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Pop-Up Program Development

Lessons Learned and Best Practices in Retail Evolution

Michael Forsyth, Lori E. Allan

REVOLVE Detroit, Detroit Economic Growth Corporation

2014 Co-Learning Plan Series

MSU EDA University Center for Regional Economic Innovation

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U N I V E R S I T Y | and Engagement

POP-UP PROGRAM DEVELOPMENT

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MICHAEL FORSYTH AND LORI E. ALLAN
REVOLVE DETROIT, DETROIT ECONOMIC GROWTH CORPORATION

Contents

Executive Summary

This Co-Learning Plan details the development and management of pop-up programs in Detroit and around the nation. Lead author, Michael Forsyth, shares insights and experience from experts in the field alongside lessons learned in pop-up program design and implementation.

The Co-Learning Plan begins with an exploration of pop-up and its various forms and objectives. This study defines the term "pop-up" as a temporary use and its translation in retail, art, community engagement and public space applications. Next, the theory and practice of using temporary uses as a problem-solving tool are discussed within the context the various challenges faced by difficult inner city retail environments. The heart of the Co-Learning plan presents challenges and best practices from several case studies for leading pop-up programs around the nation. Case studies examine program s implemented within varied organizational structures from state and local government to community development corporations to private sector. The Co-Learning Plan concludes with a detailed look inside the design of the REVOLVE Detroit Program and is supplemented by the REVOLVE Detroit Guidebook that provides several ready-to-use tools for practitioners considering starting a similar program.

Analysis and experience show that pop-up programs facilitate short-term activation of vacant space through innovative entrepreneurial, artistic, and programming activities. Pop-ups can offer an affordable and creative means to address many problems that challenged retail districts face. Small, temporary investments fostered by pop-up programs can help advance larger, more permanent investments or broader organizational or community goals.

Interviews with leaders in the pop-up field revealed several common best practices and challenges. The most common element associated with pop-up program success is "building the right team." Despite a varying degree of resources, pop-up programs ultimately tend to find the greatest value in human capital more so than financial capital. Several programs use pop-up as a powerful marketing and engagement tool, where multiple stakeholders including entrepreneurs, artists, building owners and community leaderships can benefit while advancing individual objectives. Pop-up programs also serve as an important tool for experimentation and learning what works and what doesn't in uncertain environments. Many programs face challenges in planning for the stages after pop-up up. Sustaining momentum is often times a good problem that programs need foresight to address and adequately plan for.

In conclusion, challenged urban retail districts face many problems. Pop-up programs that facilitate temporary activation of vacant space through creative means can help to solve some problems. While these small investments can have big impacts, pop-up programs are not an end-all be-all solution as a standalone initiative. When pop-up programs are integrated within a larger portfolio of investments or interventions, long-term change is more likely. Pop-up initiatives are especially well suited for collaboration that allow multiple actors to contribute to the change they want to see. Involving multiple partners at the local, city, region and state level when creating a larger vision for business district revitalization can help instigate additional investments. When pop-up is part of the vision, the momentum and excitement seeded by small investments and small projects help illustrate potential solutions and can help make the case to begin tackling larger opportunities and challenges.

CHAPTER 1: INTRODUCTION

This Co-Learning Plan focuses on the tangible tasks, challenges, and best practices associated with development and management of pop-up programs in Detroit and around the nation. Written by a practitioner for practitioners, lead author Michael Forsyth, shares insights from some of the nation's leading pop-up pioneers alongside his experience as the founder of the REVOLVE Detroit Program.

REVOLVE Detroit is a collaborative program of the Detroit Economic Growth Corporation that partners with local leaders, building owners, entrepreneurs, and artists to activate vacant storefronts with transformational businesses and art installations. The goal of the program is to foster the evolution and vibrancy of Detroit's neighborhood business districts.

At its core, REVOLVE uses "pop-up" as an innovative marketing and engagement tool to accomplish three main objectives: 1) recruit or grow full-time tenants, 2) spark private investment, and 3) change the image of neighborhood business districts. When combined with other tools, pop-up has proven to be a successful catalyst for positive change in challenging urban neighborhood retail environments.

REVOLVE has produced unprecedented results since its launch in the fall 2012. In its first year, the program activated 17 sites, helped start eleven full-time businesses (six currently open, five under development), executed 36 temporary projects, and generated a lot of buzz in the media and community along the way.

These outcomes are not unique to Detroit. Pop-up and other forms of "temporary urbanism" or "creative placemaking" are changing the game for urban retail recruiting, marketing, image, and redevelopment processes across America.

Scope of Report

This Co-Learning Plan aims to answer five key research questions:

1. What are the various forms of "pop-up"?

2. How can temporary uses help solve long-term problems?

3. What are the common challenges and best practices among leading pop-up programs across the nation?

4. How can economic development and local government practitioners develop a program to support pop-up and other temporary uses?

5. How can practitioners create a program "business model" that aligns organizational goals with economic and community goals and needs?

This report begins by exploring the pop-up concept in its various forms and objectives. Next, this report discusses the various challenges that are faced in struggling inner-city retail environments across America. Here, the report focuses on the theory and practice of using pop-up as a problem-solving tool, rather than focusing on the role of pop-ups in a thriving retail market place.

Chapter Two introduces several case studies of leading pop-up programs across the nation. Case studies were chosen to span the potential audiences for this report, including state and local government, economic development agencies, community development corporations, and private sector. This section introduces why these specific agencies developed pop-up programs and highlights the basics of how they did it. Common challenges and best practices are identified through interviews with case program leaders. Case studies include:

Program Name	Location	Organization	Organization Type
REVOLVE Detroit	Detroit, MI	Detroit Economic Growth Corporation	Citywide quasi-governmental, economic development organization
Project Pop-Up	Pittsburgh, PA	The Pittsburgh Downtown Partnership	Downtown economic development organization
Temporary Urbanism	Washington DC	Washington DC Office of Planning and Development	Local government
CreateHereNow Connecticut	Various cities, Connecticut	State of Connecticut Department of Economic and Community Development & Offices of Culture and Tourism	State government
Collinwood Rising	Cleveland, OH	Northeast Shores Development Corporation	Community Development Corporation
June on Jefferson	Detroit, MI	Jefferson East Inc.	Community Development Corporation
Storefront	Various cities, Nationwide	Storefront	Private sector

This report concludes with a detailed review of processes and practices behind the creation and management of the REVOLVE Detroit program. The Co-Learning Plan is supplemented by "REVOLVE's Guide to Detroit's Retail Evolution," a one-stop shop for practical how-to information on urban neighborhood revitalization. The REVOLVE Guidebook also offers a selection of ready to use resources for pop-up programs. Everything from checklists, legal documents, and permits are provided in easy-to-understand and ready-to-use formats for a broad audience of entrepreneurs, artists, community organizations, and building owners with the common goal of activating vacant, underutilized space. While this report touches on some of the challenges, benefits, and things needed when considering or doing a pop-up program, the guide provides precise information for program participants. For example, checklists walk entrepreneurs through what is needed to get ready for business. Other resources include sample license agreements (what we use for a pop-up lease), permits, building assessment forms and other key documents.

The Guidebook can be found at http://revolvedetroit.com/resources

CHAPTER 2: RETAIL EVOLUTION: HOW TEMPORARY USES ARE CHANGING THE RETAIL LANDSCAPE

Definition of Pop-Up

For the intents of this report, a "pop-up" is a temporary use, such as a business, art installation or event that activates a vacant or under-utilized space. While many definitions and variations exist, the operative word is *temporary*.

Pop-Up Retail

Photo 1: Pop-Up Café, Detroit, MI
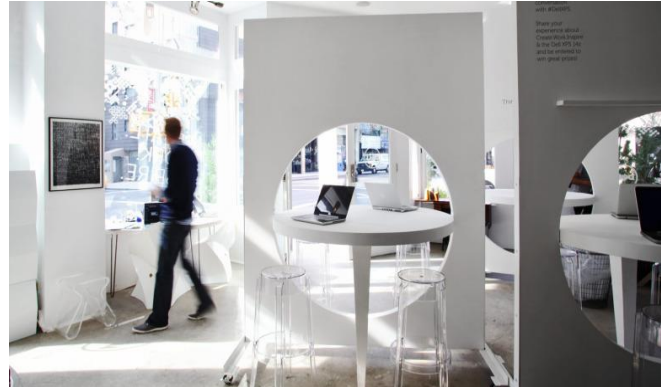
Photo 2: Dell Workspace by We Came in Peace, New York, NY

Pop-up retail spans a large spectrum of users groups and purposes. One common theme is marketing and brand development. Up-and-coming entrepreneurs use pop-up as a way to build buzz and an audience, while marketing a new business. Well established retail brands are increasingly using pop-up as a way to reinforce or diversify their brand. Large companies create short-term experiential environments and events to engage customers in new ways or sometimes launch new products. Regardless of scale, businesses use pop-ups to experiment. Small businesses and first time entrepreneurs have strategic objectives for their experiments. Entrepreneurs can use pop-up to test their business concept live in real time. They evaluate customer traffic, reactions to products and service as well as the viability of a building, landlord and neighborhood.

Storefront and Street Activation through Temporary Art

Photo 3: Temporary Creative Event Platform, Detroit, MI

Photo 4: Gathering Space, Washington, DC

Art is commonly used in the temporary environment. Art offers an affordable means to bring new life to a space quickly while delivering instantly transformative results. Artists use vacant spaces as a canvas or platform to engage new audiences in new ways. Art often accompanies pop-up program initiatives and makes use of both interior and exterior spaces. Art plays a crucial role in defining or redefining the image of a place. Examples include creative platforms for dance and performance, a local artist's collection of paintings inside of a coffee shop, or an innovative light installation to give a space a new feel for guests.

Storefronts as Hubs of Engagement and Exploration

Photo 5: Temporium, Washington, DC

Photo 6: Community Engagement Storefront, Detroit,

Vacant storefronts signify a lack of ownership. Many organizations across the country are using temporary uses to innovate around the concept of ownership. Pop-ups can provide opportunities for residents and community stakeholders to help define what they want in their community. The space allows a venue to quickly implement those ideas. Events and engagement come together to build a sense of ownership over space while building buzz that can sustain other efforts beyond temporary activation.

Temporary Uses in Vacant or Under-Utilized Public Space

Photo 7: Outdoor event space, Washington, DC

Photo 8: Tashmoo Pop-Up Beer Garden, Detroit, MI

Vacant storefronts are not the only source of under-utilized space. Seldom visited civic spaces can be activated to encourage residents and visitors to create new user experiences. Empty lots previously thought of as a liability can be transformed into assets. Creative approaches like beer gardens, community gardens, sculpture parks and the like can create vital third places that add to the livability of a neighborhood and spur the demand for greater levels of investment.

