

Cogépêche technical guidebooks

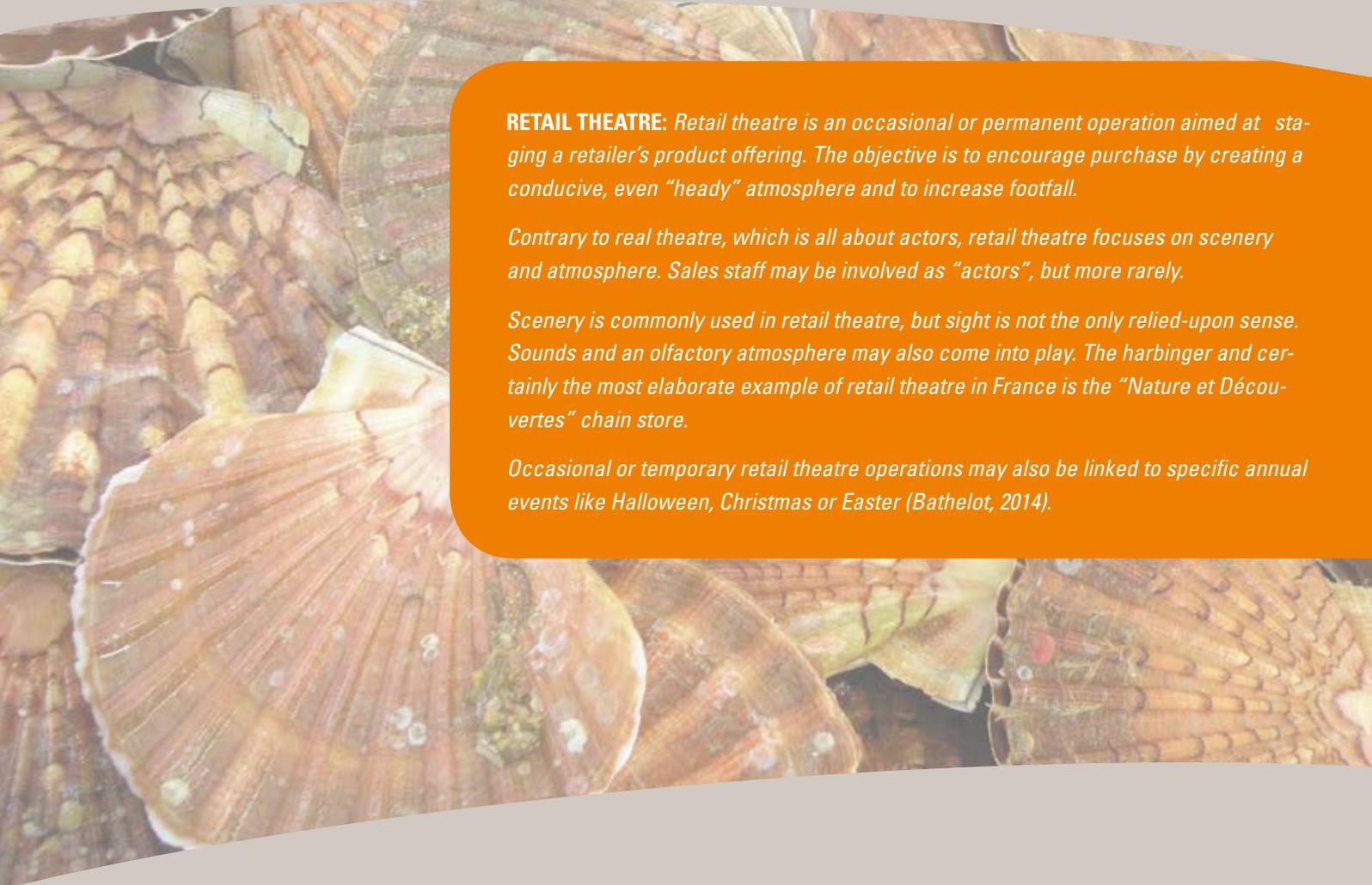
# Retail theatre applied to seafood sales outlets



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The “**Retail theatre applied to seafood sales outlets**” booklet identifies possible avenues, ideas and solutions for marketing sea products. It offers both a theoretical and practical framework designed to help professionals use retail theatre effectively to stage their products.



**RETAIL THEATRE:** *Retail theatre is an occasional or permanent operation aimed at staging a retailer’s product offering. The objective is to encourage purchase by creating a conducive, even “heady” atmosphere and to increase footfall.*

*Contrary to real theatre, which is all about actors, retail theatre focuses on scenery and atmosphere. Sales staff may be involved as “actors”, but more rarely.*

*Scenery is commonly used in retail theatre, but sight is not the only relied-upon sense. Sounds and an olfactory atmosphere may also come into play. The harbinger and certainly the most elaborate example of retail theatre in France is the “Nature et Découvertes” chain store.*

*Occasional or temporary retail theatre operations may also be linked to specific annual events like Halloween, Christmas or Easter (Bathelot, 2014).*

Retail theatre operations may be permanent or organised on an occasional basis. The objective and techniques used differ depending on whether staging is intended to be permanent or temporary. Temporary retail theatre is referred to as special events promotion. The tools used are many and may exploit all five senses to stimulate purchases.

