and demographics that you are likely to see interacting with that... so [pauses] I think, you have to ask, what is your goal in doing this; what's the ROI of that kind of experience. And if you are a brand manager you will have to think about that. Is it the number of Cokes that get dispensed, is it the number of people that you actually count in front of it from a peripheral perspective as well. It's the kind of person, I mean, you can't predict that... You can say that, minimum, in a shopping mall there may be families, two kids, ABC1, whatever, and if that's your audience then great, and if it's an interesting enough experience there is no reason why people wouldn't engage if there is something free at the end. (Rose, Practitioner Interview Data)

The two extracts above indicate the key strategic forces at work. It would seem that it is not just the online targeting of content made through branded installations offline that is important for marketers to consider, but the location, and therefore the context of it as well. Serena reflects on the way the installation Nokia lights (wklondon, 2010) shows strategic merit in its execution near the Nokia store on Regent Street in London, where people could interact with the installation before they come across the store.

It depends on what the objective is. So, if you are trying to drive inclusivity from your brand then it makes sense to do it there [out in the open, the streets] or if you are trying to drive exclusivity and you don't want to have a community-like experience, then you take it to a place where there are less number of people coming, and has that niche that it requires. It depends on the brand and what it's trying to do at that point in time. So if Absolut was trying to democratise itself, and wanted more and more people to understand what art means, what vodka means, and why Absolut is the way it is, and why it is the brand that is revered, then India Art Fair was not the place. But if, on the flipside, the objective was to keep that niche going, with everything they've spoken about art, with that whole, you know how unfortunately art is not meant for everyone. That alienation that comes with art is... if that is something you want to hold on to, then you are presenting at a place that is known for commercial, well-

known art. That is where the business objective from a marketing perspective is going to play a massive role. (Serena, Practitioner Interview Data)

On the other hand, Rose starts with a comment on the placement of Absolut's 'India in a Bottle' in an art show where those interested in art would feel its appeal (SapientNitro, 2012) but this targeting relating to an installation's placement loses its focus in the case of an installation like Coca Cola's (Coca Cola, 2010) which would attract a family audience given its location in a shopping mall. Given the nature of the product such as Coca Cola, Rose deems it okay but urges these factors to be considered by brand managers while executing a branded installation. Strategic thinking in the messaging, or the product being dispensed at the end is also crucial, should consumers give into their curiosity and interact with the installation. Much like Rose, Serena also points to the placement of the Absolut's 'India in a Bottle' installation with its objective in mind. Absolut's installation would have been placed elsewhere if the objective was to reach audiences other than those it knows would be interested in their brand. This is helpful to understand the way marketing and business objectives for the brand could determine the strategic location of the installation.

> *I think with something like that it's literally everyone. I work with so many briefs where the first question is, who is the target audience? And for most briefs there is one, I mean, 16-34, 35-55 whatever it is, but for something like the Nokia thing, I think it's all encompassing because you have kids who would be interested in the light, the more older, the more tech, geeky people who would be more interested by the interaction element of it and how that works… there are people who appreciate art and beauty and you know, the magnificence of the site of that, so I think that kind of thing cuts across the age barrier, across the gender barrier, it cuts across cultural barriers, to a large extent as well, because when it's as basic as light, you know, something that everyone understands, you know, people love to be in the sunshine, they hate to be in the dark, […] that's universal. So I think they are talking to everyone; […] I think they did that to position themselves as a brand that's a universal brand in a sense because smartphones are universal, they are used by young people as much as they are used by old people and everyone in between. So that was a smart move from that point of view, in my opinion [chuckles]. (Rose)*

The proximity of Nokia's installation to its store along with the 'universal' appeal of the lights can be seen as aligned with the brand's attempt at being seen as a universal brand, according to Rose. The extracts above indicate the crucial strategic input required in orchestrating fleeting branded installations; the considerations of targeting are evident in both offline and online settings of the installation, which are evident in the decisions that seem to be taken with respect to location, its potential demographics, and the nature of the installation and the interaction it offers. So, as per Rose, the various aspects of the Nokia installation could appeal to various people walking down Regent Street, which includes those who may appreciate it for the its aesthetic and art-like qualities, or for its sophisticated technology that makes the lights work based on the density of people and weather around, or just the essential human insight that people enjoy sunshine and being outdoors. At the same time, practitioners bring different points of view to the table, offering the variety of strategic thought led by the business objectives. Forgive the length of the following extract, dear reader; the quote does its job in a manner not much else would:

> *actually my first question is should the brand be doing stuff like this at all? I mean, let's take the lights example, as a guess, I would say they probably spent half a million quid on that. Probably more, maybe even a million quid. So a different question would be, if you were Nokia and you had a million quid to spend, what would be the best way to spend it? I would question whether or not that is the right way to spend it. Hmm, because what you get out at the end of it, because I can understand... here's the thinking on that... we are all about connecting people, and it's Christmas and it's an opportunity to sponsor the lights... how can we sponsor the lights in a way that brings people together? Brief a creative agency that has technologists lying around, they came up with a cool thing – you can see the thinking. And from a marketing point of view that can be rationalised as 'cool, we are going to get the message out there that Nokia brings people together! and then people will remember it and give a s*it' and let's be honest we are now in an age where firstly, the idea of being connected to one another is so ubiquitous that it's not even a thing anymore. And secondly, the brands that are really progressive and at the forefront of connecting people together are actually doing that that in a meaningful way for people. And brands like Nokia, which are obviously, feel like they've got an inch of dust on them, we have half-forgotten what they are and what they did, this seems like a slightly desperate and slightly old school way to try an establish a message around something that's moved on drastically. It feels very superficial. So, I think there's lots of instances where these things are done for the wrong reason. You*

asked the question what's the value in this and how you'd measure it... it's not the question I would ask. The question I would ask, what should the business do. I can see more reasons to not do that than do it [chuckles].

[…]

Nokia make handsets […] they make handsets, so I suppose if you want to be crude about this; was it a product brief or a brand brief. If it was a product brief, did anyone who saw that video or interacted with those lights touch a Nokia phone, learn anything about a Nokia phone, or want a Nokia phone? And if it's a pure brand [brief], does doing things like this have any impact on people's desire for the next handset and I think if you go and interview people about how they search for handsets, it doesn't involve sitting there and pondering who did that interesting installation that made them feel a certain way; they'll talk to their friends, they will probably have decided that it's one of two or three phones and they will almost certainly going to be an iPhone or an Android phone, and it would be based on features and cost, and things like that, and I would argue, that brand association for a decision like that is almost meaningless. So I think it's very old school. It's still that message-led approach, and Nokia have got much bigger problems than making you think of being connected to people. I don't need to think about being connected to people when I think about buying a phone, it's already baked into that ideology in my head [chuckles] I understand what phones are for, and I am now looking for a good phone! So, you know, hmm, they could spend that money in a different way to make their phones more desirable. (Timothee, Practitioner Interview Data)

Timothee's (rather) long response to the subject offers key issues in the strategic decisions behind branded installations. While there is an agreement among the practitioners that brands are orchestrating fleeting branded installations in hopes of competitive advantage and appear friendlier and human to consumers, there are various points of view that take us closer to the debate of objectives. This extract brings to light the key criteria brands could consider, while retaining the novelty of the experience they can offer. The logic of branded installations from the perspective of competitive advantage can be challenged through this viewpoint, as it dictates a thorough examination of the nature of brand engagement needed. Timothee's and Rose's comments on the same installation (Nokia; wklondon, 2010) urges for the recognition of strategic thinking behind branded installations and the reasons for which they are devised for consumers. If Nokia's competitive advantage rests in its product, which is mobile telephones and related technology, and

the market offers options to people, then Timothee argues that the installation is not the best solution for brand value creation. Rose opines that the sentiment of the universality with regards to mobile phones make the installation accessible to everyone that may come across it. Timothee's argument can be seen through the lens of differentiation which authors have long argued for as the basis of marketing (Levitt, 1980) which must be perceived by consumers through marketing and through which they stay desirable to them and give them a reason to buy (Reeves, 1961).

> *I don't know what the brand was thinking that time as well... And there is a tech story as well, for those who want to know that story, and if Nokia was trying to paint themselves as a brand that understands technology which is obviously what smartphones are to do with, then yes that message was there. So, for a more sophisticated audience, I think that message is underlying. But for the mass audience, they need to sell phones at the end of the day, or needed to sell phone, that might not be as obvious but it's more about the experience of joy and at a very super level, tech, that. Having said that if the phone is crap am I going to buy it? No. But if the phone is good, and I went through that experience, am I likely to consider it? Yes. For my next phone purchase. That's the hope, at least. [chuckles] (Rose, Practitioner Data)*

The extracts above present points of view that can offer differentiation to Nokia from either the product level or the brand level, meaning an effort to stand out as a brand that connects people or as a brand that focuses on the factors that consumers look for while deciding which phone they should buy. Rose's argument of the Nokia brand narrative of connecting people through the installation can be seen through the experiential lens (Holbrook and Hirschman, 1982) and both cases would present opposing attempts at value for the brand. The hope, therefore, is that the fleeting experience would assist people in buying a Nokia phone, according to Rose, or it may not affect it at all and consumers may seek advice from their peers in that decision as per Timothee. This also points to the possibility of unrequited value for brands, as the great degree of variation in the people engaging with the installation offline, arguably, would personalise their experience based on their curiosity and interpretation of the installation, and this may or may not lead to product purchase.

6.6. SIMPLE YET "DISPOSABLE EXPERIENCES"

This chapter has so far engaged with the key reasons behind branded installations and the loss of value extraction as intended by brands, due to lack of context and meaning, leading for unrequited value for brands. The strategic forces behind the placement of the installation both online and offline were then discussed, followed by varying perspectives on the objectives of the installations, and this section shares more insight into the strategic thinking relevant to the production of branded installations. While pointing to the main aim of branded installations as competitive value and staying away from the clutter of marketing, marketers recognise the risk that everyone that comes across the installations may not get what they are about, and have mechanisms such as a post-hoc video to traverse social networking sites to close the 'loop' and tell the brand narrative to a wider audience. There is more recognition of these experiences being led by curiosity and the variety of situations that people may come across them in an unexpected fashion.

> *So you leave something open-ended but you are not sure how open-ended is okay and how much becomes too much. Also you don't know, because if someone is just reading a book on a train – how much time they are going to spare away from that. If it's your cigarette break from work, are you going to smoke one cigarette or or two while you are away from office to figure this out. No one knows that. The attempt is to have people understand but the realisation is that you can, I mean, it's not a science yet. I don't think it'll ever be. (Francesca, Practitioner Interview Data)*

The data collected in the field elaborated on the role that curiosity plays in initiating the process of meaning-making of branded installations. People come across the installations as they go on with their daily lives and choose to interact with them if they feel surrender to their curiosity and wish to learn about the object in front of them. Marketers, having acknowledged the strategic focus on the location of the installation, also point to the ease with which it can be understood.

> *But again, take your marketing hat off and look at it from a very human experience – how would you react to a toy that you bring home? How would you react to the first time you switched on a playstation? […] When you're a child you are willing to experience everything that comes your way. […] [exclaims the following in Hindi: 'Oh I messed it up! If only I'd*

done this instead! Let me try again!'] I think marketers need to accept, acknowledge, and celebrate that change in emotion and I think the simplest version of an idea is what will stick. So if in the Absolut thing if you'd done something slightly more complicated, I am not sure it would have worked. The Coca Cola Valentines installation would only light up if you are walking together as a couple. So these are – it's the simplest version. (Serena, Practitioner Interview Data)

The first encounter of an installation must make people curious so they can experience them, and practitioners deem their simplicity in their core idea and execution important. Serena equates the curiosity of interacting with something new with a child-like curiosity that allows the experience to happen. This strategic insight in the execution of branded installations also reminds us that the context present in an online video and its ability to tell a story as compared to the confusing first sight of an installation:

A lot of brands make that mistake. That's a marketing video that we saw, so they have given a backstory. But my guess is that if I was a random person on the street that day, I wouldn't have had much of a clue of what these globules were hanging there for. […] Because without that it's literally just a bunch of white spheres. And most brands, default on this, or they do it very badly, which is they don't invest as much time and energy in setting the piece up, as they do in building the piece and executing on it. […] They forget the first 80% and the focus is on the 20, which is a problem especially when it counts on a specific kind of interaction. Having said that, I must say, that the best installation, executions, experiences, are the simplest as with most things in life. Right? You don't want to have to assemble, go through fifty steps, to do one thing, which once it's done is beautiful and everything but just doesn't work. And so, it's important to make sure that the set-up is simple and that it's easily understandable. Nobody was going to go through a hundred screens, or even ten pages of paper with instructions: okay, touch this, do this; so, […] for most things it needs to be as... you need to be able to explain it to your grandmother, right, basically that is the level of literacy or awareness you are aiming for. So your entry to barrier needs to be really, really low. And that could have been as simple as: touch this, and look up; simple language, simple direction, you know, direction and if it works that's it, there is nothing else to understand. (Rose, Practitioner Interview Data)

The reliance on metaphors involving family members aside, practitioners present simplicity in branded installations as another key strategic input in their execution. Practitioners note that interaction would be aided by the simplicity of the installation, and that people's curiosity,

therefore, needs to be met instantly so that they can learn about the interaction in which they are meant to engage once they give into their initial curiosity. Rose offers the suggestion that instructions can be made clear to people, but the field data from the sites studied for this thesis showed little acknowledgement of instructions among people. Simplicity, however, as a strategic input, is crucial according to marketers. Further, marketers see these experiences as being spontaneous and believable, as an extension to their ideal quality of being simple.