While a wide variety of pop-up uses and users exist, the temporary nature of these projects tend to operate under common principles that guide a better understanding through applications, benefits and challenges.

Studio Urban Catalyst at the Technical University of Berlin, a pioneer in exploring the typologies, processes, and outcomes of temporary uses, find that "temporary use do not emerge accidentally but are guided by different factors and rules. Temporary users are urban players that act deliberately and follow certain visions" (Studio Urban Catalysts, 2003). Through research of temporary uses in five major European cities, they find six commonalities:

1. **Citizens become temporary users in order to follow different aims.** Temporary users are motivated by the aim to claim vacant spaces as breeding grounds for the development of ideas, as niches or as a parallel universe in relation to the regulated urban environment.

2. **Specific vacant sites attract specific temporary uses.** While choosing certain sites or buildings, temporary users follow precise spatial criteria such as retreat, exposure, or niche.

3. **Temporary uses flourish with a minimum of investment.** Temporary uses can recycle and appropriate existing structures and spaces with minimal interventions – 'urbanism light'.

4. **Temporary uses are mostly organized in networks and use clusters.** The temporary use clusters are characterized by distinguished use profiles. A cluster is sustained by complex internal networks, which generate synergy effects. Initial temporary programs often attract similar uses to the same or a nearby site.

5. **Temporary uses are initiated through agents.** In many cases, temporary uses only become possible through the determined action of key agents, who bridge the gap between the different milieus of the users, the site owner, and municipal authorities and therefore create a protective umbrella which allows for the flourishing of temporary use. The agents are mostly unpaid individuals without institutional associations, following an idealistic agenda. While sometimes these agents are themselves actively involved in a temporary use milieu, they also appear as highly motivated 'submarines' within the municipal bureaucracies.

6. **Temporary uses are a laboratory for new cultures and economies.** Temporary uses can create a unique environment of experiment where ideas can mature in time, leading to the foundation of many start-up companies.

Despite the differences between the urban environments and policies, these principles apply to the spectrum of pop-up uses around the world —from a highly corporate pop-up store to a highly underground guerilla art installation. Development of ideas, repurposing vacant space, minimal investment, synergy, and agents that can bridge disparate stakeholders together to create a unique environment to experiment are all key principles that influence the purpose behind pop-ups.

As "agents," practitioners considering starting a program to facilitate temporary pop-up uses benefit from a common set of operating principles for the range of temporary uses. However, it is essential for agents, especially those involved in community and economic development, to identify a discrete set of problems and intended goals for using temporary uses.

Can Temporary Uses Solve Long-Term Problems Within Disinvested Urban Retail Environments?

This section looks at some of the underlying problems where pop-ups can offer a solution.

In shrinking cities, such as Detroit, neighborhoods and residents suffer from a lack of available, accessible, quality retail. As a result, each year, Detroit residents spend $1.5 billion in retail purchases outside of the city (Social Compact, 2010). Severe retail leakage leads to fewer local dollars circulating within the local economy, reducing the indirect and induced impacts of retail spending on the rest of the local economy. Lack of retail directly impacts neighborhood quality of life and reduces the attractiveness of neighborhoods to existing and potential residents.

Severe retail leakage creates both tremendous opportunities and challenges. Small business can fill unmet demand for local goods and services, while creating amenities that enhance the livability of the neighborhood. Conversely, significant retail leakage and the lack of existing retail businesses create a high level of uncertainty, which elevates business risk.

These fundamental challenges are further compounded by the existing physical conditions of the building stock. In nearly all instances, prospective tenants are expected to invest in building renovations. The primary issue here is one of supply, not demand. In many cases the demand from entrepreneurs outweighs the supply of move-in-ready space. Increased capital requirements for building renovations, plus business start-up, combined with the risk and uncertainty created by significant retail leakage, creates major barriers to capital access and underwriting for local lenders.

Many disinvested urban business districts also suffer from an image problem, which further compounds challenges in retaining and attracting businesses and customers. Dated building stock, façades, signage, and lighting, along with high rates of vacancy reduce street appeal. Crime issues, whether real or perceived, generate negative connotations for the business district. The importance of brand cannot be understated in retail and it applies equally to the business district just as it does to the stores and products that comprise it—both good and bad.

To overcome the multitude of challenges that face disinvested urban retail environments, multi-faceted, creative solutions are required. Community and economic development organizations charged with facilitating change in these areas likely have few resources to do so. Pop-up offers a solution.

Pop-ups address multiple problems at once by facilitating temporary uses and small investments to build the case for more substantial and longer-term investments. In a retail setting, pop-ups create low-cost, low-risk environments that allow businesses to test their business for 60-90 days before committing to a permanent lease. This also allows building owners to test the viability of the tenant. If the business venture proves successful, either when the pop-up decides to go permanent or the pop-up helps recruit a higher and better permanent user, it produces a permanent lease. That permanent lease demonstrates cash flow to the landlord, which may justify private and/or public investments to tenant improvements. Pop-ups also produce real data that can justify sales forecasts, assist in the underwriting process, and create a stronger lending environment. Pop-ups that are unsuccessful also create value. Failure teaches us what does not work, which reduces uncertainty and therefore, lessens risk. In these cases, new pop-ups can be solicited and the process continues until a temporary venture becomes permanent.

From a community development standpoint, the process of creating temporary uses can offer tremendous value. Engaging residents in the process of creating a pop-up shop not only strengthens bonds between would-be customers and future entrepreneurs; it also facilitates a change in ownership back to the community, even if it is just for a short period of time. This process of "if we build it, we will come" helps demonstrate the likelihood and authenticity of change within the business and physical environment. These methods infuse a new sense of optimism that changes conversations taking place in the community, online and in the press.

Pop-ups create invaluable marketing opportunities to change the image of a place. Pop-ups showcase entrepreneurs and urban innovators that are rethinking traditional models of business and space to show what can be possible. One of the primary benefits to entrepreneurs is the opportunity to build awareness and excitement around a new business venture. A new storyline can be developed about the neighborhood itself through these entrepreneurs, especially when part of a larger initiative to activate vacant space in a neighborhood. The results can enhance the image of the business district to a larger audience, which can create positive momentum to bring more quality businesses and activity to the neighborhood.

Strong marketing and promotion are essential to a successful pop-up project or a larger pop-up initiative. When entrepreneurs have a strong understanding of what they want to achieve during their pop-up term, marketing and promotion is one of the best ways to help influence those outcomes. Determining the story that is to be told throughout the course of the pop-up also contributes to the outcome, especially when combined with events that help illustrate and engage the audience in those outcomes. Pop-ups can further maximize these opportunities through collaboration, co-promotion and teaming up with local neighborhood leaders and existing businesses. This creates a critical mass of synergy and activity that builds momentum towards longer--term success.

The role that art and design play in facilitating change in image, awareness and entrepreneurial interest cannot be understated. When vacant buildings require too much investment for temporary businesses, or when unattractive façades or open spaces exacerbate image problems, art can provide transformative solutions. Art offers an exciting and affordable way to re-imagine space and place. Employing temporary use strategies that use art to bring new life to vacant space provides a new canvas to show what's possible, while engaging a diverse range of audiences in new and positive ways. Arts and programming enhance the vibrancy of business districts, making them more walkable, welcoming, and visible. Results are visible and can be immediate. Temporary window installations in buildings not feasible for pop-up retail are small investments that have a big impact. Residents that see an art installation in a window that has long been dark understand that someone is trying to facilitate positive change. Lighting these installations at night, not only increases the visibility and impact of the installation, it can also help improve the perception of safety. While investment in the arts may seem like an untraditional activity for organizations focused on economic development, the role that art plays in attracting new pioneering businesses is an important and often essential first ingredient to facilitating evolution within neighborhood business districts.

Challenged urban retail districts face many problems. Pop-up programs that facilitate temporary activation of vacant space through innovative entrepreneurial, artistic and programming activities offer an affordable and creative means to solve some problems. While these small investments often lead larger more permanent investments, pop-up programs are not an end-all be-all solution as a standalone initiative. When pop-up programs are integrated within a larger portfolio of investments or interventions, long-term change is more likely. Pop-up initiatives are especially well suited for collaboration. Involving multiple partners at the local, city, region and state level

when creating a larger vision for business district revitalization can help instigate additional investments. These key partners may be able to help facilitate façade enhancements, code enforcement, streetscape improvements, elevated police presence, lighting, district branding, and technical assistance for existing business owners. When pop-up is part of the vision, the momentum and excitement seeded by small investments and small projects help make the case to begin tackling larger opportunities and challenges that face a challenged retail district.

CHAPTER 3: POP-UP PROGRAMS ACROSS THE NATION: BEST PRACTICES AND LESSONS LEARNED

This section of the Co-Learning Plan introduces seven leading examples of pop-up programs with the aim of identifying the common challenges and best practices among pop-up programs across the nation. This section explores pop-up program development at various levels: citywide programs that focus on neighborhoods, downtown programs, statewide agencies facilitating local projects, community development corporation led neighborhood programs, as well as a business led by the private sector. This section begins with an overview of each program (Exhibit 3-1). Next common challenges, benefits and best practices are presented based on interview findings with each program.

Exhibit 3-1
Illustrative Pop-Up Program Case Studies

Program Name	Location	Organization	Organization Type
REVOLVE Detroit	Detroit, MI	Detroit Economic Growth Corporation	Citywide quasi-governmental, economic development organization
Temporary Urbanism	Washington DC	Washington DC Office of Planning and Development	City government
Project Pop-Up	Pittsburgh, PA	The Pittsburgh Downtown Partnership	Downtown economic development organization
CreateHereNow Connecticut	Various cities, Connecticut	State of Connecticut Department of Economic and Community Development & Offices of Culture and Tourism	State government
Collinwood Rising	Cleveland, OH	Northeast Shores Development Corporation	Community Development Corporation
June on Jefferson	Detroit, MI	Jefferson East Inc	Community Development Corporation
Storefront	Various cities, Nationwide	Storefront	Private sector

REVOLVE Detroit[1]

Detroit Economic Growth Corporation –
Citywide quasi-governmental, economic development
organization

REVOLVE Detroit is a collaborative program of the Detroit Economic Growth Corporation that partners with local leaders, building owners, entrepreneurs, and artists to activate vacant storefronts with transformational businesses and art installations. Michael Forsyth is the Program Manager where the goal of the program is to foster the evolution and vibrancy of Detroit's neighborhood business districts. "Detroit is well-suited to be a leader in the world in rethinking the redevelopment process," says Forsyth.