**This booklet is not aimed at providing ready-to-use, one-size-fits-all retail theatre models but at identifying the success factors and potential solutions so that each professional can improve their own product store display.**

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# Retail theatre and consumers



**Retail theatre is part of a communications strategy. Being aware of and controlling the image of the products for sale is indeed essential. Like product marketing, retail outlets can and must be designed and laid out according to their target audience. The image that consumers have of sea products must also be considered when devising promotional communication tools, POS (Point Of Sale) advertising and other retail theatre tools.**

## THE ROLE OF RETAIL THEATRE

Retail theatre has become indispensable. Large and small retailers alike use it at different levels but with the same objective: to make retail outlets more attractive and thereby encourage consumers to buy the products on offer. This retail marketing approach can be divided into three steps / objectives:

- **Drawing attention:** before buying a product, the consumer must see it close up. If the fishmonger's stall or the supermarket fish counter is unattractive, the customer will not want to go into the fishmonger's or get close to the fish stall.
- **Providing information:** retail theatre is first and foremost a communication activity, which involves delivering messages. The infor-

mation made available at store level is seldom "informative" only. It also serves as a selling point. Retail theatre help conveys the message in an informative, clear and convincing way.

- **Stimulating purchases:** Once in the store and informed of the products on sale, consumers must then be encouraged to buy. Information alone is rarely sufficient and retail theatre is used to stage the products, thus adding to the impacts of selling points.

Retail theatre is a set of tools which makes a retail outlet or a product more attractive by influencing consumers' purchasing behaviours. The emotional dimension of purchasing is an essential component when staging a product offering.

## THE VARIOUS STEPS OF RETAIL THEATRE

Retail theatre must be part of a wider marketing strategy, specifically designed to suit each retail outlet depending on its customer base, product offering and the image it wants to convey. The first step therefore consists of defining the retail outlet's concept based on the above factors.

**Devising a concept** is a two-way process. Hard-discounters like Wall Mart in the United-States will use the effect of displaying a mass of products and will simplify shelving as far as possible to show that savings are made everywhere. On the contrary, higher-end stores will carefully display each product in a distinctive way so as to make purchasing a rewarding experience.

**In the case of seafood, freshness and quality are essential images. They are also top criteria when buying (fresh) sea products. Consumers must be able to trust what they buy. Sea products are also viewed as expensive, so attention should be paid not to reinforce this impression.**

Making the retail outlet more attractive involves creating a general **atmosphere**. The objective is to make shopping a pleasant experience and encourage consumers to browse the products. Retail

theatre tools put consumers in the right mood and make them more receptive to the messages the retailer wants to pass on.

**In consumers' minds, sea products are associated with a palette of images such as holidays, fishermen, artisanal fisheries and tradition. These images must be used to nurture the atmosphere at the retail outlet.**

The last step is **product promotion**. **POS** (Point Of Sale) **advertising** aims to encourage consumers to buy. It is also through POS advertising that information is relayed. The various POS advertising tools and their use are described below.

**POS advertising:** *POS (Point Of Sale) advertising or marketing refers to the relevant and efficient use of wide-ranging communication techniques and more specific advertising techniques and materials at the point of sale. The objective is to promote a product or service in different forms (visual, sound, olfactory, etc.), with this sales promotion being directed at the customers present at the point of sale.*



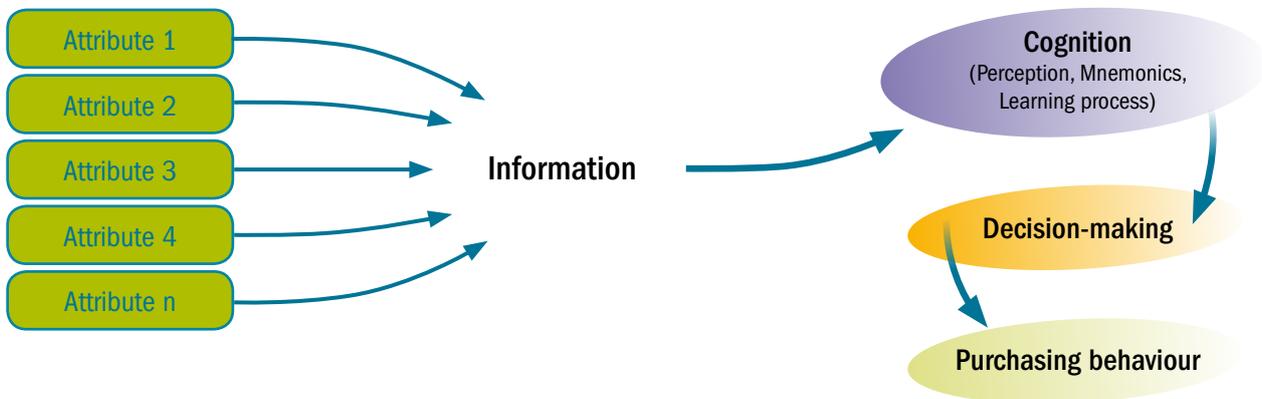
## HOW DOES RETAIL THEATRE INFLUENCE CONSUMERS?