> *One part of course culturally we are inherently unhappy with something or the other: whether it's politics pisses us off, our own lives, we have our own issues, we all have things we want to escape from and see some peace in, if I take that same cultural ethos in our understanding into brands, umm, I think about them from a positive message or a positive emotion, and keep it real and unrehearsed, I will want to believe it. I mean, animals don't rehearse their reactions which is why you love them so much. Umm, or similarly, America's Funniest Home Videos, it's happened immediately, no one's planned it. And which is why you like it so much... you just laugh. Ellen! Why do we love her so much? Because she gets you those real reactions when she gives people those giveaways, when she makes people's dreams come true on that show. You enjoy it, you smile with people. I think in this very [...] we live in a manufactured world, where even our emotions are manufactured on a daily basis: everything ranging from our actions to our choice of words, to our language, to how you are expected to feel, umm, to when we upload stuff on Facebook and it doesn't get immediate likes, we try to delete it and re-post... everything around us, including our reactions, is extremely manufactured. And at that time, we need a breath of something that could even be remotely real, you sort of want to latch on to it. So, that's why I think something like this that has inherently true reactions may work. (Serena, Practitioner Interview Data)*

In the last chapter, we learned of the ways in which people personalise their escape either secretly or with others, and accidentally from marketing. The lack of curiosity about the brand's presence facilitates this escape for people that choose to interact with the installation. Serena offers that the spontaneity of these fleeting experiences aids escape from the many personal and social commitments people have in their lives, much like the field data discussed in the last chapter that led to the various individualised forms of escape for people. These fleeting experiences can help break away from one's life, escape the ordinary, but branded installations must achieve it well or else they carry a risk of annoying the consumer.

166

So I will wake up and go to work every day and my work day might vary but essentially it's the same ingredients and my weekends are made up of similar people – my life is fairly, in terms of patterns of behaviour, my life is fairly predictable. I can roughly predict what's going to happen next week. So of course, when something really bizarre happens, umm, I am going to remember it, the extra layer in that becomes how well it's done, and you know, given people's increasing sophistication of these kind of things, if you do it badly, you can just piss people off and they think it's pathetic. But if you do it well, people think you are awesome. So it's a real art to doing it well. So yeah, on a basic level, if you can kind of surprise people in a way that it makes their day better rather than frustrates or annoys them, you are going to have a positive effect. The question then becomes what's the cost of doing things like that. Because it's pretty costly devising and executing things like that, and what's the alternative in terms of value. And I think it's definitely one answer: depends on what it is, how often you do it, who you reach, and what you get out of it. I definitely think it's something that businesses should explore because otherwise you barely get noticed. You need to get noticed. (Timothee, Practitioner Interview Data)

Timothee's comment summarises the key strategic inputs discussed in this section. Timothee highlights how crucial it is for brands to engage consumers well. Through this extract we are warned of the implication that the sophisticated, marketing-savvy consumer (Brown, 2004) would not be charmed if the experience is not right, meaning it is not strategically placed with the correct objectives in mind, along with the value offered to those that engage with branded installations. There is hope for brands to be noticed, to stand out, if they can strategically orchestrate an installation that meets these key criteria. If these experiences are staged without objectives in mind, people may not notice as there is a sea of noticeable stuff for people that they come across on a daily basis:

…because it's happening everywhere, it's disposable experiences as well. Umm, everyone's doing cool s*it right, from one store to the next. Go to Nike Town, that's cool. Go to Carnaby street, that's cool. It's kinda cool in the moment. And it's more so online, you know, it's disposable stackable content. […] Hmm, so it's the age we live in, where it is kind of disposable experiences. Hmm, and again, it kinda raises the bar to elevate yourself above that and create what can be amazing, like, Stratosphere jump. Or it can be something that you become recognised for that's ongoing, like the Red Bull platform where it's all about extreme sports, right. So there is some kinda value in that. I think those are the ways to do it. This is more like a soggy middle ground where it's great for a campaign, for that moment in time, but how effective is it in the long run, I don't know. […] Because otherwise it just becomes

The fleeting, unforeseen experiences offered by branded installations and the value generated by them can be yet another disposable experience for people if brands do not plan them strategically and offer value and experience that stand out from the rest that is on offer for people. These disposable experiences in Pierre's comment are a reflection of the many simulations in consumer society now, where commercial and aesthetic value have merged and contributed to the commodification of culture (Baudrillard, 2005). The hyper-industrialisation of society lets everyone have access to the same experiences (Stiegler, 2014) which brands will need to break away from as they offer new, unforeseen experiences to people. But as we have seen, branded installations facilitate brief windows of individualised experiences for people that help break away from guided, intended messaging and interactions that brands would like consumers to have, and then generate their own content using it.

6.7. ART & MARKETING: IT'S TIME TO RENEW YOUR VOWS

Marketing's engagement with the arts is well documented in the literature, producing insights for branding and lessons for marketers. Art can teach a lot to business and marketing (Schroeder 2002, 2005; Fillis 2011; Rodner and Kerrigan, 2014) and so far it has focused mainly on the social and symbolic capital that the arts offer. Schroeder (2002) presents the prominence of the visual from the fine arts as the key attribute that aids an experience economy organised around attention, as visuals capture eyeballs and in turn help brands. This echoes the way Berger (1972) considered the use of works of art in advertising and build cultural value for brands. O'Donohoe (1997) demonstrates the way art forms such as still-life, landscape, or abstract composition are appropriated in advertising and marketing, while highlighting the role that advertising plays as a

point of cultural reference for people. The author highlights the advertising implications of intertextuality in assisting the audience's social and cultural knowledge and the role it plays to understand culturally constituted goods (O'Donohue, 1997). This role of art in facilitating understanding of advertising and its intertextual reading can be further studied by bringing into focus the principles of conceptual art. Participatory art allows for an appreciation of the object's role in participation and the role of performer (Howell, 1999; Eco, 2006). Installation art, in particular, offers insight into the politics of participation and the open nature of an object that lets people enter physically and engage with it (Bishop, 2005).

> *If you think about the people that make these things, artists, designers, young creative people – let's be honest, a lot of these people, particularly when they are younger, marketing is a vehicle for them to try stuff, they don't really care. They don't grow up thinking I want to market stuff. They grow up thinking, ooh, I can make this, I can learn this code and make this happen and I am interested in these kinds of ideas and if these people want to pay me money then great. And if you go watch talks by people who do a lot of these kind of installations, in fact we had a talk from someone literally last week who does this kinda thing and he presented this really cool installation thing and in the end he made a joke that in the end they had to make it all come together with a client logo at the end – kinda like a joke – it's like big brands just sponsoring people to do the art that they want to. So I think what has caused this to happen lots is because it's more interesting to the marketing executives to play and experiment in this space than to keep doing the same more stuff. It makes their lives a bit more interesting. It's because novelty gets attention, if in very short, transient, forgettable bursts, and you've got a generation of very smart, playful, creative, technical people who want to try stuff. So these forces come together and there you go, big companies doing stunts.*
>
> *[…]*
>
> *I would argue that forever big businesses have been paying artists, even you know, go back decades, paying illustrators to do, to make illustrations for ads, it's not different – you've got an artist that would probably just love to do their own art and just sell it but it's a much lower friction track to take if businesses would just give you very big sums of money to commission a piece and I don't think it's any different when it comes to any kind of art or anything like that. (Timothee, Practitioner Interview Data)*

Loose (2015) argued that marketing will always find a way to engage people by utilising principles of art to engage people by framing products in different ways and sell to people. Seeing the

phenomenon involving fleeting interactive installations, marketing scholarship can learn a lot from conceptual art, especially seeing its focus on engagement and participation from people. Conceptual art stresses on a viewer's first-hand experience with its site-specific stance, that can greatly benefit the study of branded installations and marketing's increasing engagement with conceptual art. Timothee, a practitioner, jokes about the reliance on brands for artists that are working in new forms, such as installation. Additionally, we have already seen the utility the principles of conceptual art brought to the analysis of data collected in the field. Timothee also comments on brands' increasing reliance on engaging artists who offer new interactive solutions through their work, highlighting the way practitioners seek newer avenues in their everyday jobs as well. This was reflected in the way everyday work in advertising agencies is being shaped with the proliferation of interactive work and the prominence of technology. Regardless of how people respond to branded installations, marketing's engagement with forms other than visual art can be studied seeing the phenomenon involving branded installations, and the way principles of conceptual art offer richer understanding of new objects that marketers are utilising. Timothee also reflects on the way that marketing has utilised all forms of art and engaged artists to create stuff for them ever since marketing started making ads to talk to people.

> *[…] you can make a lot of art that no one sees – it's like that old saying that if a tree falls in the middle of the forest and no one heard it did the tree fall? [laughs] – so increasingly, I think you do need to think of it, in this consumer culture, in this commercially obsessed world, does it matter when your art is seen, yes, which is also why social media has come up, risen. Because it's a fairly low-cost method to send a message out to multiple people. It's all linked! I am thinking about it all now… There is no way back. We can't go back from the internet. You can't go back to the days when it was analogue. It's as simple as that. So we have to want to move on and do better. And when we have that mentality in mind, even artists will – artists need to eat, they need to fund themselves, you know, brands are one way of paying for it […] so the days of art being for the art of being art… unless you have a patron who is willing to back you for the rest of your life, whether that's a UBS or a GE or anyone, you still need that, or a philanthropist! (Rose, Practitioner Interview Data)*

Rose's reflection on marketing and artists being with the times also urges marketing scholarship to engage with conceptual art in order to better understand the new experiences being offered to consumers. Art has been a key feature of the culture industry which has led to everything being aestheticized, that we are all living in a giant museum (Baudrillard, 2005). Consumer culture's reliance on art and its role in offering cultural and intertextual meaning of advertising to consumers (O'Donohue, 1997) makes a stronger case for marketing's engagement with conceptual art. For if art has fallen into the realm of values that can be bought and sold (Baudrillard, 2005) marketing's role in utilising interactive forms of art contributes to the culture industry that will need further examining. This will be discussed further in the next chapter, along with the key findings of this thesis.

CONCLUSION

This chapter has presented marketers' perspective and the key reasons behind the execution of branded installations. According to the data, the phenomenon is an attempt by brands and firms to stand out from the competition in a world of marketing clutter thereby offering value for brands. This competitive edge in terms of value has been acknowledged in the literature thus far (Ulaga and Chacour, 2001; Payne and Holt, 2001; Holbrook, 2002), albeit with a focus on products and services. Recently, new areas of inquiry into brand value have explored platforms such as MyStarbucksIdea or NikePlus apps where customers knowingly invest in engaging with a brand and its stakeholders (Ramaswamy and Ozcan, 2016). These attempts at value creation offer context to consumers, as consumers are aware of the products and service encounters that they buy, plan to buy, brand platforms that they choose to opt into, or plan vacations or experiential services such as white-water rafting or skydiving. The value exchange in all these cases is led by the brand and its interaction with consumers in various known contexts. Branded installations are unforeseen and

short-lived and offer fleeting experiences to those that choose to engage with them, and as data has shown, present a significant disconnect with a brand's efforts to create value through such offerings. This has been presented as Unrequited Value for brands, as people feel confused and spend time interpreting the object in front of them, and in the process, do not register the brand.

Additionally, this chapter also presented insight into the motivations of practitioners who engage with new forms of technology and ideas to keep their jobs interesting, and this offers a novel look at the role of creative professionals in the new, fragmented media environment today. Practitioners reflected on the ability of branded installations to help them break away from the clutter created by marketing, and aid people's trust in brands through humanised forms that brands can now live in the real world. Despite the advantages, brands suffer from lack of meaning and unrequited value. Practitioners offered insight into offline and online targets for branded installations and key strategic decisions that aid their sharing on social networking sites. This chapter also stressed the point of view of the practitioners that experiences led by branded installations need to be simple, as the risk of being lost in the noise yet again lurks around the corner. This chapter then considered reflections of some practitioners that throws light on marketing's continuing engagement with various forms of art and how the phenomenon of branded installations can further this scholarship. The following chapter now provides a discussion of the main findings and contributions of this thesis and reflects on the theoretical and practical implications of the findings and limitations of the study.

CHAPTER SEVEN
DISCUSSION

The main aim of this study was to develop a theoretical lens through which to understand the use of branded installations and the value generated by them. Branded installations are fleeting, lack clear context, and people come across them unexpectedly as they go about their day. These installations offer experiences that are guided by interactions designed for those who choose to engage with them in that moment. This thesis has explored these installations as a phenomenon that is increasingly evident and growing in marketing communications and branding strategies across the globe. As a relatively new and yet to be studied phenomenon in marketing, we need a theoretical lens with which to better understand how these installations can be understood from the perspectives of both marketers and the consumers. In doing so, the theorisation is developed through applying theory from value, experiential consumption, and the (conceptual) art literatures to illuminate the key aspects of branded installations. These bodies of work in marketing and consumer research have benefitted various conceptual elements discussed in this thesis but offered rich assistance in studying the reasons of installations' popularity among marketers, how people respond to them and the experiences they offer, and how the wide-ranging nature of these installations can be studied in marketing. An interpretivist approach was adopted to address the research question guiding this study, "What forms of value are generated by branded installations?" This question is central to the analysis and presentation of the findings, and contributions of this study. This chapter will review the aims of this thesis, discuss the key findings of this study, and outline the key theoretical, managerial, and methodological contributions of this study.

The study of these unexpected fleeting objects started with familiarising myself with their wide-ranging nature and the various contexts in which they have been executed thus far (Table 1).

Thoughts and questions to the effect, 'what are they? what should I call them?' often struck me as opportunities to discuss them with peers or colleagues at conferences came along. As discussed in the Introduction of this thesis, this phenomenon is so new and varied among practitioners that they offered different names for them. Given their interactive nature, combined with the essential knowledge that principles of art offer us in interpreting objects depending on how we situate ourselves within them (Berger, 1972), I turned to the helpful home of conceptual art which offered "installations" (Bishop, 2005) as a term that allowed me to proceed. Installation also featured in interviews with practitioners in this study, aside from the memorable names by practitioners including 'new things' (Table 4), which affirmed this decision. Additionally, their branded nature made the prefix 'branded' seem suitable, so it was decided that they will referred to as Branded Installations.