At its core, REVOLVE uses "pop-up" (defined as temporary businesses and art installations) as an innovative marketing and engagement tool to accomplish three main objectives:

1.   Recruit or grow full-time tenants,
2.   Spark private investment
3.   Change the image of neighborhood business districts.

REVOLVE combines pop-up with other economic development tools, such as financial incentives to support rehabilitation of vacant retail space and technical training for entrepreneurs, to sustain long-term revitalization and investment in neighborhoods, small businesses and key buildings. Partnerships remain the most important tool in the tool box "Engaging the residents in the redevelopment process creates a strong sense of ownership, stated Forsyth, "residents were able to help create the businesses they wanted to see."

Since the launch of its pilot phase in 2012, REVOLVE has produced unprecedented results:

Photo 9: Pop-Up Cafe, Detroit, MI

Photo 10: Temporary Light Installation, Detroit, MI

Photo 11: Community Event Space, Detroit, MI

• Activated 17 sites
• Started eleven full-time businesses (six currently open, five under development)
• Executed 16 business pop-ups
• Led 20 art installations
• Worked with 56 entrepreneurs
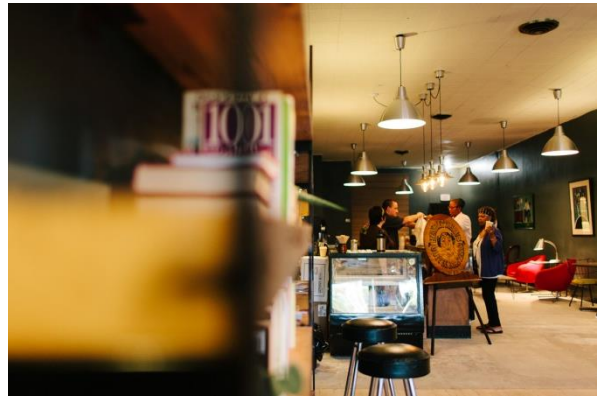• Generated 30+ instances of media coverage

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[1] For more information, visit www.RevolveDetroit.com

Temporary Urbanism Initiative[2]
Washington DC Office of Planning
City Government

Temporary Urbanism Initiative is a program of the District of Columbia Office of Planning where Kimberly Driggins is the Associate Director. The program seeks to change the negative perceptions that come with vacant spaces in urban neighborhoods. By transforming the vacant storefronts through vibrant, animated, and unique uses, the program showcases the potential of vacant space and encourages community engagement. "Creative placemaking is at the heart of DC's investment in temporary urbanism," says Driggins, "showcasing the arts is a low-risk method to demonstrate the potential of a vacant space and foster civic engagement."

Photo 12: Former R.L. Christian Library transformed into a "Temporium" in Washington, DC

In turn, this invites economic opportunities and decrease vacancy rates. "The arts encourage everyone in the community to support local artists and entrepreneurs," says Driggins. The program targets several objectives brought forth by the District of Columbia through the Creative DC Action Agenda and the Retail Action Roadmap, including supporting creative entrepreneurs, activating commercial corridors, highlighting retail potential, and providing communities with exceptional services and activities. "Temporary uses are a great way to keep the planning process alive," said Driggins "it allows for the testing and refinement of implementation strategies while producing tangible results."

Photo 13: DC's "Truckaroo" in Parking Lot, Washington, DC

In 2010, inside of a former library kiosk, the Temporary Urbanism Initiative launched their first "temporium," a development of the program that transforms vacant storefronts or spaces into unique retail shops for local entrepreneurs to showcase and sell products. The temporium, known as "The H Street Temporium," was successful in that it produced the following impact:

•   Showcased 20 local artists and designers
•   Welcomed 1,600 guests (25% being local)
•   Was featured in over a dozen major media platforms.

The following year, two additional temporiums were launched in DC's Shaw and Mt. Pleasant neighborhoods. Partnering with artists and creative organizations to carry out this initiative acted as a platform moving forward. In total, all three temporiums generated $55,000 in sales to local artisans and designers. The program has helped neighborhood partners rethink programming in underutilized space for three to six month periods.

From "painting the sidewalk to show the potential for a future pedestrian plaza, to hosting a craft fair that showcases local vendors," the arts were used to provide a way to "capture the imagination of residents and gear it towards a vision of the future of the community," said Driggins.

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[2] For more information, visit www. Planning.dc.gov/DC/Planning/

Project Pop-Up: Downtown[3]

The Pittsburgh Downtown Partnership &
City of Pittsburgh Mayor's Office

Project Pop-Up: Downtown is a program of Mayor Luke Ravenstahl that began in 2012. Ravenstahl approached Morton Brown, Pittsburgh's Public Art Manager, to help develop a program that installed art and helped start pop-up businesses in the vacant storefronts of Downtown Pittsburgh. "The program has made great strides in increasing Downtown's vibrancy and bringing more people into the heart of our city," says Ravenstahl.

A collaboration between key city agencies helped attract new businesses and development by enhancing key vacant Downtown storefronts while creating a model that could be applied to other parts of the city.

"The program acted as a small snapshot of the bigger picture, spurring other initiatives throughout the rest of the City to remove blight or signifiers thereof," stated Brown, "this collaborative project made shopping, dining, and

entertainment amenities more accessible and an even more livable city for everyone." Targeting key spaces gained the attention of prospective tenants, increased safety, and benefited the overall economic health of Downtown.

As part of the program, they began launching a Night Market series, "a trial program that created incentives and removed barriers to get into the downtown market," which took place every Friday of the year in various Downtown parking lots. The series produced increasing results:

- Brought together the most innovative and independent vendors, artists, and chefs.
- Hosted temporary markets, boutiques, and more, showcasing 25 vendors
- Grew to 30 vendors and 6,000 patrons by the seventh event

The program has proven to be succesfull. "We had to bend the rules which resulted in bending the mission of certain funders and city agencies," said Brown, "we had to encourage people to think through what an area needs first, then we figured out how to do it."

Photo 14: Retail storefront in Pittsburgh, PA

Photo 15: Creative façade applications in Pittsburgh, PA

Photo 16: Night Market created in an empty lot in Pittsburgh, PA

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[3] For more information, visit www.downtownpittsburgh.com/what-we-do/programming/project-pop-up

CreateHereNow Connecticut[4]

State of Connecticut Department of Economic and Community Development
& Offices of Culture and Tourism
State government

CreateHereNow is a program of the State of Connecticut, Department of Economic and Community Development, and Connecticut Office of the Arts. The program aims to empower prompt change in public space and in the views of municipal leaders and artists. It blossomed from

Photo 16: Storefront during Pilot Phase, Connecticut

the momentum that was began by the City Canvas Initiative, lead by Deputy Commissioner Kip Bergstrom, who has 30 years of experience as a strategist, business executive, Economic Development Professional, and place-maker.

"Art programming in Connecticut functions with history and tourism which fuse into economic development," said Bergstrom. By creatively repurposing under-utilized storefronts and historic buildings, CreateHereNow acts as a foundation for

Photo 17: Engagement Wall during Arcade, Connecticut

innovative citizens in their communities to grow and form a statewide network. The initiative began to change how people feel about living in a place, and gave them an idea/visual of what can be done. "It was an intangible impact but still a good thing, maybe the most important." Recent examples of their efforts include:

- Arcade Storefronts
- The launch of the reactivated historic McLevy Hall
- Morrison's Artists
- Waterbury/CreateHereNow's holiday launch of the statewide artisan's marketplace
- State of Makers

Photo 18: Arcade Ribbon Cutting, Connecticut

"We had fearless and innovative leadership," says Bergstrom. As a statewide program, we focus our attention on areas where local leadership and vision is the strongest. If certain cities don't buy in, we move on."

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[4] For more information, visit www.createherenow.org

<u>Collinwood Rising[5]</u>

Northeast Shores Development Corp, Cleveland, OH
Community Development Corporation

Collinwood Rising is a program that is a special initiative of Northeast Shores made possible with support from the Kresge Foundation, ArtPlace America, and a public grant from Cuyahoga Arts & Culture. It is a five-year plan to revive the Waterloo Arts and Entertainment District as well as the rest of North Shore Collinwood by refurbishing vacant space into art space.

Photo 19: Waterloo Arts Venue, Cleveland, OH

"You can't get to a house without going through a commercial district," stated Brian Friedman, executive director of Northeast Shores Development Corporation "placemaking presumes that someone somewhere will care and support the place." For Collinwood Rising, much like the other programs, it was important to showcase to the community what was possible. They work with artists to establish replicable development models for artist space in older industrial cities, leveraging ongoing Housing and Urban Development (HUD) and municipal investments.

Photo 20: West Side Market, Cleveland, OH

"Collinwood Rising will be converting vacant spaces into an artist-inspired playground, a performing arts incubator and artist live/work space and commercial storefronts," said Friedman. Collinwood's Waterloo Arts and Entertainment District is a regional destination that brings visitors to the neighborhood. It hosts music and art venues for those young and old to launch their career or improve existing skills. The initiative aims to combat urban vacancy and invigorate the [local economy]

Grants, loans, and other resources are offered to help facilitate the arts. Within a half-mile walk of the area, visitors are given 48 opportunities to stop and support the arts.

Photo 21: New Mural by Local Artist, Cleveland, OH

"We integrated arts and planning into our NSP visioning process. In addition to looking at houses to demo and rehab using federal funds, we identified vacant lots, storefronts, and blank walls that could be improved through the arts," said Friedman. "We won an ArtPlace America grant to implement this creative temporary use project alongside NSP. We called our process 10,000-dollar-awesome. If we can implement a cool project for $10,000 or less it is going to be awesome if it works or it doesn't. If doesn't work, it's just temporary" said Freidman.

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[5] For more information, visit www.welcometocollinwood.com

June on Jefferson[6]

Jefferson East Inc, Detroit, MI
Community Development Corporation

June on Jefferson is a month-long series that takes place annually in the historic Jefferson-Chalmers commercial district in Detroit, Michigan. The pop-up series is the result of collaboration between the Jefferson East Business Association, American Institute of Architects, Urban Priorities Committee, local entrepreneurs, businesses, artists, and university students. The program combines entrepreneurship, cultural activities, and performance art to activate vacant space and further the neighborhood.

"Pop-up is used as a way to try businesses that the community wants to see and test its viability," stated Joshua Elling, Executive Director of Jefferson East "they help prove the market and grab the attention of those outside of the neighborhood." For the Jefferson-Chalmers commercial district, pop-ups test how new business can generate resident interest and engagement in the area.

"We're looking at ways we can begin to bring people out to our community and to bring folks that live in the community out because a lot of folks hit Jefferson Avenue and then they head out," stated Ritchie Harrison, Economic Development Director for Jefferson East Inc. "they don't have the opportunity to really explore their community, so we're trying to bring focus back on the assets that we have in Jefferson Avenue and really begin to build momentum for what can take place in the future."