Consumers' purchasing behaviours have changed along with consumption patterns. Today's consumers are looking for a "shopping experience". The emotional dimension of shopping is playing an ever greater role in consumers' purchasing practices. Shopping is not just a commercial transaction between a seller and a buyer, it must also be a "pleasant moment".

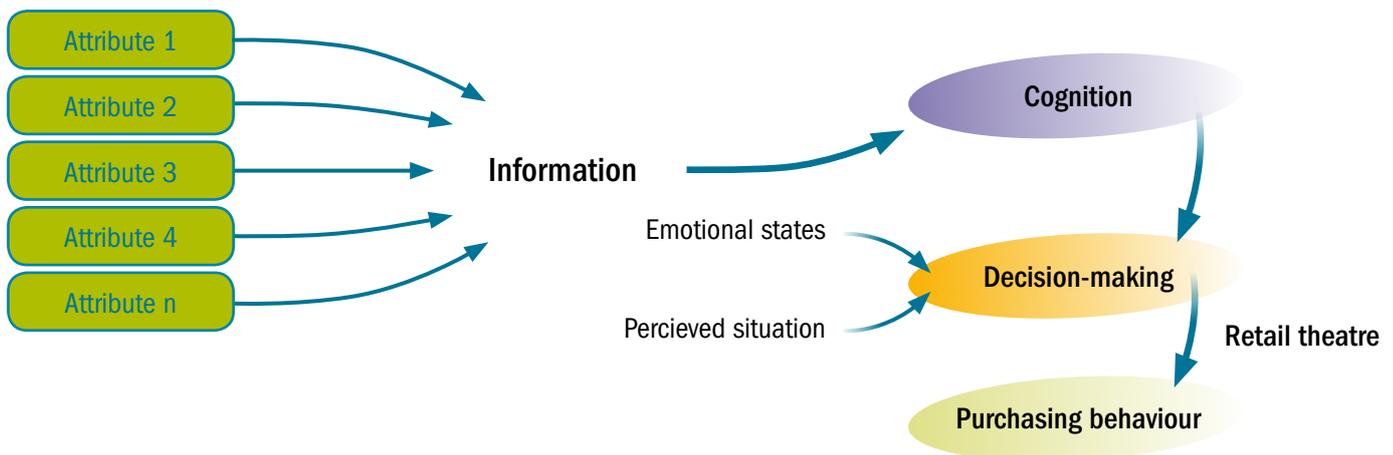
it also integrates consumers' emotions (2000's model integrating emotional states). Consumers no longer just want a product or service from the retailer (either supermarket or independent retailer), they now also expect a commitment from the seller. This commitment, if correctly perceived, generates reciprocity, which in turn leads to consumers' loyalty.

The purchasing decision is not based only on the information available or transmitted through advertising (1990's cognitive model),

### Cognitive models 1990's



### Models integrating emotional states 2000's



**How a purchasing decision is made: from the cognitive to the emotion-based model** (Gouin, 1997)

Caution: Consumers' emotional states are a source of stimulus conditioning that is complementary to classic sales presentations. They also generate paradoxes – the fact that consumers will not buy the product for an irrational reason.

Generally, a classic sales presentation highlights the intrinsic or extrinsic qualities of the product. Like advertising, retail theatre does not rely on consumers' logical reasoning but on the emotional di-

mension of their purchasing behaviours. Knowing consumers and their perception of the product is therefore essential for the correct positioning of promotional actions, with each tool being used to serve a specific purpose, target, customer group or range of products.

# What should retail theatre be based on?



**Before looking into the retail theatre tools applicable to sea product retail outlets, it is essential to identify how customers perceive sea products and their distribution. Retail theatre aims to influence consumers' minds, more or less directly, to encourage purchases. Identifying their perceptions before positioning the (verbal or nonverbal) sales presentation is therefore essential.**

## ASPECTS TO CONSIDER USING

Consumers have a positive overall image of sea products. This image includes a number of facets on which to build retail theatre concepts.

### Pleasure and taste

The positive image of sea products partly comes from the fact that consumers associate them with **pleasant, convivial moments** (festive meals). As for their intrinsic qualities, the two major qualities instinctively associated with sea products are **freshness** and taste.

### Health and figure

The nutritional and dietary **qualities** of fresh sea products are known and acknowledged by consumers. This selling point will appeal to people who pay attention to their **diet** and that of their families. This image is all the more beneficial and readily exploitable as an increasing number of French consumers care about their nutritional and dietary qualities and watch their figure.

### Escape

Predominantly eaten during the summer time, sea products evoke **holidays, the sea**, the sound of the **waves** and the **beach**. This feeling of escape is reflected in the marine world that seafood brings to consumers' plates. It is a very powerful lever that speaks directly to the consumer, with this image of holidays and the sea providing a complete setting and a powerful source of inspiration for retail theatre.