Theoretically, I argue that branded installations necessitate the development of our understanding of value and experiential consumption in marketing. These branded installations not only offer fleeting experiences to those who engage with them, but these experiences are unexpected and lack context for those who engage with branded installations. This thesis benefits from the work on value and its creation in marketing (Holbrook, 2002; Zeithaml, 1988; Ulaga and Chacour, 2001; Vargo and Lusch, 2008) but in its current understanding of value exchange, the context of exchange and value (co-)creation is always clear to consumers. Branded installations are unexpected, presented in various contexts including art festivals and shopping malls, and the scope of value for brands and consumers alike thus becomes crucial for its understanding within marketing and consumer research. Value is an exchange (Holbrook, 2002) and hard to define as it exists in a variety of forms such as brand value, functional value, symbolic value, among others (Karababa and Kjelgaard, 2014). The new phenomenon involving branded installations offers

richer understanding of value in the current media environment as marketers find new ways to engage consumers. This study, in its exploration of brand value creation, considers the motivations behind their production, and how people make sense of – and interact with – them. This offers the opportunity to broaden the study of value in marketing as branded installations lack context in their execution and urge people to make sense of them before they can experience them in the way in which they are designed. The process of interpretation of the unexpected installation also affects people's experience, and together, this thesis argues for the recognition of contexts that are yet to be explored in marketing to further our current understanding of consumer experience and brand value creation.

In terms of engagement with literature, therefore, this thesis sits at the cross-section of the current work on value, value co-creation, experiential consumption, and the extant research on the relationship of art and marketing. The study of value is currently limited to known contexts and driven by the perspective of the consumers and/or firms (Galvagno and Dalli, 2014), and the unexpected and fleeting contexts of branded installations and how they affect value exchange is therefore important to our current knowledge. Experiences are largely seen as either aesthetic or 'commercial' (Holbrook, 1980; Pine and Gilmore, 1998) which, as a classification, rests on the consumption of art and cultural objects, or products, their purchase and their life cycle. The fleeting, short-lived experiences generated by branded installations can encompass both aesthetic and commercial elements, either driven by the context they are placed in, or if they dispense a product for those that choose to engage with them. Indeed, the same branded installations can be perceived aesthetically or commercially or as combining both, depending on the consumption context, but this thesis reveals that it is also reliant on how people utilise their knowledge of art and similar experiences to assign meaning to branded installations. This thesis, therefore, furthers our

understanding of consumer experience with an appreciation of various contexts that branded installations are studied in. Consequently, the current literature on experiential marketing is crucial to this thesis as it embodies a managerial approach and focuses on devising ways to enhance commercial experiences for consumers. The contexts of studying experiential marketing are also known to consumers, meaning consumers actively visit a store or the cinema or sign up to a commercial experiential activity like white water rafting or sky diving, where they are offered an experience. This thesis, therefore, highlights how the unexpected nature of branded installations advances our current understanding of consumer experience. In its utilisation of literature on art, in line with the interactive and varied nature of branded installations, this thesis benefitted from the principles of conceptual art which accommodate conversations of participation and allow an engagement with ideas instead of the form in which they are presented (Bishop, 2005; Hudek, 2014).

Methodologically, the unexpected nature of branded installations called for an appreciation of flexibility. I had to dedicate time to finding branded installations which appeared and were mentioned on social media channels like Twitter and Facebook, along with marketing industry sources like AdWeek, and then hope that I will not miss the installation by the time I reach the location. Aside from colleagues in the doctoral researchers' office who scoffed under their breath about my social media usage at work (or they were perhaps reactions induced by jealousy as my colleagues joined queues to print PDFs), I reflected on utilising the time at hand to look into this phenomenon from my own perspective. Therefore, as a pilot study, I indulged myself in thinking more about my project, though with three branded installations in focus. In my utilisation of the method Subjective Personal Introspection in this initial phase of my study, I began to see key theoretical areas that would prove helpful in the field when I was fortunate enough to study

people's interactions with a branded installation. Seeing the advantages of the uninterrupted access to one's feelings and thoughts that the method offers while generating introspective, autoethnographic data (Holbrook, 1986; Gould, 1991; Shankar, 2000) the initial plan for the field was to recruit participants to get insights into their consumption using the same method. The reality, though, was painfully different and even approaching people proved to be difficult as locations of branded installations do not readily allow interactions about work; I realised people were more interested to learn about the installation from me (or ask me to take a photo of them with the installation), instead of being asked to read my Ethics Committee approved Information Sheet and agreeing to participate in my study. At the same time, I was mindful of the possible issues of the investment of time and how I was potentially putting people to 'work' (Cova and Dalli, 2009; Cova *et al.*, 2011) for there was nothing I could offer them in return. Besides, Baron et al. (2010) also pointed out that people need training in being reflective and articulate and analyse their introspections and feelings. The method has been utilised by several researchers (Wohlfeil and Whelan, 2012; Patterson, 2012) and also introduced in other contexts such as services marketing literature to understand people's experience (Patterson *et al.*, 2008). So, due to the shortage of time in the rather busy places I found myself in to study the branded installations I was studying, I switched to recording interviews on the spot, with whoever agreed to make some time for me, and recorded their consent verbally before the interview. In cases where a potential participant was in a hurry, I would successfully get an email address to which I would later send requests for an interview at a time convenient for them. But I seldom heard back. This flexibility enabled me to get data as I could, and my main concern was to not disrupt anyone's experience of the installation or affect their understanding of what was in front of them. Additionally, my observation method changed from participant to non-participant, as sometimes I found myself making sense of the

installation, or try to understand what I was seeing in people's engagement with the installation itself. This was presented as (Non) Participation Observation in Chapter Three of this thesis.

Through the data collected in the field it emerged that curiosity is the driving force in the case of new, unexpected, fleeting, unforeseen new objects such as branded installations. The process of interpretation of the installation by people would begin once they have given into their curiosity. This would be followed by confusion, efforts to make sense of it, and the experience was that of highly individualised escape from one's life, the city, and brands (albeit accidentally). These are discussed in the summary of findings which is discussed next.

7.1. SUMMARY OF RESEARCH FINDINGS

This thesis is an account of the new phenomenon involving branded installations in marketing. The purpose of this study was to understand the value generated by branded installations, as the current knowledge on the subject is led by contexts of firms and consumers, or products and services, as outlined in Chapter Two. The aim of this thesis has been to examine the reasons of the production of branded installations, and their contextual consumption, with the lens of value in marketing along with theoretical support of our current knowledge of experiential consumption. Chapter Two also outlined the way experiences are understood in them being aesthetic and commercial, and that branded installations can borrow from both perspectives in most instances.

The way people make sense of these new, unexpected installations in marketing gained prominence in the data and analysis, as the lack of context in branded installations urges people to understand them before they choose to interact with them. The first empirical chapter, Chapter

Four, entitled Interpretation, described the various resources people utilise to make sense of the installations in front of them. At first there is a lot of uncertainty which works alongside one's curiosity, and the data discussed in the chapter enabled me to appreciate the importance of context – or the lack of it – and the role it plays in the way people assign meaning to the branded installation in front of them. The confusion experienced and verbalised by respondents at this stage is further fuelled by the clues they draw from those around them, their environment, utilisation of their experiences in the past, and the significant role played by one's cultural capital in assigning meaning to the installation. The analysis of this data was informed by principles of conceptual art, in particular participatory forms such as performance and installation art, which allow interpretation of an open-ended object led by the interaction as they invite the viewer in (Bishop, 2005, 2006; Godfrey, 1998; Eco, 2006; Hudek, 2014; Berger, 1972).

The data also showed that aside from context, the presence of brand either made people more confused and curious about what they have stumbled upon, or enabled some to deem the object too commercial and reject it if they were able to understand the competition-like branded transaction that was expected of them. Importantly, the chapter showed that curiosity to learn about the installation, while walking past, is crucial to kick-start the process of interpretation. People who did not exhibit any curiosity on seeing the installation would leave and there would be no room for any interpretation of the installation. In cases where people exhibited curiosity which was not as strong as those who went ahead to interact with the installation, the data showed that people just shrugged their shoulders or took a photo and moved on. It is this curiosity that is so crucial to brand value creation, as those who do not give into their curiosity and not engage with the installation, lose the chance to get any value for themselves, or create any value for the brand. The key finding of this study, therefore, is the role played by curiosity in brand value creation.

The second empirical chapter, entitled (Individualised) Escape, offered insight into the highly individual nature of the experience of escape, facilitated by branded installations once people have given into their curiosity and chosen to interact with them. The journey from one's curiosity to utilisation of various resources to make sense of the object in front of them, leads people to experience escape from their everyday, break away from marketing as their curiosity does not extend to the presence of the brand – or why it is involved at all – thereby offering a rich moment of escape from the hustle bustle of a busy city like London in the case of the data sites studied. The importance of contemplation and quiet time was expressed by respondents and noted in the field was presented as 'secret' escape. The data also demonstrates creative and personalised responses to installations, that were not intended by the brands facilitating them, and was presented as 'escape as play'. Additionally, the lack of context and lack of curiosity in the presence of brand even when I highlighted it to people while interviewing them, led this data to be presented as 'accidental' escape from marketing. Escape has featured in studies in a few consumption contexts in marketing (Arnould and Price, 1992; Goulding *et al.*, 2002; Kerrigan *et al.*, 2014) and this thesis contributes to this crucial, emancipatory aspect of engagement with branded installations as highly individualised escape, in contexts where people are not seeking any escape from their lives or the market (O'Sullivan, 2016).

The third empirical chapter, entitled Unrequited Value & Strategic Decisions, presented the perspective of advertising and marketing professionals who are active in organisations at the forefront of innovation and producing branded installations for their clients. The chapter illustrated that the key reason behind practitioners producing branded installations is to 'stand out' from the competition, as an appreciation of the clutter of marketing became apparent in their responses.

Brands seek to appear human and build trust among consumers through branded installations and stage experiences that do not sell products or services, let us say, shamelessly. Additionally, practitioners exhibited a real need to engage with new means to reach consumers to maintain interest and creativity in their everyday work. The chapter also offered key insights into how branded installations are placed offline and the value in them being recorded to be 'viral' content later, and in the process articulated the strategic need for these branded installations to be simple. This adoption of new ways to reach consumers through branded installations, to stand out from the crowd offers potential value for brands, if they can get competitive advantage.

However, in an empirical context where notions of value were found to be central, value exchange was not apparent. The findings demonstrate that, in personalising and individualising one's escape while experiencing the installations, people extract value in the forms of 'play', 'aesthetics', 'spirituality', among others, presented by Holbrook (2002). This value extracted by people are not what the brands intended for them and coupled with the lack of recognition of brands by the installation, or the message that the brand intended to send through the interactions, this thesis presented this imbalance as 'Unrequited value' for brands. There could be value exchange in branded installations, however, if brands can balance brand recognition and freedom of value extraction which relies on, in the instance of branded installations, people's individualised escape. The lack of meaning, the open nature of the installations, and the individualised escape have together contributed to loss of value exchange. One has to wonder what the value for the brand is, if on pointing out the brand, people asked me for the reason of the brand's association after having musings laden with confusion and uncertainty. The task for brands and strategists working on delivering experiences through branded installations and hoping to create value for the brand in the process, is to recognise the way people's curiosity needs to be balanced and find that delicate spot

where people are not discouraged by the presence of the brand, but at the same time, are able to comprehend the brand narrative through the experience on offer. The short-lived nature of the branded installations does not particularly aid this; and indeed, the first barrier in brand value creation is people's curiosity, which is currently lacking from value and experiential consumption literatures. The theoretical contributions and managerial are set out in the section below.

7.2. THEORETICAL CONTRIBUTION

The key theoretical contribution of this thesis is to demonstrate the key role played by curiosity in brand value creation.

This thesis examined new, unexpected branded installations that marketers are using to engage consumers and build value in the face of marketing clutter and competition. This thesis has elaborated on the importance of context where value and consumer experiences are studied in marketing as well, as encounters with branded installations are often not planned, and the lack of context does not allow immediate understanding. This study has brought forward the brief experiential encounters that are channelled into highly individualised escape by people that come across it, if they choose to interact with the installation depending on how curious they feel in that moment. The bodies of literature that this thesis contributes to, namely, value, experiential consumption and the arts in marketing, benefit from this study, and are discussed below.

7.2.1 Unrequited Value: The role of curiosity in value creation and experiential consumption

As established in the literature review, the current knowledge of value is led by the perspectives of product and service, and company versus customer experience (Galvagno and Dalli, 2014). This means that value is studied with products and their use in focus, or any product or

service that one desires. Additionally, value is studied for the kind of value that is co-created between firms and consumers, with the context of product and service known to the consumer. The current perspectives are goods-, services-, and customer-centric (Vargo and Lusch, 2004, 2008; Vargo *et al.*, 2008; Heinonen *et al.*, 2010; Holbrook, 2002) which inform the exchange of value in known contexts. Vargo and Lusch's (2004, 2008) service-dominant logic has received criticism for being too theoretical and its lack of empirical evidence (Brown, 2007; Baron *et al.*, 2010). Echeverri and Skålén (2011) demonstrated nuance to the overtly positive view of interactive value co-creation and show that value is not only co-created at the customer-provider interface, but can also be co-destructed, by focusing on the Swedish transport system. This thesis has showed the loss of value for brands by highlighting the lack of meaning and context and the freedom of interpretation and escape they thus enjoyed.