Photo 22: Pop-Up Gallery, Detroit, MI

Photo 23: Gallery Inside of Coffee Shop, Detroit, MI

Photo 24: Exterior of Pop-Up Coffee Shop, Detroit, MI

In 2013, pop-up businesses launched inside of five newly renovated storefronts during June on Jefferson. Before the launch, design teams were formed, consisting of the entrepreneur, architects, and students to transform the spaces into high-quality retail shops in two months. Event programming was formed around the launch to increase foot traffic and visibility. "Jazzin' on Jefferson" consisted of music, art, and a movie opening each weekend.

June on Jefferson changed the perception people had of a key intersection. It not only provided an interesting retail mix with a coffee shop, art gallery, bakery, museum, and natural food market, it showcased the cleanliness, safety, and walkability of the neighborhood. As a result of the change of opinion, three pop-up businesses signed permanent leases following the pop-up term: the coffee shop (originally a pop-up) a record store, and a furniture restoration company and gallery.

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[6] For more information, visit www.goeastjefferson.org/2014-june-on-jefferson/

Storefront[7]

Storefront is an online marketplace used by artists, designers, and brands to find and rent pop-up retail space. The website acts as a resource for people who are looking to grow their business outside of the traditional model and want to build a stronger relationship with their customers offline. Storeowners, brokers, and landlords can also showcase their space, making opening a business and filling a space more accessible.

Photo 25: Pop-Up Retail Space, San Francisico, CA

"We wanted to change the dynamic and reinvigorate these areas," says Tristan Pollock, Co-Founder and COO of Storefront "we wanted to make starting a retail store more available." Storefront stresses the connection that needs to be made between entrepreneur and customer. The personal, in-person experience is what builds the relationship and contributes to the success of a business looking to grow.

"People are looking to grow their business through retail but are not interested in the

Photo 26: Art and Retail Space, San Francisco, CA

traditional model, so they execute pop-ups," says Pollock. Storefront believes that a retailer-customer experience makes more of an impact when done in person. "There is a huge gap between starting your business and getting it to the next stage," stated Pollock, Storefront targets people who are ready, but have not been able to go forward due to costs and risks.

Their website includes all of the data on the space and the businesses so that they are "easy-to-find" and "easy-to-rent." Anyone connecting Storefront can ask questions and get connections to other service providers for free. Storefront helps simplify the process by providing insurance, a network of designers and professionals to help implement the project and even a pop-up guidebook.
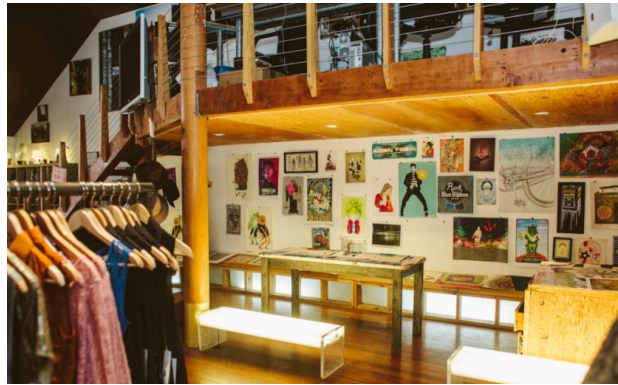
Photo 27: Pop-Up Boutique, Brooklyn, NY

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[7] For more information, visit www.thestorefront.com

Common Challenges and Best Practices

This section of the Co-Learning Plan explores the commonality between the case studies. It highlights what worked best, what didn't, and the approaches that were taken to solve issues, as well as what was done to avoid them.

Common Challenges

Case study research suggests that many of the pop-up programs underwent the same challenges or took certain precaution to avoid them. This section highlights the main challenges faced by the programs and how they were dealt with.

Project Scoping: The Balance of Planning Versus Doing. Interview findings suggest that preplanning is imperative to the launch of a pop-up or a series of pop-ups. With the pop-up itself being an experiment, a fore-structure must be set in place to ensure a smooth execution before, during, and after the pop-up term. While all agreed that it will always be a learning process, they urged that a clear objective will direct the project efficiently. "Take on something you can handle and make sure you can do it well," says Morton Brown of Project Pop-Up: Downtown.

Think about the mission and the motives of the project and the impact it will have on the creative and economic economies, as well as all other parties involved. All Program Managers gathered information on the location, people, and leaders of the community to help collaboratively devise strategies for execution. They considered potential partners and specific ways to engage the people of the community throughout the planning process. It is essential that the project remains practical and doesn't stray too far from the framework. A strong program structure builds the confidence of those who will be involved, gains trust, and inspires action.

Growing Financial and Social Capital. For pop-up programs and entrepreneurs, there is a large gap between starting a business and getting it to the next level. Local financial resources and support can help fill the gap for upstart entrepreneurs. Additionally, demonstrating the feasibility of a new business venture in a specific space and location can garner important data to justify sales forecasts that assist with the small business lending and underwriting.

Building relationships with community stakeholders while developing a pool of potential funders and lenders also helps sustains a project long after its launch. Strong community partners and resident customers can help volunteer and donate materials to the project when financial resources are at a minimum. This helps create a sense of ownership within the community and builds stronger owner-customer relationships. Residents also help market and promote the project and events, gain support from the neighborhood, and recruit additional volunteers and customers.

For landlords and building owners, pop-ups offer an excellent opportunity to vet new tenants while also marketing the space to prospective tenants. When pop-ups sign permanent leases, it demonstrates cash flow and justifies landlord investment. Some pop-up programs create a performance model that issue larger build-out grants once a pop-up becomes permanent to incentivize action.

When pursuing program funding, pop-up program managers evaluate the areas of need: support: staff, product, site renovation, marketing materials, utility bills, and more. Doing the project is often necessary to determining program processes, need and cost. Building relationships with prospective program funders throughout the process helps establish long-term funding

relationships to sustain the program after initial investments. All parties should be working to leave the neighborhood with positive outcomes that allow them to thrive. Funders look to support programs that aim to benefit the community long-term and have strong partners backing their initiative.

Community Engagement. When a program develops a project for a neighborhood and does not involve the people, neither thrive. It is crucial to develop a brand for the initiative that has clear connections to the community. To gain project sustainability, the people of the community must be empowered and see their piece in the puzzle. Events should be in place to launch the project and to uphold community engagement consistently.

In this case, interview findings from city and state programs reveal that Community Development Corporations partners are essential. Clearly defined procedures for partnerships with local CDCs and roles for collaboration are a must. In some cases, launching a storefront that acts as a community hub and demonstration project to kick off a larger initiative has proven successful to engage residents and develop local partnerships.

Entrepreneur Services. Entrepreneurs come to the table with different skill sets. They must have the capacity to manage the day-to-day operations that is required of their business. Some have been doing this for a while, some may be new to the pop-up model and want to see if their business is viable. Some cases come with a practical business, paired with an inexperienced entrepreneur or vice versa.

While entrepreneurs are expected to bring forth viable skills and knowledge to the project, interview findings suggest effective pop-up program should be able to provide entrepreneurs with necessary support to ensure that they are equipped with the required experience, tools, and resources to contribute the survival of their business. Programs such as Storefront and REVOLVE Detroit have developed guidebooks to equip entrepreneurs with the tools and resources to execute projects with a degree of autonomy.

Transition and Momentum. Before, during and after the pop-up phase, a program must be able to help with the transition to permanence or help create something new if the temporary use doesn't produce permanent results. This often times requires guidance on practicalities, legalities and logistics, requiring pop-up programs to become an accountability partner that checks in monthly, or both with entrepreneurs, landlords and community partners.

For a program, developing an exit strategy is an important consideration. Once momentum is built in a community, it must be unceasing. This requires collaborating with local leaders to set up continued programming for community engagement and keeping the spaces active. One frequently cited challenge is developing a long-term vision for temporary uses. The key is developing a framework that sets the community up for a continued presence. Ideally, temporary uses become permanent and lack of vacancy reduces demands on a program.

Best Practices and Lessons Learned

This section highlights the things that went well for the programs, as well as some lessons learned going forward. Case study research suggests that many of the pop-up programs had the same successes and key takeaways.

Partnership and Collaboration. Based on interviews, it is clear that having a strong network streamlines the process, furthers collaborative opportunities, and results in larger impacts.

Partners bring forth their own respective expertise and function in the program. As a whole, this produces a high-quality, high-energy project. Partners included: local leadership and other stakeholders, the people of the community, building owners, entrepreneurs, and artists.

Small Investments and Big Wins. When a pop-up program produced substantial results, including permanent activation of vacant space, change of community perception, and job creation, more opportunities became available for similar revitalization. Many programs had "big wins" that resulted in secured funding and partnerships for future initiatives. This also spurred other revitalization efforts and increased funding by other community groups and programs that collaborated with others. Some programs measure success by the ability of their community partners to raise additional funds for similar placemaking initiatives.

Programming and Community Engagement. Program Managers aimed to change the perspective of residents and onlookers from other areas. Many used creative means of community engagement as a tool to do so. Certain programming events were set in place to build excitement and gain feedback. Public art initiatives allowed the community to join in and interact with artists as installations were taking place.

Small Business Consulting. While many entrepreneurs involved in these initiatives had some experience with pop-up or of selling their product, many were unprepared in running their business full-time and without assistance from the programs. The transition from pop-up to permanent was rocky for most. Support teams amongst retailers were developed, and many existing businesses were also there as a support-system to serve as mentors. Many learned the importance of not rushing and the value of accountability. Program Mangers agreed that a mentorship program for participants has been a benefit to all involved.

Finding and selecting participants. When recruiting participants, such as artists and entrepreneurs, a clear procedure needs to be set in place. Programs developed advisory boards amongst their partners to help issue, review, and select proposals. Many programs issue "call for entries" or "requests for proposals" to help identify participants and begin building awareness for the initiative. The request for proposals should include the program's mission and goals, timeline, what they are looking for in participants, prospective spaces for activation, and a clear community objective. Programs should select entrepreneurs who are ready, and desire to get to the next level. Often times these participants lack the financial resources or risk factors delay their action. Being part of a larger program to activate multiple spaces ensures no one entrepreneur has to be the pioneer. Program supports also help reduce the risk and elevate the comfort level of new entrepreneurs.

Review of call for entries procedures show that most organizations use their website as the base camp for distributing the call. Websites provide a place for prospective participants to ask questions, and get answers. Property tours are commonly set up as well as open houses for community feedback to help build awareness or in some cases help with the selection of finalists. Finally, interviews, educational forums, and expectations are often part of the process of vetting finalists.