### Tradition

A number of preconceived images surround sea products and their production. Sometimes far removed from reality, they are deeply anchored in the consumer's **imagination**, almost unconsciously. Fishing professions are associated with **tradition**, and the fisherman is perceived in a very positive way and even with **admiration** by French consumers. He is the man who braves the elements. Without misleading the consumers, such spontaneous **warmth** of feeling is something that should be taken advantage of.

This image is bound to change, as the various public debates are tending to rapidly replace this positive vision of fishing by more alarming and even alarmist rhetoric.

### Environmental responsibility

This trend is not specific to sea products. French consumers are increasingly preoccupied by the **impact** of their **consumption** on the **environment** and on the **local** socio-economic fabric. They pay more attention to criteria like product origin and production methods. There is, however, a discrepancy between consumers' concerns and what they actually buy. Although an increasing number are ready to pay more for a local or environmentally-friendly product, not all consumers follow their words by deeds.

Sea products therefore have the advantage of a fertile ground, rich in imagery which retail theatre can tap into and use in point of sale decoration and communication. The intrinsic qualities of sea products are also recognised by consumers, thus adding legitimacy.





## PRECONCEIVED IDEAS

Despite the overall positive image of sea products, there are also some negative aspects. Some criticisms are understandable and justified but others stem from preconceived or outdated ideas. Retail theatre must contribute to overcoming such barriers by explaining them and reassuring consumers. Finding ways of communicating messages to consumers more easily is one of its objectives.

### High-priced and not sufficiently nutritious products

Consumers often criticise sea products for being more expensive and less nutritious than meat. These preconceived ideas were refuted by a France AgriMer survey entitled "Meat or fish, is price what really matters?" carried out in 2011. But they remain deeply anchored in people's minds.

#### **Possible sales presentation**

The impression that prices are too high comes from the fact that seafood prices vary throughout the year. Consumers are aware of such variations but tend only to remember price peaks. This is aggravated by the fact that some species are sold beyond their optimal production period, when they are rare and expensive. Moreover, the comparison with meat is futile. The above-mentioned France AgriMer report showed that both meat and sea products are available at all price ranges (France AgriMer, 2011).

### A fragile, difficult-to-prepare product

Preparation is one of the main, not the say the main barrier to sea product consumption. Not only do consumers not know what to choose and buy (see the "Consumption" booklet), but they do not know how to cook fish. Smells associated with cooking fish, texture and product fragility are other barriers.

#### **Possible sales presentation**

Several solutions can help reconcile consumers with cooking fish. Processing should not be ruled out, but it does not meet the objective of promoting fresh fish. Instead of cookink for them, facilitating consumers' access to the product and helping them with how to consume it are solutions that will be more beneficial in the long term.

Recipes, advice and tips are simple and convenient ways of getting consumers back into the kitchen and should be implemented first. Recipes must be easy to make. Using the micro-wave to cook fish, learning simple techniques via demonstrations... are inexpensive solutions that are easy to implement and extremely rewarding for the consumer.

### Impact on the environment

Consumers' interest in environmental issues cuts both ways. Although the fishing professions benefit from a positive image, the fishing activity itself is highly controversial. Fish farming conditions and their repercussions on surrounding environments are often criticised. In the same way, the impact of the various fishing gear – especially trawlers - on the ecosystems and habitats are regularly decried by environmental and other NGOs and receive a lot of media attention.

#### **Possible sales presentation**

Environmental issues are too specific and dependent on the related media coverage to be used in sales presentations.



# What tools are available?



**More than just an in-store marketing technique, retail theatre encompasses a whole set of techniques and principles that can be classified according to their nature and duration over time. Each tool plays a specific role and is aimed at drawing consumers' attention, conveying a message or promoting a product.**

The following table sums up the techniques explained in this booklet. A great number of usable merchandising techniques exist and the list is not exhaustive. Many are already used by super and hypermarkets, especially New Promotional Instruments (NPI), but they can be adapted to small retail stores and fresh products. This list is open to change. Each tool may be used on a permanent or temporary basis. Budgeting issues are often what decides how long a marketing campaign will last.

*Product promotion starts outside the store and the window display plays an essential part. An easily identifiable trade name, a clean pavement, a well-lit car park and the condition of the window are important aspects that, if neglected, may put off customers even before they enter the store.*

	PERMANENT	TEMPORARY	
		PROMOTION	EVENTS
CLASSIC	<ul style="list-style-type: none"> <li>✕ Product arrangement on the stall</li> <li>✕ Decoration (baskets, posters, mats...)</li> <li>✕ POS advertising (posters, hanging banners, shelf spot- ters...)</li> </ul>	<ul style="list-style-type: none"> <li>✕ POS advertising</li> <li>✕ Recipes, leaflets, booklets</li> <li>✕ Presence of producers, chefs (demonstrations)</li> </ul>	<ul style="list-style-type: none"> <li>✕ POS advertising</li> </ul>
NEW PROMOTIONAL INSTRUMENTS	<ul style="list-style-type: none"> <li>✕ Loyalty cards</li> <li>✕ Points programmes</li> </ul>	<ul style="list-style-type: none"> <li>✕ BOGOF (Buy One Get One Free)</li> <li>✕ Cross-promotions</li> <li>✕ Packs</li> <li>✕ Tasting</li> </ul>	<ul style="list-style-type: none"> <li>✕ Tasting</li> </ul>
NEW TECHNOLOGIES	<ul style="list-style-type: none"> <li>✕ Tablets</li> <li>✕ Screens</li> <li>✕ Multimedia kiosks</li> <li>✕ Flash code (QR code)</li> </ul>	<ul style="list-style-type: none"> <li>✕ Tablets</li> <li>✕ Screens</li> <li>✕ Multimedia kiosks</li> <li>✕ Flash code (QR code)</li> </ul>	<ul style="list-style-type: none"> <li>✕ Video, internet</li> </ul>