This thesis has, therefore, theoretically contributed to our understanding of value creation in marketing. By highlighting the role played by curiosity in the case of branded installations in contexts other than products or service settings, this thesis contributes the role of curiosity in facilitating brand value creation. This thesis has showed empirically that in new contexts and due to lack of meaning, consumers make the most of their freedom of interpretation and devise ways to play and escape the market and extract value for themselves. Holbrook's (2002) typology of consumer value is highly beneficial to this analysis, and central to the theme of understanding what kind of value is created for whom (Saarijävi *et al.*, 2013).

As is evident in this study, the role of curiosity in brand value creation and experiential consumption is yet to be highlighted in the literature. Curiosity acts as the driving force in the interaction with new, unexpected installations, which then offers opportunities of highly

individualised escape to those who choose to interact with them. This became evident in the empirical analysis, as the initial focus of the research was drawing upon the heart of consumer behaviour that consumption has an experiential dimension (Holbrook and Hirschman, 1982). The data analysed clearly indicate that curiosity is the initial force that urges people to approach the branded installation and figure out what it is, and what they could do with it. In this process, people individualise their experience of escape in value as play, spirituality, or status (Holbrook, 2002). Curiosity is crucial to start the process of brand value creation as only those who give into it engage with installations, and that decision is arguably made in the brief moment in which they come across a branded installation.

Additionally, the experiential consumption literature has so far focused on possessions and service encounters that are planned experiential encounters, such as white-water rafting (Arnould and Price, 1993) or skydiving (Celsi *et al.*, 1993) that are replete with ambiguity, excitement, a communal spirit, and shared emotions as a result. In the instance of branded installations, however, the aspect of curiosity is consequential to experiential consumption, in that it becomes the first crucial step towards the experience that people may or may not get from the unexpected consumption opportunity. The journey of one's experience rests on their curiosity to explore, to experience, and to learn about the installation they have stumbled upon. One of the key interests of this thesis has been the encounter with an unknown, unexpected object and the unforeseen experience that is consumed (which is, again, reliant on one's curiosity). Here we see an important first step of initiating one's interaction with the new, unknown branded installation which is embedded in one's curiosity and the role it then plays in the experience that follows. The experiential consumption of books, cinema, or services such as extreme sport does not engage with curiosity as the force of initiation as much. This is because the primary motivation is driven by the

self, with some knowledge of what to expect at least in shape or form, and moreover, these are planned consumption experiences. Furthermore, the literature on experiential consumption additionally presents these as consumption practices and rituals, which is not the applicable to the case of branded installations as brief engagements with them do not always lead to a practice, or a set of rituals. Therefore, branded installations can be said to offer consumption opportunities to people, once they give into their curiosity, and then engage in their highly individualised escape.

Additionally, this thesis has also offered insight into unexpected escape opportunities that people create for themselves. Within consumer research and marketing literature, Kerrigan et al. (2014) consider 'escape' in its multifaceted manifestations from and to a situation, such as running, and the degrees in which it acts and contributes to the consumption practice. Elsewhere, marketing literature has looked at the acts of "resistance" even in the case of mass-produced commodities such as combining ingredients to make a homemade meal (Wallendorf and Arnould, 1991) or people escaping their everyday lives by indulging in identity transformation in rave settings (Goulding *et al.*, 2002). Arguably the context is clear in these acts of escape; people going for a run and 'reconfiguring' their present or participating in rave culture to get away from the banality of their everyday lives, or committing to escaping the mundane through the extraordinary experience of white water rafting, and others, are all examples of temporary release, or escapism, with a clear understanding of the experiential service or planned activity led by oneself such as running. This thesis presents the unexpected opportunities of escape that people individualise for themselves once they give into their curiosity, hence contributing to our understanding of escape in experiential consumption. The findings in the case of consumption of branded installations do not always lead to feelings of pleasure, rather it is a flurry of curiosity, confusion, uncertainty, and brief moments of contemplation, 'secret' and 'accidental' that came up in the data. Therefore, while the marketing

literature acknowledges the role of consumption in escaping the mundane world, it is yet to address the unexpected opportunities of escape that allow people to individualise their experience and their escape, without following instructions. These unexpected opportunities of escape are instead reliant on people's own resources of interpretation of branded installations and the momentary understanding of the situation in which they find themselves.

7.2.2. Brand Contacts

Brand contacts are the points at which a brand and consumers come in contact with one another and the value they add to marketing messages (Chattopadhyay and Laborie, 2005). The authors consider the effectiveness and managing brand experiences using various factors, in a busy marketing environment, presenting tips for managers to use brand contacts well. The branded installations in focus of this thesis are arguably brand contacts given they act as a point of contact between those walking past them. Marketers suggest that getting visibility and building trust through these branded installations is crucial to them, to eventually gain competitive edge in times of marketing noise and clutter that surrounds consumers everywhere they go. Sternthal et al. (1978) reflected on the effectiveness and ability of a message source to persuade people, as a basis of analysis of the contact point, but as is evident from the findings, the highly individual nature of responses from people that come across branded installations cannot be deemed to be persuaded, as they do not follow the instructions given to them by the brand. Chattopadhyay and Laborie (2005) highlight that a brand contact can be analysed by its ability to inform, that is its "informational value", by its ability to present the brand in an appealing fashion as its "attractiveness value", and its power by considering the brand contact's ability to influence purchase decisions once the message has been adopted by people. In the case of branded installations, we can see that the novel nature of the brand contact renders these criteria ineffective as people spend time trying to figure

out what is it they are seeing or have come across, instead of adopting the message intended, as is evident in the data. This contributes to the way we understand brand contacts in the marketing literature, as this body of work must acknowledge brand contacts that are unexpected and lack context, and rely on people's curiosity to generate any value at all. Therefore, for a thesis about branded installations, that focuses on the brief experiential encounters between a brand and people, it becomes crucial to highlight the contribution of these new objects and how marketing literature describes and understands the role played by brand contacts in the current marketing environment. The regularities presented in the work on brand contacts here cannot be extended to branded installations, given the varied nature of these objects, and thus brings to attention the need to broaden the way marketing studies conventional and non-conventional media points between brands and consumers. Most recently, Ramaswamy and Ozcan (2016) studied branded engagement platforms but they are sustained by constant interaction between all stakeholders active in the creation of value, which is not the case with branded installations.

7.2.3. Conceptual art and marketing

This thesis has benefitted from the principles of conceptual art, with principles of installation and performance art in focus. This is in line with the engagement with the arts within the marketing literature, producing insights into issues of branding and marketing for consumer researchers. Researchers have argued that there is a lot that business and marketing can learn from the arts (Schroeder 2002, 2005; Fillis 2011; Rodner and Kerrigan, 2014) with a focus on the social and symbolic capital they offer. The visual consumption, drawing on the importance of the visual in fine arts, has been deemed "a key attribute of an experience economy organised around attention" where images can capture eyeballs and help brands in building their name (Schroeder, 2002: 3). This symbolic capital for brands has enjoyed attention in the marketing literature to place

more importance on a business' visuals than economic returns to achieve a longstanding reputation. On the other hand, scholars have also noted the value in learning from artists as they engage in a wide range of marketing practices within their art practice, particularly as managers of the work they produce (Schroeder, 2010; Fillis, 2006) where some artists have had a particular focus such as Warhol who Schroeder (1997) suggested knew "what sells and how to sell it" or how he engaged with other celebrities to promote his work through co-branding (Kerrigan *et al.*, 2011). Aside from this, Schroeder (2005) also reminds us of the way artists such as Barbara Kruger interrogated questions of consumer identity, or how Cindy Sherman highlights the darker side of branding given the transformation of one's identity into a commodity. Schroeder (2006) went on to explore the work of the painter Thomas Kinkade who was able to find new spaces for branding by creating a market for is work within middle-class homes in America. This current body of work in marketing, focusing on the arts, has demonstrated the way symbolic capital can be utilised in the branding narrative (Rodner and Kerrigan, 2014). Researchers have also engaged with the dualism of art versus commerce itself and its relationship with artists' creative practices in their careers (Bradshaw *et al.*, 2006). The interpenetration of arts and marketing in various forms and eras of art production with respect to marketing has been discussed at length by Brown and Patterson (2002). The authors reflect on the many studies that have adopted a market-for-the-arts or marketing-for-the-arts approach, and that "it might be better to consider the arts for marketing" (Brown and Patterson, 2002: 17). Just as marketing theory has benefitted greatly from the application of literary theory in providing a textual analysis (Scott, 1994; O'Donohoe, 1997; Brown, 2005), the dominance of the visual and interactive elements of branded installations lends itself ideally to being understood through an art lens. In particular, this thesis has engaged heavily with the principles of conceptual art to inform how marketing scholarship can benefit from a deeper application of art theory in making sense of how we relate to, and comprehend, new objects. This interactive approach allows

us to extend a more nuanced perspective which accounts for the 3-dimensional nature of these branded installations. Therefore, this thesis progresses the application of literary, textual, and visual analyses in demonstrating the ongoing utility of drawing on art-based theory.

This thesis takes this trajectory of engagement with the arts forward, by utilising the principles of conceptual art to study the time-bound interactions with branded installations. This thesis has benefitted from the work of Bishop (2005, 2006) in particular, with a focus on installation art, and perspectives on contemporary art with a focus on the object's role in participation and the role of the performer in performance and conceptual art (Howell, 1999; Eco, 2006). Installation is a type of art that is immersive and experiential, and lets the viewer enter the work physically (Bishop, 2005) which is markedly different from installation *of* art which is merely the photographic documentation of any exhibition's arrangement. This thesis' engagement with conceptual art principles rests on the development of installation art, which is rooted in diverse influences and art forms, and cannot be predicted for what they may offer. Some installations, therefore, may offer rich sensory awareness and heighten one's awareness, and some may discourage one from contemplation and insist that the viewer act. For these reasons, Bishop (2005) suggests, it is important to remember that the viewer's experience may be a better guide to installation art's history, and not the materials it drew in necessarily. This is relevant to study branded installations, as our focus from here on will be on how people respond to these temporary installations, over everything else. It is conceptual art, with installation and performance art's stress on a viewer's first-hand experience, with its site-specific stance and ephemeral agenda, that makes the study of branded installations rich and productive to study interactions with brands through fleeting installations. This thesis, therefore, has drawn upon conceptual art to illuminate the phenomenon involving branded installations, and contributed to the increasingly important conversation of the

interaction of the arts and marketing in the increasingly social nature of brands on various platforms where they develop their social capital (Rodner and Kerrigan, 2014). What conceptual art offers us, with its ability to adopt a variety of other art forms – including the visual arts – is open up a new stream of research that looks into the way symbolic capital of brands and their narratives can be developed further by utilisation of branded installations. Additionally, this thesis has brought forward the way marketing practitioners are seeking new ways to engage with consumers using innovative media in unexpected ways, but also to make their own jobs interesting and interact with conceptual artists and technology experts to create branded installations. This aids the ways in which the study of creative professionals in advertising and marketing are studied (Kelly *et al.*, 2005) and can benefit from the recent intersections of media and technology prevalent in branded installations.

This engagement with the arts in this thesis also requires an acknowledgement of the influx of philosophical discourses that have always been a feature of the art world, which have since led to its identification as a key player in the culture industry (Baudrillard, 2005). Baudrillard claimed that we are living in a world where everything is aestheticized; "we are living in a giant museum" (p. 80). Baudrillard's questioning of contemporary art is evident in his claim that it only functions in real time, and does not transcend itself into the past or the future. Baudrillard (1998) also commented on the mass-market, "simulations" that defines the consumer society; while marketing scholars learn from visual artists, Baudrillard (2005) mourns the loss of meaning in art today, having fallen into "aesthetic value, commercial value… values can be bought and sold, and exchanged" (p. 63). In this light, marketing can be seen as guilty of capitalising on the culture industry that has arrived at a point of no return where the lines between utility and aesthetic pleasure are more blurred than ever. Stiegler (2014) takes the interplay or art and commerce

forward with an industrial lens and comments on this phenomenon as "symbolic misery", in that it is a reflection of our times that similar patterns of consumption of "industrial temporal objects" such as a film or a television programme, which enable the global spread of cultural content. Stiegler joins Baudrillard in the criticism of cultural consumption through the lens of capitalism and argues that we have entered the age of free time and leisure. Deleuze and Parlet (2002) saw marketing as instruments of social control, and in line with Baudrillard (2005), Stiegler (2014) reflects on the hyper-industrial nature of society that promotes a loss of individuation among people, as most experiences are available to most people due to digitisation. This argument describes the loss that the consumer faces, whose behaviour is standardised and formatted through marketing which manufactures her desires, generating mass products for which people do not feel a need. Stiegler (2011) argues that the activity of "free time" which may involve consuming a television programme, may come across to one as an activity that encourages one's individuality, but in reality, they do exactly as thousands of other viewers watching the same programme do.

In this light, while joining the conversation of the hyper-real and simulcura in the society, this thesis brings to light small bursts of respite, little bursts of escape from the everyday, from the hyper-industrialised cultural and economic lives that people lead in cities like London. The data show an effort to slow down and take in the new object in front of them, and discard the relevance of the brand present on site. The data suggested a highly individualised sense of escape being experienced and channelled by people in the situation they find themselves in. One could argue that the number of photos taken, and noted in the field data, for example, allude to the sea of sameness that Baudrillard and Stiegler critique as a result of marketing and economic activity, but an attempt to break away from one's life which is already full of economic activity, an attempt to sigh in a breather in a day full of routine, or an escape of some kind seen in the data is evident.