Marketing and Promotion. No one can promote a brand better than the author. Having a clear brand makes it easy to talk about and easy to understand. This means knowing your market and the overall story that is to be told. Telling the story in segments, featuring people in the community, and highlighting the great things that already exist are great ways to start. Documenting the project through social media platforms, press, video, and photography is a way to keep people updated and connect with people outside of the immediate community.

Continue To Learn. As entrepreneurs are encouraged to further their learning and experience, so too are the programs. As rules, policies, and codes change, programs should stay up-to-date. Relationships should be built with other programs around the world that have the same common goal. If everyone is learning from one another, the collaborative effort becomes an even greater phenomenon.

Next-Level Thinking. All programs should be prepared to answer this question: what happens after the launch? Once the businesses open initially and/or once their pop-up term is up, a clear plan should be in place.

Program managers cite that the program and participants need to be set up for success. This means, assisting retailers in building their brand along the way and building relationships with the community/their customers.

CHAPTER 4: POP-UP PROGRAM DESIGN

Overview

The following discussion of pop-up program design is based on REVOLVE Detroit experience. This chapter of the Co-Learning Plan aims to answer the following research questions:

- How can economic development and local government practitioners develop a program to support pop-up and other temporary uses?

- How can practitioners create a program "business model" that aligns organizational goals with economic and community goals and needs?

Program strategy is discussed while highlighting key findings from other leading best practices. Evaluation findings from REVOLVE's most significant project are also presented to add context as to what works, what doesn't and why. The following chapter is outlined as follows:

A. Purpose
B. Program framework
C. Program process
D. Scope
E. Timeline
F. Management and Organizational Framework
G. Administration
H. Branding and Marketing
I. Evaluation

A. Purpose

As a program of the Detroit Economic Growth Corporation, the primary economic development entity for the City of Detroit, REVOLVE's primary goal is to fill vacant storefronts with full-time businesses that pay full-time rent. The program's mission is based at the intersection of economic development and community revitalization. REVOLVE targets neighborhood business districts outside of greater downtown where market conditions are at a "tipping point." Here an intervention is needed to bring a higher caliber of business to a highly concentrated area (usually no more than two to four blocks) that can create a critical mass of activity that results in visible, transformative change. In these business districts, the ability to fill vacant spaces with one or more high quality businesses can turn the market in the right direction. When successful, quality businesses and other temporary uses build positive momentum towards recruiting other high quality businesses and investments that create value to the neighborhood and enhance quality of life. In the absence of intervention, vacant spaces filled with businesses that do not add value or detract from quality of life limited the ability to revitalize an area in a timely and influential matter. Businesses that have proven to add value are coffee shops that exist in areas that do not have one, a ceramic studio that acts as a community arts engagement tool, and a fine-cuisine restaurant that helps to "create a Friday night" for residents in the area.

The highly targeted geographic focus of each REVOLVE initiative requires a customized approach that addresses the unique challenges and opportunities of each neighborhood district. Market conditions, building stock, neighborhood image and awareness, local neighborhood leadership and capacity and many other factors influence the approach for individual initiatives. Therefore, while the program's purpose remains the same, the approach may differ.

B. Program Framework

There are three fundamental elements to REVOLVE Detroit:

1.   Partnership
2.   Strategy
3.   Tools

This section of the Co-Learning Plan presents the basics of the program framework and the theory behind it.

Partnership. REVOLVE partners with four stakeholders to transform neighborhood business districts (Exhibit 1). The key to building strong partnerships is the ability to align common goals amongst disparate partners while communicating how the program can achieve individual interests for each partner. A key skill for pop-up program managers is to play the role of the translator and connector. As a translator, a strong local partner can greatly aide in making the case for pop-up retail when making the case to a hesitant landlord or residents who don't understand the benefits of temporary uses. Pop-up program managers often add the most value in the role of a connector. While partners often share common goals, they often times don't know each other. Aligning these networks can be one of the most powerful changes in a neighborhood business district.
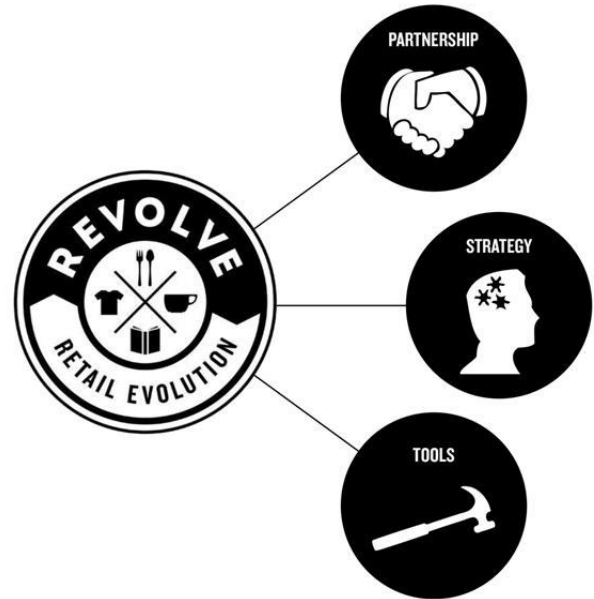
Exhibit 4-1
REVOLVE Program Partnerships

	NEIGHBOR-HOODS	**Transform neighborhoods into vibrant retail districts.** Match entrepreneurs with opportunities to transform vacant spaces into viable places, create buzz by changing the conversation, image, and experience on the street and online, and grow and attract high-quality and long-term businesses.
	BUILDING OWNERS	**Revolutionize the retail development and recruitment process.** Match property owners with temporary and permanent businesses, apply innovative marketing techniques to reach new tenant prospects and customers, and connect property owners with a suite of resources to create retail ready space.
	ENTREPRE-NEURS	**Create venues for new business ventures.** Match entrepreneurs with opportunities to transform vacant spaces into viable places, create buzz by changing the conversation, image, and experience on the street and online, and grow and attract high-quality and long-term businesses.
	ARTISTS	**Re-image neighborhoods through creative expression.** Use the arts to spur economic development and neighborhood revitalization, showcase Detroit's world-class art scene to new audiences in person and online, and transform the image and potential of Detroit's neighborhoods.

Strategy. REVOLVE applies a four step strategy to transform business districts (Exhibit 2). Two of the primary challenges with pop-up programs are the elements of time and uncertainty. REVOLVE treats each pop-up like an experiment: some work and some don't. How long it takes for an entrepreneur and/or landlord to determine if a business venture is viable varies greatly depending on the readiness of the business person or landlord or both, financing, seasonality in consumer spending, and other commitments.

In other words, there are many external factors outside the control of a pop-up program that determine the program's overall success. Therefore, thorough planning, solid program design and organizational discipline are essential elements of an efficient program. Weigh the capacity of staff and the financial resources available to support pop-ups and determine how and when program supports begin and end.

REVOLVE uses a phased approach to allocate resources efficiently at different stages of an initiative. The phased approach aims to continually increase the pop-up Program Manager's understanding of the opportunities and challenges while increasing the level of certainty at various stages of the project. If a pop-up program has resources available to issue grants, a phased approach helps inform the need, risk and amount of grants that should be given for any individual project. The phased approach is especially beneficial to facilitating independent market action. For example, if a pop-up program is successful, temporary uses become permenant, and those high quality businesses generate enough buzz and demand to recruit new businesses. Hopefully, these "higher better" uses can operate free of program subsidy or at a minimum require fewer resources.

Exhibit 4-2
REVOLVE Program Strategy Phases

	PLAN	Establish partnerships, secure building owner commitments, and develop strategy for activating spaces.
	LAUN-CH	Pop-up business at one prime location and major art installations at several spaces to spark district interest. Issue small grants to provide fast, visible impacts. Marketing to promote participants and opportunities. A single pop-up allows the program to demonstrate the concept and engage residents in the process. Art is a great tool that offers an affordable means of activating space while building buzz to recruit new retail.
	SCALE	Increase pop-up business activity. When permanent tenants are secured, issue grants and help secure financing to support build-out, leverage private investment, and close the financial gap. Scaling pop-up activities help build a critical mass of walkable retail destinations. When pop-ups become permanent, it can justify greater investment from the program or from private sources.
	TRANS-FORM	Leverage success and awareness to keep recruiting businesses. Build-out grants help support larger projects and leverage private investment after market is stimulated. This establishes a performance-based investment model. More information on REVOLVE's investment role at this phase is detailed on the following page

Tools. REVOLVE applies a three-tier investment strategy to support transformation (Exhibit 3). REVOLVE allocates resources to program operations as well as a "pop-up fund" and "retail readiness fund."

Program operations includes staff time, a host of marketing activities such as video, photography, collateral and web as well as technical assistance that may be required. Technical assistance could include architects, construction trade specialists, designers or evaluators. Technical assistance, education and mentorship for new entrepreneurs may also be required.

The Pop-up Fund is designed to issue small grants to facilitate immediate impact. These investments are meant to foster experimentation. Here a program must define its risk tolerance. What level of investment is worth trying an idea if it doesn't work? How much should a program invest in something temporary? REVOLVE pop-up fund grants have ranged from $500 to $10,000.

The Retail Readiness Fund is designed to deliver larger grants when a pop-up business has proven viable as a permanent business. If a financial "gap" exists after business and landlord investment, these grants (and/or loan funds) can help fill that gap to ensure a business can open in a timely manner and sustain momentum. REVOLVE typically invests these funds into build-out rather than a business because it creates a permanent asset. In the event that the business closes, a retail ready space exists. This performance based model only justifies investment if the pop-ups succeed therefore balancing risk and resources in a responsible manner. REVOLVE has found this tool to be an essential bargaining chip to work with difficult landlords and the key to brining lenders to the table in high-risk, highly challenged neighborhood business districts.