Overview of retail theatre tools

Permanent retail theatre includes store decorations, the choice of furniture and their layout, fish tanks, sales staff in uniform, etc. All these elements will contribute to the overall atmosphere and concept of the retail outlet.



## THE ROLE OF THE FISHMONGER

Sales staff remain the best communication tool, far ahead of the above-mentioned techniques and the fishmonger's professionalism is the most efficient way of conveying information. His action is limited to the people he will interact with but the message he sends will be better assimilated by consumers unquestioningly most of the time. In the same way as they would listen carefully to producers presenting their products, consumers are receptive to the information given by professionals behind the stall.

The role played by the fishmonger does not stop at the stall. In super and hypermarkets, the fishmonger is the guarantor of the integrity of the entire sea product section. Sales staff must be able to guide customers towards buying suitable species. Justifying the price difference between fresh (Breton) sea products and imported goods is also part of their role.

The garments worn by the sales staff are also part of retail theatre. They contribute to drawing consumers into the sea world. A fisherman's smock and cap or a yellow oilskin gives consumers the impression of buying directly from the fishermen who caught the products.

Supermarket aisles are tending to become increasingly impersonal. A human presence can help reassure consumers and boost confidence. The already-mentioned consequences of the various food crises are clear. The presence of a professional is essential and the impact of the resulting loss of trust is more severely felt at purely self-serve counters.

## USE OF COLOURS

In marketing, colours must be chosen carefully. Traditionally or unconsciously, colours are associated with specific emotions, tastes, smells or meanings. In communication, coherency between substance and form is essential. Conversely, selecting the wrong colours for a communication material may result in reducing or completely ruining its efficiency.

Sea products are traditionally represented in white and blue, echoing the striped jersey and the sea. These colours are also associated with purity, cleanliness, hygiene and safety, which may give the impression of a department that is clinical and cold, in contradiction with the traditional, warm image of sea products in consumers' minds.

Attention should therefore be paid when using colours. White and blue are indispensable in a sea product world but other colours can be used to enliven the stall. Each colour has its own meaning. Colour selection will therefore depend on the message to be conveyed and the atmosphere that one wants to create. However, using too many different colours not only looks unsightly but also risks confusing consumers.

Colour symbolism in marketing

<b>RED</b>	Passion, power, sensuality
<b>BLUE</b>	Maritime spirit, freshness, cleanliness
<b>WHITE</b>	Freshness, cleanliness, quality
<b>PINK</b>	Sweetness, softness
<b>BROWN</b>	Local area, tradition
<b>ORANGE</b>	Energy, joy
<b>GREEN</b>	Strength, nature, ecology
<b>BLACK</b>	Luxury, mystery

Source: Rocher, 2008; Devismes, 2005

Colours can also be used to identify the various product segments. Assigning a colour code to each product category will help consumers find their bearings and the products they want.

## FRESH SEA PRODUCT STALL

The stall is the fishmonger's shop or supermarket's sea product showcase. Special attention should therefore be paid to it in order to maximise its impact on consumers. The way products are displayed on ice must contribute to building a sea world feeling. More technical and practical elements should also be included as, unlike

other departments, fresh, unpacked products are placed directly on the stall. Product quality and hygiene can be easily compromised. The objective is therefore to reassure consumers whilst creating an attractive display by harmoniously combining the various sizes, shapes, etc.

### Whole fish

Medium-sized fish should be displayed in clusters, side by side<sup>(1)</sup>. Very big fish may stand alone and be cut to order. Smaller species (mullet, mackerel, etc.) may be presented in a fan-like fashion<sup>(3)</sup>

whilst the elongated, supple dogfish can be arranged to form a circle<sup>(2)</sup>. The trout above are displayed in the shape of a school<sup>(2)</sup>, a pleasing way of evoking the sea world.



Examples of whole fish displays (Source: Tétard et al., 2011)

### Fillets

The part of the stall dedicated to fillets, which are often of the same size and colour regardless of their species, often looks monotonous and unattractive. The picture below shows how to enliven this segment of the stall. White fillets contrast with more colourful species. Salmon is the best species for introducing a touch of bright colour to the stall but smoked haddock and the skin-side of sardine fillets can also be used. In addition to colours, the way fillets are arranged is also important to avoid a dull display lacking harmony. Some spe-

cies may be arranged in a fan-like fashion, others on a single vertical band. The two-tone skin of sardines is used here to create a fan-like, well-ordered and attractive pattern.