This thesis thus contributes to brand value creation by demonstrating the role that curiosity plays in facilitating value exchange, or in this case, value extraction for consumers, with little or no value generation for brands. It brings forward the opportunities of escape that people individualise for themselves once people give into their curiosity, due to the lack of meaning and context. This thesis also highlighted the knowledge among marketers that people are bombarded with advertising and marketing wherever they go, and marketing is now devising new ways to engage people into generating value. As one of the marketers in this study said, advertising itself has become a 'bad word' for practitioners, in that for their own professional pursuits, practitioners want to be creative enough that their work seems more than just a ploy to sell:

> *Advertising will be where people are. […] It doesn't look like advertising anymore and that's the attempt. In fact, in the industry, within the advertising industry, advertising has become a bad word. So sometimes when the loop is so clearly completed, and the brand messaging is so out there, you might get criticism from your boss or someone, 'you know what, it's just sounding too much like advertising'. Well on one hand you say it is. But that's not the point. What they're saying is that it's sounding too traditional, too in your face, not friendly and unexpected enough. So, the attempt in advertising, is to not be like advertising anymore. And that's why they are everywhere. (Francesca, Practitioner Interview Data)*

Brown (2004) and McStay (2013) among others have pointed to the heavy-duty volume of marketing that has turned consumers savvy to the degree that they know they are being sold to, and marketing will, by utilising the principles of art, reframe products in different ways to sell more to them (Loose, 2015). Given the fuzzy and fleeting nature of branded installations, one wonders what will follow, but maybe consumers will continue to do what they can, either knowingly or unknowingly, to generate unrequited value for brands. Time (and more doctorates) will tell.

7.3. MANAGERIAL IMPLICATIONS

Although there is an acknowledgement of the curiosity and intrigue that marketers wish to induce in consumers in hopes to engage them, as people are more marketing-savvy than ever, this thesis has presented a distinct loss of value for brands, and value extraction possibilities for consumers in the study of branded installations. Given the contexts and placement of branded installations, people do not give into their curiosity easily as they are busy or do not quite grasp what they are seeing as they walk past, which leads to no value exchange for brands. If people do give into their curiosity, however, the lack of meaning and context makes them deal with uncertainty to a degree that they miss out on the interaction and message that the brand orchestrated for them. This leads to value extraction for people, but crucially, that value extraction is not associated with the brands that set up the installation in the first place. It is, therefore, important for brands to manage people's curiosity in ways that are beneficial to both parties in the (possible) value exchange.

In line with the strategic directions shared by marketers in the last empirical chapter of this thesis, simplicity would seem to be key to this balance that brands must achieve. One of the data sites in this study, 1.8 London, for example, involved too many steps as per volunteers and data in the field notes, so many people did not download the app or utilise the browser on their phones in the moment to interact with the installation. In some instances, people did not care to learn of the instructions right after they realised this step was important to the intended interaction. My observations suggested that most people did not even get to this stage of learning about the way they could interact with the installation. In instances where the brand was fully visible, for example in the data site FindYourWild by South African Airlines in this thesis, people did not feel curious enough to engage with it because of its commercial nature. Those who chose to interact with the

installation even a little, did so with the knowledge that they were participating in a competition and did not want to engage with the hashtags required of them on their social networking sites.

Therefore, in demonstrating the role played by curiosity in brand value creation, this thesis highlights the challenge for brands to balance the need for brand recognition and value extraction for people, in that people need to be able to personalise their experience given their own interpretations of the installation in front of them, but at the same time the presence of the brand should not affect their experience. Importantly, people who do engage with the installation out of curiosity should be able to, 'close the loop' to quote one of the marketers in the data. In other words, draw the connection between the brand associated with the installation and the balance brands must achieve in this direction should be able to tell the brand narrative easily. In the case of MINI LIVING Forests, for example, while I had to point out the brand facilitating the installation, people could not understand that by drawing on the concept of third spaces in the city, the installation was pointing to the creative use of space in Mini cars. This led to loss of value for the brand but several opportunities for value extraction for those who engaged with the installation.

Marketers, therefore, must achieve a balance between brand recognition and facilitate meaningful exchange by allowing the freedom of value extraction for consumers. Once curiosity has done its job to get people to learn about the installation and interact with it if they feel inclined, people should also be able to ascribe meaning to the installation and how they interact with it in the context of the brand and the message intended for consumers. This balance between brand recognition and freedom of value extraction for those that interact with the installations is crucial for, as this thesis has demonstrated, for value creation. The role played by curiosity, people's cultural capital and them taking cues from those around them, and the presence of the brand all

194

contribute to the journey of experience from the first sight of the installation. Maybe it is the novel nature of the phenomenon itself, but the value generation should not be limited to the potential of the installation to end up as a viral video. According to the data sites I studied the installations in, many people stop and take note of the installation nearly every hour of the day, but their curiosity and lack of meaning come in the way for brand value creation. Marketers will have to take note of these factors while orchestrating branded installations to offer experiences to people.

The advantage of examining new phenomenon adds to the earlier work focused on practitioners (Hackley and Kover, 2007; Kelly and O'Donohoe, 2005). This work brings in the new and dynamic ways of creative output that is evidently expected from professionals in the industry (as shown in the data earlier). Additionally, by bringing the consumer response to such work, this thesis progresses our understanding of marketing practice in demonstrating the disconnect between practitioner intentions and consumer responses.

7.4. LIMITATIONS AND FUTURE RESEARCH

As incredibly insightful and fun this study has been, it was conducted with limited resources and is not without its limits. Given the fleeting nature of branded installations, the study was restricted to their appearance, which was tied to how often and how timely my social media channels informed me of them. My colleagues from the time spent in industry in various countries refused to tell me about any upcoming installations, as they are meant to stun people and see what will come of it. In the future, the study of branded installations would benefit from greater support and participation of marketers so that more observation-based studies could be set up before the branded installations are discovered via social media. This thesis also struggled to recruit participants given the fleeting nature of branded installations, which could benefit from the knowledge beforehand. Due to the nature of these and the location in which they found, my sample was inevitably biased towards the

more cosmopolitan and articulate consumer sample. This, of course, reflected the intentions of the practitioners in locating their installations in these places. Further research would benefit on a focus on broadening the consumer base as the dynamics of social class and the process of meaning-making may present new insights. Due to these locations, we now know more about how these consumers populate and personalise commercialised urban spaces, which needs to be explored more in the future to progress from what we know about the consumption within expected commercial settings.

Appreciating the context of consumption in the field and relying on the observation data collected in the field, future studies of branded installations would benefit from studying the videos that are generated to make them 'viral'. It would be beneficial to see if the context and the stories and narratives attempted by marketers are clear to people that stumble upon them via videos on their social media channels. It would be of interest to see the value generated by these videos, and the focus should be on marketers' attempts of building brand trust and value. It was not in the scope of this thesis to follow the journey of the videos that are generated once branded installations are launched, and future research in value and consumer experiences in new contexts would benefit from studying how these videos travel, with an in-depth analysis of the commentary of social media users while they are shared. This thesis' key engagement with brand value creation and experiential consumption would greatly benefit from studying how people share the videos they see online. This thesis has suggested the role of curiosity in value creation, and the study of branded installations on social media, which can be short-lived itself, would further engage issue of value loss and value creation for brands.

APPENDICES

Table 1: A broad classification of the nature of branded installations led by key characteristics and recognition clues

Category 1	Category 2	Category 3
An installation executed by using sophisticated technology; brand not immediately known; no tangible rewards for those who interact with it.	Art or art-like project or installation with sophisticated technology; recognisable brand; no tangible rewards for those who interact with it.	An installation facilitated by sophisticated technology with immediate, tangible brand rewards.
Example: Nokia Regent Street Christmas lights (wklondon, 2010)	Example: Absolut 'India In a Bottle' (SapientNitro, 2012)	Example: Unilever smile-activated Ice cream machine (PSFK, 2010)

Table 2: Selection criteria of branded installations based on their broad characteristics

Installation	Art / Art-like	Sophisticated Technology	Brand presence visible	Brand presence not immediately visible	Tangible Rewards	Frequent or one-off
Nokia Regent Street Christmas lights (wklondon, 2010)	✕	✕		✕		
Absolut 'India In a Bottle' (SapientNitro, 2012)	✕	✕	✕			
Unilever smile-activated Ice cream machine (PSFK, 2010)		✕	✕		✕	
Coca Cola Happiness Van		✕	✕		✕	✕
1.8 London (Lumiere Festival, 2016)	✕	✕		✕		
MINI LIVING (BMW Group, 2016)	✕			✕		
Find Your Wild		✕	✕		✕	

REFERENCES

Aaker, D.A. (1991) *Managing Brand Equity: Capitalizing on the Value of a Brand Name*. New York: The Free Press.

Aaker, D.A., (1996) *Building Strong Brands*. New York: The Free Press.

Aaker, J.L., (1997) 'Dimensions of Brand Personality'. *Journal of Marketing Research*, 34(3), pp. 347–356.

Abrams, D. and Hogg, M.A., (1990) 'An introduction to the social identity approach', in Abrams, D. and Hogg, M.A. (eds.) *Social Identity Theory: Constructive and Critical Advances*. Hertfordshire: Harvester Wheatsheaf, pp. 1-10.

Adler, P. A. and Adler, P. (1994) 'Observational Techniques', in Denzin, N. K. and Lincoln, Y. S. (eds.) *Handbook of Qualitative Research*, pp. 377-392. London: Sage.

Adweek, (2016) 'Why Brands Need to Skip the Ads and Start Telling Stories'. Available at: http://www.adweek.com/brand-marketing/why-brands-need-skip-ads-and-start-telling-stories-170905/ (Accessed: May 27 2017).

Adweek, (2017). 'Through VR, Häägen-Dasz Will Let You Fly (and Sympathize) With Imperiled Honey Bees'. Available at: http://www.adweek.com/brand-marketing/through-vr-h-agen-dazs-will-let-you-fly-and-sympathize-imperiled-honey-bees-175686/ (Accessed: 28 May 2017).

Alves, H., Fernandes, C. and Raposo, M. (2016) 'Social Media Marketing: A Literature Review and Implications'. *Psychology & Marketing*, *33*(12), pp. 1029-1038.

Arnould, E. and Price, L.L. (1993) 'River Magic: Extraordinary Experience and the Extended Service Encounter'. *Journal of Consumer Behaviour,* 20(1), pp. 24-45.

Arsel, Z. and Thompson, C.J. (2010) 'Demythologizing consumption practices: How consumers protect their field-dependent identity investments from devaluing marketplace myths'. *Journal of Consumer Research*, 37(5), pp. 791-806.

Audi, (2010) 'Outrace / The Installation'. Available at: www.theoutrace.org (Accessed: 15 August 2015).

Babin, B.J., Darden, W.R. and Griffin, M. (1994) 'Work and/or fun: measuring hedonic and utilitarian shopping value', *Journal of Consumer Research*, 20(4), pp. 644-656.

Bardhi, F. and Eckhardt, G. (2012), 'Access based consumption: the case of car sharing', *Journal of Consumer Research*, 39(4), pp. 881-898.

Baron, S., Patterson, A., Warnaby, G. and Harris, K. (2010) 'Service-dominant logic: marketing

research implications and opportunities'. *Journal of Customer Behaviour*, 9(3), pp. 253-264.

Baudrillard, J. (1998) *The Consumer Society: Myths and Structures.* London: Sage.

Baudrillard, J. (2005) *The Conspiracy of Art.* USA: MIT Press.

Belk, R.W. (2013) 'Extended Self in a Digital World'. *Journal of Consumer Research*, 40(3), pp. 477–500.

Berger, J. (1972) *Ways of Seeing.* Great Britain: British Broadcasting Corportation and Penguin Books Ltd.

Bishop, C. (2005) *Installation Art*. London: Tate Publishing.

Bishop, C. (2006) (ed.) *Participation: Documents of Contemporary Art.* London: Whitechapel Gallery and MIT Press.

Blumer, H. (1969) *Symbolic Interactionism Perspective and Method.* New Jersey: Prentice-Hall, Inc.

BMW Group, (2016) 'MINI at the London Design Festival 2016. MINI LIVING "Forests" Installation by Asif Khan'. Available at: https://www.press.bmwgroup.com/global/article/detail/T0263651EN/mini-at-the-london-design-festival-2016-mini-living-"forests"-installation-by-asif-khan?language=en (Accessed: 10 October 2016).

Bogers, M., Afuah, A., and Bastian, B. (2010) 'Users as innovators: A review, critique, and future research directions'. *Journal of Management*, 36(4), pp. 857–875.

Bourdieu, P. (1984) *Distinction.* Great Britain: Routledge.

Bourdieu, P. (1993) *The Field of Cultural Production*. Cambridge: Polity.

Bookman, S. (2014) 'Brands and urban life: Specialty coffee, consumers, and the co-creation of urban café sociality'. *Space and culture*, 17(1), pp. 85-99.

Boswijk, A., Thijssen, T., and Peelen, E. (2007) *The experience economy: A new perspective*. Amsterdam: Pearson Education Benelux.

Bradshaw, A., P. McDonagh, D. Marshall. (2006) 'Response to Art versus Commerce as a Macromarketing Theme'. *Journal of Macromarketing*, 25(1), pp. 81-83.

Brakus, J.J., Schmitt, B.H., and Zarantonello, L. (2009) 'Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty?'. *Journal of Marketing,* 73(3), pp. 52-68.

Bristor, J. (1992) 'Insider versus Outsider: Reflections of a Feminist Consumer'. *Advances in Consumer Research,* Vol. 19, ed., John F. Sherry, Jr. and Brian Sternthai, Provo, UT: Association for Consumer Research, pp. 843-849.

Brooksbank, R. (1994) 'The Anatomy of Marketing Positioning Strategy'. *Marketing Intelligence & Planning*, 12(4), pp. 10-14.

Brown, S. (1998) 'The wind in the wallows: literary theory, autobiographical criticism and subjective personal introspection'. *Advances in Consumer Research*, Vol. 25, Association for Consumer Research, Provo, UT, pp. 25-30.