Exhibit 4-3
REVOLVE Program Tools

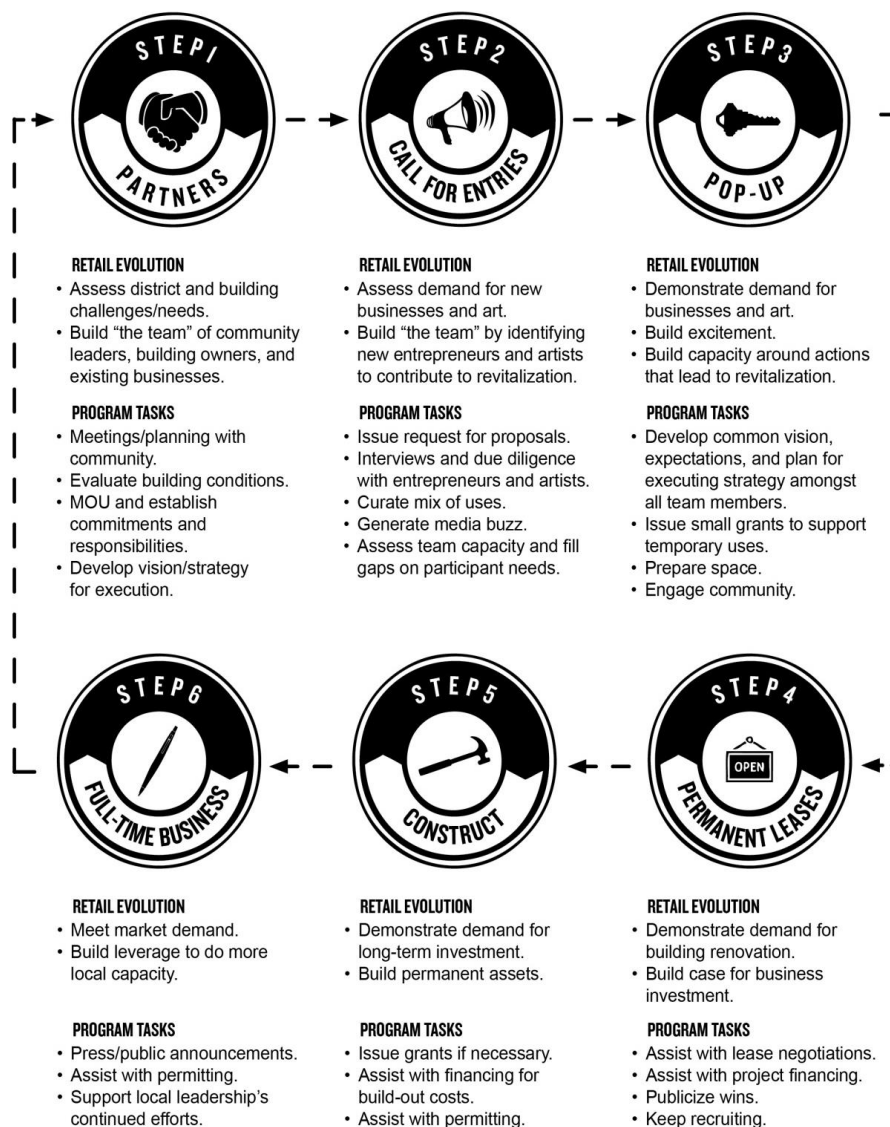|	PROGR-AM OPERA-TIONS	• Goal: Support staff, marketing and technical assistance • Approach: Budgeted by REVOLVE • Theory: Wrap-around services and strong program management are necessary for program success
	POP-UP FUND	• Goal: Support pop-up business, art and events • Approach: Competitive grant awards and/or discretionary programmed funds • Theory: "Lighter, quicker, cheaper" investments in transformational placemaking.
	RETAIL READI-NESS FUND	• Goal: Create move-in ready space • Approach: Matching grants leverage private investment • Theory: Direct investments into space is also indirect investment into full-time tenants

C. Program Process

The following graphic illustrates how REVOLVE facilitates "Retail Evolution." One of the most important and valuable aspects of the REVOLVE program process is issuing a "call for entries." This practice allows the project team to assess entrepreneurial and artist demand while providing the first major opportunity to publicize the project and neighborhood. It also provides clarity and planning opportunities around specific projects. The "call" is a competitive process that evaluates projects based on a series of criteria that are linked to program goals and resources.

The remaining steps are based on the resources and expertise of the REVOLVE program. Designing the program process requires assessment of a programs skills and resources. A program does not have to do everything (in fact it's important not to). Identify the process, all the associated needs and tasks of activating a space, and identify partners best suited to assist with those tasks and needs. Clearly communicate to participants what the program will and will not provide and who can help address needs the program is not designed to address.

STEP 1 — PARTNERS

RETAIL EVOLUTION
- Assess district and building challenges/needs.
- Build "the team" of community leaders, building owners, and existing businesses.

PROGRAM TASKS
- Meetings/planning with community.
- Evaluate building conditions.
- MOU and establish commitments and responsibilities.
- Develop vision/strategy for execution.

STEP 2 — CALL FOR ENTRIES

RETAIL EVOLUTION
- Assess demand for new businesses and art.
- Build "the team" by identifying new entrepreneurs and artists to contribute to revitalization.

PROGRAM TASKS
- Issue request for proposals.
- Interviews and due diligence with entrepreneurs and artists.
- Curate mix of uses.
- Generate media buzz.
- Assess team capacity and fill gaps on participant needs.

STEP 3 — POP-UP

RETAIL EVOLUTION
- Demonstrate demand for businesses and art.
- Build excitement.
- Build capacity around actions that lead to revitalization.

PROGRAM TASKS
- Develop common vision, expectations, and plan for executing strategy amongst all team members.
- Issue small grants to support temporary uses.
- Prepare space.
- Engage community.

STEP 6 — FULL-TIME BUSINESS

RETAIL EVOLUTION
- Meet market demand.
- Build leverage to do more local capacity.

PROGRAM TASKS
- Press/public announcements.
- Assist with permitting.
- Support local leadership's continued efforts.

STEP 5 — CONSTRUCT

RETAIL EVOLUTION
- Demonstrate demand for long-term investment.
- Build permanent assets.

PROGRAM TASKS
- Issue grants if necessary.
- Assist with financing for build-out costs.
- Assist with permitting.

STEP 4 — PERMANENT LEASES

RETAIL EVOLUTION
- Demonstrate demand for building renovation.
- Build case for business investment.

PROGRAM TASKS
- Assist with lease negotiations.
- Assist with project financing.
- Publicize wins.
- Keep recruiting.

D. Scope

Experts in the field of creative placemaking often describe pop-up activities as a "lighter, quicker, cheaper" investment. REVOLVE's experience has shown that a pop-up program can only achieve two of those elements. While REVOLVE ultimately pursues the route of "quicker and cheaper," the burden on staff is often "heavier." Pop-up programs can be highly demanding on staff or contractor time, especially if immediate results are anticipated and little financial resources exist, which is often the case. Conversely, "lighter, quicker" results require more financial resources, while "lighter and cheaper" results require more time. The field of project management employs a similar operating model of "Good, cheap, fast. Pick two."
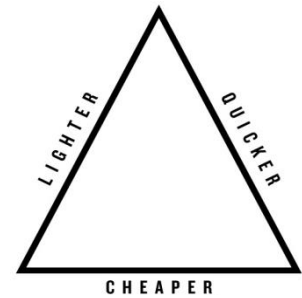
When developing a pop-up program, using this basic operating principle can help guide budgeting practices and guide discussions regarding staff and program contractor roles. Take stock of staff skills and other commitments. How much time can be dedicated to the pop-up program while still being able to execute on other responsibilities? Will the program need a dedicated full-time staff?

Evaluation of the REVOLVE program has shown that striking a balance is difficult. In one instance, taking on a large scope and scale was necessary to create the kind of buzz and impact to spark revitalization on a corridor with challenged market conditions. Conversely, the project's scope was too broad for the staffing resources allocated to executing the project; which was further exacerbated by the short timeline to execute several projects in time for a major public debut event. Too many components of the project were managed by too few people and with too small a budget for the scope of the project. While many view the project as a success, resources were expended too quickly leaving little resources to help sustain momentum adequately.

E. Timeline

The element of time is often one of the most beneficial and challenging aspect of a pop-up program.

Pop-ups provide the opportunity to activate vacant space in substantially less time and at less cost than required to start a permanent business. Temporary art provides an important tool to bring life to storefronts quickly where the level of investment is impractical for pop-up or permanent businesses given current market and building conditions. These seemingly "overnight" transformations are often celebrated by community residents who have been eagerly awaiting new businesses and activity in their neighborhood.

The temporary nature of pop-up reveals endless possibilities for programming, events, engagement opportunities or experimentation. Programming and events are essential to the success of pop-ups. The limited timeframe requires unique marketing to encourage pop-up patronage. The most successful pop-ups use both their opening and closing dates and a series of carefully planned events to drive traffic. While a series of events may happen over a short period of time, the amount of time dedicated to planning and marketing may prove much longer. The role of the pop-up programs play in planning, marketing and participating in these events for entrepreneurs, artists or the initiative as a whole is a key consideration when determining staffing needs and resources.

One of the most important aspects of time management for pop-up programs is managing expectations and varying objectives among different partners. Landlords with long vacant spaces are eager to fill them and start generating cash flow. Advocating for landlord patience when following a new and unfamiliar process requires mutual understanding regarding the benefits and business case for both the pop-up program and the building owners. Developing trust and transparent communication are paramount. REVOLVE institutes policies to help ease the tension of these new working relationships. For example, in the REVOLVE program all pop-up participants sign a license agreement (substitute for a lease) that spell out the respective responsibilities of the pop-up tenant and the landlord. One provision of the license agreement state s that if a permanent tenant is identified during the pop-up term, the pop-up tenant has first right of refusal to sign a permanent lease or has 30 days to vacate the space. If the program waits too long to activate a space, or a pop-up tenant takes too long to decide whether or not to locate permanently, often times the space will be filled with another business. When businesses that detract or fail to add to the quality of life permanently lease vacant spaces quicker than a pop-up program can fill them, this can jeopardize the feasibility of interventions in neighborhood business districts at a marketing typing point.

When working with entrepreneurs, it's essential to set expectations for how long it takes to execute a well-designed and managed pop-up. The tasks necessary for an entrepreneur to create a pop-up shop - inventory, fixtures, permitting, securing insurance, staff, marketing, etc – are not all that different then opening a permanent store, despite lesser financial commitments. Here the selection process can help identify entrepreneurs with experience and hungry to deliver immediate results.

When developing the scope of pop-up program or initiative ask yourself some key questions:

• How much time is required to achieve the level of quality given the resources available?

• As a program, are you delivering the right services at the right time?

• As a program, what is the opportunity cost of delivering one service versus another?

• What's the value proposition for time invested by landlords and tenants?

All of these questions help guide program scoping and serve as the framework for setting expectations and goals. When developing a project schedule identify phases and key milestones. Think about what the minimum activity and investment that is necessary to reach a project goal while meeting expectations of quality. During the selection process and after pop-up tenants have been selected, setting expectations around the schedule should be a two-way street. Program managers, landlords and tenants should all state their desired timelines for execution. In REVOLVE's experience, most pop-up tenants do not feel they have adequate time to fully execute their project. It's often a double-edge sword. Should a program scrafice the opportunity to unveil pop-ups at a major regional event to give an entrepreneur more time? How should a program balance the time requirements between pop-up tenants and landlords when competing interests and objectives present themselves? These are hard questions that the program manager must untangle, balance, communicate and resolve for pop-up projects to be successful.