Regardless of product preparation, over-monotonous alignments should be avoided, especially for fillets, as they fail to draw the consumer's attention. Neither do they help in differentiating the various products and species.



Attractive fillet display (Source: Tétard et al., 2011)

# What tools are available?



## Stall decoration

Specific elements can be used to decorate the stall. Baskets imitating wickerwork, mostly containing crustaceans and shellfish, are classic decorations. On picture <sup>(1)</sup>, a basket has been placed vertically to give the impression that the prawns have just been poured onto the stall. This creates a feeling of opulence and profusion that contributes to making the stall look attractive. The materials used (imitating wood or wickerwork) evoke tradition and fit perfectly with the image conveyed by the traditional fresh seafood department. Bigger pieces not intended for sale can be used to decorate the stall, such as this shark's head<sup>(2)</sup> standing out among other products. Decorations of plant-matter also add a touch a green that contrasts with ambient colours. They may, however, cause hygiene problems by contaminating the products. This is why plastic plant decorations<sup>(1)</sup> are preferred nowadays. Other decorations can also be found, depending on the outlet, like fake starfish<sup>(3)</sup> or miniature boats<sup>(4)</sup> for holding spider crabs.



### Examples of decorations

(Source: Tétard et al., 2011)

## Fish tanks

Crabs and lobsters are often placed in tanks. These small aquariums are ideal for storing and preserving products but can also be used to decorate the area and for retail theatre. The three tanks below are more or less successful in their presentation. The first one<sup>(1)</sup> is the most simple and has no specific decorative elements, just a blue background to evoke the sea. The second<sup>(2)</sup> is more elaborate: it is simple yet clean and elegant. The metal bar surrounding

the structure and the blue chrome base contribute to its aesthetic appeal. The last one<sup>(3)</sup> is in the shape of a rock and displays living animals in an environment similar to their own natural environment. By creating a maritime atmosphere, these details appeal to consumers' emotions and make the fish counter more attractive.



Crustacean tank display (Source: Tétard et al., 2011)

## Islands

Some sea products are sometimes placed on islands, separate from the traditional fish counter. It is a good way of promoting them, as in the example below where the island display is in the shape of a traditional wooden fishing boat.



Crustacean and shellfish island in the shape of a small boat.

(Source: Tétard et al., 2011)

## POS (POINT OF SALE) ADVERTISING

POS advertising or marketing is the spearhead of retail theatre. These promotional communication techniques are the main way of conveying information to consumers and promoting products. POS advertising must match the store concept and the atmosphere created by the decoration but does not contribute directly to creating this atmosphere. POS advertising is often temporary and varies according to the events and products being promoted. Each type of POS advertising has its advantages and drawbacks depending on the objective pursued (whether it is to pass on information or promote a product).

Advertising agencies are particularly creative when it comes to inventing new communication tools aimed at constantly kindling customers' interest. Some classic tools, however, are commonly used. As mentioned above, retail theatre appeals to the five senses in order to draw consumers' attention and create a purchase-inducing atmosphere.

### Visual POS advertising

**Visual POS advertising is, by far, the most widely used, diversified and oldest form of POS advertising. Virtually all outlets use it, either on a permanent or temporary basis. In the case of supermarkets, POS advertising is provided by suppliers and is often designed to support an advertising campaign, a brand or a product. Some tools may be adapted for use in traditional fishmongers' shops.**

#### Display units

Pedestal display units enhance the visibility of the product by catching the consumer's eye. Display units can be placed at strategic points. They may be permanent (for cross-merchandising for example) or temporary in the case of a promotional event.

A short sales promotion (at the weekend for example) should emphasise originality. The surprise created will draw consumers' attention whilst curiosity will entice them to try out the product.



(Source: Surveys, 2011)

#### Presentation or promotional posters and leaflets

Inexpensive, posters are a good way of conveying information about products, whether for special offers or for sharing information about them. Posters must not be too cluttered and the message must be clear. Attention should be paid to not displaying too many posters, as consumers' attention is limited. In the same way, too many informative elements on the poster will create confusion and seriously reduce the impact of the message.



#### End caps

Widely used by supermarkets, this prime area at the end of a shelving is used for product promotion. It is a strategic area at the end of an aisle that is extremely favourable for impulse purchases. Although traditional fish shops do not have shelves, some areas may be used in the same way as end caps.

#### Hanging banners

Hanging or self-supporting banners are printed on canvas sheets. They have an extended service-life. Commonly used at trade fairs and other events, they may prove efficient POS advertising tools for street markets. In effect, they are portable, easy to set up and weatherproof.

(Source: Surveys, 2011)

# What tools are available?



## Window stickers

Stickers can be affixed to different window, floor and wall surfaces. These decorative elements may be used to mark out the product offering by creating spaces identified by a specific graphic charter. The various product categories are easier to identify and the consumer knows exactly where to go. This helps maintain an open space, with no physical partition between the various segments. Stickers are more expensive than posters but cheaper than shelf spotters. They enjoy a relatively long service life.