Brown, S. (2004) 'O customer, where art thou?' *Business Horizons,* 47(4), pp. 61-71.

Brown, S. (2005) 'Reconsidering the Classics: Reader Response to "Marketing Myopia"'. *Journal of Marketing Management*, 21(5-6), pp. 473-487.

Brown, S. (2007) 'Are we nearly there yet? On the retro-dominant logic of marketing'. *Marketing Theory*, 7(3), pp. 291-300.

Brown, S., Kozinets, R. V., and Sherry, J. F. (2003) 'Teaching old brands new tricks: Retro branding and the revival of brand meaning'. *Journal of Marketing*, 67(3), 19–33.

Brown, S. and Patterson, A. (eds.) (2002) *Imagining Marketing: Art, aesthetics and the avant-garde*. London: Routledge.

Bryman, A. and Bell, E. (2003) *Business Research Methods*, Oxford: Oxford University Press.

Calder, B.J. and Malthouse, E.C. (2005) 'Managing media and advertising change with integrated marketing'. *Journal of Advertising Research*, 45(4), pp. 356-361.

Carbone, L. P. and Haeckel, S. H. (1994) 'Engineering Customer Experiences'. *Journal of Marketing Management,* 3(3), pp. 8-19.

Carù, A. and Cova, B. (2003) 'Revisiting Consumption Experience: A More Humble but Complete View of the Concept'. *Marketing Theory,* 3(2), pp. 267–286.

Celsi, R.L., Rose, R.L. and Leigh, T.W. (1993) 'An Exploration of High-Risk Leisure Consumption Through Skydiving', *Journal of Consumer Research,* 20(1), pp. 1-23.

Charon, J. M. (1992) *Symbolic Interactionism: An Introduction, An Interpretation, An Integration.* 4th ed. New Jersey: Prentice Hall, Inc.

Charters, S. (2006) 'Aesthetic Products and Aesthetic Consumption: A Review'. *Consumption Markets & Culture*, 9(3), pp. 235-255.

Chattopadhyay, A. and Laborie, J.L. (2005) 'Managing Brand Experience: The Market Contact Audit TM'. *Journal of Advertising Research*, 45(1), pp. 9-16.

Cherrier, H. (2009) 'Anti-consumption discourses and consumer-resistant identities'. *Journal of Business Research*, 62(2), pp.181–190.

Coca Cola, (2010) 'Coca-Cola Happiness Machine'. Available at: https://www.youtube.com/watch?v=lqT_dPApj9U (Accessed: May 01 2015).

Collis, J. and Hussey, R. (2003) *Business Research: A Practical Guide for Undergraduate and Postgraduate Studies.* 2nd ed. Hampshire: Palgrave Macmilan.

Cova, B. and Dalli, D. (2009) ‚Working consumers: the next step in marketing theory?'. *Marketing Theory*, 9(3), pp. 315-339.

Cova, B., Dalli, D. and Zwick, D. (2011) 'Critical perspectives on consumers' role as 'producers': Broadening the debate on value co-creation in marketing processes'. *Marketing Theory*, 11(3), pp. 231-241.

Cronin, J.J., Brady, M.K. and Hult, G.T.M. (2000) 'Assessing the effects of quality, value, and customer satisfaction on consumer behavioral intentions in service environments', *Journal of Retailing*, 76(2), pp. 193-218.

Daugherty, T. and Hoffman, E. (2014) 'eWOM and the importance of capturing consumer attention within social media'. *Journal of Marketing Communications*, 20(1-2), pp. 82-102.

Deighton, J. and Grayson, K. (1995) 'Framing Consumption as Play'. *Advances in Consumer Research*, *22*, pp. 241-242.

De Vaus, D. (2001) *Research Design in Social Research.* London: Sage.

De Vries, L., Gensler, S. and Leeflang, P.S. (2012) ‚Popularity of brand posts on brand fan pages: An investigation of the effects of social media marketing'. *Journal of Interactive Marketing*, 26(2), pp. 83-91.

Deleuze, G. and Parnet, C. (2002) *Dialogues II, trans. Hugh Tomlinson and Barbara Habberjam.* London: Continuum.

Denzin, N. (1989) *Interpretive Interactionism.* California: Sage.

Designweek, (2016). 'Mini Living: Forests, by Asif Khan'. Available at: https://www.designweek.co.uk/inspiration/mini-living-forests-asif-khan/ (Accessed: April 10th, 2018).

Dezeen, (2016). 'Asif Khan and MINI to install "forests" across east London". Available at: https://www.dezeen.com/2016/09/07/asif-khan-architect-forests-installation-mini-living-london-design-festival/ (Accessed: March 10th 2018).

Dholakia, U.M. and Durham, E. (2010) 'Social Media: One Cafe Chain's Facebook Experiment'. *Harvard Business Review,* 88(3), pp. 26.

Echeverri, P. and Skålén, P. (2011) 'Co-creation and co-destruction: A practice-theory based study of interactive value formation'. *Marketing theory*, 11(3), pp. 351-373.

Eco, U. (2006) 'The Poetics of the Open Work', in Bishop, C. (ed.) *Participation: Documents of Contemporary Art*, pp. 20-40. London: Whitechapel Gallery and MIT Press.

Elliott, R. (1997) 'Existential consumption and irrational desire'. *European Journal of Marketing*, 31(3/4), pp. 285–296.

Esterberg, K. G. (2002) *Qualitative Methods in Social Research*. New York: McGraw Hill.

Evening Standard, (2016) 'Lumiere London Festival 2016: Lights on for capital's brightest festival'. Available at: https://www.standard.co.uk/go/london/attractions/lumiere-festival-2016-lights-go-on-for-capital-s-brightest-festival-a3156576.html (Accessed: April 10th 2018).

Fast Company, (2010) 'The Future of Advertising'. Available at: http://www.fastcompany.com/1702130/future-advertising (Accessed: 2 November 2014).

Fay, B. (1999) *Contemporary Philosophy of Social Science*. 3rd ed. Great Britain: L Blackwell Publishers.

Felix, R., Rauschnabel, P.A. and Hinsch, C. (2017) 'Elements of strategic social media marketing: A holistic framework'. *Journal of Business Research*, 70, pp. 118-126.

Fillis, I. (2006) 'Art for art's sake or art for business sake: an exploration of artistic product orientation' *The Marketing Review*, 6 (1), pp. 29-40.

Fillis, I. (2011) 'The evolution and development of arts marketing research'. *Arts Marketing – An International Journal*, 1(1), pp. 11-25.

Fuat Firat, A., Dholakia, N. and Venkatesh, A. (1995) 'Marketing in a postmodern world'. *European Journal of marketing*, 29(1), pp. 40-56.

Fontana, A. and Frey, J. H. (1994) 'Interviewing: The Art of Science', in Denzin, N. K. and Lincoln, Y. S. (eds.) *Handbook of Qualitative Research*, pp. 361-376. Sage: London.

Fournier, S. (1998) 'Consumers and Their Brands: Developing Relationship Theory in Consumer Research'. *Journal of Consumer Research*, 24(4), pp. 343–353.

Fransen, M.L. and Lodder, P. (2010) 'The Effects of Experience-Based Marketing Communication on Brand Relation and Hedonic Brand Attitudes: The Moderating Role of Affective Orientation'. *Advances in Consumer Research*, 37, pp. 801- 802.

Frow, P., Payne, A. and Storbacka, K. (2010) 'Co-creation: a framework for collaborative engagement], paper presented at the 18th International Colloquium in Relationship Marketing, Reading, MA, 27-30 September.

Galvagno, M. and Dalli, D. (2014) 'Theory of value co-creation: a systematic literature review'. *Managing Service Quality*, 24(6), pp. 643-683.

Garfinkel, H. (1967) *Studies in Ethnomethodology*. Englewood Cliffs: Prentice-Hall.

Gentile, C., Spiller, N., and Noci, G. (2007) 'How to Sustain the Customer Experience: An Overview of Experience Components that Co-Create Value With the Customer'. *European Management Journal,* 25 (5), pp. 395-410.

Gibbs, G.R. (2007) *Analysing Qualitative Data*. London: Sage.

Gillin, P. (2007) *The new influencers: A marketer's guide to the new social media.* Sanger, CA: Quill Driver Books.

Gladwell, M. (2000) *The tipping point: How little things can make a big difference.* New York: Little, Brown, and Company.

Gobo, G. (2011) 'Ethnography', in Silverman, D. (ed.) *Qualitative Research Methods: Issues of Theory, Method and Practice*, pp. 15-34. Sage: London.

Godfrey, T. (1998) *Conceptual Art*. London: Phaidon.

Gompertz, W. (2012) *What Are You Looking At?150 Years of Modern Art In The Blink of An Eye.* Penguin: London.

Goodrich, K. and De Mooij, M. (2014) 'How 'social'are social media? A cross-cultural comparison of online and offline purchase decision influences'. *Journal of Marketing Communications*, 20(1-2), pp. 103-116.

Goonewardena, K., Kipfer, S., Milgram, R., and Schmid, C. (2008) (eds.) *Space, Difference, Everyday Life: Reading Henri Lefebvre.* New York: Routledge.

Gould, S.J. (1991) 'The Self-Manipulation of My Pervasive, Perceived Vital Energy through Product Use: An Introspective-Praxis Perspective'. *Journal of Consumer Research*, 18(2), pp. 194-207.

Goulding, C., Shankar, A. and Elliott, R. (2002) 'Working Weeks, Rave Weekends: Identity Fragmentation and the Emergence of New Communities'. *Consumption, Markets and Culture,* 5(4), pp. 261–84.

Goulding, C., Shankar, A., and Elliott, R. (2010) 'Working Weeks, Rave Weekends: Identity Fragmentation and the Emergence of New Communities', in O'Reilly, D. & Kerrigan, F. (eds.) *Marketing The Arts*. Oxon: Routledge, pp. 72-103.

Grigorovici, D.M. and Constantin, C.D. (2004) 'Experiencing Interactive Advertising Beyond Rich Media: Impacts of Ad Type And Presence on Brand Effectiveness in 3D Gaming Immersive

Virtual Environments'. *Journal of Interactive Advertising*, 5(1), pp. 22-36.

Grix, J. (2001) *Demystifying Postgraduate Research From MA to PhD.* United Kingdom: The University of Birmingham Press.

Grix, J. (2010) *The Foundations of Research.* 2**nd** ed. Great Britain: Palgrave Macmillan.

Grönroos, C. (2008) 'Service logic revisited: who creates value? and who co-creates?'. *European Business Review*, 20(4), pp. 298-314.

Grönroos, C. (2011) 'Value co-creation in service logic: A critical analysis'. *Marketing Theory*, 11(3, SI), pp. 279–301.

Grönroos, C., and Ravald, A. (2011) 'Service as business logic: Implications for value creation and marketing'. *Journal of Service Management*, 22(1), pp. 5–22.

Hanna, R., Rohm, A., & Crittenden, V. (2011) 'We're all connected: The power of the social media ecosystem'. *Business Horizons*, 54(3), pp. 265–273.

Harvey, D. (1990) *The condition of postmodernity: an enquiry into the origins of cultural change*. Oxford: Blackwell.

Hackley, C. (2002) 'The panoptic role of advertising agencies in the production of

consumer culture'. *Consumption, Markets and Culture,* 5(3) September, pp. 211–229.

Hackley, C. (2003) 'Account planning: current agency perspectives on an advertising enigma'. *Journal of Advertising Research*, 43(2), pp. 235–245.

Hackley, C. and Kover, A.J. (2007) 'The trouble with creatives: Negotiating creative identity in advertising agencies'. *International Journal of Advertising*, 26(1), pp.63-78.

He, S. X., and Bond, S. D. Bond (2015) 'Why Is the Crowd Divided? Attribution for Dispersion in Online Word of Mouth'. *Journal of Consumer Research,* 41(6), pp. 1509-527.

Heath, C. and vom Lehn, D. (2004) 'Configuring Reception: (Dis-)Regarding the "Spectator" in Museums and Galleries'. *Theory, Culture & Society,* 21(6)*,* pp. 43-65.

Hegarty, J. (2011) *Hegarty on advertising*. London: Thames & Hudson.

Heinonen, K., Strandvik, T., Mickelsson, K. J., Edvardsson, B., Sundström, E., and Andersson, P. (2010) 'A customer-dominant logic of service'. *Journal of Service Management*, 21(4), pp. 531–548.

Helkkula, A., Kelleher, C. and Pihlström, M. (2012) 'Characterizing value as an experience: implications for service researchers and managers'. *Journal of Service Research*, 15(1), pp. 59-75.

Herskovitz, S. and Crystal, M. (2010) 'The essential brand persona: storytelling and branding'. *Journal of Business Strategy*, 31(3), pp. 21-28.

Hirschman, E (2010) 'Evolutionary Branding'. *Psychology & Marketing*, 27(6), pp. 568-583.

Hirschman, E. C. and Holbrook, M. B. (1982) 'Hedonic Consumption: Emerging Concepts, Methods and Propositions'. *Journal of Marketing*, 46(3), pp. 92–101.

Ho, J.Y. and Dempsey, M. (2010) 'Viral marketing: Motivations to forward online content'. *Journal of Business Research*, 63(9), pp. 1000-1006.

Holbrook, M.B. (1980) 'Some Preliminary Notes on Research in Consumer Esthetics' in *Advances in Consumer Research*, Vol. 7, Olson, J. (ed.) Ann Arbor, MI: Association for Consumer Research, pp. 104-108.

Holbrook, M.B. (1981) 'Introduction: The Esthetic Imperative In Consumer Research'. In *Symbolic Consumer Behaviour*, Hirschman, E.C. and Holbrook, M. (eds.) Ann Arbor: Association for Consumer Research, 36-37.