F. Management and Organizational Framework

It's all about the team. Pop-up program managers interviewed as a part of this co-learning plan all consistently cited the need and benefits of creating a strong team to execute the project. One of the greatest benefits of pop-up programs is the opportunity for true collaboration around implementation.

Exhibit 4-5 details the organizational structure that REVOLVE employs. The organizational structure changes for each project depending on the scope and timeline of the project. The organizational structure presented is the most robust framework REVOLVE has employed.

Considerations in defining roles and responsibilities follows the organizational framework.

Exhibit 4-5
REVOLVE Organizational Structure

POSSIBLE PROGRAM ROLES

PROGRAM PARTICIPANTS AND FACILITATORS

Typical Program contractor positions depending on scope of project

- Creative Director
- Design-Build Specialists
- Event Producer
- Evaluator

PROGRAM PARTNERS

HOST ORGANIZATION

Program Manager

Community Organization

Program Participants

- Artists
- Entrepreneurs
- Landlords

PROJECT IMPLEMENTERS

Project Implementers

- Construction Contractors
- Architects Designers

Typical Program Positions and Roles

Areas of potential partnership and collaboration among program and community org

- Relationship Manager
- Selection-Steering Committee
- Administrative Assistant
- Marketing Engagement

Project Success Facilitators

- Volunteers
- Resident Stakeholders Engagement
- Press/Media Social media Web/Print

Program Partners

- **Host Organization.** At REVOLVE, the Detroit Economic Growth Corporation serves as the host organization. DEGC provides staffing for the program, including a Program Manager and a part-time employee focused on marketing and administration. DEGC also provides legal counsel and assistance with public relations and media.

- **Program Manager** is responsible for overseeing all aspects of the project. For REVOLVE, the Program Manager also serves as the primary Project Manager for each initiative. Depending on the scope of the project, the Program Manager may lead some or all of the "possible program roles" pictured in Exhibit 4-5. This includes relationship manager, selection committee facilitation, administration, marketing and engagement. In some instances (especially for small projects) the Program Manager may help lead creative, design, build and evaluation activities.

  Project management tasks *could* include a long list of activities.
    o Project planning and partnership building
    o Project scoping and budgeting
    o Physical space assessments
    o Internal staff and resource capacity analysis
    o Management of the solicitation and selection process
    o Contract management
    o Communications and marketing
    o Relationship management
    o Finances and general administration
    o Project feedback and evaluation

  As part of the planning and partnership building activities for each project, the host organization should evaluate the capacity of the project manager and the local community organization, the timeframe of the project and the project budget, to decide how these tasks will be allocated among internal staff and 3rd-party specialists.

- **Community Organization** or Community Development Corporations (CDCs) can serve as key project partners for pop-up programs, especially for a citywide program working in a neighborhood context. Defining the roles and responsibilities of this partnership is a critical task that should take place during the partnership/planning phase of the project. Often times, CDCs can play a strong supporting or lead role in relationship management, administration, marketing and engagement. Participation on the selection committee is essential. CDCs bring a wealth of local expertise and strong existing relationships that are invaluable and allow the Program Manager immediate access and integration into the community. In the absence of a CDC partner, the Program Manager will require more time and resources to engage the community, build relationships with landlords, and gain an understanding of community culture and context to guide the selection process. Additionally, the Program Manager will need to plan for long-term sustainability of a neighborhood initiative when no local organization can take ownership of sustaining activities.

Possible Program Roles. Depending on the project scope, a pop-up program may have program staff positions that are employed by the organization as well as contract employees that provide specialized skills need to execute the project.

- **Typical Program Positions and Roles** (shown in green in Exhibit 4-5). As stated earlier, these fundamental areas of responsibility offer potential partnership and collaboration opportunities amongst the pop-up program and community organization.

  - **Relationship Manager** is one of the most essential roles in a pop-up program. This person is able to navigate and align a complex set of competing objectives of landlords, entrepreneurs, artists and community stakeholders. One of the key traits of a relationship manager is the ability to "relate and translate." The ability of a relationship to understand the impact and value of certain actions for these different parties is critical to successful program service and execution. Often times, entrepreneurs, artists, landlords and residents operate using vastly different processes and speak "different languages." The ability to translate questions, concerns and desires between parties can be a fine art. In some cases, the program manager or the community organization may lead this activity or both. In other cases, especially with a larger project, a junior project manager may play this role.

  - **Selection or Steering Committee** are experts that *recommend* entrepreneurs and artists to participate in the program. While many frameworks exist for selection, this presents the REVOLVE method. REVOLVE invites landlords to sit on the selection committee, alongside local CDC leadership and independent or local experts in the field of business and arts as needed. The selection committee reviews proposals and helps select finalists based on selection criteria. To vet finalists, program staff in collaboration with building owners, conduct interviews with prospective pop-up tenants and may conduct additional due diligence. Community engagement and feedback may also be serve as an important part of the vetting process. At the end of the vetting period, program staff provide information from finalist interviews and vetting to make recommendations to the selection committee on the winners. While the selection committee recommends winners, the final *decision* for program participation is ultimately made by the landlords. REVOLVE believes strongly that the landlord must ultimately feel a sense of ownership in the decision in order to lay the foundation for permanent activation of space with the future pop-up tenant.

  - **Administrative Assistant** helps with a host of program activities. This can include everything from contract management, financial and grant reporting to finding the perfect piece of furniture for the pop-up coffee shop. These highly organized, ready-to-do-anything, utility players are essential for execution of the project.

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o **Marketing and Engagement** plays one of the most important roles in the program. A large part of what REVOLVE does is market economic opportunities in neighborhood business districts. Telling that story through various pop-up entrepreneurs and artists investing in the neighborhood makes for a great story. There are a host of activities ranging from photography and video to social media. Outreach and engagement is also an essential task. Getting the word out on the call for entries influences is essential. Sharing opportunities with residents to engage and volunteer as part of the process as well as patronize shops greatly helps elevate the success of the project.

- **Typical Program contractor positions depending on scope of project** (shown in orange in Exhibit 4-5). are members of the pop-up team that bring unique skills and expertise for a specific project beyond the capacity of the program and it's project partners. In the past, for large projects, REVOLVE has leverage outside experts to assist with project implementation. Those roles include:

    o **Creative Director** to influence and guide art installations and activation of space. For an art-centric project, these experts are helpful in ensuring artistic excellence, curation and cohesiveness of the project.

    o **Design-Build Specialists** help entrepreneurs and artists build out their spaces and execute their projects. These highly trained individuals help bring important knowledge regarding cost, time and staffing needs. If a large project scope requires these skills, it's important to involve these contract team members in the planning and selection process.

    o **Event Producers** are often necessary if a large public event is associated with the unveiling of the pop-up project. These experts help with planning and executing day of activities, dealing with everything from lighting, audio-visual, and various experiential elements of the event.

Evaluator are an important member of a young pop-up program. Because the program is largely based on experimentation, evaluators offer an important assessment of what works, what doesn't and how the program can improve.

Program Participants and Facilitators

• **Artists, Entrepreneurs and Landlords.** These are the three primary project participants at the heart of the project. Setting expectations, clearly defining roles and responsibilities between respective participants and the program, and developing a mutual understanding of individual project needs in the context of the program goals are important tasks that will define the working relationship amongst the program and it's participants. Clear, constant and concise communication is one of the most important aspects of efficiently and effectively executing

projects that satisfy multiple partners. The following section on project administration discusses the various agreements REVOLVE uses to help manage these relationships.

• **Volunteers, Residents and Media Stakeholders** greatly help facilitate the success of pop-up programs. Involving resident volunteers in the creation of the businesses they've long wanted, creates an inherent sense of ownership that strengthens the bond between business owners and customers. Involving volunteers creates a "if we build it, we will come" scenario. Asking residents to donate furniture, fixtures and various other items isn't just a way to save costs, it's a way to make residents vested in the success of a new business.

Media attention is what most pop-up tenants crave and is frequently cited as the major benefit of participating in the REVOLVE Program. Pop-ups offer new entrepreneurs the opportunity to introduce their business to a larger community. Artists are constantly looking for a new venue and a new audience. Developing strong media relationships and a robust media strategy allows a pop-up program to build a strong following and helps promote the success of individual projects and neighborhood business districts as a whole.

Program Implementers include construction contractors, architects and other specialists that actually build out the spaces to host pop-ups or art installations. While REVOLVE requires that project participants engage their own contractors, experience has demonstrated that these independent parties have one of the largest impacts on project execution and timing. It is necessary to stay engaged and informed with contractor teams as it relates to individual projects and timelines. It is also important that contractors share the same knowledge and commitment to meeting deadlines of the various program participants, landlords and the program as a whole.

It is highly recommended to involve contractors early in the planning process to properly assess building conditions and estimate costs of necessary improvements. Developing a pool of qualified and trustworthy contractors early in the process can also greatly aide in facilitating introductions to pop-up participants that do not have a large construction network or knowledge, while also expediting the construction schedule.

G. Administration

One year of program operations and a third-party evaluation revealed additional need for program agreements and legal procedures to ensure smooth execution of the project. The following documents have or are being developed by the REVOLVE Detroit Program

1. **Agreement between host organization and local community organization partner.** Host organizations may consider a Memorandum of Understanding or formal Partnership Agreement with a local CDC partners. This agreement will spell out the roles and responsibilities of each organization and specify the terms of collaboration. Contractual terms should be established if both the host organization and local community partner are contributing financial resources to the project.

2. **Agreement between host organization and participating landlords.** REVOLVE previously used a Letter of Intent to secure participating spaces. The Letter of Intent simply spells out the benefits of the program, responsibilities and terms for participating in the pop-up program. Experience and evaluation suggest that a more formal and binding Landlord Participation Agreement is also needed. The agreement spells out respective responsibilities and outlines conditions for program participation and dismissal or both parties. This has proven necessary when program funds are being invested directly towards build-out of a space, rather than directly to the tenant to spend at their discretion.

3. **Agreement between host organization and contractual organizations** (if necessary)**.** These are typically professional services agreements with firms or individuals provide specialized technical support for program execution. This could include agreements with a creative director, design-build specialists, event producers or evaluators. Project scope and timeline ultimately determine the need for contractual help.