## Shelf spotters

**Shelf spotters** are used to mark out the offering. Stores interested in reconceptualising their offering (see the “Reconceptualising seafood sales outlets” booklet) can use these media to highlight their new product segmentation. They are very helpful to consumers who will understand more easily how the store is organised and where to find the products they want.

## Stands, with or without a demonstrator

A stand may be an opportunity to organise tasting events, cooking workshops, etc. to allow consumers to discover new products or ways of cooking them. The number of people reached is limited compared to other, more general communication tools, but they create a strong connection with the consumer. The presence of a demonstrator on the stand adds a human touch and reinforces the impact of the demonstration on the consumer. This tool may be quite expensive (due to labour costs) but preparing and tasting products in-situ, in

*“A **SHELF SPOTTER** is a shelf-attached POS advertising tool used to indicate a specific special offer for a product or to inform customers. It may be placed perpendicular to the shelf so as to draw customers’ attention” (Lehu, 2012).*

front of the customer, contributes to giving the product a more accessible image. Consumers may then feel tempted to try it at home, and if the experience is a success, there is a good chance they will buy it again.

## Digital labels

Digital labels provide additional information in addition to product price. They serve as price picks but are easier to modify to indicate product origin, production method or any other type of information.

## Television: commercials, presentations

TV advertising space is expensive to buy and is therefore reserved for well-known brands and organisations with substantial financial resources (Nestlé, Bongrain, Fleury Michon). The press may be an alternative, as well as the radio and other media but with a more local scope. All the above media can help promote a brand name or a new product.

For sea products, the beginning of the production period and arrival of the products on the stalls can be used to promote a species and create an event.

## Auditory and olfactory POS advertising

Although sight is the most relied-upon sense in stores, auditory POS advertising is gaining momentum. Easy to implement, it rapidly creates a sales atmosphere and is complementary to the decoration. Olfactory POS advertising is more subtle and directly influences the consumers’ shopping experience by acting on their perception of the venue and atmosphere, sometimes at an unconscious level. By acting on the consumers’ feelings, the diffusion of smells increases the number of impulse purchases. Diffusing wave or seagull sounds and/or iodised smells evoking a maritime atmosphere could be used to supplement classic retail theatre tools.

## NEW PROMOTIONAL INSTRUMENTS (NPI)

**“NPI” refer to New Promotional Instruments such as refund coupons, cashback vouchers, discount coupons and reward loyalty cards. In France, the expression was coined in 2003 but refers to techniques that were in use well before that. They have led to a permanent overkill to generate traffic and draw customers away from first prices and /or hard-discounters.**

*Caution: in the case of supermarkets, NPIs are usually negotiated with suppliers. Some pre-conditions must be met and specific attention should be paid to the legal aspects involved.*

## Loyalty programmes

The way loyalty cards operate may differ but the principle is always the same: the customer is entitled to advantages or discounts after a given number of purchases or amount of money spent on them.

**Points programmes** use loyalty cards as a medium and are based on the same principle. Customers earn virtual money by buying goods that can be redeemed to pay for all or part of future purchases. Points programmes are the most widely-used and efficient loyalty programmes. The loyalty card must be digitalised, which makes it possible to influence consumers' purchases. Customers buying seasonal products for example may be offered additional points.

**POINTS PROGRAMME:** *Loyalty programme by which retailers offer "discounts" on some products; the amount of the discount is converted into points associated with a loyalty card or a nominative payment card. Customers are generally free to choose when they want to redeem their points to pay for all or part of their future purchases (Bathelot, 2014).*

## Packs and promotions

Mix and match offers or virtual packs are similar to "real packs" but it is the customer who constitutes the pack. Retailers do not then have to band the products together and consumers are entitled to a discount if they buy a number of identical products (matching virtual pack) or of the same range (mixed virtual pack).

The constitution of the pack may be an opportunity to use the attractiveness of a product to sell another, less attractive product. For example, combining a low-profile seasonal species with salmon will encourage consumers to try the new product. Their curiosity will be rewarded. This combination can be for sauces and associated pro-

ducts. This technique is quite similar to what happens at the end of street markets, but here the objective is not simply to sell off the goods and avoid losses.

Cross-promotions are based on the same synergy principle between products. By buying product A, the consumer will be entitled to a "future" discount on product B. BOGOF (Buy One Get One Free) are similar tools and are quite common. They can be used to launch a new product or, conversely, to boost declining sales of an existing one.

## NEW TECHNOLOGIES

New technologies are increasingly used at sales outlets. The ever-falling price of screens, tablets and other computerised tools has made them increasingly affordable.

The advantage of new technologies is that they rapidly lend a modern touch to the sales area. Content management is easy and can be carried out remotely. Multimedia kiosks and tablets are particularly effective at conveying information as it is the consumer who makes an active decision to look at their content. The interactivity of the new technologies makes messages easier to assimilate.

More discreet, QR codes operate in the same way as classic barcodes. Scanning the QR code with a smart phone links to an Internet page. Digital content is therefore made available to consumers without having to install a kiosk or a tablet at retail outlet. This inexpensive tool creates a connexion with the consumers who have to use their own smart phones to access the content. QR codes are commonly found at retail outlets, on products and advertising materials.