Holbrook, M. (1982) 'Mapping the Retail Market for Esthetic Products: The Case of Jazz Records', *The Journal of Retailing*, 58 (Spring), pp. 115-129.

Holbrook, M.B. and Hirschman, E.C. (1981) 'Symbolic Consumer Behaviour: An Introduction'. In *Symbolic Consumer Behaviour*, Hirschman, E. C. and Holbrook, M. (eds.) Ann Arbor: Association for Consumer Research, pp. 1-2.

Holbrook, M. B., and Hirschman, E. C. (1982) 'The Experiential Aspects of Consumption: Consumer Fantasies, Feelings, and Fun'. *Journal of Consumer Research*, 9(2), pp. 132–140.

Holbrook, M.B. (1986) 'I'm Hip: an Autobiographical Account of Some Musical Consumption Experiences'. In Lutz, R.J. (ed.) *Advances in Consumer Research*, Vol 13, Provo, UT: Association for Consumer Research, pp. 614-618.

Holbrook, M. B. (1987) 'Progress And Problems In Research On Consumer Esthetics.' in Shaw, D. V., Hendon, W.S. and Waits, C.R. (eds.) Artists and Cultural Consumers, Avignon: *Association for Cultural Economics*, pp. 133-146.

Holbrook, M.B. (1995) *Consumer Research: Introspective Essays on the Study of Consumption*. Sage: London.

Holbrook, M.B. (ed.) (2002) *Consumer value: a framework for analysis and research*. London: Routledge.

Holbrook, M.B. (2005) 'Customer Value and Autoethnography: Subjective Personal Introspection and the Meanings of a Photograph Collection'. *Journal of Business Research,* 58 (1), pp. 45-61.

Holbrook, M. B. and Grayson, M. W. (1986). 'The Semiology of Cinematic Consumption: Symbolic Consumer Behavior in Out of Africa,' *Journal of Consumer Research,* 13 (3), pp. 374-381.

Holbrook, M. B. and Schindler, R. M. (2003) 'Nostalgia Bonding: Exploring the role of nostalgia in consumption experience'. *Journal of Consumer Research,* (3)2, pp. 1479-1838.

Holt, D.B. (1995) 'How consumers consume: A typology of consumption practices'. *Journal of Consumer Research*, 22(1), pp. 1-16.

Holt, D.B. (2002) 'Why do brands cause trouble? A dialectical theory of consumer culture and branding'. *Journal of Consumer Research*, 29(1), pp. 70-90.

Holt, D. (2004) *How Brands Become Icons: The Principles of Cultural Branding*, Boston: Harvard Business School Press.

Homan, R. (1991) *The Ethics of Social Research*. New York: Longman Group UK Limited.

Howell, A. (1999) *The Analysis of Performance Art – A guide to its theory and practice*. Amsterdam: Harwood academic publishers.

Hudek, A. (2014) 'Introduction / Detours of Objects', in Hudek, A. (ed.) *The Object – Documents of Contemporary Art,* Whitechapel: London, pp. 14-27.

Hutter, K. and Hoffmann, S., 2014. Surprise, surprise. Ambient media as promotion tool for retailers. *Journal of Retailing*, *90*(1), pp.93-110.

Ideas Will Travel (2010) 'Creativity is now a Mix of Science and Art'. Available at: http://www.ideaswilltravel.com/2010/10/27/creativity-is-now-a-mix-of-science-and-art/ (Accessed: 02 November 2014).

Iglesias, O., Singh, J.J and Batista-Foguet, J.M. (2011) 'The role of innovated brand experience and affective commitment in determining brand loyalty'. *Journal of Brand Management*, 18(8), pp. 570–582.

Iqani, M. and Schroeder, J. E. (2016) '#selfie: digital self-portraits as commodity form and consumption practice'. *Consumption Markets & Culture,* 19(5), pp. 405-415.

Jameson, F. (1991) *Postmodernism, or the Cultural Logic of Late Capitalism.* New York: Verso.

Jin, S.A. (2012) 'The potential of social media for luxury brand management'. *Marketing Intelligence & Planning*, 30(7), pp. 687-699.

Karababa, E. and Kjeldgaard, D. (2014) 'Value in marketing: Toward sociocultural perspectives'. *Marketing Theory*, 14(1), pp. 119-127.

Keller, K. L. (2009) 'Building strong brands in a modern marketing communications environment', *Journal of Marketing Communications*, 15(2-3), pp. 139-155.

Kelly, A., Lawlor, K. and O'Donohoe, S. (2005) 'Encoding advertisements: the creative perspective', *Journal of Marketing Management*, 21(5-6), pp. 505-528.

Kerrigan, F., Brownlie, D., Hewer, P. and Daza-Le Touze, C. (2011) 'Spinning' Warhol: celebrity brand theoretics and the logic of the celebrity brand'. *Journal of Marketing Management,* 27(13-14), pp. 1504-1524.

Kerrigan, F., Larsen, G., Hanratty, S., and Korta, K. (2014) 'Gimme Shelter': Experiencing pleasurable escape through the musicalisation of running'. *Marketing Theory,* 14(2), pp. 147-166.

Ketelaar, P.E., Janssen, L., Vergeer, M., van Reijmersdal, E.A., Crutzen, R. and van't Riet, J. (2016) 'The success of viral ads: Social and attitudinal predictors of consumer pass-on behavior on social network sites'. *Journal of Business Research*, 69(7), pp. 2603-2613.

Kim, A.J. and Ko, E. (2012), "Do social media marketing activities enhance customer equity? An empirical study of luxury fashion brand", *Journal of Business Research*, (65)10, pp. 1480-1486.

Kim, J-Y., Natter, M. and Spann, M. (2009), 'Pay what you want: a new participative pricing mechanism', *Journal of Marketing*, 73(1), pp. 44-58.

Kottasz, R., Bennett, R., Savani, S. and Ali-Choudhury, A. (2008) 'The role of corporate art in the management of corporate identity', *Corporate Communications: An International Journal*, 13(3), pp. 235-254.

Kover, A. J., Goldberg, S. M. and James, W. L. (1995) 'Creativity vs. effectiveness?: An integrative classification for advertising', *Journal of Advertising Research*, 35(6), pp. 29–41.Kozinets, R. V. (2001) 'Utopian Enterprise: Articulating the Meaning of *Star Trek*'s Culture of Consumption', *Journal of Consumer Research*, 28 (1), pp. 67–88.

Krishnan, H.S. (1996), "Characteristics of memory associations: a consumer-based brand equity perspective", *International Journal of Research in Marketing,* (13)4, pp. 389-405.

Leder, H., Belke, B., Oeberst, A., and Augustin, D. (2004) 'A model of aesthetic appreciation and aesthetic judgments'. *British Journal of Psychology*, 95(4), pp. 489–508.

Leder, H., and Nadal, M. (2014) 'Ten years of a model of aesthetic appreciation and aesthetic

judgments: The aesthetic episode - Developments and challenges in empirical aesthetics'. *British Journal of Psychology*, 105(4), pp. 443–464.

Levitt, T. (1980) 'Marketing success through differentiation of anything', *Harvard Business Review*, January-February, pp. 83-91.

Lin, Y.H. (2015) 'Innovative brand experience's influence on brand equity and brand satisfaction'. *Journal of Business Research*, 68(11), pp. 2254-2259.

Lincoln, Y. S., and Guba, E. G. (2000) 'Paradigmatic controversies, contradictions, and emerging confluences' in Denzin, N.K., and Lincoln, Y. S. (eds.) *The SAGE Handbook of Qualitative Research*, 2nd ed. London: Sage, pp. 163- 188.

Loose, R. (2015) 'The other side of marketing and advertising: Psychoanalysis, art and addiction'. *Marketing Theory,* 15(1), pp. 31-38.

Lumiere Festival, (2016) '1.8 London – Lumiere'. Available at: http://www.lumiere-festival.com/archive/1-8-london/ (Accessed: 27 January 2016).

Luxton, S. and Drummond, L. (2000) 'What is This Thing Called 'Ambient Advertising'? in *Proceedings of ANZMAC 2000 Visionary Marketing for the 21st Century: Facing the Challenge*, 734–8.

Mach by Hong Leong Bank (2014) *Can You Walk on Water? (Non-Newtonian Fluid Pool).* Available at: https://www.youtube.com/watch?v=D-wxnID2q4A (Accessed: June 28, 2015).

Mangold, W.G. and Faulds, D.J. (2009) 'Social media: The new hybrid element of the promotion mix'. *Business Horizons*, 52(4), pp.357-365.

Manovich, L. (2016) *Instagram and Contemporary Image.* Available at: http://manovich.net/index.php/projects/instagram-and-contemporary-image (Accessed: 12 April 2017).

Marder, B., Joinson, A., Shankar, A. and Houghton, D. (2016) 'The extended 'chilling'effect of Facebook: The cold reality of ubiquitous social networking'. *Computers in Human Behavior*, 60, pp. 582-592.

McCracken, G. (2005) *Culture and Consumption II: Markets, Meaning, and Brand Management*, Bloomington: Indiana University Press.

McQuarrie, E. F. and Mick, D. G. (1996) 'Figures of Rhetoric in Advertising Language', *Journal of Consumer Research*, 22 (March), 424-438.

McLeod, C., O'Donohoe, S. and Townley, B. (2009) 'The elephant in the room? Class and creative careers in British advertising agencies'. *Human Relations*, 62(7), pp. 1011-1039.

McPhail, C. (2006) 'The Crows and Collective Behavior: Bringing Symbolic Interaction Back In'. *Symbolic Interaction,* 29(4)*,* pp. 433-464.

McStay, A. (2013) *Creativity and advertising: Affect, events and process*. London: Routledge.

Meltzer, B.N., Petras, J.W., and Reynolds, L.T. (1975) *Symbolic interactionism: Genesis, varieties and criticism*. Boston: Routledge & Kegan Paul.

Mick, D.G. and Buhl, C., (1992) A meaning-based model of advertising experiences. *Journal of consumer research*, *19*(3), pp.317-338.

Miles, M. B. and M. A. Huberman, M. A. (1994) *An Expanded Sourcebook Qualitative: Data Analysis*. Thousand Oaks, CA: Sage.

Miller, J. and Glassner, B. (2011) 'The "Inside" and the "Outside": Finding Realities in Interviews', in Silverman, D. (ed.) *Qualitative Research Methods: Issues of Theory, Method and Practice*, pp. 131-148. Sage: London.

Minissale, G. (2013) *The psychology of contemporary art*. Cambridge: Cambridge University Press.

Mizik, N. and Jacobson, R. (2003) 'Trading off between value creation and value appropriation: the financial implications of shifts in strategic emphasis', *Journal of Marketing*, 67(1), pp. 63-76.

Morgan, D. L. (2008) 'Snowball Sampling', in Given, L. M. (ed.) *The SAGE Encyclopaedia of Qualitative Research Methods,* Sage: London, pp. 816-817.

Muniz, A. and Schau, H. (2005) 'Religiosity in the Abandoned Apple Newton Brand Community', *Journal of Consumer Research*, 31 (4), pp. 737–47.

Naumann, E. (1995) *Creating Customer Value. The Path to Sustainable Competitive Advantage*. Cincinnati, OH: Thomson Executive Press.

Norman, D.K. and Lincoln, Y.S. (eds.) *The Landscape of Qualitative Research: Theories and Issues*. 2nd ed. Thousand Oaks, California: Sage.

O'Donohoe, S (1997) 'Raiding the postmodern pantry: Advertising intertextuality and the young adult audience', *European Journal of Marketing*, 31(3/4), pp. 234-253.

O'Sullivan, S.R. (2016) 'The branded carnival: the dark magic of consumer excitement'. *Journal of Marketing Management*, 32(9-10), pp. 1033-1058.

Patterson, A., Hodgson, J. and Shi, J. (2008) ,Chronicles of 'customer experience': the downfall of Lewis's foretold'. *Journal of Marketing Management*, 24(1-2), pp. 29-45.

Patterson, A. (2010) 'Art, ideology, and introspection'. *International Journal of Culture, Tourism and Hospitality Research*, 4(1), pp. 57-69.

Patterson, A. (2012) 'Social-networkers of the world, unite and take over: A meta-introspective perspective of the Facebook brand'. *Journal of Business Research,* 65(4), pp. 527-34.

Payne, A. and Holt, S. (2001) 'Diagnosing customer value: integrating the value process and relationship marketing', *British Journal of Management*, 12(2), pp. 159-182.

Peñaloza, L. and Venkatesh, A. (2006) 'Further evolving the new dominant logic of marketing: form services to the social construction of markets', *Marketing Theory*, 6(3), pp. 299-316.

Pine, J. and Gilmore, J. (1998) 'Welcome to the Experience Economy'. *Harvard Business Review. July-August,* pp. 97–105.

Poulsson, S. H. G., and Kale, S. H. (2004) 'The Experience Economy and Commercial Experiences'. *The Marketing Review,* 4(3)*,* pp. 267–277.

Prahalad, C.K. and Ramaswamy, V. (2000) 'Co-opting customer competence', *Harvard Business Review*, 78 (1), pp. 79-90.

Prahalad, C. K. and Ramaswamy, V. (2003) 'The new frontier of experience innovation'. *MIT Sloan Management Review*, 44(4), pp. 12–18.

Prahalad, C.K. and Ramaswamy, V. (2004), 'Co-creating unique value with customers', *Strategy & Leadership*, 32(3), pp. 4-9.

Preece, C., Kerrigan, F., and O'Reilly, D. (2016) 'Framing the work: the composition of value in the visual arts'. *European Journal of Marketing*, 50(7/8), pp. 1377-1398.

Priem, R. L. (2007) 'A consumer perspective on value creation', *Academy of Management Review*, 32(1), pp. 219-235.

Projection Artwords (2015) 'Case Study: Lloyds'. Available at: http://www.projectionartworks.com/work/Lloyds (Accessed: 27 January 2016).

PR Week, (2016) 'Five campaigns we liked: shark diving on the South Bank for South African Tourism'. Available at: https://www.prweek.com/article/1411259/five-campaigns-liked-shark-diving-south-bank-south-african-tourism (Accessed: April 10th, 2018).

PSFK, (2010) 'Unilever's Smile-Activated Ice Cream Machine'. Available at: http://www.psfk.com/2010/06/unilevers-smile-activated-ice-cream-machine.html (Accessed: 18 August 2015).

Pulizzi, J. (2012) 'The rise of storytelling as the new marketing'. *Publishing research quarterly*, 28(2), pp.116-123.

Ramaswamy, V. (2011) 'It's about human experiences... and beyond, to co-creation'. *Industrial Marketing Management*, 40(2), pp. 195–196.

Ramaswamy, V. and Ozcan, K. (2016) 'Brand value co-creation in a digitalized world: An integrative framework and research implications'. *International Journal of Research in Marketing*, 33(1), pp. 93-106.

Reeves, R. (1961) *Reality in advertising*. New York: Knopf, Alfred A Inc.

Rodner, V.L. and Kerrigan, F. (2014) 'The art of branding - lessons from visual artists'. *Arts Marketing: An International Journal*, 4(1/2), pp. 101 - 118.

Rowley, J. (2008) 'Understanding digital content marketing', *Journal of Marketing Management*, 24(5-6), pp. 517-540.

Rust, R.T. and Oliver, R.W. (1994) 'The death of advertising'. *Journal of Advertising*, 23(4), pp. 71-77.

Saarijärvi, H., Kannan, P.K., and Kuusela, H. (2013) 'Value co-creation: Theoretical approaches and practical implications'. *European Business Review*, 25(1), pp. 6–19.

Sánchez, R. and Iniesta, M.A. (2006) 'Consumer perception of value: literature review and a new conceptual framework', *Journal of Consumer Satisfaction, Dissatisfaction and Complaining Behavior*, 19, pp. 40-48.

SapientNitro, (2012) 'Absolut India – India in a Bottle'. Available at: https://www.youtube.com/watch?v=l4ZwJ3Ymc48 (Accessed: July 28 2015).

Saunders, M., Lewis, P., and Thornhill, A. (2012) *Research Methods for Business Students.* 6th ed. England: Pearson.

Schmitt, B. (1999a) 'Experiential Marketing'. *Journal of Marketing Management,* 15(1-3)*,* pp. 53–67.

Schmitt, B. (1999b) 'Experiential Marketing: A New Framework for Design and Communications'. *Design Management Journal*, 10(2), pp. 10-16.

Schouten, J. W. and McAlexander, J.H. (1995) 'Subcultures of Consumption: An Ethnography of the New Bikers', *Journal of Consumer Research*, 22 (1), pp. 43–61.

Schroeder, J. (1997) 'Andy Warhol: Consumer Researcher*',* in NA - *Advances in Consumer Research*, Vol 24, Brucks, M. and Deborah J. MacInnis, D.J. (eds.), Provo, UT : Association for Consumer Research, pp. 476-482.

Schroeder, J.E. (2002) *Visual Consumption*, Routledge, London.

Schroeder, J.E. (2000) 'E'douard Manet, Calvin Klein and the strategic use of scandal', in Brown, S. and Patterson, A. (eds.) *Imagining Marketing: Art, Aesthetics, and the Avant-Garde*, Routledge, London, pp. 36-51.

Schroeder, J. E. (2005) 'The artist and the brand'. *European Journal of Marketing*, 39 (11/12): 1291 – 1305.

Schroeder, J. E. (2005) 'The artist and the brand'. *European Journal of Marketing*, 39 (11/12): 1291 – 1305.

Schroeder, J.E. (2006) 'Aesthetics awry: the painter of lightTM and the commodification of artistic values', *Consumption, Markets and Culture*, 9(2), pp. 87-99.

Schroeder, J.E. (2010) 'The artist in brand culture', in O'Reilly, D. and Kerrigan, F. (eds.), *Marketing the Arts – A Fresh Approach*, London: Routledge, pp. 18-30.

Scott, L. M. (1994), 'The Bridge From Text to Mind: Adapting Reader- Response Theory to Consumer Research', *Joumal of Consumer Research,* 21 (December), pp. 461-480.

Shankar, A. (2000) 'Lost in Music? Subjective Personal Introspection and Popular Music Consumption'. *Qualitative Market Research: An International Journal*, 3(1), pp. 27-37.

Shankar, A. and Horton, B., (1999) Ambient media: advertising's new media opportunity?. *International Journal of Advertising*, *18*(3), pp.305-321.

Sheth, J.N., Newman, B.I. and Gross, B.L. (1991) 'Why We Buy What We Buy: A Theory of Consumption Values', *Journal of Business Research,* 22(2), pp. 159–70.

Sheth, J.N., Sisodia, R.S. and Sharma, A. (2000) 'The antecedents and consequences of customercentric marketing', *Journal of the Academy of Marketing Science*, 28(1), pp. 55-66.

Silverman, D. (2001) *Interpreting qualitative data: Methods for analysing talk, text and interaction* (2nd ed.) New York: McGraw-Hill.

Silverman, D. (ed.) (1997) *Qualitative Research: Theory, Method and Practice*. Thousand Oaks, CA: Sage.

Silverman, D. (2001) *Interpreting qualitative data: Methods for analysing talk, text and interaction* (2nd ed.). New York: McGraw-Hill.

Silverman, D. (2005) *Doing Qualitative Research*. Thousand Oaks, CA: Sage

Silverman, D. (2006) *Interpreting qualitative data: Methods for analyzing talk, text and interaction,* 3rd ed, London: Sage.

Silverman, D. (2013) *Doing Qualitative Research.* (4th ed.). London: Sage.

Slough Express, (2015) 'Vending machine gives out bottles filled with 'summer smells' at Slough station'. Available at: http://www.sloughexpress.co.uk/News/All-Areas/Slough/Vending-machine-stocked-with-summer-smells-amazes-commuters-05082015.htm (Accessed: 29 August 2015).

Soja, E. (1989) *Postmodern Geographies: The Reassertion of Space in Critical Social Theory.* New York: Verso.

Spurgeon, C. (2005) 'Losers and Lovers: Mobile Phone Services Advertising and the New Media Consumer/Producer'. *Journal of Interactive Advertising*, 5(2), pp. 47-55.

Stern, B. (1994), 'Authenticity and the textual persona: postmodern paradoxes in advertising narrative'. *International Journal of Research in Marketing*, (11) 4, pp. 387-400.

Sternthal, B., Phillips, L.W. and Dholakia, R. (1978) 'The persuasive effect of source credibility: A Situational Analysis'. *Public Opinion Quarterly*, 42(3), pp. 285-314.

Stewart, D.W. (1992) 'Speculations on the future of advertising research'. *Journal of Advertising*, 21(3), pp. 1-18.

Stiegler, B. (2011) 'Suffocated desire, or how the cultural industry destroys the individual: contribution to a theory of mass consumption'. *Parrhesia,* 13, pp. 52–61.

Stiegler, B. (2014) *Symbolic Misery. Volume 1: The Hyperindustrial Epoch. Translated by Barnaby Norman.* Polity: Great Britain.

Sutton-Smith, B. (2001) *The Ambiguity of Play*, Cambridge, Mass.; London: Harvard University Press.

Szmigin, I. (2006) 'The aestheticization of consumption: An exploration of 'brand. new'and 'Shopping'', *Marketing Theory,* 6(1), pp. 107-118.

The Drum, (2015) 'Lloyds Bank launches illuminating #loveyoutothestars Christmas tree campaign'. Available at: http://www.thedrum.com/news/2015/12/10/lloyds-bank-launches-illuminating-loveyoutothestars-christmas-tree-campaign (Accessed: 27 January 2016).

Thorson, K.S. and Rodgers, S. (2006) 'Relationships Between Blogs as eWOM and Interactivity, Perceived Interactivity, and Parasocial Interaction', *Journal of Interactive Advertising*, 6(2), pp. 34-44.

Trappey III, R.J. and Woodside, A.G. (2005) 'Consumer Responses to Interactive Advertising Campaigns Coupling Short-Message-Service Direct Marketing and TV Commercials', *Journal of Advertising Research*, 45(4), pp. 382-401.

Tröndle, M., Greenwood, S., Bitterli, K., and van den Berg, K. (2014) 'The effects of curatorial arrangements'. *Museum Management and Curatorship*, 29(2), pp. 140–173.

Tucker, Catherine E. (2015) 'The Reach and Persuasiveness of Viral Video Ads', *Marketing Science*, 34 (2), pp. 281–96.

Turk, T., Ewing, M.T. and Newton, F.J., (2006) Using ambient media to promote HIV/AIDS

protective behaviour change. *International Journal of Advertising*, 25(3), pp. 333-359.

Turner, V. (1969) *The Ritual Process,* London: Routledge.

Turner, J.C. (1999) 'Some Current Issues in Research on Social Identity and Self-categorization Theories', in Ellemers, N., Spears, R. and Doosje, B. (eds.) *Social Identity*. Oxford: Blackwell Publishers, pp. 6-34.

Tynan, C., and McKechnie, S. (2009) 'Experience marketing: a review and reassessment'. *Journal of Marketing Management*, 25(5-6), pp. 501–517.

Ulaga, W. and Chacour, S. (2001) 'Measuring customer- perceived value in business markets', *Industrial Marketing Management,* 30(6), pp. 525-540.

Villarejo-Ramos, A.F. and Sanchez-Franco, M.J., (2005) The impact of marketing communication and price promotion on brand equity. *Journal of Brand Management*, 12(6), pp. 431-444.

Vargo, S. L. (2009) 'Toward a transcending conceptualization of relationship: a service-dominant logic perspective'. *Journal of Business & Industrial Marketing*, 24(5/6), pp. 373–379.

Vargo, S.L. and Lusch, R.F. (2004) 'Evolving to a new dominant logic for marketing', *Journal of Marketing*, 68(1), pp. 1-17.

Vargo, S.L. and Lusch, R.F. (2008) 'Service-dominant logic: continuing the evolution', *Journal of the Academy of Marketing Science*, 36(1), pp. 1-10.

Vargo, S.L., Maglio, P.P. and Akaka, M. (2008) 'On value and value co-creation: a service systems and service logic perspective', *European Management Journal*, 26(3), pp. 145-152.

Venkatesh, A. and Peñaloza, L. (2014) 'The value of value in CCT', *Marketing Theory*, 14(1), pp. 135-138.

Vom Lehn, D. (2010) 'Generating Aesthetic Experiences From Ordinary Activity', in O'Reilly, D. & Kerrigan, F. (eds.) *Marketing The Arts*. Oxon: Routledge, pp. 104-120.

Wallendorf, M. and Arnould, E.J. (1991) '"We gather together": consumption rituals of Thanksgiving Day'. *Journal of consumer research*, 18(1), pp.13-31.

Wallendorf, M., Brucks, M. (1993) 'Introspection in Consumer Research: Implementation and Implications'. *Journal of Consumer Research*, 20(3), 339-59.

Westberg, K. and Pope, N., 2014. 'Building brand equity with cause-related marketing: A comparison with sponsorship and sales promotion'. *Journal of Marketing Communications*, 20(6), pp. 419-437.

Winer, R.S. (2009) 'New communications approaches in marketing: issues and research directions', *Journal of Interactive Marketing*, 23(2), pp. 108-117.

wklondon (2010) 'Nokia Regent Street Christmas Lights Video Case History'. Available at: https://www.youtube.com/watch?v=tlXAJ5FHXZ4 (Accessed: July 28 2015).

Wohlfeil, M. and Whelan, S. (2012) ''*Saved!*' by Jena Malone: An Introspective Study of a Consumer's Fan Relationship with a Film Actress'. *Journal of Business Research*, 65(4), pp. 511-19.

Woodruff, R.B. (1997) 'Customer value: the next source for competitive advantage', *Journal of the Academy of Marketing Science*, 25(2), pp. 139-153.

Wu, C. (2002) *Privatising Culture: Corporate Art Intervention since the 1980s.* London: Verso.

Y. S. (eds.) *Handbook of Qualitative Research*, pp. 361-376. Sage: London.

Yaoyuneyong, G., Foster, J., Johnson, E. and Johnson, D. (2016) ,Augmented reality marketing: Consumer preferences and attitudes toward hypermedia print ads'. *Journal of Interactive Advertising*, 16(1), pp.16-30.

Yap, S.F.C. and Lee, C.K.C. (2014) 'Leveraging the power of online social networks: a contingency approach', *Marketing Intelligence & Planning*, 32(3), pp. 345-374.

YouTube (2010) *Nokia Regent Street Christmas Lights Video Case History*. Available at: https://www.youtube.com/watch?v=tlXAJ5FHXZ4 (Accessed: 7 January 2015).

YouTube (2012) *Absolut India – India in a Bottle*. Available at: https://www.youtube.com/watch?v=l4ZwJ3Ymc48 (Accessed: 7 January 2015).

YouTube, (2014) *Can You Walk on Water? (Non-Newtonian Fluid Pool)*. Available at: https://www.youtube.com/watch?v=D-wxnID2q4A (Accessed: 12 January 2016)

Zarantonello, L., and Schmitt, B.H. (2010) 'Using the brand experience scale to profile consumers and predict consumer behaviour'. *Journal of Brand Management*, 17(7), pp. 532–540.

Zeithaml, V.A. (1988) 'Consumer Perceptions of Price, Quality and Value: A Means-End Model and Synthesis of Evidence', *Journal of Marketing* 52(3), pp. 2–22.

Zukin, S. (1995). *The Cultures of Cities.* Oxford: Blackwell.