4. **Call for Entries or Request for Proposal Document.** REVOLVE uses a call for entries document to solicit proposals from artists and entrepreneurs interested in participating in the project. "Calls" include all the basic information prospective entrepreneurs and artists need to know to apply for the program and how their proposals will be judged. The proposal begins with a summary of the project, the partners involved, key dates, the deadline and submission process for proposals. Next, available spaces are introduced with all the key information like square footage, tentative lease terms and other important notes pertaining to condition and timeline. Basic information on the community and market potential provide important context for proposals. Next, the "how to submit your proposal" details exactly what is required to submit a proposal. For entrepreneur proposals, a business plan is required. Additional questions are important to ask pop-up tenants regarding staffing, hours of operation, and a strategy for going from pop-up to permanent in order to ensure that vacant spaces stay activated. The call concludes with evaluation criteria and basic information on proposal selection.

5. **Grantee Award Letter/ Grantee Participation & Responsibilities Agreement.** The purpose of creating a detailed Grantee Award Letter (Award Letter) is to spell out in more detail the terms and conditions to which the Grantee (entrepreneur or artist) is agreeing. The structure includes a congratulatory Award Letter with a Grantee Participation and Responsibilities Agreement ("Participation Agreement") attached to the Award Letter. The Grantee will concurrently sign and acknowledge the Award Letter and the Participation Agreement.

   The structure of a combined Award Letter and attached Participation Agreement aims to keep the fun and congratulatory moment of a Grantee receiving an award letter, while simultaneously improving the clarity of the relationship at the very beginning of the Project. The Participation Agreement attached to the Award Letter should describe in detail the exact amount of the award, the allowable and unallowable uses for the award, participation requirements (e.g. how often does the entrepreneur need to show up to its space or help out with the overall project?), and any invoicing and reimbursement requirements. Any assumptions being made about the Tenant's financial or other contributions to the pop-up project (e.g. furniture, fixtures or equipment) should also be detailed in the Participation Agreement. The responsibility for hiring and managing the design/build contractors should be detailed in the Participation Agreement. Is this responsibility the host organization or the entrepreneur's? The answer might vary depending on the placemaking project. Finally, the reporting and management structure of the Project should be detailed in the Participation Agreement so that the entrepreneur/Grantee knows whom it should contact for specific issues or needs – with particular care in distinguishing the role of the host organization, the local community organization and project contractors (depending on the organizational structure of the placemaking   project).

6. **Standard pop-up license agreement between tenant and landlord.** REVOLVE uses a series of license agreements as a substitute for a lease for the pop-up spaces. License agreements simply spell out pop-up terms such as rent, who pays for utilities, length of the pop-up term, insurance requirements, and other terms. REVOLVE typically encourages the tenant to pay utilities to ensure no cost burden for the landlord. REVOLVE typically encourages free rent for art installations and that entrepreneurs pay rent based on a percent of sales (typically 10%). License agreements also allow for transition to permanent businesses. For example, if a permanent tenant is secured during the pop-up term, the pop-up tenant retains first right of refusal to permanent lease the space. Should the pop-up tenant decide not to lease the space, they have 30 days' notice to vacate once a permanent lease is signed.

   Three variations of the license agreement exist 1) tenant-landlord agreement 2) landlord-host organization agreement 3) host organization-tenant agreement. In most instances, REVOLVE encourages landlords and tenants to execute a license agreement (option 1). In some instances, REVOLVE may enter into a license agreement with a landlord (option 2) and then enter into license agreement(s) with one or more pop-up tenants (option 3).

7. **Project tri-party agreement or multi-party agreement.** REVOLVE is developing a new document to better manage expectations and support collaboration amongst pop-up tenants, landlords and the program. Creative placemaking projects inherently combine physical work in a space with the creativity of artists and entrepreneurs making a vision become a reality. The host organization acts mainly as a funder and facilitator of these activities, and has a relationship with both the landlord and the tenant. The pop-up program has a vested interest in making sure everything goes smoothly. There are expectations that are built-up during the process between the three parties on many levels. These expectations include the adequacy of existing conditions, the sufficiency and timing of any physical work being performed by the landlord or the entrepreneur, payment issues, third-party contractor issues, placemaking event issues, and even ongoing relationship expectations after the "pop-up" period has expired.

Many of these expectations, responsibilities and liabilities could be detailed in a comprehensive leasing agreement where the host organization is a beneficiary. But there is some legal question whether the host organization would prefer to avoid being tied to each actual real estate transaction. A third part evaluator recommends that REVOLVE have the three parties sign a "Project Tri-Party Agreement." The key terms of the Tri-Party Agreement will vary according to the scope and timing of the project, but in essence it is a "roles and responsibilities" agreement that attempts to document where the three parties have to collaborate on responsibilities and share information. The Agreement should detail the overall Project timeline, and describe each party's roles and responsibilities at each milestone. The Tri-Party Agreement could act as an overall project management road map amongst the key players. The Tri-Party Agreement could also, for example, specify "notice" and dispute resolution requirements that would allow the host organization to be aware of issues earlier, and have more standing to help resolve them.

Moreover, in certain cases it might make sense for program contractor firms (e.g. Creative Director) or the local community organization partner to be parties to the Tri-Party Agreement. Inclusion of either of those parties may make the agreement more aptly named a "Multi-Party Agreement." Whether the agreement ends up being a "Tri-Party" or "Multi-Party" agreement, the goal is to cover any gaps between the various agreements between the parties. The document should help ensure that host organization always has an ability to resolve issues and hold parties responsible. As mentioned earlier, the Tri-Party or Multi-Party Agreement can also be used to outline the expectations for collaboration and communication between all of the parties at the very beginning of the creative placemaking project.

H. Branding and Marketing

Branding. One of the first things that REVOLVE completed during program development was to develop a strong brand identity. Organizations developing pop-up programs should consider how and to what extent they connect the brand of the pop-up program or initiative with the brand of the host organization. For REVOLVE, we decided to create a unique brand identity while creating connections with our host organization in communications and written materials. This helped maintain a degree of "street cred" for a program designed to work with many uses and users that operated underground. The brand also helped reinforce the concept of the program. REVOLVE speaks to the temporary nature of the projects we facilitate, while "Retail Evolution" speaks to the program's goal.

Marketing. Pop-up retail and art installations are conducive to a wide variety of marketing techniques. REVOLVE has developed a marketing and communications platform that includes a website and social media including Facebook, Twitter and Instagram. The website serves as our base camp on line where we present basic information about our program, publish call for entries and other opportunities, provide resources for entrepreneurs and highlight our the "revolutionaries" that have participated in our program. Social media allows for instant communication of the latest happenings: pictures of making over space, entrepreneurs opening their stores, murals being painted, and so on.

Pop-up program managers should determine what story they want to tell. REVOLVE tells the story of entrepreneurs to communicate the opportunities in Detroit and in the neighborhoods. Entrepreneurs show what is possible through innovation and investment. Artists demonstrate what's possible when creatively rethinking space and experience. When a collection of entrepreneurs and artists are investing in a neighborhood it provides a critical mass of interest to begin telling a larger story about the neighborhood. The most important lesson is that the story is rarely if ever about REVOLVE.

Grass roots marketing is also very important, especially when getting the word out for program call for entries or events. In addition to the typical email blasts, REVOLVE distributes flyers and posters around city hotspots. Community organizations often play an important role sending out newsletters, mailings or emails via the community listserv.

Traditional print and TV media is often the most effective medium to get the word out about opportunities and impact, and is commonly cited by participating entrepreneurs as the most beneficial part of working with REVOLVE. REVOLVE's host organization has robust relationship with local news outlets which we leverage to the full extent to inform people of the latest happenings. We regularly post opportunities on our website: RevolveDetroit.com.

I. Evaluation

Evaluation is an important component of program development. Evaluation starts with the purpose of the program and its goals. Establishing performance measures is one part of the evaluation equation. Performance measures might include:

- Permanent businesses started
- Jobs created
- Private and public investment leveraged through program investments
- Properties activated and renovated
- Temporary projects (business and art)
- Artist fees paid
- Social media metrics such as Facebook likes, Twitter followers, etc.
- Press stories
- Number of volunteers
- Attendance at events
- Funds or resources raised for program partners to sustain independent programming

Regardless of how you design your program, a clear purpose can allow for easy measurement of success.

Evaluating outcomes may be straight forward but evaluating the process may not. Process evaluation is essential to improving program effectiveness and efficiency. Because of the experimental nature of the work, a program should be constantly learning and adapting based on what is working and what isn't. Hire a third party evaluator or conduct follow-up interviews with the participants. Ask for the honest truth of what worked, what didn't and why. Ask if their expectations were met. One important task is to dig deeper and ask why? Identify the issues that are in your control as a program and those that are not. Identify measures to improve internal operations, and devise strategies that anticipate external conditions that have an impact on program outcomes. Evaluations are critical to understanding where to draw the line as a program. A program cannot and should not do everything. A strong evaluation will help highlight weakness, strengths, opportunities and threats from which a more stable and sustainable program can be built.

CHAPTER 5: CONCLUSION

"Pop-up" or temporary uses show a diverse range of applications in retail, art, community engagement and public space applications. Despite the diversity of applications, temporary uses and temporary users commonly act on the same foundation of principles.

For programs that facilitate short-term activation of vacant space through innovative entrepreneurial, artistic, and programming activities, common threads also exist. Interviews with leaders in the pop-up field revealed the most common element associated with pop-up program success is "building the right team." Despite a varying degree of resources, pop-up programs ultimately tend to find more value in human capital more so than financial capital. Several programs use pop-up as a powerful marketing and engagement tool, where multiple stakeholders can benefit while advancing individual objectives. Pop-up programs also serve as an important tool for experimentation and learning what works and what doesn't in uncertain, high-risk inner city retail environments. Many programs face challenges in planning for the stages after pop-up up. Sustaining momentum is often times a good problem that programs need foresight to address and adequately plan for.

In conclusion, challenged urban retail districts face many problems. Pop-up programs that facilitate temporary activation of vacant space through creative means can help to solve some problems. While these small investments can have big impacts, pop-up programs are not an end-all be-all solution as a standalone initiative. When pop-up programs are integrated within a larger portfolio of investments or interventions, long-term change is more likely. Pop-up initiatives are especially well suited for collaboration that allow multiple actors to contribute to the change they want to see. Involving multiple partners at the local, city, region and state level when creating a larger vision for business district revitalization can help instigate additional investments. When pop-up is part of the vision, the momentum and excitement seeded by small investments and small projects help illustrate potential solutions and can help make the case to begin tackling larger opportunities and challenges.

Practitioners considering starting a pop-up program should begin by assessing the mission of your organization and consider how pop-ups help advance the mission or individual organizational goals. With a strong understanding of what you want to achieve take stock of internal capacity, skills and resources. Identify missing skills on your team and find the right people to fill them. When the partnership is built, create the process and plan and then set the project in motion. Think big by acting small but don't lose site of the long-term mission by solely focusing on the temporary.

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