Content development is the main drawback of multimedia POS advertising. Developing games, films and other programmes for this medium is costly. Although its service life is longer than that of



**Example of QR code**

*(link to the AGROCAMPUS OUEST Fisheries and Aquatic Sciences Centre website)*

classic POS advertising, the content must be regularly updated, as consumers tend to get bored quickly, whatever medium is used.

In the case of a malfunction or breakdown, the presence of mute screens or poorly operating kiosks can rapidly frustrate or even irritate consumers. Ensuring the proper functioning and maintenance of these tools is therefore essential.



# Tips about retail theatre



## HOW TO USE RETAIL THEATRE?

The importance of retail theatre has already been demonstrated. Many tools are available and offer multiple possibilities to retailers. Attention should be paid, however, to their use in practice. Overloading a sales outlet will not result in making retail theatre more effective. On the contrary, consumers may well be confused by so much staging and retail theatre, instead of creating a pleasant atmosphere, will look artificial and unauthentic.

As regards retail theatre themes, two are insuperable: the traditional aspect of sea products – the main asset to be promoted with consumers, and quality – indispensable to building trust. Cleanliness, quality and professionalism are also vital. Quality products sold in a retail outlet conveying a poor image will not be perceived as attractive.

Remember too that retail theatre is a tool. Thought must be given to how products are displayed well before considering staging the offering and should be improved to best meet consumers' expectations. The "Re-conceptualising seafood sales outlets" booklet explains product display issues. Retail theatre, i.e. staging the various product categories only comes afterwards.

Last but not least, information is a key issue for the fishing sector and re-educating consumers is vital to its long-term sustainability. Staging products is an efficient medium-term tool and retail theatre should be used to convey basic knowledge and re-educate French consumers about buying, cooking and consuming sea products.

## RETAIL THEATRE COST-EFFICIENCY

Investments needed for retail theatre can quickly become quite significant and should therefore be monitored in terms of cost-efficiency. As for many communication tools, the return on investment is difficult to calculate. However, it should be remembered that the benefits of a promotion or the impact of decorations are not always immediate or directly visible with regards to sales. Brand image is not a tangible asset. Customers' loyalty, on the contrary, can be measured by looking at

footfall variations and at the carry-over effect on sales. A promotional campaign can continue to have an impact once it has ended.

In the case of temporary retail theatre, cost-efficiency analysis must not be limited to the strict duration of the operation. The positive impact of permanent retail theatre and of sales outlet decoration and atmosphere is a well-established fact.

## RETAIL THEATRE, A CONSTANTLY EVOLVING TOOL

The tools presented in this booklet have already been used by super and hypermarkets for several years. However, they are relatively little used to promote fresh sea products. Lessons can be learned from the experience of large retailers as most of these tools can be easily adapted to small retail outlets.

Retail theatre, like any marketing tool, is undergoing constant changes to try to encourage consumers to buy even more. New promotion and sales management techniques are being developed.

Retail theatre is now an integral part of in-store marketing. It aims to make shopping an ever more intense experience for consumers. Communication is increasingly tailored to suit individual customers ("one-to-one" communication). The techniques now used are tending to emphasise the pleasurable aspect. "Fun shopping" or "**retailtainment**" is a new trend by which retail outlets are almost managed in the same way as theme parks.

These new techniques are still marginal, very expensive and reserved for large shopping centres. In the case of seafood stalls, the main focus should be on the traditional dimension of the product. Authentic products, sales staff and values should continue to appeal to consumers who for several years have been seeking a return to more natural products.

*"RETAILTAINMENT" (OR "FUN SHOPPING"): a term coined by combining "retail" and "entertainment". This retailing concept associates both activities, for example by introducing theatres, zoos and/or theme parks in shopping centres and offering a wide range of activities. The aim is to generate traffic by encouraging customers to come to the centre for reasons other than just shopping (Lehu, 2012).*

# Conclusion



Retail theatre will become an indispensable tool in seafood communication. It both appeals to consumers' emotions and boosts sales by better meeting their expectations in terms of product origin, offering and optimisation of product preparation.

The notion of pleasure is increasingly put forward in a world that is often seen as too conventional and dull. It is just one tool among many others but it is the one that best satisfies

the situation / function concept (consumption moment), a pivotal component of the consumer's decision-making process. Retail theatre also contributes to informing, raising awareness and stimulating consumers by staging product information. The transmission of information must therefore be a priority of retail theatre. Even if it does not result in additional sales immediately, it will generate long-term benefits for the whole sector.

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This technical guidebook was prepared by the Studies and Transfer Team of the Fisheries and Aquatic Sciences Centre - AGROCAMPUS OUEST in collaboration with NORMAPÊCHE BRETAGNE, the lead project partner, with support from Brittany Regional Council.

*This document should be referred to as follows:*

**FASQUEL Dimitri, LESUEUR Marie, GOUIN Stéphane.** 2014. Retail theatre applied to seafood sales outlets. Technical guidebook. Cogépêche programme. Les publications du Pôle halieutique AGROCAMPUS OUEST, 20 p.

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Project led by:



Project certified by:



With the financial support of:

