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Social Innovation in Creative Companies

- An exploratory study of how companies in the
Danish creative industries utilize social platforms
for open innovation

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Abstract

This thesis is positioned in the intersecting field of social media, open innovation and creative industries – a field interesting to address due to industry relevance and identified gaps in previous literature. Through a descriptive and exploratory research, the facilitating processes for utilizing social media for open innovation are conceptualized.

The literature review and theoretical framework lay the foundation for the qualitative research of a multiple-case study. As our area of interest is in the intersection of more academic fields, the theoretical framework consists of current theories within each field; Social Media Honeycomb, Toolkits for Innovation and Bounded Creativity.

The methodological framework for qualitative data collection, with interview as the main collection method, serves as a way to research the context of social innovation projects.

To address our aim of research, the multiple-case study on projects at Statens Museum for Kunst, Bianco, Fritz Hansen, Nordisk Film Interactive and Zara is conducted. In the descriptive and exploratory analyses, it is presented how these companies facilitate innovation by going beyond the notion of social platforms as a media only for communication.

The intersecting field fosters a variety of purposes and strategies to exploit social media for innovation. Through the research it has been found that the use of social media building blocks depends on the extent of interaction, and if the companies extract value from the individual submissions or from the interplay among community members. Further, innovation toolkits are utilized to set boundaries for creative contributions. Finally, to engage users, extrinsic and intrinsic motivational factors should be balanced with the purpose of the projects and the expected commitment.

The above-mentioned findings conceptualize the intersection of how creative companies use social media for open innovation.

Dansk titel:

"Social Innovation i Kreative Industrier - Et eksplorativt studie over hvordan virksomheder i de danske kreative industrier gør brug af sociale platforme til åben innovation."

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Chapter 1: Introduction

1.1 Problem Field

*“Most innovations fail.
And companies that don’t innovate die.”*
(Henry W. Chesbrough, 2003, p. xvii)

The ***creative industries*** are generally characterized by a nobody-knows effect (Caves, 2000), which causes creative companies to often find themselves in an uncertain environment with a subjective, and thus uncertain, user experience of the output.

Uncertain environments influence the innovation processes of companies, and compares the process of business to playing poker: Management constantly has to adjust to circumstances and decide if they want to spend additional money on continuing in the game or if they are better off by folding and saving the money for another game (Chesbrough, 2004). As opposed to that, companies operating in a known environment do not face the same uncertainties and can therefore plan several steps ahead.

Companies need to access information (Piller, Vossen, & Ihl, 2011) in order to adapt and adjust as new information arrives. In the context of especially uncertain environments of creative businesses, input and knowledge from outsiders can decrease the uncertainty and be an important resource in the process of new business development, and ease the managerial choices of folding or staying in the game. This points to the notion that open innovation is particularly beneficial for companies that find themselves in uncertain environments.

Researchers have shown an increasing focus on the use of opening organizational boundaries for external input, and thus for knowledge for innovation purposes. Exploiting and utilizing knowledge from outside of the firm for innovation, is referred to as ***open innovation*** (Bogers, Afuah, & Bastian, 2010; von Hippel, 1988; 2005; Piller et al., 2011). These activities for value creation through open innovation are evident between selected Danish, creative business units and its external stakeholders as well as in academia. This points to the existence of the creative companies’ (online) communities to innovate via knowledge sharing and interaction (Piller et al., 2011; Radziwill & DuPlain, 2009; von Hippel, 2001).

The following research focuses on how creative companies organize open innovation processes to harvest the users' sticky information, through external communities online.

Social media provides companies with tools and building blocks to create and leverage interaction with such communities (Gilchrist, 2007; Kaplan & Haenlein, 2010; Kietzmann, Hermkens, McCarthy, & Silvestre, 2011; Prahalad & Ramaswamy, 2004a, 2004b). Elements of social media allow users and companies to engage in interaction, to share information, to engage in discussions and to collaborate for new product development (Fuchs & Schreier, 2011; Piller et al., 2011; Razmerita, Firantas & Jusevicius, 2009). Through facilitated interaction, knowledge collected from social media communities of users emerges and can be exploited for value creation (Piller et al., 2011).

Our conceptual point of departure is that creative companies engage in content sharing and co-creation with customers/users of products/services for adapting, adjusting and staying in the game through open innovation. However, this is 'old wine in new bottles' (Trott & Hartmann, 2009; von Hippel, 1988). What is different in our research is the use of social platforms for the purpose.

This thesis' focus on the creative industries is chosen by theoretical relevance, industry presence, and an interesting balance stated by Parmentier and Mangematin (2011): In creative industries, compared to other industries, creativity can be a bottleneck in the innovation process. It is thus interesting to research how strategies of creative value creation apply to social innovation.

1.1.1 Theoretical Relevance

The theoretical intersection of social platforms, open innovation and creative business processes exposes two dominant gaps in peer-reviewed research. First, prior case-based research on innovation through social media or online communities have mainly dealt with either innovation of software or technology, or with online-based creative business models as the cases of e.g. Threadless or Innocentive (Brabham, 2008, 2010). The second gap identified in theory is fostered by an academic interest in one particular area of activities in the creative value creating processes, namely on marketing communication and branding (e.g. Antorini & Andersen, 2005; Harhoff & Mayrhofer, 2010). Current streams of research have tried to categorize present social platforms (Kaplan & Haenlein, 2010) and its functions and implications (Kietzmann et al., 2011; Stephens, 2009), by applying aspects of open innovation through lead-users (Baldwin, Hienert, & von

Hippel, 2006; Brabham, 2010; Franke, von Hippel, & Schreier, 2006), competitions for idea generation (Wagner, 2011), toolkits for user-driven innovation, user innovation & co-creation (Franke, Keinz, & Schreier, 2008; Prahalad & Ramaswamy, 2004a; von Hippel, 2001) and crowd sourcing (Hempel, 2006; Ind, Iglesias, & Schultz, 2013; Surowiecki, 2005) to the field of social media. While prior research focuses on either front-end social innovation or the challenges in social innovation for marketing, it is the intention to leverage social innovation in each phase of the value creation process.

This thesis will apply a multiple-case study of five cases from the creative industries that use social media in multiple phases of the value creating processes.

1.1.2 Industry Presence

Quantitative findings in market reports by the Danish Technological Institute (2013), FORA (2005), SocialSemantic (2012), Kalypso (2011), and McKinsey Quarterly Global Survey (2008) indicate that companies have started to utilize social platforms for open innovation, and thus they suggest the potential in social innovation. The quantitative findings from these reveal a gap in knowledge on creative industries. SocialSemantic stated that only a limited number of creative companies used social innovation, hence lack of evidence from the creative industries. The market reports support our theoretical framework, as these suggest that marketing is the phase of interest where companies often interact with users when pursuing social innovation (Kalypso, 2011; SocialSemantic, 2012). Further, market reports have found that front-end ideation is an activity that has found logical application in these open innovation activities (Asad, 2012; Kalypso, 2011; SocialSemantic, 2012).

From these reports it was found that innovation through social media is *the* business area, in which companies internally have the greatest expectations for future business development (Kalypso, 2011; SocialSemantic, 2012).

These activities for new product/service development have multiple terminologies associated with it: social product development (Kalypso, 2011; Piller et al., 2011) social innovation (Asad, 2012) and “co-innovation process with user communities” (Parmentier and Mangematin, 2011) being the most frequently used terms.

As stated earlier, product or service innovation is not limited to either marketing or ideation, nor is social media. While these reports have assessed the general picture of social innovation for businesses quantitatively, it is the aim of this thesis, to qualitatively

assess how these processes are organized. In order to apply a focus on organizing processes for innovation, a qualitative data collection from creative industries is necessary.

An exploratory research into the intersection of open innovation, social platforms and creative industries is relevant, as innovation is an imperative for organizations of today, as stated in the introductory quote of Chesbrough.

The discussions in this thesis will inquire into the intersecting areas, and demonstrate an exploratory research that will conceptualize the organization of social innovation in selected creative companies. The aim of the research is to extend the knowledge of this theoretical field, and create a background for further study within the area.

1.2 Research Question

This thesis explores the phenomenon of open innovation processes through social platform projects in creative industries, in an attempt to conceptualize the intersection of the theoretical framework and empirical findings.

Based on the above, the field of interest has been unfolded, and upon this the research question and sub questions are established. As the course of the research has been looping, the literature review presented in chapter 3 and the conduct of a pilot study has served to refine the research questions throughout the process (Yin, 2003).

Research Question:

How do companies in the creative industries innovate by utilizing online social platforms, and how can this intersection be conceptualized?

Sub questions:

- *How do companies in the creative industries facilitate for social innovation?*
- *How do strategies of creative value creation apply to social innovation?*

1.3 Thesis Structure

The thesis will be structured as following: First, (Chapter 2) the key concepts related to the topic will be defined in order to make a clear foundation for our understanding of the concepts.

Following that, (Chapter 3) the current relevant literature on open innovation, social media, and the intersection of the fields in relation to creative industries will be reviewed with the purpose of identifying gaps in current research. On this basis we justify how our study will contribute to the knowledge within the fields. In Chapter 4 relevant theories within the fields are discussed. In order to create a theoretical framework for analysing the cases in the multiple-case study, it is assessed how the theories supplement each other and overlap.

Before initiating the analysis, the methodology chapter (Chapter 5) will address the methods used for gathering empirical data and the overall methodology for conducting this multiple-case study. The following analysis is divided into two parts. In Chapter 6 a descriptive part presents each case as an individual study. The multiple-case study assesses social innovation projects of (1) Bianco ‘Fashion Army’, (2) Fritz Hansen on Join.dk, (3) TALES from the National Gallery of Denmark (hereafter referred to as SMK), (4) Nordisk Film Interactive and (5) ZARA People! on Pinterest. This is done to create an overview of the content and context of each case, and to establish an empirical foundation for the exploratory analysis that will follow. The exploratory analysis (Chapter 7) is bringing the research forward through a comparative cross-case synthesis, which is built around themes identified in the theoretical framework.

Finally, the discussion chapter (Chapter 8) will gather the threads of the preceding analyses. Here the findings from the analyses will be synthesized with the aim conceptualizing the field of study. After having concluded on the findings, these are put into perspective for the purpose of further research within the field (Chapter 9).

1.4 Research Design

Through this exploratory study, we are aiming at understanding the contexts and the processes of how companies in the creative industries utilize social media for innovation. With focus on contextual understanding, it calls for a qualitative research design:

Among the qualitative methods, case studies are relevant for studying a contemporary phenomenon “within its real life context using multiple sources of evidence” (Saunders, Thornhill, & Lewis, 2007, p. 139), and is “of particular interest (...) if you wish to gain a rich understanding of the context of the research and the processes being enacted.” (Morris & Wood, 1991 in: Saunders et al., 2007, p. 139). This is in line with our purpose as we have identified a present phenomenon, and wish to contextualize it theoretically.

Further, the purpose is to create an understanding broader than that of a single case, as that makes it possible to draw conclusions on similarities and differences across cases. Additionally, a multiple-case study increases the validity of the study (Yin, 2003). Therefore, this approach is found to be the most appropriate.

The research approach is twofold. First, it is deductive where relevant theory within the fields of open innovation, social media and creative processes are extracted from the academic literature and discussed in relation to each other. This constitutes the theoretical foundation for analysing the data and the intersection of these individual fields of research. This is however not sufficient to answer the research questions, as the focus of deductive research is to test theory through data. The exploratory nature of this study demands an inductive approach to the study where observations from the case studies are looped with the theory to identify patterns. Moving back and forth between theory, design, data collection, analysis and dissemination provides us with a looping framework, as the learning cycle is “spiralling rather than linear in its progression” (Berg, 2007, p. 24). As the analytical process discusses the themes that emerge of data, a combined analytic approach should be based upon the initial use of theory (Saunders et al., 2007). Due to this format, theory and comparative findings across the cases will be discussed deductively throughout the descriptive and the exploratory analyses. *This research design thus impact the format of presenting the discussions more as of a concluding synthesis.*

A combination of the two approaches therefore generates a more convincing answer to the research questions.

The processes of this thesis' research design are shown below. The research questions have been affected by the increased knowledge gained through studying the literature and developing the theoretical framework. That has been altered during the process of data collection, as these revealed new areas of importance and interest.

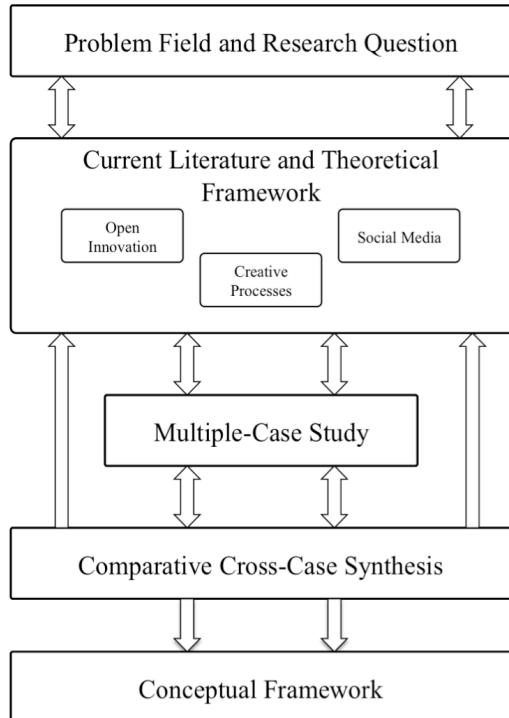


Figure: Research Design on an Exploratory Study of Social Innovation

The research questions will ultimately be answered in a discussion based on an analytic generalization of the cases. The reason for choosing this type of analysis is that the cases are not directly comparable, but supplement each other in terms of innovation processes and use of social media. The purpose of the research is to get an understanding of the case context and thus a statistical analysis based on numbers will not be sufficient for this purpose (Saunders et al., 2007).

The individual methodological decisions are discussed in more depth throughout the thesis where it is found relevant in relation to the research. In particular Chapter 5 goes into depth with the methodological considerations.

1.5 Delimitation

Before proceeding, it is necessary to confine the scope of the thesis to focus the research and to eliminate confusions about choices that are made during the process.

Through the research process we found that there are many examples of companies that have based their business models on creating innovation through online communities and social media. In this research the focus is on firms with a traditional, offline business model, where social media and online communities have been implemented in projects as a supplement to offline innovation activities.

The cases are within our definition of creative industries, presented in Chapter 2. The present study thus excludes companies that cannot be considered creative. The creative processes differ from other processes in numerous ways that are specified later, and therefore it makes sense to focus specifically on these.

Further, the focus is on Danish small and medium-sized companies or business units. The rationale for this focus is to have case studies that can supplement each other for the purpose of creating a realistic conceptualization of the utilization of social media in innovation. It has however been chosen to include Zara as a secondary case. The rationale for including the case of an international corporation is to get a case of best practice and to be able to supplement the findings on strategic and tactical use of social innovation of small companies with those of a larger one.

Further, it is important to note that the perspective is on how these companies organize the projects. To focus the research, user-perspectives are only taken into the study to a very limited extend to consolidate the study.

Similarly, the scope of innovation needs to be narrowed down, as innovation in social media can take many forms. We focus on how social media can be used for internal purposes of improving the offers of the case-companies and thus on product or service innovation. Further, knowledge management is often mentioned as a field that is closely related to social media, open innovation and integrating external knowledge into the company. This field is relevant to the research, but it is also a comprehensive theoretical field in itself. Therefore including it here would not make justice to neither the academic area or to the thesis.

We do acknowledge the possibility that all activities ultimately affect the users' experiences, but the focus is on the purposes in various parts of the value creation process, where open innovation has been employed.

Further limitations will be made during the course of the report, as methodological decisions.

Chapter 2: Clarification of Key Concepts

““When I use a word,” Humpty Dumpty said in a rather scornful tone, “it means just what I choose it to mean - neither more nor less”” (Carroll, 1962, p. 46).

In order to create a common foundation for further research, it is necessary to appoint and define what we experience the key concepts to mean - neither more nor less. As the research questions concern *innovation* through *social media* in the *creative industries*, these are the concepts that briefly will be defined. However, there are several branches within each concept, and each subject is faced with varying theoretical focus, a theoretical challenge that will be appointed in the following review of literature and in the theoretical framework.

2.1 Defining Innovation

According to BusinessDictionary.com, innovation is defined as “[t]he process of translating an idea or invention into a good or service that creates value or for which customers will pay.” (“BusinessDictionary.com,” n.d.-a). Important in this definition is that innovation is a process that takes place when creating value for customers from an idea or invention. Additionally, Schumpeter (1934, 1942) defines innovation as “the introduction of a new customers’ good or a new method of production.” (in: Bogers, 2009, p. 8). Schumpeter does not explicitly mention that there needs to be value creation for the consumer. His definition adds another aspect to our definition, as it implies that that innovation is not the *process* of making the idea or invention valuable to customers, but rather the *product* or *service* resulting from such a process.

The following definition is therefore a mix of the two definitions in the above:

An innovation is an idea or invention, for development or improvement of a product or a process that creates or increases the value to the customers, consumers or companies.

The kind of value in question is deliberately not specified, as it can take many shapes; new product attributes, lower costs, faster delivery or other types of value derived from a product/service of the creative industries. Furthermore, consumers are added to the definition, acknowledging that customers and consumers are not necessarily the same and thereby do not evaluate products the same way.

Open innovation as a term is used throughout this thesis, and will be further addressed in the theoretical framework and the literature review. However, an overall definition should be made, and is based mainly on the work of Chesbrough (e.g. 2003, 2004, 2008).

Open innovation is an innovation process, or a result of an innovation process, where there has been cooperation across the boundaries of the firm in any phase of the process.

2.2 Defining Social Media

According to BusinessDictionary.com, social media is defined as “digital tools and services that facilitate involvement and interactions between different stakeholders, whether they are users or business partners, individuals or crowds, known or unknown.” (“BusinessDictionary.com,” n.d.-b).

Social media has been used interchangeably with the term ‘web 2.0’ in the literature, but they differ in their definitions. The distinction between web 2.0 and social media lies in the technology. Where social media is the platform that allows the creation, collaboration and exchange of content generated by the users and companies, web 2.0 is the technological base that lets interaction emerge behind the social platforms (Gilchrist, 2007; Kaplan & Haenlein, 2010; McAfee, 2006; Piller et al., 2011; Razmerita et al., 2009). Even though the terms are closely connected, they are not covering the same.

There is however a problem in the term ‘social media’, as it is not inevitably media as the sites Facebook, Podio and Pinterest, but platforms for exchange. For this reason, *social media* and *social platforms* will be used interchangeably.

In addition to the above, social platforms facilitate involvement and interaction: Kaplan & Haenlein conceptualize this as “applications that allow the creation and exchange of User Generated Content” (2010, p. 61). Kietzmann et al. (2011) extend this by saying, that social media employ technologies to create these interactive platforms via which “individuals and communities share, co-create, discuss, and modify user-generated content.” (Kietzmann et al., 2011, p. 241). This emphasizes the interactive aspect of the platforms, the generated content and exchange of information rather than that of technology from web 2.0.

In the theory on social media focus is also on value derived from user-generated content (Kaplan & Haenlein, 2010), which is created for either the individual community

members or in co-creation with the company (Briggs, 2009). By emphasizing the aspect of value-creation to our definition, we link the use of social media to innovation. Thus, the empirical findings will be assessed with the following definition:

Social media is a range of online-based platforms that build upon the technology of web 2.0, and that allow the creation and exchange of information contributed by users and/or the company with the purpose of generating value – either for the individual contributor or for the organization that facilitated the platform.

This definition has less emphasis on technology, and denotes the facilitation of interaction between individuals or communities online and the company in interest.

2.3 Defining Social Innovation

In this thesis, the focus is on the *intersection of social media and open innovation*, which is termed Social Innovation (Asad, 2012).

2.4 Defining Creative Industries

Caves defines creative industries broadly as companies “(...) supplying goods and services that we broadly associate with cultural, artistic, or simply entertainment value.” (Caves, 2000, p. 1). Choi and Burnes (2013) who use the term cultural industries, add that these industries “are distinct as they produce mainly symbolic goods (...) whose value arises from their ability to bring forth an emotional response from consumers” (Choi & Burnes, 2013, p. 37).

The definition by Caves is specified by adding that “[t]hey include book and magazine publishing, the visual arts (painting and sculpture), the performing arts (theatre, opera, concerts, dance) sound recordings, cinema and TV films, even fashion and toys and games.” (Caves, 2000, p. 1). However, as the quotation suggests, Caves’ list of industries is not exhaustive.

Hesmondhalgh (2007) bases his definition on how the term has been used in British policymaking. A part from specifying some of the industries mentioned by Caves, he adds the industries of broadcasting (which goes beyond TV films), the content aspect of the Internet industry, video and computer games, advertising and marketing and more craft-based activities, which a part from fashion also include jewellery making and furniture design.

Thus, the definition used is a combination of the above:

Creative industries are industries that supply goods and services broadly associated with cultural, artistic, or entertainment value. The value arises from their ability to bring forth an emotional response from consumers.

Included in the creative industries are book and magazine publishing, the visual arts, the performing arts, sound recordings and music, film, broadcasting, the content aspect of the internet, games including video and computer games, advertising and marketing, and craft-based activities of making jewellery, fashion and furniture design.

Chapter 3: Critically Reviewing the Literature

The purpose of the following chapter is to present the academic foundation on which our research is built: To background the research on relevant and recent studies within the fields of social media, open innovation and co-creation in online communities.

Assessment of the literature requires a focus on the current streams of research, its limitations and how our study fits in this wider context, as we inevitably will place our research in relation to prior. Further, the purpose is to refine where academia can help us answer the research questions, and to emphasize the uniqueness of our research (Saunders et al., 2007).

Little peer-reviewed research has been made on the topic of this paper. Therefore the literature review is divided into sections concerning the main topics to get a structured overview of the respective fields: *Open innovation* covering the areas of user-driven innovation, user innovation and co-creation; *Social Media* covering technical infrastructures, social collective platforms, online communities and user contributed content.

Subsequently, an intersection of key concepts from literature will be discussed in relation to the objectives of the thesis. Here the focus on creative industries is applied to the review.

The findings from this literature review helped us refine our research questions through a process of looping.

3.1 Method on exploratory and structured literature search

In the following paragraph, we explain how the literature search was conducted methodological.

A way to firm up the parameters for the literature search is to re-examine course books and lecture notes and “start by obtaining relevant literature that has been referenced in books and articles (...) already read” (Saunders et al. 2007, p. 74). In that manner, an exploratory literature search on key concepts was made in the *first* phase of the research.

For the purpose of this initial search, the library of CBS and other universities, as well as Google Scholar and the CBS thesis database were used, and an annotated bibliography was itemized. The annotations were helpful at a later point in our research, to identify

which documents might be relevant for further inquiry (Yin, 2003). The reason for starting with an exploratory literature search was to build a solid knowledge about the field for the next phase of the literature research.

Themes and previous researchers were noted in the *second* part of the literature search. For this more structured search, the SCOPUS database was used. It was found that it provided the most comprehensive and relevant results through the function of citation search. From this we could see which publications have been cited the most, and also see who have cited relevant articles.

The concepts used in the structured literature search were ‘open innovation’, ‘user innovation’, ‘co-creation’, ‘social media’, ‘web 2.0’, ‘online communities’ and ‘community based innovation’. The searches were made both for the concepts individually and in combination to identify the literature in the intersection of the main fields. However, this did not yield a large amount of prior academic research.

Thus, the purpose was to identify the most cited articles, through which the relevant prior research could be retrieved. Through this process, the patterns in literature and research were identified. Finally, the three key concepts, open innovation, social media, and creative industries, were crisscrossed, but this yielded no more than three articles.

The structured cross search was conducted in order to secure that academic research found in the exploratory search for literature corresponded to articles found in the structured search.

3.2 Reviewing Open Innovation Literature

In the following review of the literature on open innovation, the term will be examined in both the historical development and the main authors within the field, and the streams of research that are relevant in relation to the research of this thesis.

3.2.1 The evolution of ‘Open Innovation’

The term ‘open innovation’ was presented by Henry W. Chesbrough in *Open Innovation, The New Imperative for Creating and Profiting from Technology* (2003). A search on the term in SCOPUS results in more than 1300 publications mentioning “open innovation” in the period from 2003 through 2013, 77 of those with Chesbrough as author or co-author. That highlights the importance and extent of his work within the field.

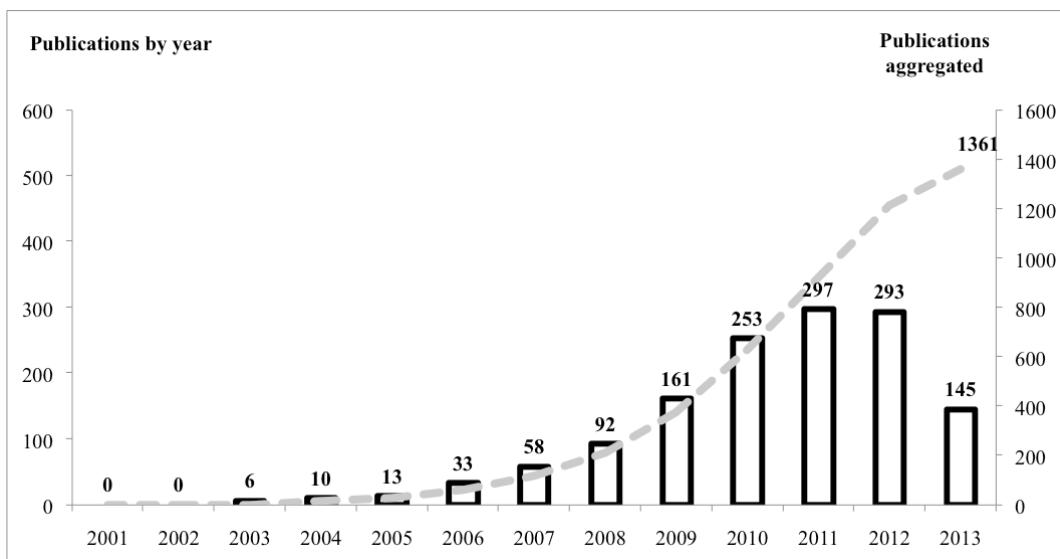


Figure produced from a structured search on “open innovation” in SCOPUS

Since the term was coined, several researchers have taken it up and the development of literature within the field has thus been expanding during the past twelve years.

In the first publications by Chesbrough the main idea was that “firms should use external ideas as well as internal ideas, and internal and external paths to market, as the firms look to advance their technology.” (Chesbrough, 2003, p. xxiv). This perspective leads something to be desired, as the emphasis on ideas and paths to market implies a focus only on the beginning and the end of the value chain. Later the term was extended to “purposive inflows and outflows of knowledge to accelerate internal innovation, and expand the market for external use, respectively.” (Chesbrough et al., 2006, p. 1 in Lichtenhaler, 2011, p. 76). Here the term acknowledges that inflow and outflow can take place during the entire process – from idea generation to launching it to the market. The view of external input in the entire process of innovation was presented before the term ‘open innovation’ was coined in literature. Here it was presented that in the process of innovation, knowledge could come from for instance external experts (Kline & Rosenberg, 1986, p. 291), and thus presents the internal use of external resources.

A relevant characteristic of the open innovation research to address is the industry focus. The initial research was primarily within the technology-based industries. It has subsequently been applied to industries beyond that of high-tech, and scholars are still focusing on knowledge intensive industries where the innovation relies much on research and development. Examples of these are bioscience, inks and coatings and the aerospace industry, and more recently, there have been research on food and beverages, business services (Van de Vrande, De Jong, Vanhaverbeke, & De Rochemont, 2009),

telecommunication (Fichter, 2009) and educational institutions (Janeiro, Proen  a, & Gon  alves, 2013). A search on ‘open innovation’ and ‘creative industries’ in combination results in only one English article, which addresses how creative industries are used as external sources for other industries (Conradie, Mulder, & Choenni, 2012). Thus, there is still a long way to the creative industries, which is the focus of our research. Open innovation is a very broad term and that is in itself not sufficient to cover the scope of this research. For that reason, the term will be narrowed down in the following, where recent studies will be reviewed.

3.2.2 Processes and Actors in Open Innovation

There are various ways to divide and categorize the literature of open innovation, for instance according to actors or processes (Enkel, Gassmann, & Chesbrough, 2009). In processes, the distinction is made between outside-in, inside-out and the coupled processes. By defining the various processes, these can be combined with the actors that are engaged in the process and the actors relevant for this research.

The outside-in process is the action of distributing resources, in the widest definition of the term, from outside the firm to inside the firm. This might be independent sources like non-consumers, non-suppliers etc., but it might also be stakeholders as suppliers (Enkel et al., 2009, p. 312) or users (Lichtenthaler, 2011; von Hippel, 1988). This is the process that has been researched the most and the focus of much literature reviewed for this thesis.

Secondly, in the coupled process, ‘give and take’ is the key word. An example related to this research is co-creation (e.g. Prahalad & Ramaswamy, 2004a), which will be reviewed in more depth in section 3.2.5.

The inside-out process is not relevant in this thesis.

Seeing open innovation as an umbrella term that embraces numerous sub branches where knowledge flows across the borders of the firm, this review will continue by examining some of the relevant branches. In particular we will look into the distinction between user-driven innovation, user innovation and co-creation. These are all types of open innovation, but differ in the locus of innovation – where the innovation takes place. Further we distinguish the three types of innovation in its degree of openness (Chesbrough & Crowther, 2006). In user-driven innovation the locus of innovation is within the company, while in user innovation it is taking place outside the company.

Finally, in co-creation, the innovation is taking place in the intersection of the user and the company. However, there are many common features in the three branches.

The term ‘open innovation’ encompasses more than the branches pointed out, but those are of less relevance for this study and have thus been eliminated.

3.2.3 User-driven Innovation

User-driven innovation is in much research a part of user innovation. We however see it as a different branch of open innovation. Though closely related and with many similar aspects, as they are both concerned with the outside-in process of innovation. The main difference lies within the locus of the innovation. Where the users are the main innovators in user innovation, the case in user-driven innovation is that the users function as ‘guidance’ for the producers in an innovation process (von Hippel, 1988) and the innovators within the companies lean to identified needs of the users in order to innovate (Cillo & Verona, 2008; FORA, 2005; Martin & Milway, 2012).

In previous research, it has been found that information on users often is identified through the sales personnel. As they are in daily contact with consumers, they can identify needs that do not necessarily reach the product development departments (von Hippel, 1988). However, knowledge on recognized as well as non-recognized needs is also being identified through systematic and scientific surveys and tests. Recently, the Internet has been a major source of information on customers for innovation use (FORA, 2005; FORA, 2010).

The research made on user-driven innovation has shown a widespread focus on cases, e.g. tourism (Hjalager & Nordin, 2011), computers and IT (Van Rijswijk, Kleijn, Janson, & Menten, 2008) and telecommunications (Bar & Riis, 2000). A recent survey states that in 2007 16% of Danish companies had employed user-driven innovation (FORA, 2010). It shows that user-driven innovation is used in companies of all sizes and also across the industries of manufacturing, trade, financial services and knowledge services. In relation to our research, this shows that there is a tendency that companies in Denmark are customer focused, that the degree of open innovation is at an early stage and the locus of innovation is mainly within the companies.

3.2.4 User Innovation

User innovation is one of the main streams of research within open innovation (Lichtenthaler, 2011). The concept of exploiting the knowledge of the users of a product/service was first paid explicit attention to by von Hippel in the 1970's (Bogers et al., 2010). The argument for doing so is that users have distinctive insights into the use of the products. Hence, they can be a valuable resource of inputs for the companies that can be part of improving both development and marketing to better comply with user needs (Bogers et al., 2010; Sandmeier, Morrison, & Gassmann, 2010) and thereby reduce the economic risk connected to the launch of new products (Antorini & Muñiz Jr., 2013). As acknowledged by von Hippel (1988), the essential factor of user innovation compared to user-driven innovation is that the users can be the sources of the innovation and not just guide producers.

Since user innovation was coined, several researchers have taken it up and the development of literature within the field has thus been expanding gradually during the past twelve years (Appendix 1).

The cases researched within the field of user innovation have mainly been in relation to products that have a functional use; for instance sports equipment and open source software (Baldwin et al., 2006; Bogers et al., 2010; Franke et al., 2006) or technological use (von Hippel, 1988). In these researches the user innovators are mainly motivated by their own benefits when using/experiencing the product/service and the prospect of being first movers within the field (Baldwin et al., 2006). Recent research has shown a variety of motivational aspects: The motivations for many user innovators are monetary (Wagner, 2011), a wish to develop their creative skills or establish a connection to the community they are in (Brabham, 2010). In both streams, the concept of lead users and thereby the motivation, is found to be of great importance. That will be discussed in more depth in the theoretical framework. It is also within the area of user innovation where the concept of toolkits for innovation mainly has been presented (von Hippel, 2001). This is a useful tool for analysing the case studies and thus it will also be elaborated in Chapter 4.

3.2.5 Co-creation

The final branch of open innovation that will be reviewed is co-creation. It is a coupled process where the innovation takes place in the interplay between the user and the producing company. A company can also co-create with other companies, suppliers etc.,

but in this thesis it has been chosen to focus on co-creation with customers, users or other individuals.

A search on co-creation in SCOPUS shows that from 2001 through 2013 1078 publications have been published within the field. The amount has steadily increased and shows an increasing interest. (Appendix 1)

The term co-creation has been used as an overall term for activities where outside resources are used in the innovation process (e.g. Chen, Marsden, & Zhang, 2012; Choi & Burnes, 2013; Meyassed, Burgess, & Daniel, 2012; Russo-Spena & Mele, 2012; Sawhney, Verona, & Prandelli, 2005), and it thus also encompasses the terms that we define as user-driven innovation and user innovation.

However, as stated by Prahalad and Ramaswamy, co-creation is “neither the transfer nor outsourcing of activities to customers nor a marginal customization of products or services.” (Prahalad & Ramaswamy, 2004a, p. 6). This notion is extended in recent literature as “co-creation is different from mass customization (...), because it involves the participant in a process that creates value not only for the individual, but also for others.” (Ind et al., 2013, p. 9) and further:

“Co-creation is different from the crowd sourcing of ideas (...) because it implies an active intellectual participation in a process, and it is different from mass collaboration (such as YouTube) because of the two-way flow between the organization and the participant.” (Ind et al., 2013, p. 9).

The importance of the term lies in the continuous interaction between the company and the users. In that sense, co-creation is about more than innovating specific products. It concerns innovating and increasing the value of tangible and intangible products, by the means of interacting with the stakeholders (Choi & Burnes, 2013), and it stems from companies attempting to come closer to the users (Ind et al., 2013). In this relation, Prahalad and Ramaswamy (2004a) present the DART framework of co-creation, which will be discussed in the theoretical framework.

3.3 Reviewing Social Media Literature

In the following review, literature on social media will be examined. The section will be thematically divided into first, the multidimensional conceptualization of social media and the evolution of the term. Subsequently, a paragraph on the specified perspectives on social media in literature and finally views on social collective platforms as collaborative networks and users' creative contributions will be addressed. This division follows the division in the overall perspectives of past academic research.

The objectives are to background our study through a critical description of prior research, from which aspects of the research questions can be answered.

As presented in the research methodology in section 3.1, the literature search in these areas was initially exploratory, identifying key concepts in academic research. Subsequently, structured searches on 'social media', 'web 2.0', and 'online communities' were conducted on SCOPUS year by year from 2001 through 2013, and shows increasing research interest during the past 12 years. (Appendix 1)

3.3.1 A Multidimensional Concept

The forthcoming part of the chapter presents social media as a multidimensional concept. The first part consists of the streams in research, where web 2.0 can be thought of as the technological aspects of social media. The technology-specific part enables the social aspect of these social platforms, which constitutes the second theme. Social platforms facilitate user-generated content, the third theme reviewed here. The latter two are distinguished by the difference in focus: "social media can be thought of as focusing on content, and consumer generation on the creators of that content. (...) Web 2.0 enables the creation and distribution of the content that is social media." (Berthon, Pitt, Plangger, & Shapiro, 2012, p. 262). The three sections are thus closely connected.

As earlier presented, researchers use 'social media' and 'web 2.0' interchangeably. Because of this, it has been deemed suitable to present the evolution in academic publications on 'social media' and 'web 2.0'. The figure below shows how research within the field of social media has evolved rapidly in the past 12 years since the term was introduced.

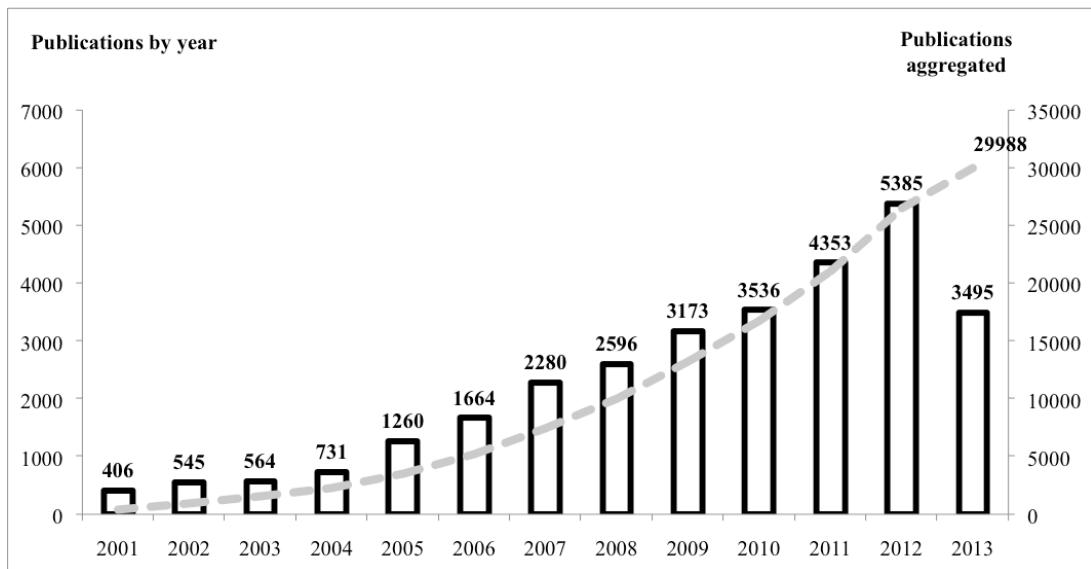


Figure produced from a structured search on “**Social Media**” in SCOPUS.

3.3.2 The Evolution of ‘Social Media’

Searches on social media and web 2.0 in the SCOPUS database result in a total of more than 30,000 articles. From both searches the article *Users of the World, Unite! the Challenges and Opportunities of Social Media* by Kaplan and Haenlein from 2010 is the most cited. However, the term ‘web 2.0’ was originally coined by Tim O'Reilly in 2005 where it referred to new internet applications, as mentioned in Chapter 2: “Web 2.0 is about systems that harness collective intelligence” (O'Reilly, 2005). The implication of this new ‘generation’ (web 2.0) of applications online was social platforms harnessing knowledge from the users.

Recently, academic authors agree on proposing social platforms as a way in which “software developers and end-users started to utilize the World Wide Web; that is, as a platform whereby content and applications are no longer created and published by individuals, but instead are continuously modified by all users in a participatory and collaborative fashion.” (Kaplan & Haenlein, 2010, pp. 60–61). As presented in Chapter 2, web 2.0 is the technology-based features, from which social media is evolved (Kaplan & Haenlein, 2010).

Since web 2.0 was coined, several researchers have treated the subject matter. Various streams and categorizations in literature have taken place, and the development within the field has thus been expanding during the past twelve years to account a total of 3412 publications (Appendix 1).

Streams of internally oriented perspectives originally dominated web 2.0 research where focus on social media was *within* companies. This literature is predominantly investigating the notion of a ‘web 2.0 organization’ (McAfee, 2006) or ‘enterprise 2.0’ (Cook, 2008; Gilchrist, 2007). The use of ‘enterprise 2.0’ is presented as the new generation of companies, that are able to employ web 2.0 in work processes (McAfee, 2006). The purpose was initially not in order to capture knowledge itself, but rather to visualize work processes and the outcome of contributions from knowledge workers (Cook, 2008; Friedman & Friedman, 2008; Razmerita et al., 2009). The technology thus allows firms to be more effective by supporting increased collaboration through online interaction. We find that social media literature primarily has been focusing on users from within the company, suppliers or other external firms from the company ecology. The abovementioned literature on the ‘web 2.0 enterprise’ can support our research, as we also address the need for knowledge internally for innovation purposes in the analyses in Chapters 6 and 7.

The change from more static websites (Cook, 2008) to social platforms (Kaplan & Haenlein, 2010) evokes that the evolution of the term social media can be argued to loop backwards to the “Internet’s roots, since it re-transforms the World Wide Web to what it was initially created for: a platform to facilitate information exchange between users.” (Kaplan & Haenlein, 2010, p. 60). The focus also changed from the internally oriented ‘web 2.0 enterprises’ to include the external environment of the companies through social platforms.

Until this point, the term presented in academia is not sufficient to cover the scope of this research. The literature falls short as we contrast recent research that focuses more on how social media can create value by harvesting knowledge from outside of the firm. In order to see how the multiple cases facilitate for social innovation, an understanding of the structure behind social media is needed. For this reason, the notion of social media will be extended in the following, where a more recent stream in literature can add to our understanding of the cases. How various ‘building blocks’ of social media affect the interaction with users with the aim of innovating is therefore presented in the following.

3.3.3 More Specific Perspectives on Social Media

One recent and much cited article by Kietzmann, Hermkens, McCarthy and Silvestre (2011) discusses such structure – or building blocks, as were called for in the above. The

theory will be discussed in depth in the theoretical framework in section 4.3.1. For now, what needs to be addressed is that this specified focus on social media is a categorization of elements that help managers of social media projects understand users and engagement needs. This study reflects on these building blocks in the multiple cases, where we assess which parts that either enable social innovation in creative companies or are left out.

Another characteristic in recent research is an evident focus on *external* users, and their contributions in either online communities or through open innovation. This line of research emphasizes users and stakeholders from outside the organization, and their ability to be included in a web 2.0 based environment (Cardoso, Carvalho & Ramos, 2009; Stephens, 2009). Also, recent research shows a more diverse perspectives on interaction either as innovation through users' value creation of a firms' processes (Piller et al., 2011) or user-generated content through interaction (Kaplan & Haenlein, 2010; Stephens, 2009).

However representing different lines of theory within the field of social media, all orientations yield a focus on the users. Where the internally oriented view approaches the enterprise 2.0, the more specific perspectives focus on specific parts of the multidimensional concept. The specific perspectives are thus more relevant for this research.

Literature divides social media into specific focuses: One focus addresses building blocks (Kietzmann et al., 2011), another, functions and implications (Stephens, 2009) and a third, the levels of social presence for interaction (Kaplan & Haenlein, 2010). These perspectives focus on the capabilities of social media integrated in various units of an organization, but what is more relevant, is the focus on interaction between users and companies. The strengths of these will be addressed further in the theoretical framework (Chapter 4), as it can add to the conceptualization of social innovation in the discussion (Chapter 8).

An overall view on social media has been presented in the above. However, as the focus here is on open innovation through social media, there is a need for a more specific perspective that will be presented in the following.

3.3.4 Social Platforms and Interaction

It lies inherently in social media, that organizations and users interact. As in open innovation theory, literature yields different levels of interaction at social platforms. The

interaction can be an output in itself, where “Social media denotes highly interactive platforms via which individuals and communities share, co-create, discuss and modify user-generated content” (Kaplan & Haenlein, 2010). Another level concerns the recommendations the company receives from users of platforms, that encourage to commentary (Razmerita et al., 2009). Finally literature addresses how the interaction can affect branding and reputation (Antorini & Andersen, 2005; Munar, 2011).

The strength of this research is that it focuses on facilitating interaction: To engage users in dialogue, encourage interaction on multiple levels and focus on increasing value through increased participation (Cardoso et al., 2009; Kalypso, 2011; Kietzmann et al., 2011). Opening for dialogue with users through social platforms changes users to be content producers (Berthon et al., 2012). Thus, these perspectives put less emphasis on web 2.0 as technology. Dividing social platforms as interactive media from those of technology based media seems as an appropriate distinction of the terms, as the former is of interest to this study.

As we review social media literature, other characteristics appear to be relevant for this thesis. First, a dominant part of peer-reviewed studies is theoretical, deductive articles with illustrative examples. Secondly, the industry focus has progressed over time, from primarily literature on social media cases on software (Gilchrist, 2007; Kaplan & Haenlein, 2010) to being applied to a variety of industries. Recent social media research focuses on learning and educational institutions (Dieleman & Duncan, 2013; Gikas & Grant, 2013; Wang, 2013); Social media communication at museums and galleries (Cui & Yokoi, 2012; Fletcher & Lee, 2012); Image based social platforms (Kaplan & Haenlein, 2010; Peregrin, 2012; Razmerita et al., 2009; Tekobbe, 2013) as well as cases from libraries (Garoufallou, Siatri, Zafeiriou, & Balampanidou, 2013; Harris & Hepburn, 2013; Linek, Schafrick, & Tochtermann, 2013) – and finally cases on social media and innovation like Innocentive and Lego CUUSOO. The strength of this literature is how case studies within the field have been conducted. However, it reveals a gap in previous research in terms of the types of cases studied. Especially in recent research on social media *and* innovation, the focus has been on online-based business models or companies that are not in the creative industries.

3.3.5 Collaborative Online Communities

In the following a review of literature on online communities and user-generated content is presented. This is relevant, as the abovementioned interaction is facilitated in order for users to create or generate content, which then constitutes the source of innovation in mind. Further, this will provide a basis of an intersection, where the impact of social media on innovation processes is reviewed against our research question.

The development of literature within online communities has expanded in 2001-2013, which shows an increasing interest (Appendix 1).

Reviewing literature on online communities also reveals a twofold division as presented in section 3.3.3. First focusing on communities within an organization, through intranets, closed forums and alike. The other, more relevant stream of literature focuses on companies that make use of the external environment when applying online community interaction in their internal work processes (Gilchrist, 2007; Kietzmann et al., 2011).

Online communities are ‘user groups’, public or restricted, usually set up by people with similarities (Razmerita et al., 2009) that often interact through tasks, with common purposes (Stephens, 2009). This points back to the notion of open innovation discussed in section 3.2, where literature suggest that opening of company borders – for open innovation or online community presence, are more likely to profit. A similar theoretical finding was attended to in the previous section’s review on different streams of literature on social media and web 2.0. This line of research approaches online communities as ‘ecologies’ of knowledge, which organizations can harness (Cardoso et al., 2009; Kietzmann et al., 2011; Piller et al., 2011; Stephens, 2009). The latter perspective is relevant for our research as we address multiple cases from the creative industries, where users in online communities from the company ecology contribute with content in a setting of interaction, and thus contribute to the innovation processes.

Social platforms allow companies to build online communities through which they can interact with the ‘ecology’ (Fuchs & Schreier, 2011; Kozinets, Hemetsberger & Schau, 2008; Piller et al., 2011). These constitute a potential mass of knowledge, as the aggregated content can create value and thus be derived by companies. Content in online communities comes from “individuals whose small contributions add up.” (Stephens, 2009, p.6).

It is important to emphasize the distinction between social media and user-generated

content. As initially presented, web 2.0 presents the technological base, and social media the platform for social interaction. Thus, “User Generated Content (...) can be seen as the sum of all ways in which people make use of Social Media” (Kaplan & Haenlein, 2010, p. 61). Users are provided with means to partake in interaction and provide content within a framework of an online community (Bilgram, Brem, & Voigt, 2008; Brabham, 2010; Fuchs & Schreier, 2011; Jeppesen & Molin, 2003; Prahalad & Ramaswamy, 2004a; Tanev, 2011) and in some cases, from toolkits (von Hippel, 2001). Through different types of online communities (Kaplan & Haenlein, 2010) contributions of ideas with potential value will be made by those individuals who possess the relevant knowledge (Jeppesen & Laursen, 2009). This research provides the analyses with theoretical aspects on how contributions are encouraged and managed. The use of toolkits (von Hippel, 2001) for this purpose, will be elaborated in the theoretical framework in Chapter 4.

Literature focuses on different aspects of user-generated content, where some address users as partly contributors in decentralized value creating systems (Briggs, 2009) and other streams address user-generated content as “content provided exclusively by users” (Razmerita et al., 2009, p. 414) where users build on each other’s creativity. This provides our analysis with a division in terminology on contributions from users. In order to assess the multiple cases, we place this thesis between the two, as we primarily look at communities where users partake in content contributions. It is however found, that literature on user contributed content through social media falls short, as there is only little research on how to evaluate the contributions that have been submitted. Therefore a section in the exploratory analysis (Chapter 7) will address this.

We acknowledge that social media encompasses more than the branches of the term reviewed, but those are of less relevance for the objectives of this study and have thus been eliminated.

Summarizing the aspects of social media literature relevant for this thesis, are three different themes focusing on (1) web 2.0 as the technological base of social media, that enables (2) the social aspects of the platforms, which in turn (3) facilitate users to generate content, and through interaction contribute to a company’s value production. This tripartition provides the base to the following part of the literature review: An intersection of the main fields of study.

3.4 Intersecting Social Media and Open Innovation

In the following section the literature intersecting social media and open innovation is being reviewed. Searches on co-creation through social media yield an increasing amount of publications in SCOPUS, but when crossing these concepts with cultural/creative industries, close to no results are found. We have thus experienced that there is a gap in the research on *social innovation in creative companies*.

Social media and online communities are closely connected. Social media represents a pool of potential for new technologies of producing and “multiplying intellectual capital and (...) sharing knowledge in the context of online communities” (Cardoso et al., 2009, p. 66), it thus affects the possibilities of co-creation. Radziwill and DuPlain (2009) go a layer deeper as they address that innovation is critically dependent, not only on the companies doing the innovating, but also on the “networks of people connected to innovators, whose influences inform and impact the process of discovery.” (Radziwill & DuPlain, 2009, pp. 75–76).

These web-based platforms allow communication, information and co-creation of knowledge. It is by “providing a means to leverage social networks that Web 2.0 technologies can provide an innovative advantage” (Radziwill & DuPlain, 2009, p. 80). A study on this intersection of social media and innovation is Stephens (2009), who maps the context of functional web 2.0. Here it is underlined that “value derived from the contributed content comes not from a subject matter expert, but rather from individuals whose small contributions add up” (Stephens, 2009, p. 6).

Another characteristic of literature in the intersecting area, is that it mainly focuses on branding, communication and marketing (e.g. Antorini & Andersen, 2005; Harhoff & Mayrhofer, 2010; Munar, 2011). This focus falls short against our research question, as we address innovation in the entire value-creation process of developing the product/service offers of companies. Further, the search on co-creation, online communities or community-based innovation shows very limited research within the intersection of the main themes of this thesis.

Another gap in this field is the perspective on market oriented value co-creation (De Hertogh, Viaene, & Dedene, 2011; Saarijärvi, 2012). Co-creation is focused on value creation and thereby not necessarily product innovation, but communicating with each other to give the consumers more ‘*value for the money*’ (Chen et al., 2012). That does

however not rule out product innovation, which is our interest, but the specific focus on product development is lacking and proves a gap in current literature.

Our research questions highlight a thesis based upon cases from the creative industries. Case presentations in literature deal mainly with software (Jeppesen & Frederiksen, 2006; Meyassed et al., 2012); online-based creative business models as the cases of Threadless, iStockphoto and Innocentive (Brabham, 2008, 2010); fast moving consumer goods (Medeiros & Needham, 2009); automotives and pharmaceuticals (Sawhney et al., 2005) and best practices in global firms as Lego, Starbucks, Procter & Gamble, and Dell (Chen et al., 2012).

Few publications approximate this thesis' intersection assessing cases as T-shirts, bicycles and furniture – this however falls short in regards to our research questions, as the focus of these studies is on customer empowerment (Fuchs & Schreier, 2011; Danmarks Teknologiske Institut, 2013). Parmentier and Mangematin focus on creative industries; on games, database software, music and telecommunication (2011), but all being digitally based business models. Choi and Burnes address the lack of focus on creative industries as “one area which appears to have been neglected is the cultural sector” (Choi & Burnes, 2013, p. 36).

Common to case-based research is the interest in crowd sourcing as a method for online innovation. The term was coined by Hempel (2006), but prior to that Surowiecki (2005) published ‘wisdom of the crowds’ where the initial argument was quantitatively founded; When asking many people for the answer to a question, the average of the answers would be closer to the right answer than even the best individual answer. Later it has also been used as a term for harvesting creativity and ideas (Brabham, 2008, 2010; Kozinets 2008; Raasch, 2011). Here is also a gap in the literature as research within creative industries has focused on companies with an online-based business model.

A division in literature addresses three forms of user collaboration in innovation processes through communities thus narrows the focus. The first being innovation through collaboration and complementary knowledge, the second constitutes communities with spokespersons (often lead-user approach) and thirdly, innovation with communities of individuals where all participants are communicating equally with the company (Parmentier & Mangematin, 2011). This theoretical division can add a layer of categorization to the comparative cross-case synthesis.

In relation to this, lead users and community members are distinguished in the literature. “While lead users interact with the innovative firm on an individual basis, the user community model supposes interactions between the firm and the community as a whole.” (Parmentier & Mangematin, 2011, p. 7). “Everyone has the potential to contribute to creative processes if they are motivated to do so and if the right conditions and processes exist” (Ind & Coates, 2013, p. 90), however, Martini et al. coin the lack of focus in academia as much previous research has been user-centred and to a lesser extend firm-centred (Martini, Massa, & Testa, 2012).

In this chapter a review of existing published research on social media and open innovation was presented. Subsequently previous research most relevant to our study was narrowed down by a review of the intersection of abovementioned concepts addressing co-creation in online communities. In the following is the intention to get a deeper understanding of the theory relevant for the thesis, as we will provide a more detailed account of this research and how theories are related.

3.5 Relevance and Value: Justification of Study

This thesis aims at approaching innovation in creative industries through social media platforms. It is the assumption that we can learn from gaps on social innovation literature by addressing the intersecting area of co-creation in online communities to the creative industries and thus creative business processes. As stated by Parmentier and Mangematin (2011) creativity can often be a bottleneck in creative industries’ innovation processes and these are thus interesting to assess. Further, the focus on product/service development is only researched to a limited extend and so is the focus on companies with an offline business model within the creative industries.

This research can provide fresh insight to the theoretical field as we focus on how social innovation is facilitated and managed by creative companies.

Chapter 4: Theoretical Framework

As this thesis treats a theoretical intersection not yet covered by the literature, the following theoretical framework for analysing the cases in the multiple-case study will be divided into the three respective areas of creative processes, open innovation and social media interaction. Further, a discussion of how these theoretical branches supplement each other is presented. These will in turn be combined through the findings of the case studies for a conceptualization of social innovation.

4.1 Creative Processes and Product Development

The characteristics of creative industries are a premise for this research. Therefore this theoretical framework will begin with the characteristics of creative industries defined in Chapter 2.

As briefly presented in the definition, creative business processes aim at several types of value. Creativity is per definition rooted in thoughts on innovation and value. While innovation concerns creativity in problem solving, creativity is a component of innovation. Value of creative processes spans widely: fitness of purpose, as a return on investment, novelty with a purpose and finally when making creative ideas either tangible or expressive where value first appear post-influence from the context, it will be fitness for times (Bilton, 2007).

Caves (2000) distinguishes between vertical and horizontal differentiation in relation to preferences of creative goods. Vertical differentiation is that when the costs of two products/services are the same, all consumers prefer the same product to the alternative. However, when products differ horizontally, some consumers prefer one product, whereas other consumers prefer the other. The preference depends on the variables valued the most by the individual consumer. In creative industries the preference is a mixture, and the more variables of value, the more horizontal is the differentiation. As defined by Parmentier and Mangematin, “creative industries are those industries in which artistic creation may play a role.” (Parmentier & Mangematin, 2011, p. 2). Thus the valuation of creative products often refers to the artistic expression and aesthetics, which is evaluated differently by different consumers (Bilton, 2007). Therefore some will prefer one product because of a certain variable, but others will prefer another because they value another variable higher.

4.1.1 Creative Processes and Bounded Creativity

The work processes in creative innovation differ from other types of innovation. As stated earlier in this section, the experience of creative products is subjectively evaluated, and thus, the breakthroughs in creative artistic innovations are as well measured by subjective criteria. In scientific industries, such discoveries are either novel and useful, or they are not, whereas the criteria for success of creative innovations are more fluid and negotiable (Bilton, 2007; Caves, 2000).

In the creative work process, the development of ideas is not only bounded by the external constraints as deadlines, budgets and objectives, but it is also bounded by the self-imposed constraints of e.g. style, structure, and genre. Often the creative process works through, not against requirements, and the innovations happens not by breaking the constraints and work outside the box, but to use the boundaries to rethink and redefine the box (Bilton, 2007) from the edge. Therefore, in creative processes, constraints might be useful tools for fostering creativity and making contributors develop ideas. In line with that, Moeran states:

“Constraints both inhibit and enable creative processes. In other words, creativity itself is meaningless unless considered in tandem with the constraints under which it operates” (Moeran, 2009, p. 4).

4.1.2 Strategies for New Product Development

Also the strategies of creative industries differ from those of other industries. The notion of strategy for creativity is important, as creativity is the backbone of new product development and can also be a constraint in the innovation process (Parmentier & Mangematin, 2011). In the following section the distinction between strategy as orientation and strategy as animation is presented.

Strategy as orientation is where management attempts to “establish a strategic position and direction for the business as the basis for sustainable competitive advantage.” (Bilton, 2007, p. 91) As opposed to that, “strategy as animation is more concerned with the energizing effect of the strategic process on the organization, resulting in a common sense of purpose and vision.” (Bilton, 2007, p. 91). The choice of strategic combination affects the creativity in question. In strategy as orientation, the creativity needed is “based on originality or ‘thinking different’ in relation to the competition.” (Bilton, 2007, p. 93). The advantage of this is that very differentiated solutions can gain a strong market

position. On the other hand, there is the downside of trade-offs when having identified a strong position, as other options will have to be turned down to consolidate the position (Bilton, 2007).

As opposed to that, the animation strategy is more focused on animating the resources. “Leaders are no longer expected to lead from the front, but to ‘animate’ their workforce to become more creative and self-motivated.” (Bilton, 2007, p. 92). Animation strategy or adhocracy is where processes develop incrementally as “new ideas emerge incrementally through collective activity, not from a singular vision (...) but in the everyday operational decisions of the workforce.” (Bilton, 2007, p. 94). This strategy has several similarities with a creative process. The process appears to be random (Bilton, 2007), but it works from a common set of values and assumptions within the company. Instead of determining the boundaries by an organizational strategy, the constraints for idea generation are framed within an implicit organizational culture (Bilton, 2007) or a set of conventions to smooth the creative task (Caves, 2000). This poses a difficulty of open innovation, as the organizational culture must be transferred to external partners.

Both of the abovementioned strategies can be applied in creative processes for innovation, however the animation strategy is to a higher degree aligned with creative business processes from creative industries (Bilton, 2007). Hereby not said that the orientation strategy is a wrong way of pursuing creative processes.

Creative processes are dualistically grounded, as different process phases can be divergent *or* convergent. Convergent and divergent ways of thinking and process creative thoughts in an organization spans from the unstructured ideation from the individual and the teams - as well as the exploitation of filtered and realizable ideas. After the process of divergent thinking in a creative team, management must organize ideas and information by using convergent thinking (Bilton, 2007). These collaborative contradictions are to a greater extent aligned with an animation strategy. Hence, a close connection between animation strategy and bounded creativity are found.

In relation to divergent thinking in creative teams, online communities enable companies to “listen to and integrate thousands of customers from all over the world” (Fuchs & Schreier, 2011, p. 17) in their product development process. As external resources are used for internal innovation processes, it is assumed that the strategy is of great importance in order to approach and manage the external contributors most efficiently.

This is an illustration of opening up the innovation process for divergent thinking and thus contributions, and further the convergent assessment of ideas and contributions.

In the following, theoretical perspectives on open innovation, and an elaboration on how the creative processes for innovation can be separated into sub-phases are presented.

4.2 Open Innovation

4.2.1 DART Framework

From the literature review, it was found that co-creation with users is the type of open innovation where there is the highest level of interaction between the company and the users. Here the interaction is the locus of innovation. Prahalad and Ramaswamy (2004a) have developed the DART¹ framework of co-creation, which contains the parts necessary for the process of co-creation. In the following, each part will be presented. The elements are further elaborated on in Appendix 2.

Dialogue refers to “the interactivity, engagement, and a propensity to act - on both sides.” (Prahalad & Ramaswamy, 2004a, p. 6). An open dialogue is important as it encourages knowledge sharing and mutual understanding. However, a valuable dialogue requires clear rules of engagement, in order to ensure a productive interaction (Tanev, 2011). Companies need to provide the users with **access** “to resources, information, tools, assets and processes at multiple points across the value network” (Tanev, 2011, p. 135) for users to be able to provide the company with innovative ideas. This notion of access appeals to von Hippel’s view on toolkits for innovation, which will be presented in the following section. **Risk assessment** refers to the probability of harming the user. An implication of co-creation is that the more users engage, the more vulnerable they are to risks. Also, this connects to the importance of a toolkit in a co-creation process as can provide knowledge about the process to the users. The final part of the DART framework is **transparency**. This refers to information being more accessible for the users rather than controlled by the company one-way (Prahalad & Ramaswamy, 2004a). When making process-information available to users, the control over the processes is to some degree also handed to the consumers. Thus transparency is very much a matter of trusting the users in processes of co-creation (Tanev, 2011).

¹ DART: Dialogue, Access, Risk Assessment, Transparency

4.2.2 Toolkit

Authors within the field of open innovation assess toolkits as being of great importance for the success and application of open innovation activities. Toolkits have originally been used for user innovation purposes, as presented in the literature review, but with its focus on customer participation, it is closely connected to the co-creation paradigm (Tanev, 2011). These “allow community members to involve themselves in the creative process of developing innovations, and firms use them to promote and ‘harvest’ user innovations.” (Parmentier & Mangematin, 2013, p. 10). In relation to the DART framework of co-creation, the theory of toolkits relates to all the elements, as toolkits are facilitators of the interaction for co-creation. A toolkit is to be specifically designed for a given product or service. It provides general constraints and guidelines for the users, but allows them to innovate freely within the framework of the toolkit (Sandmeier et al., 2010; von Hippel, 2001). Instead of attempting to understand the users’ needs, companies “outsource key need-related innovation tasks to their users, after equipping them with an appropriate ‘user toolkit for innovation’” (von Hippel, 2001, p. 247). However, there are challenges having users engage in especially design tasks. Users are not specialists in the design of the specific product in question, therefore companies separate the design process into subtasks of which some parts of the process are assigned to the users (von Hippel, 2001).

The initial presentation of user toolkits by von Hippel (2001) was mainly based on the users’ possibilities of customizing products, as mentioned in the literature review. However, the toolkit has been proven useful also for users co-creating with companies (Tanev, 2011). The submissions from users of the toolkit need to fit the overall strategy and style of the company, and therefore a process of evaluating the incoming proposals is necessary. This further links the use of the toolkit to the above assessment of creative industries. Whether the company applies orientation strategy or animation strategy, the evaluation is important, hence the convergent stage of creative processes (Bilton, 2007).

In order to clarify the toolkit as a tool rather than a concept, it is necessary to address the five elements that constitute a successful toolkit (von Hippel, 2001). In the following, these elements will be discussed in more detail for the theoretical application in the analysis. (1) ***Learning by doing via trial-and-error*** addresses that the users should go through cycles of trial-and-error in the toolkit for product innovation, as this can help evaluating “the effects of initial choices made and to improve upon them” before they are

handed to the companies (von Hippel, 2001, p. 251). This is however a challenging element in relation to the subjective evaluation of creative products, as it cannot be clearly stated if an idea works or does not work (Caves, 2000) (2) Having *an appropriate solution space* addresses that the designs and solutions of the individual user should fit to the pre-existing system of the company. System is often referring to technological specifications (von Hippel, 2001), but in creative industries, it also refers to internal styles, beliefs, assumptions, etc. that are part of the culture of development (Bilton, 2007). Creating a solution space evokes the need of prior knowledge of areas or parts of the products where the users find a need to innovate. Thereby, the risk of inapplicable contributions to the company's business is decreased. Further, the solution space refers to the freedom for the users to innovate (von Hippel, 2001). (3) The toolkits need to be *user friendly* by allowing "users to use the skills they already have and work in their own customary and well-practiced design language." (von Hippel, 2001, p. 252). This is important in order not to exclude potential contributors by using a language that they are not familiar with. (4) von Hippel (2001) further presents *libraries of standard modules* as a component of an innovation toolkit. These are frequently used elements in a company's innovation processes, as innovations are rarely novel in all their parts. These are mentioned in relation to customization of products, but can also be useful for users to focus on the exact part of the creative design process that is novel as the point in processes where they can contribute. "The goal is to select a style that has some elements of the desired look. Users can then proceed to develop their own desired style by adding to and subtracting from that starting point." (von Hippel, 2001, p. 253). The paradox of choice, presented by Piller et al. (2011) is aligned with the abovementioned need for balance in bounded creativity (Bilton, 2007; von Hippel, 2001). That is, if the consumers have too many options to choose from, it might reduce customer value instead of increasing it. (5) The final element of an innovation toolkit regards *the translation of user designs for production*, which addresses the importance of an idea's ability to be converted into the language of the company's processes without errors (von Hippel, 2001). Essentially, it refers to that components used by the contributing innovator should match the components available to the company. It also refers to the need of evaluation inside the company, as well as the convergent thinking of creative processes, as described in the above.

Where von Hippel's toolkits initially was made for dyadic mass-customization, Franke, Keinz & Schreier (2008) extend the concept of toolkits to entail user communities. Here the users can exploit the knowledge of communities to improve their own innovations.

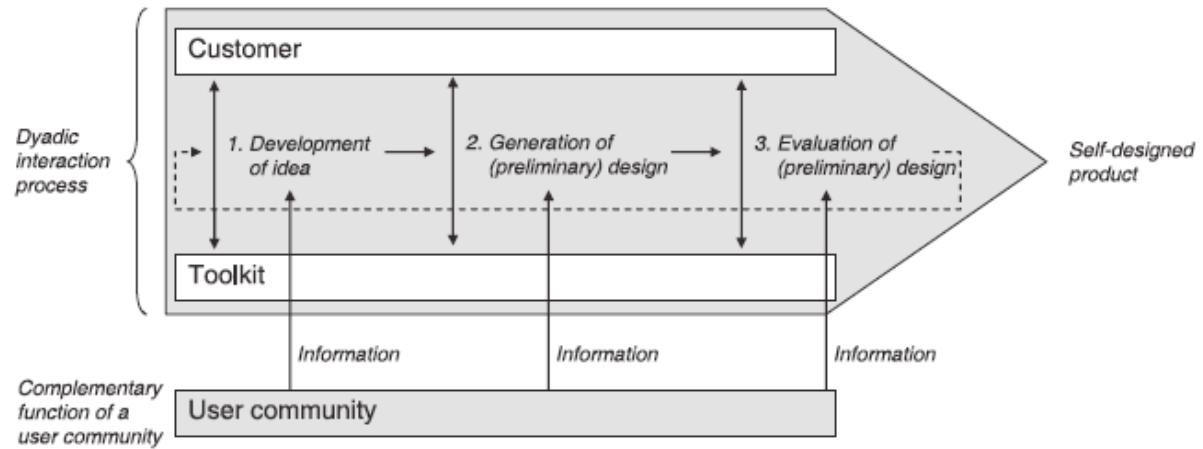


Figure: 'Dyadic Interaction and Complementary Functions of a User Community' Franke et al., 2008, p. 548

The study by Franke et al. found that in the phase of developing ideas, the contributions of others showed to be of inspiration, and therefore that exploitation of an online user community would benefit the process (Franke et al., 2008; Parmentier & Mangematin, 2013). The same counted for following phases where feedback was used constructively for the development and improvement of designs. The community and the individual members work in a dyadic process, hence exploit the complementary function of information streams from peers. Franke et al. therefore conclude that while user communities and toolkit innovation have often been researched isolated, they are closely connected. Parmentier and Mangematin (2013) follow this up by addressing how communities need to be led, and that the circulation of information in a community for innovation should be managed from a framework of guidelines; this includes for instance boundary doors and discussion areas, respectively (Parmentier & Mangematin, 2013). The notion of dyadic interaction and complementary functions in an innovation process is not sufficient in itself for answering the research questions, but the outline is useful for an additional perspective as we assess the multiple case studies in the comparative cross-case synthesis.

4.3 Social Media

The following theoretical discussion concerns social media. By assessing theories of social media functionality and its implications, the theoretical framework and foundation for the analytical chapters is set.

4.3.1 The Honeycomb of Social Media

In the literature review, we addressed the need for a detailed understanding of the functional elements of social media. These will be discussed in depth in the following.

Kietzmann et al. (2011) present seven building blocks of how businesses can exploit the extent of interaction through social media. To shed light on the importance of social media functionality, their study shows elements of social media that companies need to adhere to, to understand user needs and needs for engagement when implementing these interactive platforms. Social media can be constructed through usage of the *Social Media Honeycomb* (Kietzmann et al., 2011), which covers seven functionalities: Identity, conversations, sharing, presence, relationships, reputation and groups. For each block users and user experiences can be examined and through that, companies can address how the functionality can be utilized, and understand the implications of these functionalities. It is not the intention to present each building block and its associated implications in detail, but to summarize the framework as a useful tool for the descriptive analysis presented in Chapter 6.

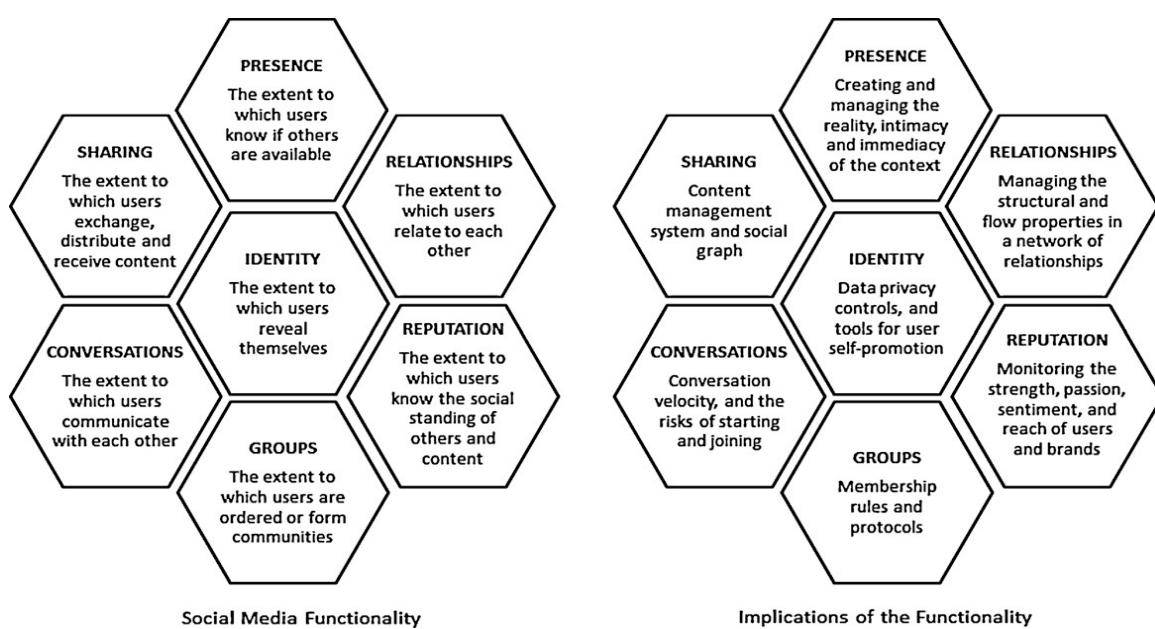


Figure: The Honeycomb of Social Media (Kietzmann et al., 2011, p. 243)

It is necessary to have in mind that there is no right or wrong answer regarding which building blocks to prioritize, as the functions need to be considered in relation to the purpose of the platform. There are numerous possible combinations on how to combine and balance the building blocks, for which reason the platforms of user-generated content can be defined and used in several ways. Following this, we assume that as the purpose of a social platform differs, different building blocks are prioritized. Also the strategy of the company can affect the combination of building blocks.

The honeycomb is based on interaction with consumers through social media and thus has a focus on communication. However, the building blocks are also valid for innovation through the use of social media, as the interaction with user communities proved to improve the innovation process and thus, the ecology and interaction in a community is of importance (Franke et al., 2008).

4.3.2 Classification of Social Media

To assess the types of social media communities, a categorization of platforms is to some extent useful. Kaplan and Haenlein (2010) present a framework for categorizing social media. The framework relies on crossing *a.* the degree of media richness and social presence with *b.* the degree of self-presentation/self disclosure, to distinguish between several types of social platforms.

As the scheme is the only model of classification we have come across in the structured search for literature *and* as the model is cited by many peer-reviewed articles, it is our intention to present the underlying aspects of the model in this section. However it should be noted that for our case specific analysis it falls short on assessing types of social platforms by being too generalising and too undifferentiating. Hence it falls short in addressing our research questions.

		Social presence / Media richness		
		Low	Medium	High
Self-presentation / Self-disclosure	High	<i>Blogs</i>	<i>Social Networking Sites</i>	<i>Virtual Social Worlds</i>
	Low	<i>Collaborative Projects</i>	<i>Content Communities</i>	<i>Virtual Game Worlds</i>

Figure: Based on Kaplan & Haenlein (2010, p. 62)

In this framework *self-presentation* refers to the individual user's desire to control the impressions other people form of them. This is done through *self-disclosure*, which is "the conscious or unconscious revelation of personal information (...) that is consistent with the image one would like to give." (Kaplan & Haenlein, 2010, p. 62). The identity building block in the honeycomb is relevant in this context, as it also refers to the revelation of personal information. This dimension has the implication of privacy for companies. Where some platforms are focusing on identity, as for instance Facebook or Twitter, it might be hampering the willingness of attending as the users do not always wish to reveal their identities in a online forum (Kietzmann et al., 2011).

The second dimension is *social presence*, which is the contact that can emerge between entities that communicate via social media. The variables affecting social presence are the *intimacy* of the communication, which refers to whether conversations are mediated or interpersonal and the *immediacy*, which is whether the interaction is synchronous or asynchronous (Kaplan & Haenlein, 2010). "Synchronicity can make messages feel more immediate and personal and encourage playfulness in interaction. The price of synchronicity, however, is that interactants must be able to align their schedules in order to be simultaneously engaged." (Baym, 2010, p. 8). Presence refers to the social media building block of the same name. Here it is established that the focus should be on aligning the prioritization of presence with the purpose of the platform in question (Kietzmann et al., 2011).

The framework by Kaplan and Haenlein is referred to in much social media literature and is therefore necessary to address. It does nevertheless prove limitations in this specific research, as it only takes two dimensions into consideration - these however being defined in much depth. Further, the dimensions are only levelled either low or high. Having two dimensions for analysis results in an insufficient application that fails to reveal the nuances of each case related to the other cases. It is therefore found necessary to apply the theory below to extend the view on how the building blocks affect the interaction on social media platforms.

4.3.3 Web 2.0 Integration

Having presented Kaplan & Haenlein's framework for classification, the next section is concerned with the business perspective of user integration through social media presented by Stephens (2009) namely the web 2.0 integration framework. Subsequently,

it is the intention to combine the theoretical models of social media. The perspective on the integration process assesses the elements of the social media honeycomb that are not treated in the categorization scheme by Kaplan and Haenlein (2010).

As we focus on the managerial aspect of facilitating innovation through social media, the perspective of the *Integration Framework* is of relevance (Appendix 3). The framework for integrating users on social media constitutes a range of functions. The functions concerning interaction and the difference between web 1.0 and 2.0 are: Rank/Rate/Tag, Comment/Review, List Management and Networking are the four elements leading to new value develop through social platforms (Stephens, 2009). These functions also exist as building blocks in the honeycomb, which will be assessed in the following to validate the applicability of the Social Media Honeycomb.

4.3.4 Combining Theoretical Perspectives

Kaplan and Hanlein (2010), Stephens (2009) and Kietzmann et al. (2011) have addressed different perspectives on similar elements of social media. It is the intention to combine the three theoretical frameworks mentioned above. These scholars' researches supplement each other, as the framework by Kaplan and Haenlein focuses on categorizing platforms, while Stephens' model focuses on businesses' tools for interaction. They are connected through the social media honeycomb where some elements refer to one theory and the others to another.

The building blocks identity and presence have already been discussed in relation to Kaplan & Haenlein's theory in section 4.3.2. Therefore the focus in the following will be on the remaining five building blocks that comply with the Integration Framework by Stephens (2009).

Ranking/Rating/Tagging in Stephens' framework for integration refers to the building block *reputation*. This concerns identifying the standing of others and, it is thus an important metric in evaluating social media contributions by users as well as companies (Kietzmann et al., 2011). In practice this can be done through various tools as followers (on Pinterest), views (on Youtube), likes (on Facebook), re-tweets (on Twitter) or skill endorsements (on LinkedIn). The value differs depending on the tools, as they approach different types of user evaluations.

Comment and review also refer to the *reputation* block, as the amount of comments gives an indication of how many users are engaging in the content. However, it also refers to

the building block of *conversations*, which is the way users communicate with each other in digital settings (Kietzmann et al., 2011). These functions both relate to the frequency of the interaction and whether the companies should initiate conversations, as well as to what extend the company should engage in and affect ongoing conversations. This can further be related to von Hippel's notion of toolkits, where it is the intention of companies to guide the users in an area of interest, in order to engage in dialogue for co-creation (von Hippel, 2001).

List management is the third driver for value in a web 2.0 context (Stephens, 2009). In the framework by Kietzmann (2011), list management belongs under the building block *groups*, which is the function of forming groups or sub-communities within a community. Depending to the platform, the types of groups can differ and it can be observed on the different popular platforms that the groupings can be of professional or friendly character. The focus on the interest of groups and with what purpose they should be formed, are factors to address for companies.

Finally, Stephens defines the function of *networking* as “an application that connects people by matching profile information with direct interaction.” (2009, p. 15). This driver can be related to the building block *relationship* which is defined as “the extend to which users can be related to other users (...) two or more users have some form of association that leads them to converse, share objects of sociality, meet up, or simply just list each other as friend or fan.” (Kietzmann et al., 2011, p. 246). So where Kietzmann et al. focus on the relationship, Stephens focuses on the application driving the relationship. If the relationship pattern is dense, the influence of one user on the connections is high (Kietzmann et al., 2011). Therefore, in any situation of social media interaction, the company must decide what kind of relationships are most giving for the purpose.

The building block *sharing*, refers to “the extend to which users exchange, distribute and share content.” (Kietzmann et al., 2011, p. 245). It is interesting in regards to several functions of the integration framework of Stephens, as it is important to understand why the users share content. Both functions as ranking, rating, reviewing and networking can entail the notion of sharing.

The above dissection of two frameworks of online interaction and integration into the building blocks of social media shows that they supplement each other in various ways. The framework by Kaplan and Haenlein (2010) uses identity and presence as the dimensions for defining various types of social media interaction, whereas the building

blocks of reputation, conversation, groups, relationships, and sharing are comparable to the drivers for web 2.0 value in the framework by Stephens (2009). This combination of theories does however foster an indefinite number of possibilities for integration processes at social platforms provided by the company. Thus it shows that the frameworks by Kaplan and Haenlein, and Stephens respectively supplement each other in terms of the Kietzmann's building blocks of social media. It also shows that the framework by Kaplan and Haenlein is less nuanced than that of Kietzmann et al. and thus it will fall short in a differentiated analysis. Further, the elements by Stephens apply to those by Kietzmann et al., but as Stephens' four elements comply with the five dimensions by Kietzmann et al., using the latter as a framework will function as a more nuanced tool for analysis.

4.4 Motivation

Motivation has in theory been mentioned as being one of the important drivers for co-creation and user innovation, as well as a driver for engaging in social media interaction (e.g. Brabham, 2008, 2010; Franke et al., 2006; Ind et al., 2013). Further, it is an important factor in the engagement on social media (Brabham, 2010). Although the focus of this research is on the companies, it is found important to assess motivational factors as a theoretical theme in order to discuss the tools used by the companies to engage their users and facilitate contributions.

Within the area of user innovation, it has been found that innovations by *lead users* are often those that are the most commercially attractive innovations (Franke et al., 2006; Jeppesen & Frederiksen, 2006; Jeppesen & Molin, 2003). Lead users are defined in terms of two characteristics: First, they are users that anticipate relatively high benefits from the innovations (Bilgram et al., 2008) as it will improve their own experiences with the product. Secondly, they draw on sticky knowledge, thus are in the leading edge of the trends within the field (Bogers et al., 2010; Eisenberg, 2011; Franke et al., 2006; von Hippel, 1988). Also, the trend forecasts by users cover those people who "face needs that mainstream users will face months or even years later" (Bogers et al., 2010, p. 861).

In co-creation communities motivation has been found to be closely connected to *sharing* and *learning* and people come together in communities because of a common interest or cause (Ind et al., 2013; Stephens, 2009).

Motivation can be divided into extrinsic and intrinsic motives to act. Extrinsic motivation is “a construct that pertains whenever an activity is done to attain some separable outcome” (Ryan & Deci, 2000, p. 60). As opposed to that, intrinsic motivation is when a person is motivated for the fun or challenge of it (Parmentier & Mangematin, 2013; Ryan & Deci, 2000). Through research, it has been found that users are motivated to participate in co-creation due to the opportunity to make money (Wagner, 2011), to take up freelance work within the field (Brabham, 2010), and the opportunity of non-monetary rewards (Chen et al., 2012; Wagner, 2011). These are mainly extrinsic motivational factors. In addition to that, intrinsic motivational factors have been found: The opportunity to develop own skills as well as the *love* of the researched community (Brabham, 2010) a desire for social standing, recognition and renown, and social capital accumulation (Chen et al., 2012) are all grouped as intrinsic motivational factors.

In research on motivation it has been found that “intrinsically interested consumers have the highest levels of motivation and are more knowledgeable and creative and more interested in co-creation than other types.” (Ind et al., 2013, p. 8). This is in line with the lead user theory that was presented in the above. This shows that motivation varies depending on the types of users engaged in the innovation.

4.5 Summing up the theoretical framework

As established in the literature review and theoretical framework, the emergence of social media and thereby online communities has had a large impact on the possibilities of open innovation. It was also found that only little previous research is made on the intersection of social media interaction, product innovation and creative industries.

The relevant theories within creative industries, open innovation and social media respectively have thus been presented. No theory completely answers the questions posed in the present thesis. Therefore, it has been discussed how the theories within each field supplement each other and how that is useful in this research. Finally, the area of motivation has been added as this is found to be an important premise for engaging users in contributing content as well as in interaction on social media.

Pointing forward, the theories will be used as a foundational backbone to analyse the cases, and thereby the connections between innovation and the use of social media in creative industries are drawn.

Chapter 5: Methodological Framework for Data Collection

Until this point the research strategy has been presented. Current literature within the fields of open innovation and social media has been reviewed, and a theoretical framework for analysing the cases has been created.

The method for collecting the data for the multiple-case study will be addressed in this chapter. First, the advantages and disadvantages of choosing case studies are assessed. Subsequently, the specific characteristics of multiple-case studies are discussed including the strategic selection of cases. This is followed by the methods for collecting the data, and finally primary and secondary data is presented. In that part we also discuss interview as the primary data collection method.

The philosophical stand for this research is social constructivism. While radical constructivists “interpret that the individual mind constructs reality” (Young & Collin, 2004, p. 275), the social constructivists “recognize that influences on individual construction are derived from and preceded by social relationships.” (Young & Collin, 2004, p. 276). Thus we acknowledge that the data sources disseminate their own experiences concerning the social media project in question. Thereby we cannot conclude that the information represents the definite truth, but only synthesize based on the reported experiences and views on reality. By researching cases from Denmark we secure a continued proximity to the studied realities that lets us obtain feedback during the study.

5.1 Data Collection Methodology: Qualitative Case Studies

It was presented in the research strategy in section 1.2 that this research is applying qualitative techniques. The ability of quantitative techniques for investigating a phenomenon and the context of cases is extremely limited (Yin, 2003) and as contextualization is the purpose of this research, a qualitative technique is the apparent choice. The argumentation of not choosing quantitative data collection relies on the wish for an analytical generalization, rather than a statistical one (Saunders et al., 2007, p. 472).

It was further established that case study is the most appropriate method as it “investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident.” (Yin, 2003, p. 13). Therefore a multiple-case study would make it possible to synthesize based on

similarities and differences across cases. The aim of this thesis is not a universal mapping of the field in question, but a development of concrete, context dependent knowledge for further study. In relation to that, it needs to be noted that reliability and validity are terms originally and predominantly used in quantitative research, and the concepts are redefined when used in qualitative research (Golafshani, 2003). We have chosen to use the terms here, as they form the backbone of Yin's (2003) test of case study quality. We are however aware that the meaning differs from that of quantitative research.

An advantage of making a case study is the “ability to deal with a full variety of evidence.” (Yin, 2003, p. 8). In the case of this research, and with the chosen philosophy of science, it is important to have the possibility of combining different types of data to get a comprehensive view on the projects to accumulate a thorough understanding of the case contexts (Davies, 2007; Flyvbjerg, 2006). By using more data sources, it is possible to triangulate the data and thereby ensure validity in the construction of the research (Eriksson & Kovalainen, 2008; Yin, 2003). This is further called for when applying a social constructivist stand.

One critique of case studies concerns that conducting case studies takes up much time and results in massive, unreadable documents (Yin, 2003). In order to avoid the latter, the analysis is structured in a comparative cross-case synthesis. This has the advantage of structuring the data in themes, and will be discussed in depth in the introduction to the analysis. The time consumption is extensive, but it has been found necessary in order to get the required richness of the data.

Another concern is that it provides little basis for scientific generalization. This is considered a misunderstanding of case study research, as “‘the force of the example’ is underestimated” (Flyvbjerg, 2006, p. 228). In a multiple-case study more views are generated on the same subject. Therefore it is important to be aware that the cases are not to represent a statistical sample of a population or a universe (Yin, 2003).

An important concern of doing case studies is lack of rigour, caused by the investigator not following systematic procedures that assure the cases to be comparable in the analysis phase. This concern is one that is prevalent in all types of research strategy, but it is a bigger concern in case studies because of the lack of methodological literature within the field (Yin, 2003). Case studies however have their own rigour, which is different, “but no less strict than the rigor of quantitative methods.” (Flyvbjerg, 2006, p. 235). This potential disadvantage can be overcome by ensuring systematic data collection, which for

instance is done by using a case study protocol for keeping focus during the research. The case study protocol is explained later in the chapter. See the full protocol in Appendix 4.

5.2 Multiple-Case Study

As described in the above, a multiple case study is chosen in line with the research questions and overall philosophy of science, to get various perspectives on how different companies within the creative industries use and benefit from social media in the innovation process, and enhance the validity of the research (Yin, 2003).

5.2.1 Number of Cases

The higher number of cases, the higher certainty and thus the higher reliability of the findings (Yin, 2003). The number of cases therefore is a trade-off between several factors: the number of cases complying with the criteria of selection, the estimation of time and space use for each case, and the wish for findings to be reliable by getting views from more perspectives on each single case.

For this case study there are four primary cases that have some features in common, and supplement each other in terms of theory. In addition, a secondary case, which complies with the primary criteria for cases, but differs by being a multinational corporation and thus gives an additional perspective to the analysis, is included. In relation to the complexity of each case, and thus space required for the presentation and analysis of it, it was estimated that no more than five cases should be studied.

5.2.2 Criteria for Selection of Cases

Initially when researching for suitable cases, a screening was made to ensure that the cases were evaluated properly. Prior to the screening, a set of operational criteria had been defined based on gaps identified in the literature review:

- A project by a company in the creative industries as defined in Chapter 2
- An observable use of social media for innovation of products or services. This can either be on autonomous platforms that are also used for other purposes; platforms created by the company for the specific purpose of the innovation project; or platforms created by external organizations with the aim of facilitating co-creation with the users.

- The companies behind the projects should have a traditional offline business model. Many of the cases of best practice in the existing literature have based their entire business models on social media innovation (e.g. Threadless). That type of business is not the aim of this study as we are interested in seeing how external resources are implemented in a traditional business model.

Finally, access and geographical proximity was a factor taken into consideration. Davies argues that it is appealing for the outcome of a study “to ‘get involved’ in face-to-face encounters” (2007, p. 139). The ability to visit the case study sites allowed us to have a prolonged and less structured relationship with the interviewees and thereby collect richer data, as the continued proximity to the studied reality contexts provided feedback during the process.

5.2.3 Strategic Sampling

Having established the criteria for case sampling, the following section will concern the strategies for selecting. Using a strategic sampling strategy, we are aiming explicitly at selecting projects and people that will help in exploring the research question (Davies, 2007).

In selecting cases for a multiple-case study “every case should serve a specific purpose within the overall scope of inquiry.” (Yin, 2003, p. 47). The fact that the chosen cases supplement each other both in terms of the different platforms used, the different purposes of open innovation and the different sub-industries within creative industries, was more of a coincidence than planned. Despite the criteria, the cases were found by chance during the process of screening. The cases are chosen to address the theoretical gaps identified in the literature review, but differ in purpose and facilitation.

This is supported by the notion that “given the limited number of cases, which can usually be studied, it makes sense to choose cases such as extreme situations and polar types in which the process of interest is ‘transparently observable’” (Eisenhardt, 1989, p. 537), as extreme cases are often richer on information which would give more depth to the research (Flyvbjerg, 2006). Originally contact was established to LEGO, which could be categorized as an extreme case within social innovation. However, during the research process this specific case company withdrew from the collaboration, and five remaining cases were then the focus of study. As stated in the above, a limited amount of possible

cases was identified, and therefore the addressed cases were not selected for being extreme, but rather for being accessible.

Thus, the multiple-case study assesses social innovation projects of (1) Bianco ‘Fashion Army’, (2) Fritz Hansen on Join.dk, (3) TALES from the National Gallery of Denmark, (4) Nordisk Film Interactive and finally (5) Zara People! on Pinterest. These were the immediate five relevant cases that were observed to be suitable for the research.

As management of the social innovation projects is the unit of analysis, it was chosen that key informants for the empirical data collection (Davies, 2007) cover the facilitators of development and management of each project. Also, the list of key informants includes other stakeholders connected to the project, to obtain different points of view related to the project. Finally, contact was established with users related to each case project to obtain their external points of view. The process of data collected from key informants are prioritized by the level of information value they can provide, thus in the abovementioned order. How they contribute and thus the informational value is addressed in Appendix 5.

This is in line with the philosophy of science as we acknowledge that each individual has a different view on the ‘reality’, and that statements from one individual cannot be assumed to be the definite truth for everyone. The sources used for the data collection are further described in the section about primary and secondary data.

5.3 Preparing and Conducting the Case Study Research

As described in the beginning of the chapter, the case study protocol is a necessary tool when collecting data for a case study research. It lets us ensure that all studies are conducted with a similar focus. In combination with establishing the case study database, it ensures the study of the various cases to be consistent and reliable (Yin, 2003). The case study protocol is this thesis’ overview of all aspects of doing a case study and it is thus not all points that are directly connected to the data collection.

A part from data collection, the case study protocol includes an overview of the project, field procedures when collecting the data, case study questions, and a guide for the case study report. The full case study protocol is enclosed in Appendix 4.

5.3.1 Principles of Data Collection

In Yin's framework of testing validity and reliability of a case study, the phase of data collection affects both the construct validity and the reliability of our research (Yin, 2003). Therefore, in the following we address principles for testing such. The first step concerning the tactic of having multiple sources of evidence has already been addressed. Secondly, a tactic for ensuring validity in the construction of the research is to establish a chain of evidence that allows the reader to follow the derivation of any evidence collected. This is done by ensuring that all parts of our report can be traced to each other (Yin, 2003). Finally, the case study database is the place for organizing and documenting the raw material that has been collected (Yin, 2003). It consists of interview transcriptions, observation notes and the document research. Further, there are the case study documents, which is the bibliography of the documents used for the case study, e.g. articles, or screen prints of websites.

In relation to ensuring reliability of the study, a case study protocol is, as mentioned above, used to ensure that there is a structure in the collection of data in order for the data from different cases to be comparable (Appendix 4).

Further, a word table was made to systematize the data collected for each case. In the table, all case study questions, the development of which is described in the case study protocol, were inserted, and the replies from each case were pasted into the table. Assessing the preliminary data collection early, led us to revise some research themes. By doing that, we got an overview of what questions needed to be addressed in the follow-up interviews. More importantly, the word table made it easier to compare the data for the purpose of the cross-case analysis.

5.3.2 Developing Case Study Questions

The method for developing the right questions testifies the connection drawn between the thesis' theoretical background and the case study questions. This process is described in detail in the case study protocol. (Appendix 4)

The case study questions are "the specific questions that the case study investigator must keep in mind in collecting data" (Yin, 2003, p. 69). That is, the questions we wish to address in each single case in order to conduct the multiple-case study where the overall research questions are asked. These are not the questions that are asked to the interviewees, but they are founding the base for the interview guides (Appendix 6).

In the initial literature search and throughout the structured review all relevant questions, aspects, gaps etc. that could be potential areas of research, were noted (Gillham, 2005).

This constituted a base from which the case study questions were developed. To structure this large pool of questions, we followed the method of ‘question development’ presented by Gillham (2005). During the screening of the questions those overlapping by theme were grouped and sub categories were identified. The questions were then divided in levels according to whether they should be asked to the overall cases, the interviewees, the inter-case pattern, the entire study or for further study (Yin, 2003).

Following that, the questions were reduced to their essentials and a narrative sequence was made for ‘level one’ questions in order to make a natural flow in the interview guide (Gillham, 2005).

5.4 Primary Data

The interviews serve as parts of the case studies where the aim is to investigate a phenomenon in its contemporary context. This means that a range of techniques, a part from interviewing, is used to gather the evidence. These include both primary and secondary data collection. The aim of combining several sources of evidence, which is one of the strengths of the case study method, is that the secondary sources can provide supplementary information. Further, having more sources for the same case study issue is a part of ensuring triangulation and validity. The primary and secondary data for each case is summarized in Appendix 7.

The primary data is gathered by conducting interviews with key persons from each case project and a second interview with employees remotely related to the projects.

Additionally, project participants were consulted for their points of view. In order to consolidate each of the chosen cases, three to six interviews per case study were conducted. Where possible the primary contacts were interviewed face-to-face, whereas the supplementary contact was interviewed by email. The limited required contributions from the case companies increased the goodwill of taking part in this research.

5.4.1 Face-to-Face Interviews

The research focus is on practices and processes when organizing for social innovation. Interviews are chosen as the main data collection method as the aim of the research is to

understand the processes of the projects as experienced by people from the project ecology.

In relation to the division of elite interviewees (Gillham, 2005), the most relevant informant is *the advanced practitioner*. The characteristics of this type of interviewees are that they are aware of the overall strategies of the company but they focus to a larger extend on the processes and thus the tactical level. In the case of this research, personal network and the use of social media, for instance LinkedIn and Facebook were used to identify acquaintances that could be helpful and through that, the relevant persons were approached.

Conducting interviews requires skills of us as interviewers. Therefore the following section will regard the conduction of a pilot interview and how that has been a part of developing our skills when interviewing.

Pilot Study For Refinement of Methodology

We chose to conduct a final preparing step before collecting the data, namely to address a pilot case for refinement of methodology. A pilot interview served to test the formulation and relevance of the questions, and the narrative flow of the interview. The pilot case helped us refining the plans for data collection – both in respect to content of the data and the procedures (Gillham, 2005; Yin, 2003). The pilot interview therefore served as being both a part of our training as interviewers, as well as a test for the questions and the prompts in order to improve interview. Further, a few questions were reformulated to be less theoretical. The lessons learned were used in parallel with an ongoing review of relevant literature, so that the final research design was informed both by prevailing theories and by a fresh set of empirical findings (Yin, 2003).

Semi-Structured Interviewing

The reasons for conducting semi-structured interviews will be elaborated on in the following. The semi-structured interview “has a developed focus on which it operates with a degree of precision, which nonetheless produces openness in the level and range of responses from the interviewee.” (Gillham, 2005, p. 71). This is in line with the philosophy of social constructivism as we are looking to find the interviewees’ responses to the themes identified in the literature. However, as the purpose is also to understand the contexts of each case and the views of the interviewees, a semi-structured interview

gives room for digging into interesting subjects that arise during the interview. Therefore, conducting semi-structured interviews gives room for both a naturally flowing conversation where interesting comments can be elaborated, and the interview guide makes sure that important questions are addressed (Saunders et al., 2007).

The semi-structured interview however also has disadvantages (Gillham, 2005). First, it is a method that requires substantial resources, as it is demanding in both the preparation phase and after the interview has been conducted. The case study questions and the interview questions were developed while studying the literature. However, the interview questions were formulated openly (Gillham, 2005) to invite the interviewee to use his or her own words and to emphasize what they have found important about the project. Also prompts were developed in order to lead the interviewees in the desired direction, and to comply with desired theoretical themes. For the present project, a full transcription of each interview was made. (Appendix 9-11)².

5.4.2 E-mail Interview

Emails are useful alternatives to semi-structured face-to-face interviews, as the format gives the possibility of replying when it is appropriate for the interviewee (Gillham, 2005). Conducting email interviews is also an advantage for us as investigators, as it is less time consuming; It does not need to be transcribed afterwards and replies are easy to locate in the word table for further analysis. There are, however, drawbacks that need to be taken into consideration. One being the lack of active listening and eye contact, that are drivers for the conversation in semi-structured face-to-face interviews (Gillham, 2005). This is complied with by ensuring that there is a possibility of following up on the interview with clarifying and elaborating questions. Further, to comply with the lack of live interaction, the questions were reformulated to enclose some of the prompts. Thereby we could lead the interviewees in the relevant direction without closing the questions. The method has been used for one primary contact (Appendix 8)³, following up on the three of the face-to-face interviews (Appendix 12-14)⁴ and to conduct interviews with secondary respondents (Appendix 15-18)⁵

² Appendix 9: interview SMK1, appendix 10: interview B1, appendix 11: interview NF1

³ Appendix 8: interview FH1

⁴ Appendix 12: interview FH2, appendix 13: interview B2, appendix 14: interview NF2

⁵ Appendix 15: interview B3, appendix 16: interview FH3, appendix 17: interview NF3, appendix 18: interview SMK 3

Another consideration to address when conducting email interviews is that the replies most likely are more thought through than would be the case in oral replies (Gillham, 2005). However, due to the nature of the research aim, we estimated that the replies would not differ considerably in content compared to face-to-face interviews.

Contacting community members through e-mail

Some users that participated in the social innovation projects were contacted. This was done to get additional perspectives on how the projects were organized (Appendix 19).

“Identifying yourself as a researcher (...) is an ethical issue. Doing so is bound to change people’s perceptions of you to some extend.” (Gillham, 2005, p. 11). We found this ethical concern to be of importance as the users could think we were contacting them on behalf of the case companies. The opposite would potentially affect the users’ replies - especially in ongoing projects. It was therefore emphasized that we are research students, and apart from company interviews we have no relation to the projects in question.

The questions were identified in the course of doing the research, related to the questions originally identified in the case study protocol and modified for each case. See Appendix 20-22⁶ for user replies.

5.4.3 Telephone Interview

Like e-mail interviews, interviews through telephone are useful alternatives of semi-structured face-to-face interviews when the respondents are too busy to meet personally. We conducted the pilot-study interview by phone, and posed follow-up questions by phone to one interviewee (Appendix 23). As proposed by Gillham (2005), an introductory e-mail was made, indicating a request for telephone interview and the follow-up questions for the interviewee to consult the topics beforehand. The advantage of this telephone interview is that we could be reactive to the complex answers, thus get a better quality and understanding of his response. Also some people prefer expressing themselves orally rather than in writing.

There are also disadvantages of conducting interviews by telephone. The most important is the essence of the ‘live’ correspondence, namely that we could not see each other (Gillham, 2005). To our advantage we connected with the interviewee in a prior face-to-face interview, which eased the telephone conversation. Further, the questions posed in

⁶ Appendix 20: Bianco Officers, appendix 21: Nordisk Film contributors, appendix 22: Join.dk users

the follow-up interview were more specific, than in the first interview, as they were aiming at clarifying previous statements.

5.4.4 Online Observation

As we focus on online communities, a natural supplementing method is to observe the relevant platforms in order to understand the culture of the community. Just as ethnography is used when studying an ‘offline’ culture, Kozinets (1997) coined the term *netnography* for the online counterpart that “emphasizes full participation in the culture being studied, as a recognized cultural member” (Kozinets, 1998, p. 367). However, the fact that most of the projects have ended has eliminated that possibility for some projects. Therefore the netnography was made primarily as observation without participating: “the complete observer” (Nørskov & Rask, 2011, p. 7). Due to the qualitative nature of present research, the observation was unstructured, and sought “to uncover the subtle nuances of meaning in the behaviour of social actors.” (Nørskov & Rask, 2011, p. 3). The observation was conducted while having the case study questions in mind in order to keep focus on the relevant information and content.

5.5 Secondary Data

Secondary sources have been used as a supplement to the primary sources for triangulation of the data. The advantage of using secondary data is first and foremost that it is a less expensive method than collecting primary data. On the other hand, it has most likely been created for another purpose and does therefore not fit the research perfectly (Saunders et al., 2007).

The secondary data is qualitative due to the stand of social constructivism and is a combination of written and non-written materials from both the company and external sources. The secondary sources studied are newspaper articles, reviews, annual reports and project descriptions from for instance interest groups; and project descriptions, power point presentations, email communication, strategies, and websites made by the case companies. In Appendix 7 there is a full list of the data used for each case.

Chapter 6: Descriptive Analysis

The analysis of the multiple-case study is divided into a descriptive (Chapter 6) and an exploratory part (Chapter 7). In the descriptive analysis each individual case is treated as a separate study. The objective is not to make a descriptive research, but it is helpful to take a descriptive approach to provide an overview of the five cases that are both complex and differing from each other (Yin, 2003). Due to the complexity, the findings will continuously be discussed throughout the descriptive as well as the exploratory analyses.

The cases have been selected to comply with criteria that were previously specified. As presented in Chapter 5, the empirical data is primarily based upon interviews with stakeholders from the ecology of the social innovation projects. It was established in the methodological section that the key informants are representatives from the case companies, as the units of analysis are the companies' organization of the projects. That inevitably affects the description and analyses of the cases. To avoid a biased analysis, statements from other employees in the case companies as well as external project participants were included where possible. Further, secondary data is gathered to triangulate and assure the validity of the research.

Findings from this chapter are aggregated across the cases and discussed. The aim of doing so is to identify inter-case patterns of how the cases utilize social media for open innovation. The aim is not to evaluate what the best solution is, but to provide insight, to a field that has only been studied very little, through a comparative cross-case synthesis.

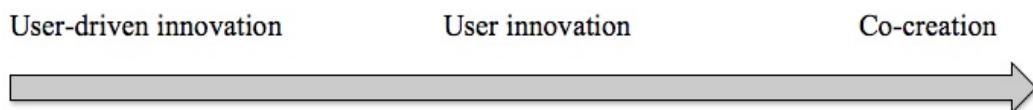
The structure of each descriptive analysis is a combination of how other cases have been described in previous literature within the theoretical fields, and how the complex individual case context could be presented clearly.

Each descriptive analysis starts with an overview of the company. Information of the cases' general businesses does not alter the unit of analysis or provide high value insight and therefore we include a minimum of information in that regard. This is followed by an introduction to the specific case project.

References to theory will be drawn throughout the chapter, as the extent of interaction with users via the social platforms and the presence of social media building blocks are assessed.

6.1 Extend of Interaction on Social Platforms

It was established in the literature review, that within open innovation, a distinction is made between levels of openness, depending on the locus of innovation. This is an important aspect in analysing the cases, as it will give us a view on how extensive the interaction on the social platforms is, and thus how involved the users are in the processes of innovation. The continuum outlined in the literature review is illustrated below.



In the DART framework of co-creation, the *dialogue*-element is important in the conversation and interaction between. It relates to the extent of the interaction for innovation, and how the interaction creates value for the companies for innovation.

The distinction between the different levels of open innovation in theory is however simpler than in the reality, and is thus an analytical tool for distinction. It is an important note that some cases have proven interaction at more levels. A further point in relation to user collaboration is that the literature differs between three types of interaction for innovation. The first is whether the innovation or innovation source happens through collaboration or complementary knowledge among the users. The second is communities where the company interacts with spokes persons for the group of members, and the third is equal communication between the company and every single member of the community (Parmentier & Mangematin, 2011).

From the empirical findings, it is the intention to address how the contributions by community members of the social innovation cases can be divided into (1) those that make sense through the interplay with other contributions, (2) those that are individual, but come into being through interaction with others and (3) those that make sense on their own. Thus, companies can dip into the community and their knowledge for innovation (Cardoso et al., 2009; Kietzmann et al., 2011; Piller et al., 2011; Stephens, 2009).

6.1.1 Case 1: Bianco ‘Fashion Army’

Bianco Footwear is a Danish fashion company focusing on shoes and accessories. Thus it is within the scope of creative industries in this thesis. The company has generally performed well, but in 2012 it struggled with the growing success of competitors’ online shops, which resulted in a financial statement showing a deficit of DKK 28 m. (“Fashion Forum,” 2013). However, Bianco is aiming at fighting the negative development by focusing on products of higher quality compared to what it has been known for, and through an increase in brand awareness (interview B1, 03:08). Therefore Bianco needed a marketing campaign and word-of-mouth to support the communication of the new strategy. In this process ‘*Fashion Army*’ came into being (interview B1, 03:24).

The ‘Fashion Army’ Project

“We want to push the boundaries for what good style is, to exchange thoughts and ideas about shoe designs and inspire each other – both in your local community and internationally.” (“Join The Bianco Fashion Army,” n.d.).

Bianco ‘Fashion Army’ is “a community of selected fashionistas” (“Join The Bianco Fashion Army” n.d.) and an ongoing social media project launched in May 2013. The objective for Bianco to form the ‘Army’ was to use consumers with high interest in fashion as ambassadors for the brand, while actively exploiting their knowledge and engagement in the industry in the development of Bianco’s products. Through social platforms members of this online community get the opportunity to influence the designs of Bianco. A sales and marketing perspective initiated the project: “It started with that we (...) looked at a marketing budget and talked about the best way to reach the target group to create sales. Because *that* is what it is about.” (interview B1, 01:05). Following that, the focus was on branding:

“Now we know that a group of very fashion interested girls will have focus on almost every shoe we make, and if it targets several of our ‘Officers’, there is a great chance that it will be hyped among a group of people that we have had difficulties reaching for a long time.” (interview B3).

As well as harnessing the knowledge of the participants:

“We are obviously aiming at choosing those that are good at spotting trends (...) We imagine that the ones we have picked easily will be able to design a sandal that could be used a year from now.” (interview B1, 18:51) and further, “I imagine that in the

long run, it (the ‘Army’, ed.) will just be there. I hope the ‘Fashion Army’ can be concurrent as a community where the common interests for fashion are present.” (interview B1, 12:44).

The exact budget for the project has not been given, but it has been disclosed that the project is financed through the marketing budget. Marketing is also the department moderating the project. One of the challenges faced by the moderators was the high number of applicants, which caused some changes in the process. Due to the complexity of the project, they were not able to consider all scenarios, but solved challenges by continuous interaction within the company (interview B1, 38:36).

After the application process, the applicants were divided into two groups – the ‘Officers’ and the ‘Army’. The ‘Officers’ are 60 specially selected ‘fashionistas’ (Appendix 24), whereas the ‘Army’ consists of all applicants who completed the second application round (Appendix 25).

The ‘Officers’ engage in submitting ideas for design, responding to product drawings and style, and general cooperation. The ‘Army’, which consists of 740 members, is used for quantitative questions and patterns in membership feedback on for instance product ideas and marketing material (Appendix 25). By having focus on grouping, which is a building block in the social media honeycomb, Bianco has the opportunity of differing between the contributors and target the material for the desired group.

The theoretical differentiation between the ‘Army’ and ‘Officers’ is the differentiation between types of open innovation and the level of interaction and empowerment of the users. It is the difference between feedback on product prototypes through crowd sourcing with the ‘Army’ and co-creation with members of the ‘Officer’ community.

As we assess the extent of interaction, two levels of open innovation are present. The *first* is user innovation. Locus of innovation is with the users as the ‘Officers’ are asked to design a sandal for a predefined sole, thus developing new products. These contributions are not affected by what other users submit, but make sense on their own.

Bianco ‘Officers’ have the characteristics of lead-users and thus, in the words of Parmentier and Mangematin (2011), work as spokes persons for other consumers of Bianco’s products. This means for the project, that they have more knowledge within the field than the regular users or customers and can use that knowledge to design shoes that can be sold in the next season.

On the other hand, the interaction with the ‘Fashion Army’ is in the higher end of user innovation as they contribute with feedback to an already established product idea from within Bianco. However, it does not qualify as co-creation as the phases of the innovation process is divided between the ‘Army’ and Bianco. There is the same level of interaction with each member of the community (Appendix 25). As the users vote about certain decisions, the contributions are quantitative and it is thus the complementary knowledge of the community that is of value to Bianco. A single contribution would not create value for Bianco independent of the other contributions.

The *second* level of open innovation is co-creation, as the locus of value creation is neither with the users nor with Bianco, but taking place in the interaction between the two actors. ‘The Bianco Officer boot camp’ is one of two cases in this research, where contributors in the community meet offline (interview B1, 11:35; Appendix 20). Here the focus is not as much on creating the product together, but merely to share experiences, and ultimately to create a community experience for the selected ‘*fashionistas*’ so they can report about it through their personal social media presence. Thereby relationship as a building block creates value in terms of generating word-of-mouth.

An extensive survey was part of the second application round for the ‘Army’. This information on the applicants is being used in a CRM database to personalize newsletters and the general communication to the members (interview B1, 27:50). The combinatory need of CRM and a communication platform poses a challenge:

“It is an issue about using social media. We have of course discussed closed Facebook group, open Facebook group - what should we do? (...) we will probably choose to go with, like for the survey, answering on a website because we can gather data. We cannot do that in a Facebook group.” (interview B1, 27:15)

In the view of Bianco, there are implications with using autonomous social networking sites, as these do not comply with Bianco’s needs in terms of CRM and in terms of disclosed identity revelation of the users. This is a building block that is highly prioritized with both the ‘Army’ and the ‘Officers’.

The communication is based on Bianco asking questions, and the ‘Officers’ and members of the ‘Army’ replying (Appendix 20). This calls for a social platform with the possibility of creating interaction between Bianco and the single contributor, but not necessarily member-to-member interaction. In this respect the building blocks of conversations and sharing within the community is limited. However, the majority of the selected ‘Officers’

have personal blogs and Instagram profiles, and through those social platforms, Bianco is expecting interaction between the ‘Officers’ and potential consumers in order to create word-of-mouth about the brand and its products (interview B1, 15:03). Therefore in the marketing aspect, the sharing, relationship and conversation building blocks are prioritized higher.

Thereby the project of Bianco ‘Fashion Army’ can be summarized to a two-level collaboration. The first is the external orientation between the ‘Army’ and Bianco, which draws upon few of the social media building blocks. And the other is a direct collaboration between the users and the marketing and sourcing departments respectively. So far the innovation process interaction has been via social media - primarily email and closed, social websites. Bianco however expects the highest level of interaction for innovation at the physical workshops.

Relating this case to the research question, the open innovation aspect is evident: the users are engaged in the process of product development and selection. Bianco uses social media in the communication with the community. It is however also interesting that some traditional social media platforms have been opted out of choice due to some requirements in terms of the internal objectives for the project. These are though still an aspect in terms of the objective of creating word-of-mouth through the project.

6.1.2 Case 2: Fritz Hansen on Join.dk

Fritz Hansen is a Danish furniture company associated with the designers behind some of the most popular, classic, Danish furniture designs (“Heritage - Fritz Hansen,” n.d.). The company has since 1880 been characterized by craftsmanship and an inherent sense of premium quality (“Heritage - Fritz Hansen,” n.d.). Furniture from Fritz Hansen is in the high-end of design furniture, and by only launching one new design per year (interview FH1), the company is highly dependent on the individual design. By being a company in the field of furniture design, it is within the scope of creative industries.

Fritz Hansen’s project on Join.dk

In the autumn of 2012, Fritz Hansen initiated a project in cooperation with the social networking site join.dk. Join.dk is “a social co-creation platform where companies, designers and end users can work together in an online process to bring design products to market that better meet the customers’ needs.” (“Join,” n.d.).

For Fritz Hansen, the purpose and goal of making the project was to open the innovation process for input to the phase of ideation in the design department of Fritz Hansen. This was expressed as following: “We wanted to see if we could use the solution (the platform, ed.) and the proposals, that potentially came from it, in a relevant way” (interview FH1). Fritz Hansen was thus in charge of the project, while the interaction with users was facilitated by join.dk. At join.dk the members set up a profile and can make contributions to companies’ wishes and also comment on other present users’ contributions. Thus, in the social media honeycomb, the building blocks of presence, reputation, conversation and identity are mainly present. However, the users’ profiles and the conversations among users are limited.

The social project consisted of three tasks. The purpose was to make join.dk users reflect and share ideas online about (1) the living city, (2) the living home and (3) the living room respectively (Appendix 26). The contributions could be used to get insights and create a foundation for new knowledge in Fritz Hansen. Users at join.dk are not end-consumers of furniture, but designers and design aspirants.

In order to motivate the users to participate in generating ideas, a winner of the Ant Chair, would be found after each part, and after the entire challenge, an overall winner of a design trip to Copenhagen would be selected.

The type of open innovation in the social innovation project of Fritz Hansen is user-driven innovation. The locus of innovation is within the company, but with inspiration from the members of the join.dk community. Fritz Hansen asks for proposals mediated through the third party, and users are supposed to reply within the boundaries for the assignment. The content generated by users thus make sense on their own, as the single user contributes with his/her own thoughts about the given inquiry. In relation to the division by Parmentier and Mangematin (2011) Fritz Hansen communicates equally with all the participants. However, it is assumed that due to the nature of the co-creation platform, the participants are especially interested in design and thus to some extend spokespersons for other users. This has the implication for the innovation process that the contributors might have more radical ideas than the designers internally in the company.

The biggest challenge was the low number of replies and after the first task the project was terminated due to lack of internal resources.

“We thought, maybe somewhat naively, that our brand would have sufficient equity to generate lots of suggestions and interaction among the users. That was clearly not the case.” (interview FH1)

To summarize the project of Fritz Hansen, it focuses on open innovation, as external contributors submit proposals for the use in the further internal product development process. The use of social media is evident as the interaction is taking place on a social platform that aims at facilitating knowledge and ideas between users, designers, and companies, however the extend of use of social building blocks is limited.

6.1.3 Case 3: TALES - The National Gallery of Denmark (SMK)

The National Gallery of Denmark is the largest art museum in Denmark (“Statens Museum for Kunst | VisitDenmark,” n.d.). SMK is within the scope of creative industries, as its business is in fine visual arts and the communication of that.

The operation of SMK is financed partly through grants from the ministry of culture and is thus a part of the Danish annual budget. Thereby the settings for the museum are fixed, and the museum is obliged to comply with three overall assignments: to facilitate and make the cultural heritage accessible, to preserve the cultural heritage and to carry out research within the area (Kulturministeriet, 2010). In 2010, SMK revised its strategy of digitalizing the organization over a period of five years “to bring the museum at the forefront of digital art presentation” (National Gallery of Denmark, 2010, p. 1). This strategy encompasses how the museum technologically and communicatively can realize the vision of developing a digital museum.

The TALES project

TALES was launched in January 2013 as a ‘collaborative art’-project of the strategy mentioned in the above (interview SMK1, 05:30). TALES is an app that allows users of SMK to create jointly told stories via the combined use of words and images through smart phones.

This social media project entails the mission of making art more accessible and relevant to users through digital dissemination (National Gallery of Denmark, 2010). The empirical findings concerning (1) the development of the app and (2) the use of the app show collaboration and co-creation on two levels. It also shows synergy between the physical and digital practices of the museum. These are discussed below. The first part

consists of the development of the TALES app. The second part covers the use of the app. The project of developing the app has ended, but the use of the app is ongoing.

Development of the app

The *first* level of co-creation and contributions from a user community consists of workshops in a task force of 40 members. The task force counts employees of SMK and Frederiksberg Libraries, an interaction designer, an artist, young people from Frederiksberg Libraries and the ULK⁷ Art Pilots who meet physically. The Art Pilot group are aged 15-25, “with an interest in art – music, painting, advertising” (interview SMK1, 15:00). The notion of the building blocks of identity, group and relationship are thus included, even though this community is offline. The objective for the project is an open decision- and development process (interview SMK1, 14:27).

“At the ULK Art lab user involvement is not about developing products, but about creating new knowledge about art through interaction with users.” (National Gallery of Denmark, 2012, p. 89).

External resources are used for internal development. The objective was to co-create and develop a digital platform, enabling the Art Pilot members to connect fragments into a whole through creative processes and to give users “opportunities for reflecting on their senses and how they perceive the world.” (National Gallery of Denmark, 2012, p. 89). This level of innovation through co-creation happened on institutional sites, but took its point of departure in other social forums as Wikipedia and Instagram (interview SMK1, 05:57) where users generated content and interacted with other users, and thus SMK adhered to the building blocks of sharing, conversations and presence.

The development of the app is chosen to be analyzed, as it reveals an interesting paradox of social media and innovation offline versus online, which will be assessed further in the discussion. As we address the workshops for developing the app, the notion of co-creation can be applied: The innovation process lies neither by the institutional task force nor by the Art Pilots, but in the interaction between all actors to create an actual product: “One of the Art Pilots, Philip, puts it very nicely: He could not point at one thing that was exactly his idea, but it was the idea of the entire group that was the result in the end.” (interview SMK1, 12:05). This points further to the finding that in the development, the synergy of community was the source for innovation. It is however not cumulative

⁷ ULK is the abbreviation of Unges Laboratorier for Kunst.

knowledge as in the case of Bianco ‘Fashion Army’, but instead the interaction and conversation that drives the process for innovation. According to the facilitator, it is important to address that value is not necessarily in the outcome, but in the interaction with and among the users (interview SMK1, 29:45).

The use of the app

The *second* level of co-creation within a social community is the actual use of the app. Every visitor at the museum can borrow an iPod (interview SMK1, 25:55; “Statens Museum for Kunst: TALES,” n.d.) or use their own smartphone from which they can enter a dialogue and co-create stories, and thereby create content and context shaped by themselves and other community members. See Appendix 27 for visualization of the app. Thus they partake at a different, innovative level in experiencing the arts and contributing to the museum’s overall objective of facilitating and making cultural heritage accessible through digitalization.

The app was developed to serve as an online space for dialogue, co-creation and for presenting cultural subjects with no limitations of time and space (National Gallery of Denmark, 2012). At the present time, more than 130 tales have been initiated, each consisting of up to 30 scenes and in a mix of Danish, English, Korean and other languages. A challenge is however that the platform does not apply to the general segment of the museum, which is age 55+, which has limited the amount of contributors (interview SMK1, 27:10).

In TALES the stories are never-ending, as users can add scenes to the tales started by others. The platform is comparable to other visual social apps, but the stories are shared on the online TALES forum. This refers to the honeycomb building blocks of conversation and sharing. Here the users of the app get immediate response from other users who will in turn initiate new stories (National Gallery of Denmark, 2012), there is thus a level of the presence building block. There are no regulations of admission; neither do participants need to sign up with a profile (interview SMK1, 22:50). Identity is a building block that deliberately has been deselected to ensure anonymity of contributors. However, users can still ‘love’ each other’s scenes and therefore there is a reputation feature.

In this level of open innovation, the value is created in the cultural phase of experiencing both art and the surroundings. Value is added to the experience when other users add new

scenes to the individual's story or when the individual can add scenes to a story initiated by somebody else.

However, the primary intention was not to assess this pilot project as a product, but merely as a working tool for further use and inspiration for other cultural institutions than SMK and Frederiksberg Libraries (interview SMK1, 26:25).

"The starting point (for the project, ed.) was (...) the collaboration between museums and libraries and trying to explore the synergy between words and images. But by not committing ourselves to one of the things, we hoped to open up for other types of institutions (...) which can be natural history museums or street art projects, etc." (interview SMK2, 02:25).

Since the launch of TALES, the concept of the app has been further developed for interdisciplinary and cross-company collaboration at Digital Bioblitz, the Inclusive Museum Conference, Social Media Week Copenhagen February 2013 and in a joint venture with Copenhagen Metro (interview SMK1, 46:05). Further, the content has served as a source for studying the use of words in relation with images as inspiration for other digital projects at the museum (interview SMK2, 06:10; interview SMK3).

The two levels of collaboration and co-creation thus refer to users being both recipients and co-producers. It is not the single scenes or contributions that constitute the value for innovation, but the collaboration between contributors. This counts for both the innovation of the collaborative experience, and the source of innovation for use in other projects. Here the interplay between offline and online as well as patterns of use are being studied for inspiration and knowledge about user behaviour.

The hope was to observe a development "different from what we (SMK, ed.) would have done." (interview SMK1, 26:01).

"I was interested in seeing what was developed in the user communities, amongst the users instead of creating a framework (for development, ed.) called 'museum'. I was interested in how users contextualize the app in a museum." (interview SMK1, 29:45).

The mediation was kept at a minimum in the development and the use of the app, leaving the contributors to interact and develop.

Thus, the interaction at the social platform works also as a user-driven innovation project as the users' interaction is analysed, and the knowledge used to improve future projects at

SMK. The locus of innovation is inside the company, and evokes a minimum level of interaction. Rather than ‘spokespersons’ in the social community (Parmentier & Mangematin, 2011), the user-generated content makes sense through the interplay with other contributions and creates value for innovation and experience. Even though each single scene can stand alone, the knowledge emerges internally as the museum observes how scenes are connected. This is also the case with how the app affects the users’ art experience. “We did not want it (the purpose of the app, ed.) to be sharing, it should work as (...) a tool for reflection.” (interview SMK1, 05:30). In comparison to the Bianco ‘Fashion Army’ the contribution of the TALES app is qualitative through the interplay between words and images, and how the users respond to each other’s contributions, whereas contributions of the ‘Fashion Army’ are quantitative as each single contribution serves as a vote in a poll.

On the other hand, the user contributions in the development of the app made sense through interaction with others, where discussions about the project lead to the recognition of feedback points that are valuable for the further development.

To summarize, the project at SMK uses external resources for innovation in respect of app contributors and the knowledge aggregated during the process for other projects. Thus the project proves open innovation in several levels, both user driven innovation and co-creation. Further, the social media aspect is evident, as the app constitutes an online community where the users can interact and engage in joint creations. The creation of content is based on the interaction and the community.

6.1.4 Case 4: Nordisk Film Interactive - Launch of PlayStation Game

Nordisk Film Interactive is a sub-unit of Nordisk Film, which is Denmark’s largest developer, producer and distributor of movies and games (“Organization - Nordisk Film DK,” n.d.). Since 1995, the unit has been the official distributor of Sony PlayStation consoles, equipment, and games (“Om Nordisk Film Interactive - Nordisk Film DK,” n.d.). This case company is within the scope of creative industries as it is within the gaming industry, and is related to advertising and marketing that are also included in the definition.

The Project of Launching a PlayStation Game through a Treasure Hunt

In October 2011, Nordisk Film Interactive promoted and launched the PlayStation game ‘Uncharted 3: Drakes Deception’ in the Nordic countries. The aim was to do that in a “different and creative way” (interview NF1, 03:30). At the same time, the organization had just started using the social platform Twitter. This resulted in a co-creation experience – ‘the treasure hunt’.

The main objective for making a treasure hunt was to introduce Twitter to the fans on Facebook while promoting the new PlayStation game: “And then we came up with this idea about making the digital treasure hunt on the different social media, and thereby also get them into our Twitter.” (interview NF1, 03:50).

In the digital treasure hunt, the participants could solve riddles on various social platforms in order to gather letters and find the correct code word (“Playstation med digital skattejagt | SocialSemantic,” n.d.). The participants had to register a profile on Sony PlayStation Denmark’s Facebook page in order to join, and within one week 700 people registered. The first step got more than 1700 views and 393 finished the final step in the treasure hunt (Appendix 28). The campaign had a budget of only DKK 5000 and was initiated and moderated by one community manager at Nordisk Film Interactive.

Leading up to the launch of the treasure hunt, nothing but an old map of Copenhagen and the date of the beginning of the treasure hunt were communicated. The case company made use of already existing social platforms to reach a group of an already established community. This activity created an extensive ‘pre-buzz’ (Appendix 28), where the content of the post was discussed, and knowledge was shared on both PlayStation’s own platforms and other online gaming forums (interview NF1, 13:30). The ‘buzz’ was a reason for the success of the campaign, and ultimately the reason for applying the treasure hunt to the Norwegian, Swedish and Finnish markets (“Playstation med digital skattejagt | SocialSemantic,” n.d.). The users kept interacting during the treasure hunt, where they helped each other solving the riddles (Appendix 28). The participants, who were active in the conversations, were also the ones that were generally engaged on the Sony PlayStation’s Facebook page. As stated by the Community Manager: “We do not have any ambassadors as such, but we have some that are very active on our Facebook, and it was those that talked a lot with each other” (interview NF1, 16:54) - “The hardcore fans” (interview NF1, 18:20). Thus the building blocks of both sharing, presence, conversations and relationships are present.

“I definitely think that the fact that the users have been able to discuss, has been a factor in creating focus on the treasure hunt. In a way they got each other in a ‘zone’ where they did not have any idea about what it was, compared to if they had just read about it somewhere where they wouldn’t have had the possibility to comment on it.” (interview NF1, 28:43)

Thus, the interaction (conversation, sharing and reputation building blocks) between the users was a driver of the users’ experiences with the project. Thereby, the interaction functioned as a parallel level of innovation. The locus of the innovation is thus twofold, as the interaction among the users formed the co-creation experience and the inspiration for development of this project. In that way also presence is a building block that is somewhat of importance as the users might have felt they needed immediate help for the treasure hunt.

The extent of interaction reveals two aspects of open innovation. *First*, the process of co-creating value through interaction among users at social platforms of Nordisk Film Interactive is present. The value is created when experiencing the treasure hunt. The added value from the interaction was not an intention from the beginning of the project, but nevertheless it affected the experience.

Secondly, Nordisk Film Interactive used the interaction before and during the treasure hunt innovatively. By looping lessons learned about flaws in the system Nordisk Film could improve the project in the other Nordic countries and subsequent projects (interview NF1, 10:46). Thus the type of open innovation reveals the lowest level of interaction between Nordisk Film Interactive and the members, being user-driven innovation. The moderator of the social media project could use the conversations and knowledge sharing among users to improve future projects.

The innovation happened within Nordisk Film Interactive, but was inspired by users’ interactions. Referring to Parmentier and Mangematin (2011) the “hardcore fans” or ‘spokes persons’ interacted on certain media and thus constituted the knowledge creation. In this case it is however not the accumulation of contributions like in other cases. Rather the communication between the users that was analyzed and used internally in Nordisk Film Interactive. Conversation is therefore the main building block in this project, but reputation is also an engaging factor.

To summarize, the knowledge from outside of Nordisk Film is used internally for change and improvement. The interaction among the users would not have been possible if not for the various autonomous social platforms where the participants could engage, share, and interact with each other.

The contributions thus emerged in the conversation among the users of the community where the studied discussions about the project led to the recognition of feedback that was valuable for the further development. The single contribution was a comment or an opinion, but that opinion would not have been available to Nordisk Film if the conversation had not been there as a driver.

The interaction amongst the users, and not the participation alone, was thus the source of knowledge for open innovation.

6.1.5 Case 5: Secondary Case: Zara People! on Pinterest

Having introduced the projects of the four primary cases, the following secondary case will serve as an international case where social media have been used for innovation. The rationale for including a secondary case is that it supplements the findings in respect to how an international creative company has implemented a social innovation project successfully.

Zara is a multinational retailer from the Spanish founded Inditex Group. Zara designs, produces, distributes, and sells fast fashion. During the past 5 years the company have changed a range of outsourcing strategies due to an immense growth (Inditex, 2011) – content creation by users for social media marketing, being one of them.

ZARA People! on Pinterest

Zara have previously pursued almost no social media and marketing activities in comparison to their size and competitors. In February 2012, when Zara entered the social platform Pinterest, the company's social media profile was altered, and the strategy turned to an open innovation process: Consumers of the firm's products submit user-generated content online to the social media department, and are thereby contributors of social media marketing material. The Pinterest community accounts 39,000 members (“·ZARA · (zaraofficial) on Pinterest,” n.d.). The number of contributors to the project

“People!” is however unknown.

It is a collaborative project with customers who produce visual material of their private fashion displays including the latest Zara products through a competition-based framework under the auspices of Zara. Each month a selection of the best contributions are featured online at Zara’s Pinterest. Those chosen will receive payment of €300 for their collaboration (“PEOPLE!,” n.d.).

Zara uses crowd sourcing as a model for new product development as this open innovation process draws from a production system involving individuals in the Pinterest community (Appendix 29). Turning to social platforms and the functionality of these, was due to the implementation of e-commerce during the same period (Inditex, 2011, p. 27), and due to that the company needed to increase awareness of its online presence. The framework for social innovation consists of rules being “material produced should contain a minimum of two Zara items” amongst other technical details for contributions (“· ZARA · (zaraofficial) on Pinterest,” n.d.; “PEOPLE!,” n.d.).

The users are the loci of innovation, even though contributions comply with a predefined set of requirements. This constitutes a simple toolkit for contribution. Thus the level of open innovation falls within user innovation. The users that provide the best solutions to the defined problem could potentially work as ‘spokes persons’ for other community members of Zara’s social platforms, as their level of insight in the industry is assumed to be higher. This assumption is based upon the level of social presence at the platforms of Facebook and Pinterest. The implication of contributions from spokespersons is that they have large knowledge within the field of fashion.

People! is thus “a strategic model to attract an interested, motivated crowd of individuals capable of providing solutions to the demand (...) the crowd outperformed the industry faster and cheaper” (Brabham, 2010), as Zara provides the means for contributions in a social environment. The user-generated content thus makes sense on its own. The main building blocks used are conversation, sharing and reputation, as the word-of-mouth about user contributions to co-create marketing value.

While maintaining the framework for harnessing the crowd, we assume that Zara invests to convert tacit knowledge of field trends in their markets into codified knowledge through user contributions to the Pinterest platform (Roza, Van den Bosch, & Volberda, 2011). Thus it gives access to mass screening information on products-in-use that

otherwise may have remained outside of the firm.

To summarize, the open innovation aspect comes into effect, as the users submit the images used for social media marketing. Thus external resources are exploited for use in the company. The social media aspect in this case is referring to the online submissions of material and further that the selected images are featured on the platforms Pinterest and Facebook where contributors can share their contributions and create awareness. The contribution is the images that the users submit. Thereby they submit suggestions for final products (marketing images), and the only process these ‘products’ go through before being issued to the public, is the selection process of Zara. The value for the firm is thus both the contributors’ production of images as well as conversation, sharing and awareness these create.

6.2 Case Overview

The projects used for this research utilize external sources in the internal innovation processes for creative outputs. The social platforms function as means for the interaction between the company and external participants in the processes of open innovation.

The cases do however differ in the way the social platforms are used, the types that are used and types of generated content differ. In some cases, the companies have developed their own platforms that comply with their specific needs, whereas in other cases, third party platforms are found to be suitable. The third party platforms are both some that have been developed for the purpose of co-creation, and sub-pages or groups on autonomous platforms. In some cases, users contribute to the ideation phase of the innovative process, in others, they are part of innovating the execution and experience of the service or product. It thus covers the span of the creative process.

In the cases of Nordisk Film and the SMK app the participation in innovation was merely indirect, while it was more clearly for innovation purposes in the development of the TALES app, the cases of Bianco, ZARA People! and Fritz Hansen on join.dk.

Across the cases the extensive focuses on users, the contributions and a combination of social media buildings blocks in a framework for interaction is present. Thus we see that the use of social media building blocks is connected to the extent of interaction between the company and the user. The greater the extent of buildings blocks that are employed by the case companies, the more collaborative locus of innovation.

Our descriptive analysis indicates that case companies have applied social innovation projects at different platforms with varying purposes. Table 1 summarizes the data:

Case project	Platform information	Purpose	Moderator	Main Building Blocks
Bianco Fashion Officers	Closed website Email Boot camp	Product development Marketing	Marketing department	Relationships Conversation Sharing Identity Groups
Bianco Fashion Army	Closed website Email	Evaluation Marketing	Marketing department	(Conversation) (Sharing) Identity Groups
Fritz Hansen on join.dk	Join.dk	Ideation	Join.dk	(Presence) (Reputation) (Conversation) (Identity)
SMK Art Pilots	Workshops	Evaluation	Art Pilot coordinator	Identity Group Relationship Conversation Presence
SMK TALES	App	Experience Ideation	None	Presence Reputation Conversation Sharing
Nordisk Film Interactive	Facebook Twitter Youtube Vimeo	Marketing Experience Feedback	Social community manager	Presence Relationships Conversation Sharing (Identity)
Zara People!	Pinterest Facebook	Product development Marketing	Marketing	Reputation Conversation Sharing

Table 1: Overview of case study projects

As this field of research has not been studied very much, the diversity of the cases makes it possible to get an overview of the field and assess the use of social media for more specified research in the future. How the cases differ and coincide is further discussed in the exploratory analysis in the following.

Chapter 7: Exploratory Analysis: Comparative cross case synthesis

7.1 Introduction

In the following analysis we strive to advance from reviewing literature (Chapter 3) and theoretical models (Chapter 4) by conducting a comparative cross-case synthesis between the theoretical discussions, empirical findings and the descriptive analysis (Chapter 6) with the aim of addressing the research questions.

The chapter is structured as a cross-case synthesis in which theme similarities and differences of the cases are compared. As the aim is to conceptualize the organization of social innovation, we do not adhere to individual in-depth studies.

To ensure the openness of the case studies for which we aim, two strategies appointed by Flyvbjerg (2006) have been pursued. *First*, we wish to unfold the case study in its diversity and complexity, by keeping distance to the omniscient narrator (Chapter 6). *Secondly*, we avoid linking the cases to one theory, but instead relate the comparative findings to theories from several academic specializations presented in Chapter 3 and 4. The rationale for doing so is to open for further study in a field where there is very limited research.

First, the chosen methodology on the analysis strategy and technique is presented.

7.2 Analysis Methodology

7.2.1 Analysis Strategy: Relying on theoretical propositions

The choice of analysis strategy is based upon the exploratory research questions and the case study protocol. Using the case study protocol based upon theoretical themes supports the reliability of the findings of this thesis.

As we begin the thesis' research from a more deductive position, we seek to use existing theory to approach the qualitative research and data analysis (Saunders et al., 2007). The development of the research questions suggests that the analysis is *relying on theoretical propositions*, which is one of the analysis strategies presented by Yin (2003). The theoretical framework presented in Chapter 4 founded the background that initially led to the objectives and design of the multiple case study (Saunders et al., 2007). Also, the literature review and the case study protocol (Appendix 3) reflected a set of questions that

ultimately led to an alteration of the research questions. The strength of using this strategy is that the theoretical propositions are guidelines that led us to focus on certain empirical data while ignoring others in order to approach the answers to the research questions (Yin, 2003). The exploratory nature of the research calls for combining this analysis strategy with elements from the more descriptive type of strategy in Chapter 6.

7.2.2 Analysis Technique: Comparative Cross-Case Synthesis

The analysis technique is a specific procedure that can be used for the abovementioned strategy of relying on theoretical propositions (Yin, 2003). The technique of cross-case synthesis has been chosen, as it applies well to a multiple-case study where the cases supplement each other and thus create an understanding of the current situation of the field.

The cross-case synthesis will be performed as a part of the total study. In Chapter 6, each individual case was treated as separate descriptive study. As the study enters the following section, the findings are aggregated across the cases and subsequently discussed. As discussed in Chapter 5, word tables (Saunders et al., 2007; Yin, 2003) have been used to get an overview of the findings for the analysis.

The format of presenting the findings is a comparative structure. As our research carries an exploratory purpose, the cases are analysed repeatedly from different viewpoints, to determine how the case might be categorized for exploratory and descriptive purposes. The main feature is that the results of the cross-case analysis are repeated two or more times in a thematically comparative mode (Yin, 2003).

The format of the exploratory analysis does therefore apply discussions, as we throughout the following chapter will synthesize on comparative findings and theory.

Finally it should be noted that the format presents an analytical distinction between themes of comparison, but in reality these chosen themes are deeply intertwined.

7.3 Strategy and purpose of the projects

It was briefly mentioned in the descriptive analysis that the cases are different in terms of where in the creative value creation process they harness knowledge of the contributors.

As noted by Parmentier and Mangematin (2013), innovation processes in creative industries follow similar procedures for new product development, as they largely are divided into three phases: design, production and post-production. Further, the creative process is dualistically grounded in divergent and convergent phases (Bilton, 2007) as presented in theory. In open innovation the divergent phases are those where the processes are distributed to users, and those submissions are evaluated internally in the convergent phases. This section analyses the divergent phases of involving the users:

Where in the value creation process are users involved and with what purpose?

Closely related to the abovementioned processes and phases, is the type of management strategy pursued by the companies. Thus, it will be assessed how the cases differ in terms of strategy.

The theoretical framework differed between strategy as orientation and strategy as animation (Chapter 4). In this section the strategies of the projects will be assessed based on the how users of the platforms are approached. Findings show that the social media management in the cases primarily focuses on animating the external workforce to pursue different directions of creativity within certain boundaries. And thus, as opposed to in orientation strategy, the contributions are founded through the creativity of the users.

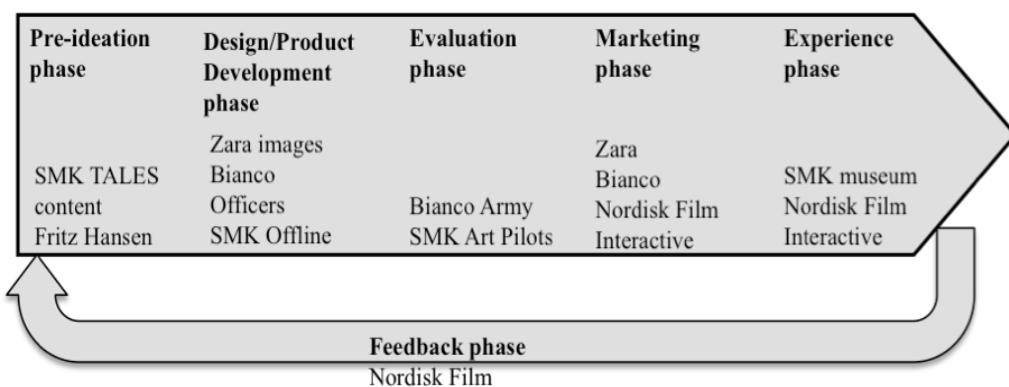


Figure: The creative value creation process

The section is structured according to the creative process and where the projects focus on involving users. An overview of the cases and purposes is shown in the figure above and imposes an analytical distinction for the sake of the reader to reduce case complexity.

7.3.1 User-generated Content in the Ideation Phase

At SMK, the TALES app contributes to innovation in two ways. *First*, it is a tool for engaging users in experiencing culture. This will be addressed in a later section. Secondly, it is deployed for aggregating knowledge internally by analysing the users behaviour when they interact and build on each other's stories or generate content. This is with the purpose of making future exhibitions more relevant for the users (interview SMK2, 05:10).

The purpose of this phase is to harness the creativity of the users ideation and analyse the direction the creativity points at. Thus, instead of consolidating a position, the users are animated to be creative within the boundaries of the app. The outcome of that might then serve as an orientation for the further internal development of new digital projects at SMK.

“The app in general has great potential as inspiration source for further productions. Here I especially think of the co-production elements: How to create a space for the users to use their creativity / be generators of content, and how you create dialogue between the users.” (interview SMK3).

Fritz Hansen is the *second* case that deploys creative ideation. The users are asked for their thoughts and proposals about the topic in question (Appendix 25). The case company is not interested in product designs, but is curious for designers' insights that can be of further use internally. “We are not looking for new products. We want to understand what is important for you when it comes to your home in the future.” (“Join - living part 1,” 2012). Thus, Fritz Hansen is also looking to animate contributors to be creative for further product development. Beginning this product development process, the case company is not sure in which direction the development goes. However, the objective was to see in which direction the proposals led and then use that as an offset for future development (interview FH1).

7.3.2 User-generated Content in the Phase of Design/Product Development

In the phase of product development through user-generated contributions, three cases are observed. The *first* is at Zara People!. Further explanation is needed, as the submissions by the users are not concerning the core products of Zara. The submissions are images, and thus a ‘product’ for marketing. The requirements for submissions of content are very strict, but within those, the submitters are free to be creative.

Findings point towards a strategy that animates the participants in the specific part where the users are involved. The photos' visual expression of the images that have been selected is similar ("· ZARA · (zaraofficial) on Pinterest," n.d.). This gives the impression, that Zara has a clear line when evaluating: a strict convergent process of the submissions for product development. Thus, the strategy for the overall process can be assumed to be orientation, but for the single part where the users are involved, it is rather animation.

The *second* company that makes use of contributions in the design or product development phase is the cooperation between Bianco and its online communities. Here the 'Officers' submit suggestions for new shoe designs. Bianco manages the 'Officers' through animation as the members can freely design shoes within guidelines. Community members hereby use their creativity in their own desired direction (Bilton, 2007).

During the process of evaluating the design solutions at the boot camp, Bianco facilitates sharing of its internal values with external contributors. Without orienting the community in a specific direction, values are over time, of the co-creation processes, transferred to the 'Officers'.

Finally, one aspect of the SMK case also refers to product development, as the Art Pilots were co-creating with the museum and other external partners to create the app. The coordinator of the project stated the task force only knew that the project should be about cooperative art, but a part from that, they knew nothing about where the project should go (interview, SMK1, 07:38). The direction was created by the creativity of the participants and thus it was a project of animating the community to create.

7.3.3 User Contributed Content in the Phase of Selection and Evaluation

Bianco is also present in the phases where evaluation and selection is distributed to the users. The evaluation happens through social platforms guided by links in emails where the 'Army' votes on their favourite design solution (interview B1, 27:31). There are limited alternatives that the 'Army' can choose from whether they are asked to vote on their favourite shoe, details on a product or their favourite magazine cover (Appendix 24). Thus, the direction of the process is firmly guided to where Bianco wants to position itself. As noted by Bilton, "while the product in this strategy may be 'creative' (...) the underlying process appears almost wholly uncreative." (Bilton, 2007, p. 93).

Accordingly, voting on design alternatives must be seen as an uncreative contribution of

the ‘Army’ members, or merely collective wisdom. Findings thus show that the management task is to lead the contributions towards a specific position, thus orienting the community.

Another case where the community was engaged in the evaluation and selection is the development of TALES by the Art Pilots. As stated by the coordinator of the project, no decisions were made without the attendance of the Art Pilots. Therefore they were also taking part in selection and evaluation of ideas (interview SMK1, 08:40). This finding is in line with the focus on animating the open innovation process as presented earlier.

7.3.4 User-generated Content in the Phase of Marketing

Marketing is the next phase of the creative value creating process where social media is utilized for innovation - see figure p. 79.

In the case of Bianco local marketing was the initial purpose of the project. “We simply did it to target more locally; to target all the fashionistas that live in the small towns like Svendborg, Tønder, Holstebro, Fredericia. Those (girls, ed.) are our business.” (interview B1, 02:05). Further, the aim is word-of-mouth marketing: to make the members of the community write about the co-creation projects on other social platforms – their private blogs and Instagram-profiles.

In the case of Zara People! it is primarily about creating social media marketing material. As the marketing imagery is a product in itself, this was previously categorized in the phase of product development. The images produced by community members are published by Zara on Pinterest and Facebook. Here people engage in the communities, create comments and likes, and thus word of mouth marketing.

The same counted for Nordisk Film, where the treasure hunt was taking place on Twitter, Facebook, Youtube and Vimeo. In this case, the success of the campaign was caused by the interaction and ‘*pre-buzz*’ on social platforms. “And then people started guessing (...). Then a good *buzz* started (...). And then it started spreading to all kinds of forums online.” (interview NF1, 13:25).

The three cases focusing on marketing differ from the other purposes, as the value is created in the communication to (potential) customers. However, the value is neither created entirely in the company nor entirely by the users, and the user interactions are thus levelled as co-creation. In all these cases, the focus is on making a limited group of

users spread the word of the social innovation project, and thereby create awareness of the company. For this reason, the level of interaction is also categorized as ‘spokes person’ interactions (Parmentier and Mangematin, 2011).

The strategies of these marketing purposes are very alike: To create word-of-mouth, the companies strive at creating experiences that animate the users to generate their own content. The companies may have a desire of orientating the content, but the users are free to create and go in their individually desired directions. Therefore all the projects that are within the purpose of marketing are in general using animation strategy.

7.3.5 User Contributed Content in the Experience Phase

SMK and the treasure hunt by Nordisk Film have shown to be concerned with innovating the experience of the creative product.

In the case of SMK “We could see that there was a need, partially in the group of young users of the museum, for having a forum to share their products or what comes to their minds.” (interview SMK1, 05:15). Due to this point of departure, the app innovates the art experience of the users in both museum settings and in cooperation with other external projects as for example Digital BioBlitz. It is a premise for the app that the technological possibilities are established. Within these settings the users are thus self-motivated and free to be creative in initiating and continuing stories. The purpose of the app is exactly that of animation strategy: to let the users form their own direction in the creative value creating process.

The second social platform deploying social innovation for experiences is that of Nordisk Film. The possibility of discussing the elements of the treasure hunt with like-minded users in the community affected and improved the user experience (interview NF1 28:43). The conversations among users have been randomly structured as the technological settings evoke the users to freely interact and create content.

7.3.6 User-generated Content in the Feedback Phase

Finally, one case used social media in the feedback process to improve the following interactive projects on social platforms. In the case of Nordisk Film, the treasure hunt fostered discussions on social media and on forums concerning PlayStation. These were taken into consideration in order to improve the launches in Norway, Sweden and Finland, and when similar projects were facilitated in 2013.

As opposed to the other innovation initiatives researched in this study, the feedback was not initiated by Nordisk Film, but rather unintentional due to its nature as user conversations. For this reason Nordisk Film did not as such animate for interaction. However, the contributors were not constrained in their behaviour towards a certain position. Thus, the internal process in Nordisk Film has been merely oriented while the process where users were involved had animation characteristics, but was non-creative compared to other cases.

The above analysis shows that the cases represent open innovation with users in phases across the value creation process. However as presented in Chapter 4, the phases of creative production are not always linear as visualized in the figure on p. 79. “The user may continue to participate in its development by producing content for it.” (Parmentier & Mangematin, 2013, p. 6). When a community member generates content for a product diffused via social platforms, the product or service may be in post-production as in the cases of Nordisk Film and TALES.

In the majority of the cases, the project strategies are organized to animate creativity in the direction wished by the contributors. Depending on the phase in the creative process, the internal process following the user involvement is more or less oriented towards a specific position of the company. The only project where the strategy for user involvement is dominated by orientation is the one of Bianco ‘Fashion Army’ in the phase of evaluation. In that phase, there are only limited possibilities and therefore the orientation has been decided prior to user involvement.

From the following sections of analysis it is present that different dimensions, social elements and levels of interaction affect the balance of strategies. Through the cross-case synthesis, it will be assessed how these different phases and strategies affect innovation with users.

7.4 Organizing for Motivation within Participants and Lead-users

In all cases, motivational factors show as being important for participants to interact with the case company and to co-create. Also in theory, motivation is mentioned as an important driver for open innovation (e.g. Brabham, 2008, 2010; Franke et al., 2006; Ind et al., 2013). Therefore motivation is seen as a prerequisite before entering the co-creation communities. In the following section, the motivational factors will be synthesized.

The analysis of motivation is two-fold: One aspect assesses the assumptions by the companies and the means they have used to motivate the participants. The other being motivational factors expressed by the participants.

Although *interest* in the company is mentioned as the main motivational factor behind the participants' contributions by company-interviewees, it was found in all cases that other means were used to motivate users.

In the first part of this section, the intrinsic and extrinsic motivations of contributors are assessed. Following that the presence of lead-users is addressed. The latter is closely connected to the theory of motivation as lead-users anticipate high benefits from the innovations (Bilgram et al., 2008). This is of interest since the theoretical understanding of lead-user innovations find that lead-users often are the most commercially attractive innovations (Franke et al., 2006; Jeppesen & Frederiksen, 2006; Jeppesen & Molin, 2003).

7.4.1 Intrinsic Motivations

Participating innovators are mainly motivated by their own benefits when co-creating (Baldwin et al., 2006). These benefits can be either intrinsic or extrinsic motivational factors.

In Fritz Hansen, a different motivator than *interest* was evident, as the company believed that brand equity would be a driver for participation. Here, the intrinsic motivational factors did however not succeed in engaging members at the social platform (interview FH1).

As opposed to that, the possibility of insight in company processes, providing the users "access to resources, information, tools, assets and processes at multiple points across the value network" (Tanev, 2011, p. 135) were intrinsic motivational factors that Bianco adhered to. The company, which initially got 2400 applications for the project, stated:

"As a fashion company we know one and a half years in advance what the trends will be. And that is the information and the knowledge that the 'fashionista' in Holstebro thinks is cool." (interview B1, 08:12).

The ability to contribute to an innovation process, and the renown that derives from that further function as intrinsic motivators for participation. It was identified by Brabham (2010) that users want to develop their skills. As stated by one 'Fashion Officer': "I am

always interested in learning, and want to develop myself.” (Appendix 20). The insights provided by Bianco are means for this. However, the general motivator whether ‘Army’ or ‘Officer’ is expected to be *interest*:

“Everybody ask about the Fashion Army: What do they get for it? Do they get a discount? We thought that they should have that, but that should not be the reason to join, but because we have a common interest.” (interview B1, 07:36).

This view is reinforced by the ‘Officers’ when asked why they chose to apply for the project: “I like to design and to brand, and I therefore saw it as an opportunity to get a foot in the door” or “I thought it would be a great way to get insight to their design processes and at the same time get a chance to influence their collections.” (Appendix 20).

Social capital accumulation was found to be of importance for the contributing users, as identified by Chen et al. (2012). In the case of Bianco, contributions can be directly appointed to the single contributor in the community and later in ‘real life’: “(...) in the long run to see their own products in the shops.” (interview B3). This accumulates the social capital and the recognition of the ‘Officers’.

Renown counted in particular as a participatory factor for the contributors in the communities related to Nordisk Film when deciding to engage in the treasure hunt. Expertise in solving the riddles evoked the community to follow guidelines of a single contributor (interview NF1, 18:47) and thereby the legitimacy of a “third-party validation accords to their efforts” (Wagner, 2011, p. 34) of the community experts. As stated by the participants:

“Primarily (motivation for participating is, ed.) to share my opinions about what goes on in the gaming world, but often as pure information to other debaters” and “I am interested in gaming as a type of entertainment (...) therefore I gladly engage in discussions (...) Usually people would like to talk about the things that interest them.” (Appendix 21).

Also at Zara renown is a driver for participation. The intrinsic motivation is connected to the widespread reach of Zara platforms, as the contributors, who are often professional photographers, are aiming at getting their work widely known. It was observed online that tools of social networking sites were used: re-pinning, liking, and commenting reinforces the notion of renown (“·ZARA · (zaraofficial) on Pinterest,” n.d.).

Public accessible profiles have shown as a requirement in the cases of Nordisk Film and Bianco in order to have renown as an intrinsic motivator. In the case of the TALES app, the motivation was somewhat opposite from that of renown and recognition. It was assumed by SMK that contributors were motivated by the possibility of expressing themselves while remaining anonymous (interview SMK1, 23:17). The motivations are found to be intrinsic at SMK, as no extrinsic rewards for participating are present. The users at TALES are required to be creative in their contributions, and this can affect their willingness to disclose their persona.

The creativity “(...) is the reason why the ULK Art lab is interested in the opportunity to contribute as anonymous. Because there is so much at stake in terms of coolness and values (...) The anonymity gives them freedom in creative idea generation (...) when they are clearly the senders of a contribution.” (interview SMK1, 40:39).

Referring to ‘risk assessment’ in the DART model (Prahalad & Ramaswamy, 2004a), the notion of high self-disclosure at Bianco, Nordisk Film and ULK Art Lab versus anonymity in the SMK app and at join.dk have affected the company assessment of motivational factors in all cases.

Users are not likely to participate if the risk is perceived as high. An implication of co-creation is that the more users engage, the more vulnerable they are to risks (Tanev, 2011). For this reason the notion of anonymity does in some instances function as motivator. In other cases self-disclosure, self-presentation and what derives from that, function as a motivators.

7.4.2 Extrinsic Motivations

In close to all cases intrinsic motivations were planned by the companies to be coupled with extrinsic motivations. The extrinsic reward for engaging in the less successful project of Fritz Hansen was the possibility of winning design products and a ‘design trip’ (Appendix 26). Also in the case of Bianco, intrinsic motivational factors were coupled with extrinsic ones, for instance discounts (interview B1, 07:36). One ‘Officer’ at Bianco stated her awareness of the coupling of extrinsic and intrinsic factors: “I am fully aware, that the ‘Army’ is a marketing stunt. (...) But Bianco gives something in return as boot camp, a network and various discounts.” (Appendix 20).

The possibility of winning a prize through the treasure hunt is an extrinsic motivational factor for participation, as noted by a contributor: “usually the biggest motivation is that there is a special prize with some cool gear that could be fun to get a hold of.” (Appendix 21).

In the case of Zara People! there is an explicit monetary factor for motivating potential participants, as €300 are paid to the users whose photos are featured online (“Zara PEOPLE ~ fashion in my eyes,” 2011). Thus, participants are paid for performance. In that relation, Wagner (2011) argues that monetary rewards is a commonly known tool to attract less obvious candidates from the field of possible participants to co-creation. However, it is found that only Zara uses explicit monetary rewards to stimulate participation.

7.4.3 Motivation and Community Membership

Being a part of a community is especially perceived as a motivational factor of importance in the cases where offline innovation has seemed appropriate. Through physical workshops at SMK and at Bianco this is evident:

“one should think that they (community contributors, ed.) are competitors in some way. ‘Follow my blog, not hers’. But, they are best friends, and all these girls know each other and meet on a regular basis.” (interview B1, 17:40).

This is what Brabham (2010) terms as the ‘love’ of the community. However, none of the participants explicitly mentioned this as a factor of motivation, and it can thus only be assumed. As the focus of this study is not on the users, but on facilitating the processes for social innovation, this will not be discussed further.

Referring to *dialogue* in the DART model, the affiliation to a community is evident as “the interactivity, engagement, and a propensity to act” (Prahalad & Ramaswamy, 2004a, p. 6) in both online and offline communities for co-creation is present. The dialogue between Bianco and the ‘Army’ and ‘Officers’ has previously been stated to be of importance for the participation, as users feel that they get closer to being a part of the fashion world. It is similar in the case of SMK, where Art Pilots regularly interact with other community members with an interest in art. The dialogue refers to the notion that there is both give and take of information. However, in the case of the ‘Army’, Fritz Hansen and Zara, the online dialogue is mainly between the case company and the single member, and not among the members as in the remaining case communities. Motivation

has been found closely connected to sharing and learning information, as contributors come together in communities because of a common interest.

The above analysis has shown that both extrinsic and intrinsic motivational factors have been identified in the case studies, and that the cases where the contributions were most successful in relation to the objectives of the company, mainly intrinsic means were used to motivate.

7.4.4 User Characteristics

Motivation is closely connected to lead-user theory, as lead-users anticipate high benefits from the innovations and are thus motivated to innovate (Baldwin et al., 2006). In the following section the characteristics of lead-users are discussed from the empirical findings. The participants of the social communities are divided in two groupings: Lead-users, and other users with interest in the output of the creative company.

First, the characteristics of lead-users apply to users from three of the cases: (1) The members of the ULK Art Lab, who developed the app, approximate the definition of lead-users, as they innovate because they themselves want to improve their own experience with the art service offer. The Art Pilots are “voluntary young people that meet every Wednesday and (...) interested in some kind of art.” (interview SMK1, 14:53). (2) Further, the Bianco ‘Officers’ is a community of individuals that forecast trends and from their network of bloggers within the field are applying to the definition that lead users “face needs that mainstream users will face months or even years later” (Bogers et al., 2010, p. 861). (3) Finally, the members of Nordisk Film are those members that have the best match to the lead-user definition. As they draw on sticky knowledge within the field, they have knowledge about the technology that normal users would not have and are able to solve riddles through software coding. Thus, they are in the leading edge of the trends within the field.

The *second* grouping of users does not carry all characteristics of lead-users, but the users are members of the co-creation communities and consumers of the companies’ creative products or services. This grouping consists of (1) designers and design aspirants being on the edge of trends in the case of Fritz Hansen, however they are not lead users, as they will not benefit from the innovation as proposed in theory. (2) Users of the TALES app are regular museum visitors, and (3) the members of the ‘Fashion Army’ are interested in the creative field of fashion, but do not draw on sticky knowledge within the field – they

participate to obtain the insights provided by Bianco. (4) Finally there are the contributors to the Zara People! campaigns. They are fashion-interested, but do not match the definition, as their contributions are not expected to improve their own experiences with the products.

In prior research on motivation it has been found that “intrinsically interested consumers have the highest levels of motivation and are more knowledgeable and creative and more interested in co-creation than other types.” (Ind et al., 2013, p. 8). This is in line with the empirical findings presented in the above: the cases found to be the most successful are those relying on mainly intrinsic motivations.

7.5 Organizing through the use of Toolkits and Bounded Creativity

When the case companies have caught the community’s attention and these are motivated to partake in the open innovation processes, the moderators of the social platforms promote interactions by providing users with toolkits for content generation.

In the theory chapter, the toolkit was presented as a tool for open innovation with users (von Hippel, 2001) and user communities (Franke et al., 2008). Further we addressed how Prahalad and Ramaswamy (2004a) have extended the notion of co-creation through the DART framework, which contains elements necessary for the process of co-creation online. The elements of DART are relevant to the study, as they too address important aspects of co-creating with consumers. These aspects are visible in the various toolkit dimensions.

The following part of the analysis will present how the creative companies have organized toolkits for different purposes; toolkits for sharing, toolkits for connecting, toolkits for creating content, toolkits for observing behaviour – all being toolkits for bounded creativity.

The empirical findings show that, despite the notion of very informed community members and lead users, the users are not experts in design and do not have full insight to the entire value creation processes of the organizations. Therefore the process for open innovation is guided by elements from a toolkit. In all instances of open innovation processes, companies separate the value creation process into sub tasks of which some parts are assigned to the users. This complies with the findings by von Hippel (2001) presented in section 4.2.

This finding is closely connected to the purposes presented in section 7.3, but in the present section the empirical findings are discussed by focusing on toolkit dimensions, and how these comply with theory.

Synthesising on the cases, the *first* dimension of toolkit usage refers to the equivalent of von Hippel's "*learning by doing*". Users *should* be able to go through a process of trial and error in order to learn from their mistakes and experiences in the innovation process. The examples used in theory are mainly related to functional products where the submissions can be run through a simulator in order to detect flaws (von Hippel, 2001). However, in the case of creative industries, the experience of a product as well as the creative breakthrough in relation to innovations is subjectively evaluated. That implies some difficulties in relation to 'testing' the proposals for errors. And thus, makes it even more important to address.

The process of trial and error has to some extent only been found in the case of Bianco's 'Officers'. The 'Officers' who attended the boot camp received feedback on production possibilities and potential target group of their contributions (interview B1, 13:05). However, it does not quite comply with the trial-and-error referred to by von Hippel, as in this case the feedback is given after the final submissions and the contributors can therefore not improve upon their designs. On the other hand, it does give them further skills to improve their contributions the next time Bianco invites them to co-create. Further, it differs from von Hippel's notion of trial and error, as the evaluation of the designs will not necessarily guarantee that the following designs will be successful due to the subjective customer evaluation of creative products.

The evaluation of the contributions cases refers to *transparency* in the DART framework, as the contributors get insights to the processes of the host company. Thereby they can learn and improve through their new frame of reference. The evaluation also refers to *dialogue*, as the interaction between the companies and their users are the source of 'educating' the contributors for improving future solutions.

The *second* dimension concerns how submissions from the community members need to fit a pre-existing style and system of the company (von Hippel, 2001). *An appropriate solution space* secures that the process of evaluation of the incoming proposals are smoothed, and this is therefore of importance.

The solution space for idea generation can be loosely communicated as in the case of Fritz Hansen. Theory conveys the notion of freedom for users to innovate within the solution space (von Hippel, 2001). In the case of TALES, contributors have a high degree of freedom within the technological possibilities of the app, as they can contribute with solutions that combine words and images in any way they prefer. In the case of People! on Pinterest, the ability for users to freely innovate is restricted by the solution space provided by Zara presented in Chapter 6. To fit a pre-existing system on Pinterest and other social platforms, requirements for visual identity constrain the creativity of photographers to operate within the scope of the solution space. If the requirements are not met, a following stage of evaluation within Zara will screen these out. Same set-up is present for the Officer's solution space, as they can contribute with design solutions that are restricted to follow the technical specifications as a predefined sole. The solutions space for the 'Army' is even more constrained, being a poll between nine pre-designed shoes combined with simple commenting on feedback. Hereby, the risk of innovations being inapplicable to the case companies' businesses is limited.

In this thesis, the solution space dimension is therefore focused on the hosting companies and how they can benefit the most from submissions. In relation to the DART framework, the 'risk assessment' element thus refers to limiting risk for the companies, not for the users.

The following and *third* dimension, *user friendliness*, in the toolkits assessed is the most dominant dimension in this study. In all empirical cases user friendliness are addressed by the companies. This lets average innovator of the respective communities make use of skills already obtained and "work in their own customary and well-practiced design language." (von Hippel, 2001, p. 252). As the communities are harnessed from ideas and knowledge, we find that most companies try not to exclude potential participants by using an unfamiliar language or framework of reference. User-friendliness is the toolkit aspect equivalent to the DART element 'accessible'. By assuring that language follows that of the target group, no intended contributors are alienated from the project.

This element was in the case of Fritz Hansen however not highly prioritized. Despite the users' interest, technical skills and professionalism within the field, the project proposal language was too intangible (interview FH3). The lack of user friendliness fosters a low level of interaction, or dialogue, which resulted in lack of motivation for contributions as addressed in section 7.4. As the CRM manager pointed out: "We have learned that if we

should make a similar project in the future, we would choose a forum with many users and pose a simpler assignment like: “*make a proposal for a stool for a market in Paris*”” (interview FH1).

The process of open innovation was framed by Nordisk Film on already existing social networking sites and introduced to a predefined community: Users and participants had previously established skills from interaction in forums and skills in gaming.

Additionally, user friendliness was prioritized highly in the case of TALES. Ease in use was likewise important, as the users of TALES are visitors of a museum, that otherwise would not categorize as immediate users of an interactive platform for art communication. ‘Officers’ of the Bianco community are selected and consulted based on their skills (Appendix 25).

The set-up of user friendliness in the toolkit of both the ‘Fashion Army’ and People! on Pinterest is simple and easily communicated. Users contribute, with previously established knowledge within the fashion field, through a language common to the average innovator.

Also appointed by Parmentier & Mangematin (2013), the highly motivated users with limited technical skill at SMK, in the Bianco ‘Army’ and at Zara Pinterest! are thus in a more favourable position to co-develop ideas, than the company designers, as they through a variety of backgrounds can demonstrate the ability to co-create outside the context of the firm. Thus an acknowledgment of the users’ expertise and creativity is a second layer of purpose for the user friendliness.

The *fourth* element of an innovation toolkit regards the *translation of user designs for production*. It is important that user-generated content can be converted into the company’s processes without errors (von Hippel, 2001). Both low and high levels of translation were observed as we analysed the cases.

On one hand Fritz Hansen communicated a both complex and abstract project proposal for the community. Despite the effort, the contributions were of no use, as the transferability of proposals to the design phase was low. On the other hand, the notion of translation approximates its essential form in the cases of the ‘Officers’, Zara and the ‘Fashion Army’. The transferability is high as the components used by the innovators in the innovation process match the components for the production capability of the case company. The findings cover a pre-defined sole, restrictions and product limitations

communicated at the social platforms in the case of Bianco ‘Officers’; a range of pre-designed products for feedback in the case of the ‘Army’ and finally, at toolkit procuring transferability of images to the Pinterest platform.

The *final* dimension concerns the notion of *frequently used elements* for innovation. To address this, the social innovation projects are separated into two categories; those that are pilot projects as Nordisk Film and SMK, and those that are new social innovation projects, (intended) to be incorporated in the general business, as of Bianco and Zara. This dimension approximates the notion of solution spaces, and is presented as the toolkit-element of “libraries of standard modules” presented by von Hippel (2001).

In the cases of Bianco ‘Army’, Bianco ‘Officers’ and Zara People!, standard modules are frequently used elements used by the firm such as a poll system, a pre-defined sole and framework for images. Thus the user designs are not novel in all its parts.

We find that these standard modules for continuous innovation are useful for both parties, as they let users focus on the exact part of the innovation process, where they can contribute with novelty. Thus, for the abovementioned cases, the goal of the standard modules is “to select a style that has some elements of the desired look. Users can then proceed to develop their own desired style by adding to and subtracting from that starting point.” (von Hippel, 2001, p. 253).

In the cases of SMK and Nordisk Film the user contributions are not the focus of the company, but it is observed how users proceed in the process of experience, and how they interact at social platforms. As both projects were pilot projects, the outcome served as gaining knowledge for developing standard modules for future projects. Thus Fritz Hansen was the only case where there was no notion of standard modules. Here the project proposals were loosely formulated for internal analysis and processing.

Synthesis of findings concerning toolkits

By addressing the dimensions of the cases’ use of toolkits, the creative dimension that otherwise would be expected to be twofold, appears as focusing mainly on the artistic creations and not so much on the value creation aspect of adapting already existing products. The reason for that is that members of the researched communities mainly provide the case companies with direct input into the co-creation process. New ways of interacting with art, ways to interact while playing games, new shoes, new insights for

furniture design and proposing new settings for photo shoots all address the artistic user creation, rather than having users adapting already exiting creative products.

Theory on bounded creativity is closely connected to the dimensions found in the toolkits for open innovation as these make constrains for the contributing creator of value. This use of toolkits, provided by the dominant part of the cases, allows community members to involve in the creative process of product development. By that, the case companies can harvest innovations or knowledge on behaviour for further innovation as in the cases of Nordisk Film and Tales. Toolkits can be used to organize competitions as in the cases of Nordisk Film, Zara, Bianco and Fritz Hansen; to design new products in collaboration with the ‘Officers’ and the photographers from the Zara community; to gain knowledge from the process as in SMK and Nordisk Film; to adapt the product range demand through the ‘Fashion Army’, and finally to attempt to organize for ideas harvesting as in the case of Fritz Hansen. By leveraging the different dimensions, the cases intend to gain user created content directly.

7.6 Evaluation

Evaluation refers to the transfer of submissions from the community to the internal development process where the proposals are fitted to the company strategy.

In the following section the evaluation processes are analysed across the cases. Further, evaluation in offline co-creation processes will be assessed.

The creative processes for new product development can be seen as random, but are effective by a common set of rules and assumptions inherent in the company (Bilton, 2007). These affect the ‘style’ of the company’s products or services. As consumers evaluate this, in especially creative industries, differently, the inherent rules and assumptions affect the customers’ preferences of products (Caves, 2000). Therefore, it is an important part of the innovation process to evaluate the submitted suggestions in order to be sure they fit the style of the company.

In the case of **Fritz Hansen**, the submissions were supposed to serve as inspiration for the further product development internally in the design department (interview FH1). Thus, the evaluation process was focused on ‘translating’ the submissions into Fritz Hansen’s culture of inherent assumptions. The objectives of Fritz Hansen in this project apply to the notion of divergent and convergent thinking. The contributions by the users

were in a divergent process of ideation. These were then evaluated through a convergent process internally in order to ‘translate’ it to fit the company. After that, Fritz Hansen’s own divergent and convergent processes would follow it in order to create value for the final output.

In the case of **Bianco**, several types of evaluation were identified. These relate to the objectives for each of the innovation communities – ‘Officers’ and the ‘Army’, and the different processes they are involved in.

The ‘Officers’ constitute the co-creation community, and are asked to submit qualitative suggestions as shoe designs (interview B1, 10:45). Hence, the internal evaluations regard the applicability to production and delimit those submissions that do not. “Then they (the buying department, ed.) choose maybe 20 (designs, ed.) based on some requirements in relation to production. After that the best sandal should be voted for.” (interview B1, 12:52).

On the other hand, the contributions of the 740 ‘Fashion Army’ members are quantitative as they are asked to vote on their favourites from a number of alternatives (Appendix 25).

“We have a party style, what colour and trim do you want on it? Purple or blue? You vote for it (...) and when the style hits the shops, it says ‘Chosen by the Fashion Army.’” (interview B1, 24:39).

Thus, the evaluation process in this context has taken place internally before the voting in order to make sure that all alternatives are applicable.

Whether analyzing the selection and evaluation of innovations of the Bianco co-creation community (‘Officers’) or the Bianco crowd (‘Army’), the company itself chooses a limited number of options internally that the external crowd can choose from. Hence, the communities have a large saying in the evaluation process, but within the constraints defined by Bianco, as the outcome must assure to fit the company.

In the physical workshop for co-creation, less controlled settings than in the online community are planned. However, Bianco encloses some levels of framework of evaluation, and form a consumer-oriented mindset in the contributors:

“We will have to assess each of the 20 submissions (selected by the buying department, ed.): *‘This idea is super cool, the drawing is nicely done - but this is why the idea will not work.’* And we need to discuss with them, who the consumer for their contribution can be.” (interview B1, 13:05).

This points at inviting the community into the evaluation process in order to include them in the considerations behind selection of submissions.

The evaluation in the company is also seen in the social innovation projects of the **SMK** app and **Nordisk Film**. In the case of Nordisk Film Interactive, the comments made on various platforms were analysed and used to improve the next projects and the launch in the other Scandinavian countries (interview, NF1). Referencing Stephens (2009), the value derived from the observation of the treasure hunt comes from individuals in various communities, whose small contributions add up.

The same counts for SMK where the use of TALES is evaluated for other projects within digital production where the interaction between word and image can be used to communicate art (interview SMK1, 49:18; interview SMK2, 05:10).

In the use of TALES, the single contributions to stories that were to innovate the user experiences were not evaluated or selected by SMK prior to publication on the platform:

“I have not (evaluated on ideas, ed.), and this was on purpose. The reason is that we were interested in observing what happened on the user side, and among users before interfering, instead of creating a framework called ‘museum’.” (interview SMK1, 29:45).

Thus, the analysis of patterns makes up the evaluation process.

Further, the case of SMK provided insights to different levels of communities of co-creation. The following will attend evaluation of ideas and contributions to *the development of the app*.

The level of evaluation differed depending of the phase of the app-development process. In the ideation phase no criteria on evaluation were decided. Having no criteria was “a test. We just wanted to see what happened. (...) We used the Disney model: having a lot of ideas, and then gradually peeling off the layers.” (interview SMK1, 30:02). All participants decided everything together. As the app development evolved and criteria were set, the process of decision-making was protracted: “There was not a single time when the design bureau, the museum and the libraries decided anything without the ULK community” (interview SMK1, 18:02). In that sense, the levels of collaboration also affected the notion of evaluation in the innovation process – of the app and of stories.

Finally, in the case of Zara, the submissions are evaluated solely within the company. Both according to the criteria set up for the photos and if the ‘style and mood’ fits the universe of Zara (“PEOPLE!,” n.d.).

The above shows that the evaluation of the contributions depends greatly on the type of community. The communities of Bianco are the most controlled, as presented in the analysis on use of toolkits. But these are also the co-creation projects where users have made the largest effort to partake. Therefore, Bianco ‘dares’ to ask them for final opinions on matters regarding important decisions as which shoes to produce.

As opposed to that, the communities that are less structured than the one observed at Bianco, seem to evaluate the contributions more and have the final saying internally in the company. In the cases where the contributions are final products used for the public, the requirements and thus the evaluation criteria are more firmly formulated, whereas the cases where the contributions are used as inspiration for further development internally, the requirements are more loosely defined and analysed within the companies.

Our exploratory analysis indicates that creative companies apply a range of activities for the facilitation of social innovation processes. Table 2 summarizes the cross case data:

Case project	Motivational Factors (extrinsic/intrinsic)	Toolkit Elements	Challenges	Extent of interaction / Locus of innovation	Strategy
Bianco Fashion ‘Officers’	Discount (ext.) Insight in processes and industry (int.) Renown/recognition (int.) Ability to contribute to innovation process (int.) Skills (int.) Social capital (int.)	Learning-by-doing: feedback Solution space: e.g. shoe sole User-friendliness: language and skills of target group Internal translation: high because boundaries in proposals Elements: Predefined sole	Extent of participation Infinite number of possible scenarios	User innovation Co-creation	Animation
Bianco Fashion ‘Army’	Trend insights (int.) Ability to contribute to innovation process (int.)	Solution space: constrained voting User-friendliness: language and skills of target group Internal translation: high because low creativity by users. Elements: voting system	Extent of participation Infinite number of possible scenarios	User innovation	Orientation

Fritz Hansen on join.dk	Design prizes (ext.)	Solution space: total freedom within project proposal User Friendliness: skills of target group, complex language Internal translation: low transferability for internal development Elements: None	To attract participants	User-driven innovation	Animation
SMK Art Pilots	Insights in processes (int.)	Solution space: Total freedom within aim of project User-friendliness: clear communication Internal translation: high because close collaboration Elements: None	Amount of ideas	Co-creation	Animation
SMK TALES	Anonymous self-expression (int.)	Solution space: creative freedom within technological possibilities User-friendliness: clear communication and simple tasks Internal translation: Observation and analysis of behaviour Elements: None	To attract participants	User-driven innovation Co-creation	Animation
Nordisk Film Interactive	Prizes (ext.) Renown (int.) Expertise (int.) Social capital (int.)	User-friendliness: language and skills of target group Internal translation: Observation and analysis of behaviour Elements: None	Extent of demanded resources	User-driven innovation Co-creation	Animation
Zara People!	€300 (ext.) Renown (int.)	Solution space: Freedom within requirements User-friendliness: clear communication and simple tasks Internal translation: high because strict requirements Elements: framework for images	Unknown	User innovation	Animation

Table 2: Overview of findings from cross-case synthesis

Chapter 8: Discussion

The thesis has researched both theoretical and empirical aspects of social innovation in the creative industries with a focus on firms' strategic and operational use of social media for open innovation. In particular, we have addressed the facilitating processes of organizing for social media, open innovation, and the value of the intersection for creative firms' innovation processes, in the preceding analytical discussions.

In the following chapter, we aim at synthesizing the comparative cross-case analysis entrenched by empirical findings (*See Table 2*) and the theoretical discussions advanced throughout the thesis from reviewing theory, to the descriptive analysis and finally to the exploratory analysis.

As the descriptive and the exploratory analyses discuss both comparative findings and theory throughout the chapters (Chapter 6 and 7), the format of the following discussions will be presented as syntheses on the eight main findings in a more concluding manner.

8.1 Conceptualization of Social Innovation

The discussion on our findings is founding our contributions; these are presented in a conceptual model at the end of the discussion.

The model is partly built upon the theoretical contributions of Kietzmann et al. (2011), which are the elements of the social media honeycomb. In the theory these relate to interaction in a social media community, but they do not relate to the aspect of using social media for open innovation. The elements are illustrated within the social media community. Further, the model is built upon the theoretical contributions of Franke et al. (2008), which cover the interaction and feedback the customer has with an online community in the process of customization or innovation of own products.

Throughout the discussion, our findings will be summarized and refer to the elements of the model. These concern the intersecting field of social media and open innovation, and therefore the patterns are not re-presentations of the other two models.

8.2 Findings

In the following, the eight main findings will be discussed one by one in order to present how they contribute to the conceptualization of social innovation and for answering the research questions. This will be visualized in the end of this chapter.

1. Across the cases, user involvement is found in all stages of the value creation process:
As inspiration in the ideation phase, as producers or co-producers in the design process, as co-creators of value in the experience phase, as marketers and for giving feedback in the post experience phase.

The cross-case analysis shows that the case companies have identified different needs for involving the users. External contributions are therefore employed at various stages in the development process. Though theory shows that the creative process is not always linear, it has been possible to group the cases into various stages. The finding applies to the notion that creative processes are broken into subtasks for user innovation (von Hippel, 2001).

The purpose of innovation is an interesting finding to address as further findings are related to the purposes and stages of the innovation in question.

In the early stages, users are sources of insight for the further internal development. This is either done through specific tasks for the purpose, or by analysing users' behaviour. It was further found that in the cases where users were analyzed, as in the use of TALES content for inspiration, the main purposes of the projects were initially not product or service innovation, but experience for the participants.

In later stages, the users were employed for product development. This concerned both suggestions for specific products or as judges in relation to voting for suggestions. Common for the projects employing users in these phases is that the projects were initiated with the purpose of product innovation and therefore more tactically implemented in the companies' overall innovation processes.

In the cases where experience of the product/service was the purpose of the project, it was mainly the interaction between users that was the source of innovation. The conversations in e.g. the Nordisk Film treasure hunt was a source of feedback and improvement, whereas the interaction in creating stories in TALES is used as inspiration in early stages of other projects. This exemplifies the non-linear process of creative

innovation, as innovation in the experience phase can affect innovation in the ideation phase.

Finally, marketing is a project purpose too. This is the case in three projects, Nordisk Film, Bianco, and Zara where the engagement of users in the projects are planned to be the driver of word-of-mouth, thus marketing.

This shows how the creative process, as stated in the theoretical framework, is no linear process. The purposes are interrelated, and might affect several stages of creating value. It further adds a layer to previous research, as users are not only involved in front-end or marketing phases, but across the entire process. Finally, a common finding to the cases is that users are primarily involved in divergent processes and the submissions are evaluated in convergent processes of internal evaluation. This is in line with theoretical findings by Bilton (2007) that the creative process is divided in divergent and convergent processes.

In the model, the finding of employing users for various purposes is visualized by dividing the *value creation process of innovation* into stages. It is discussed later in the chapter how the purposes of the social innovation projects affect the other findings.

2. Motivational factors for engaging users in open innovation are both extrinsic and intrinsic. Intrinsic factors are highly prioritized in social innovation. A part from one case, extrinsic factors are present in all projects. Even where the extrinsic motivational factors are high, the intrinsic factors are important.

Innovation through social platforms requires the companies to motivate members of a community to participate in the social innovation projects. It further requires that the desired target group is present at the given social platform.

Participating innovators are mainly motivated by their own benefits when partaking in open innovation. The motivational factors addressed in theory of open innovation (Chapter 4) are also found in the social innovation projects, and are thus applicable to social innovation. Users in a community need to get a return on their engagement, for which reason companies should adhere to either intrinsic motivational factors, or a coupling of both intrinsic and extrinsic motivational factors.

The cases assessed in Chapters 6 and 7 reveal that intrinsic motivational factors as social capital accumulation are weighted high when users decide to partake, and these can thus stand alone. On the other hand, the extrinsic motivational factors are the more explicit

rewards that companies offer, such as prizes, discounts, or physical or monetary winnings.

As presented in the theory chapter, the notion of value from creative products/services differs, and so must the motivational factors for participation. Some contributors evaluate social capital as expertise, recognition and renown as a return on investment of their effort. Others are driven by the impact their innovations and contributions can have on their own subjective experience when using the product at a later point. Thus, the motivation for participating in the creative projects is affected by the subjective values that the contributors weight as important for the products or services in question. This relates to the horizontal differentiation of products, as was addressed in the theory on creative industries.

This partly argues why we see more intrinsic than extrinsic motivational factors in the social innovation projects, namely that the subjective experiences of a benefit approximate intrinsic emotions rather than extrinsic.

An interesting paradox, revealed through the case interviewees is that those companies that stated ‘interest’ or other intrinsic factors as underlying motivations, all used additional extrinsic factors to attract participants.

The empirical findings show that the most successful cases are those prioritizing intrinsic motivations highly. This is in line with prior theoretical research, that “intrinsically interested consumers have the highest levels of motivation and are more knowledgeable and creative and more interested in co-creation than other types.” (Ind et al., 2013, p. 8).

Further, the weighting of intrinsic motivation is also rooted in the notion of extrinsic motivation. It is clearly not possible for a company to give substantial extrinsic rewards to everyone that submit an idea or a design solution, but only to those with the best submissions. For that reason, the intrinsic drivers function as either supportive or bearing for motivating users.

The commitment for participating in co-creation is high compared to partaking in user-driven innovation. The levels of involvement and interaction for innovation thus affect the effort a community member needs to contribute with. We thus find that, the higher the extent of interaction needed, the higher need for engagement, thus the more important is it to adhere to motivational factors.

Thus, motivational factors are a prerequisite for companies to address before they can successfully attract users to partake in a social innovation process. For this reason an arrow of ‘motivation’ prior to the process is placed in the *figure on conceptualization* below.

3. Motivational factors are connected to the overall purpose of the social innovation project.

The innovation purpose of the company varies from purpose of the users’ participation, which we addressed in section 7.3. Despite this distinction, the company must address the users’ purposes for participation.

The return from the participation depends greatly on the overall purpose of each single project. Social innovation in an early stage of the value creation process demands a sufficient amount of motivational factors, as there is a ‘long way’ from the participating users’ contributions, to the actual outcome of the value process.

The case of Fritz Hansen was deliberately for the purpose of ideation. Renown and recognition is often seen as important motivational factors when innovating (Brabham, 2010), but at the ideation stage the outcome of the participation is not visible in the final product for the individual contributor. Recognition and renown is thus not a relevant motivational factor. The return for participation, the extrinsic motivation, was therefore not sufficiently substantial to motivate users to participate.

In the cases of Zara, Bianco, and Art Pilots the users are involved in a ‘later’ stage as they develop and design products. This allows the motivational factors of recognition and renown because of the possibility of getting submissions produced or published. It is supplemented by facilitating for user insights to the processes as in the Bianco case and in SMK, or a substantial monetary reward as in Zara. At Zara, the size of the corporation and the reach of its Pinterest People! page which has 39,000 followers must be assumed to affect the intrinsic motivations of contributors.

Finally, in the experience phase, the motivations are more self-expressive as the users could either use their skills to complete the treasure hunt as in Nordisk Film, or express themselves creatively and get immediate feedback from peers, as in TALES. In this stage in the value creation process we thus learn, that intrinsic factors can stand alone, as the innovation process is closely linked to the outcome and the experience in itself is a motivational factor.

The return for the participation, intrinsic or extrinsic, should be substantial in order to motivate for participation. The ‘later’ in the value creation process the companies open for innovation, the less emphasis is needed on the explicit motivational factors, as the social capital as renown and recognition can be a driver in itself.

Independent of the stage in the value creation process, motivational factors are needed. This further underlines the visualization from the above finding that ‘motivation’ is an overall prerequisite before entering a social media community for participation. Ideally, there should therefore be an individual motivation arrow for each purpose, but it has been chosen to keep the model as simple as possible.

4. The use of social media building blocks is connected to the extent of interaction between the company and the user as well as the nature of how the contributions create value. The more building blocks employed, the more collaborative locus of innovation.

The extent of interaction was analyzed in each case in relation to the continuum refined in the literature review in Chapter 4. Based on the locus of innovation, the cases have been divided into levels: User-driven innovation is where the level of interaction is lowest, user innovation is in the middle and co-creation is where the highest level of interaction is employed. The extent to which the social media building blocks were employed (Kietzmann et al., 2011) showed a connection with the extent of interaction for innovation.

The distinction between the different levels of open innovation is simpler in theory than in the case of reality, as some case companies and users interact at more levels, and thus innovate at more levels on the continuum of open innovation presented in section 6.1.

It was found that when the innovation was user-driven, building blocks were employed at a low level. Contributions or behaviour were observed, analyzed or evaluated by the companies, but the users were not integrated in the process of innovation.

In the cases where the locus of innovation was with the users, the building blocks were employed at a higher degree. Here the users had some guidelines to follow in order to comply with the internal processes of innovation (which will be discussed in more depth under finding 7). The higher the effort demanded of the users, the higher level of building blocks was employed. For instance submitting shoe designs requires higher levels of building blocks than voting on design alternatives.

Finally, the cases where innovation is co-created, the general finding is that building blocks are employed to the highest degree. Especially, where value is co-created through word-of-mouth for marketing purpose, many building blocks are employed. This makes sense, as the essence of creating mentioning is interaction. Further, the highest levels of interaction were found where parts of the involvement were offline interaction.

Discussing building blocks in relation to the extent of interaction shows the complexity of the cases, and that many variables affect the use of building blocks. This is further confirmed by including the source of innovation in the discussion. It showed to depend on the nature of the contributions. Where the contributions created value in combination with others' contributions, more building blocks were employed compared to when a single contribution could create value for innovation in itself. In the cases of TALES and Nordisk Film, the contributions only create value in the strength of collective interaction. Thus there are both a high number of building blocks employed and to a high degree. On the other hand, the building blocks of user-to-user interaction are lower when the value emerges from single contributions independent of other users' submissions.

Discussing the findings of building block use in relation to the extent of interaction and the nature of the value creation for innovation thus shows that management should be aware of what value is wanted and how the value is created.

In the visual conceptualization below, the vertical arrows show the interaction between the company and the community. The community box shows that the interaction both within the community and between the community and the company is managed through the building blocks.

5. Offline activities are used to support online interaction. In some cases the highest level of interaction has been reached by meeting physically with the participants.

This finding concerns the highest level of interaction and is thus closely connected to finding 4. The two cases where activities were taken offline were also where the moderators expressed high satisfaction with how the projects evolved.

In the case of developing the TALES app, Art Pilots met regularly offline to interact about the collaborative project. Here the interaction would continuously be at a high level among the users, and also between SMK and the users as the moderator was present at all times. All decisions were made in co-operation, which proves a high level of interaction. On the other hand, the Bianco 'Officers' met offline for evaluating designs to give the

members an experience as supplement to the online experience. That both created relationships between the ‘Officers’, encouraged mentioning on the members’ blogs and thus brought more interaction and value in the marketing part of the project.

Thus, it is found that offline interaction demands more commitment from the users, but not least from the hosting company. This applies to the notion that “face-to-face communication is still the preferred means for the exchange of ideas” (Raasch, Herstatt, & Lock, 2008, p. 385). This finding is interesting, but has chosen not to be included in the visual conceptualization, as it goes beyond the notion of social media as the facilitator for innovation. However, high levels of interaction were also found in cases that only took place online.

6. In the particular parts of the processes where users are engaged, animation strategy has been dominating. Thus users’ creative contributions form the direction of value creation in the projects.

It was found in theory that creativity is managed through orientation or animation strategy. Through analysing how the companies manage the tasks given to the users and the nature of the contributions, the majority of projects were concerned animating the users for creativity (section 7.3). That shows that the users are free to let their creativity form the direction of the contributions.

How the contributions affect the overall strategy however depends on the purpose of the project. Where the user contributions were for the purpose of ideation, the contributions worked as orientation for future project.

The product development purposes set the assignments for animating creativity. However they evaluated contributions to fit in the overall strategy of innovation in the company, which might be merely an oriented strategy. This was not studied and is thus only an assumption.

Finally, when the purpose was innovation of the experience, the internal orientation strategies took place prior to the involvement of users, and thus the outcome was fully dependent on the users’ creativity.

This finding applies to the *visual conceptualization* in terms of the process arrows being tangled. Each arrow is kept within the boundaries of the stages, as orientation might surround the user involvement, but the focus is on the strategies in the individual stages where users are engaged.

7. The successful projects have implemented several elements of toolkits that set the boundaries for animated creativity. Further, the implementation of toolkits is not dependent on the stage of innovation.

The notion of animation strategy is closely related to bounded creativity. As stressed in the theoretical framework, constraints for tasks are more likely to boost creativity than to hamper it (Bilton, 2007). By introducing combinations of toolkits for innovation, the company sets boundaries in order to animate the users' creativity.

As the case companies interact with a large number of online community members, the toolkit provides an environment that allows members to transfer their generated creativity into a concrete submission, and the company to transfer the submissions into concrete innovations (von Hippel, 2001; Franke, Keinz, & Schreier, 2008) via social platforms.

The composition of a toolkit depends on the degree of freedom the company allows the users, and must therefore differ according to the purpose of the respective projects. This for instance concerns posting specific, but open assignments, setting up requirements for contributions or creating technological limitations. For this reason we visualize one toolkit in each stage of the *visual conceptualization* for each specific task that is opened for innovation. They are placed internally in the company process because of the close relation. The stage of the value creation process where the users are involved is not determining for the toolkit composition. Processes and companies, as well as communities and purposes differ greatly, and so must the toolkits. For instance, Bianco 'Officers' and Zara People! both concern the product development stage, but as presented in section 7.5 the toolkits differ. For this reason, we do not provide a definite 'toolkit' in the *visual conceptualization*, but a blank box. Thus, the illustration leaves room for different weighting of toolkit elements depending on the purpose and platform for innovation.

As we synthesise in the descriptive analysis (Chapter 6), the use of toolkits reveals that, as the case companies decide the weighting of toolkit dimensions, the more open the case companies are, and the more revealing they are of their processes, the better user contributions can be. For example, the insights to the processes the 'Officers' are allowed to align solutions to the pre-existing system of Bianco whereas the vague use of toolkit at Fritz Hansen combined with 'closed'-open innovation resulted in non-workable submissions.

A constraining toolkit can imply that the innovative contribution from the community of users can be directly transferred to the new product development processes of the creative firms, as the solutions are directed. By that, all case companies except Fritz Hansen gain the control of the development processes despite the opening for external participation.

The toolkit elements necessary for the process of social innovation are closely connected to how submissions are evaluated by companies. In the cases where the user submissions contribute to product development, the submissions are evaluated in an internal convergent process. On the other hand, where the social media interaction contributes to an experience phase, the convergent process has taken place prior to the user involvement. The toolkit dimensions analysed in section 7.5 are parts of easing the transition between the divergent and convergent processes by posing boundaries for creativity.

One dimension of the toolkits should explicitly be discussed here. The notion of trial and error, as stressed in the theory, is highly relevant as the outputs of the projects are creative and therefore subjectively evaluated. However the exploratory analysis shows that the possibility for the users to test proposals prior to submission is rarely implemented. As it was stated in section 4.1, theories pose that the experience of creative goods and thus the innovative breakthroughs are subjectively evaluated. Therefore a simulation program or other ways of testing the contributions are difficult to implement. This was however not addressed in the empirical data collection, and thus it is only an assumption. The degree of uncertainty in creative products/services thus poses this paradox. One way to address this is Bianco's attempt to give feedback on the Officers' shoe designs, and the Army's responses to product suggestions. Due to high uncertainty, even these evaluations do not assure success of the submitted designs.

It was discussed in theory that when balancing the opening of development processes for user communities, toolkits function as an element of control in a creative process. By adhering to the use of toolkits, the case companies work around the risk of creativity as a bottleneck in innovation (Parmentier & Mangematin, 2011), as boundaries constrain and guide the creative process for user contributions, but allows them to innovate freely within the framework of the toolkit.

8. The way challenges are coped with is part of determining the success or failure of the projects.

Different challenges have been found in the cases. These are addressed in the descriptive analysis in Chapter 6. In two cases, TALES and Fritz Hansen, one main issue was to attract a sufficient number of participants. On the other hand, the high amount of applicants in Bianco caused challenges for the management. The scenarios could not be fully planned prior to launching the project, and therefore decisions had to be made and changed during the process. The settings of the Bianco project allowed for changes and adjustments to comply with the challenges, whereas TALES was bound to the app and not as flexible. Also Fritz Hansen was tied to a platform, but here the challenges also applied to the toolkit elements discussed earlier.

These challenges thus very much refer to the overall difficulty of predicting projects – a paradox because the potential participants need to be attracted to a certain community. This challenge served as an advantage for Bianco that they had not decided for a specific platform, and thus had the possibility of scaling the project related to the amount of applicants. This challenge also partly addresses the reasons why the moderators of Fritz Hansen's project on join.dk considered the project a failure. However, that is not the only explanation, as TALES is still considered a success in terms of engaging users to co-create stories, but had difficulties attracting users from the museum to join the app forum. Thus with the proviso that many factors affect the success of a project, both the circumstances of the chosen platform, the use of toolkits, that is not appropriate for the target group, and the means used to motivate the users have been found to be reasons why Fritz Hansen did not experience value extraction from the project.

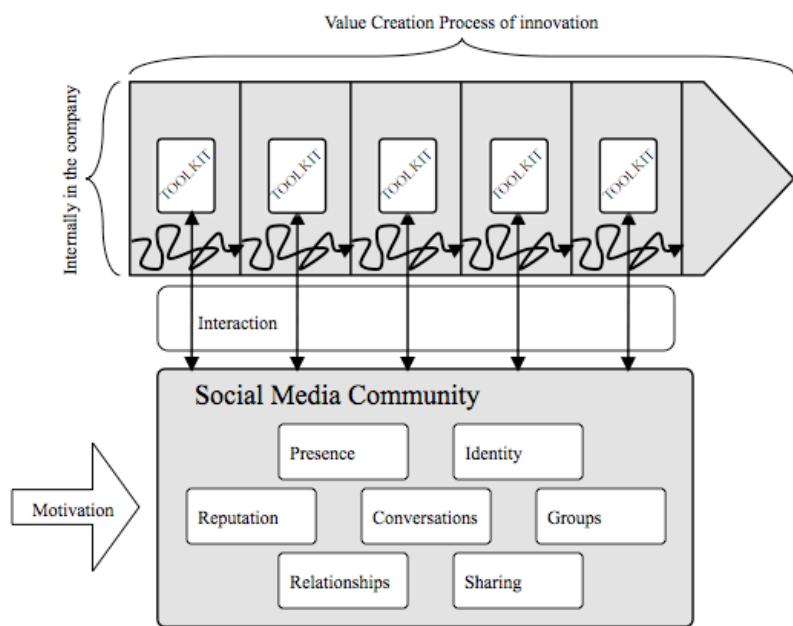
8.3 Rounding off with the Visual Conceptualization

Through the points discussed in the above, we have addressed how companies seek to exploit online platforms for facilitating social innovation by going beyond the notion of social platforms as a media for communication. It also acknowledges the possible need for going beyond the boundaries of social media and employing offline activities.

These cross case discussions frame the use of social media for facilitating open innovation more clearly. Despite the differences in the cases, the findings have been aggregated and lead to the following visual conceptualization of the important aspects when creative companies facilitate social innovation. The model is highly simplified, as

the intersection of the fields is both complex and dependent on the context of the single companies in focus.

The findings concerning purposes of social innovation, interaction through social media building blocks, toolkits for innovation, strategies for creative contributions and motivation of users form the background of the model, and visualize how our research complement previous research that has been based on social media and innovation respectively, but without focus on the intersection.



Model: Visual Conceptualization. Based on the overall findings on social innovation.

Chapter 9: Conclusions and Further Study

Through this exploratory study, the aim has been to answer the research questions.

The research questions were formulated through reviewing literature, which revealed gaps in current publications in terms of the intersection of social media and open innovation in creative industries with traditional, offline business models, and through an identified industry presence.

Because of the contemporary phenomenon studied and the need for employing several sources of information, the research was conducted through a multiple-case study of five cases where creative companies have used social media for innovation purposes.

The theoretical framework consisted of theories from the respective academic fields of social media, open innovation and creative processes. In Chapter 4, it was addressed how these lines of research could supplement each other. The chapter formed the theoretical foundation for the descriptive and exploratory analyses.

In the descriptive analysis in Chapter 6, the cases were presented one-by-one in order to provide an overview of the complex case projects. The exploratory analysis in Chapter 7 was a comparative cross-case synthesis based on the theoretical propositions and it was therefore discussing the cases in relation to each other and in relation to the theoretical framework. In the discussion, findings from the analysis were synthesized and the combination of themes formed the conceptualization for the intersection of social media and open innovation in creative industries.

The following main research question will be answered by addressing the two sub-questions.

How do companies in the creative industries innovate by utilizing online social platforms, and how can this intersection be conceptualized?

How do companies in the creative industries facilitate for social innovation?

It was found through the analysis that companies facilitate for social innovation in a variety of ways. Some create their own *platforms* like Bianco using a closed website and communicating with the users through emails, while others develop an app for user interaction as in the case of SMK Tales. Others use autonomous platforms, either like

Fritz Hansen that used a platform especially established for co-creation (join.dk) or Zara and Nordisk Film that used popular social platforms like Facebook, Pinterest, etc.

The multiple-case study included the secondary case of Zara, to get an additional perspective on the use of social innovation. Through the analyses it was however found, that multinational corporation facilitated these processes for value creation with similar approaches as the primary cases.

Our research showed that in the projects, the choice of platforms was important for the outcome: Too few contributions could be caused by too few users of a social platform, as in Fritz Hansen, or that the platform was not suitable for the main audience, as in SMK.

Further, the *purposes* for social innovation have shown to be varying across the cases. Even though theory shows that the creative process is *not always linear*, it has been possible to group the projects for the purposes of ideation in the front-end of the development process where users are source of insight for further internal development, product development where users submit proposals for specific products or vote on specific product variations, or for the purpose of experience where users' co-create via their contributions. When the focus is on the experience, contributions have also been used internally as ideation or feedback for further product development, and in especially the cases where product development is the purpose, marketing purposes play an important role. That shows that even though the purposes could be grouped, the cases confirm the finding that creative processes are not always linear.

In relation to the facilitation of the projects, an important finding was related to how the companies sought to motivate users. Intrinsic *motivational factors* are of greatest importance, but often supplemented by extrinsic motivational factors. The motivations depend on the purpose of the projects, as renown, recognition and self-expression seem more accessible at later stages. While at earlier stages, the possibility of insights and development of skills were prioritized. It was further found, that when intrinsic motivational factors were not substantial, the extrinsic factors have been too insignificant or inaccessible to motivate on their own.

Finally, when interacting with users through social media, seven *building blocks* were identified in the theory to affect the interaction: Conversation, sharing, reputation, relationship, groups, identity and presence. How these were employed in the case companies did not as much depend on the purposes of the projects, as it depended on

whether the extent of interaction and thus locus of innovation was user-driven innovation, user innovation, or co-creation. The combination of building blocks also depended on the type of contributions wanted by the companies. When individual contributions could create value, the building blocks variables were employed to a lower degree than when value came into being in the interplay among contributions.

How do strategies of creative value creation apply to social innovation?

The theoretical research showed that *strategies for creativity* are divided into orientation strategy and animation strategy. Through the analysis of the contributions and how the companies interact with the contributors, it was found that the users are inherently animated to be creative, meaning that the users' creativity is steering the direction of the project. It was however also found that the divergent phases of including the users' contributions are evaluated in a convergent process internally in the companies. This shows that strategies might differ internally and externally in the companies, as there might be more orientation in the internal processes.

In relation to that, *boundaries often enhance creativity* rather than hamper it. This is particularly important when employing animation strategy, as the process can seem random. Therefore, *toolkits* are useful instruments. The toolkits employed in the case projects also differed dependent on both the communities approached and the purposes of the individual project. It was not found that one particular toolkit proved to be better than others, but rather that it is important that toolkits comply with the audience and the innovation purpose. The analysis further showed that it is important that the toolkits are sufficiently specific. In one case, the project proposal was loosely formulated and that is found to be one reason why the project was unsuccessful.

A final finding in the thesis is the notion of value to the case companies. Value can be defined in terms of the various project purposes, but a view on the cases in a larger context shows that all ultimately affect the users' experience in relation to a brand or a product.

The thesis researched the intersection between the respective theoretical fields of open innovation, social media interaction and creative industries.

Based on the findings concluded through answering the sub questions: *purposes of social innovation, interaction through social media building blocks, toolkits for innovation, strategies for creative contributions and motivation of users*, the conceptualization on

how creative companies utilize social platforms for open innovation was suggested. The conceptualization was presented in the discussion, and showed that the respective study fields are intertwined – in theory as well as in industry.

9.1 Further Study

Throughout the research process, we have made choices that inevitably narrowed the research and focused the aim of the study. Due to the exploratory research nature, the findings open for several interesting points for further research.

First, future research could concern the selection of cases. By researching cases outside the borders of Denmark, it could be possible to access more similar cases in terms of project purpose, sub-industry, or use of social platforms. By doing that, there would be a higher degree of comparison in relation to the main findings. For instance, by studying cases with similar purposes, the use of toolkits could be analysed for a more substantial comparison on weighting of the elements. Additionally, similar uses of platforms across the cases could generate comparison of the use of social media building blocks. Also the cases could be selected to only include pilot projects, first-time projects or ongoing projects, which could create another basis for comparison on company engagement and how that affects social innovation projects.

Secondly, an extended focus on the entire value creation process in each company would contextualize the social innovation projects further. Thereby the interplay between divergent and convergent processes as well as orientation and animation strategies would be assessed.

The focus of this thesis has been on the engagement of end-consumers. However, knowledge management literature, which is closely related to our research, focuses mainly on engaging business partners, suppliers or employees, and therefore a business-to-business focus could be an interesting point of view for approaching long-term relationships of open innovation.

In relation to our research, it could also be interesting to study the level of newness in long-term projects and short-term projects respectively. In our case studies, the focus has been short-term where animation strategy for creativity is applied. One aspect of animation strategy is inherent assumptions aligned between the community and the

hosting company. We assume that long-term relationships increase the alignment of assumptions and thus decrease the level of newness and creativity of innovations.

The same might account for lead-users. It was established that their innovations are more commercially attractive, but are they more aligned with the assumptions and conventions of the hosting companies, and does that affect the level of newness of creative lead-user innovations?

In this research, the companies have been the unit of analysis. However, the user perspective is inevitably intertwined with the facilitation of the social innovation projects. Therefore, applying the users as the main unit of analysis could pose additional insights to the research field. By applying such a perspective, for instance a narrative analysis of the user/company collaboration could be employed, through a stronger focus on motivational factors.

A further focus on motivational factors could be researched in relation to the differences between national companies and international corporations. It was suggested in this research, that the reach of the given case company might affect the motivational factor ‘renown’. How are intrinsic motivational factors affected by the size of the company hosting social innovation?

Through the research, we have observed the different extents of user involvement. This leads to addressing the balance of pushing innovation to users versus letting users decide. On one hand, users are to be engaged, but to what extent should they have the power to decide? Such a research would be more market oriented, as it would also take the notion of supply and demand of goods into consideration.

A final note in this list of further research is to employ quantitative methods. This would require more units of analysis from which patterns of facilitation could be analysed. This could provide statistical arguments for the contextual findings in our research. Also in relation to users as the unit of analysis, as presented above, a quantitative approach could be employed to analyse patterns of behaviour, motivation and perception of the projects.

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Appendix 1

SCOPUS searches on: Web 2.0; Online Communities, User Innovation, Co-Creation

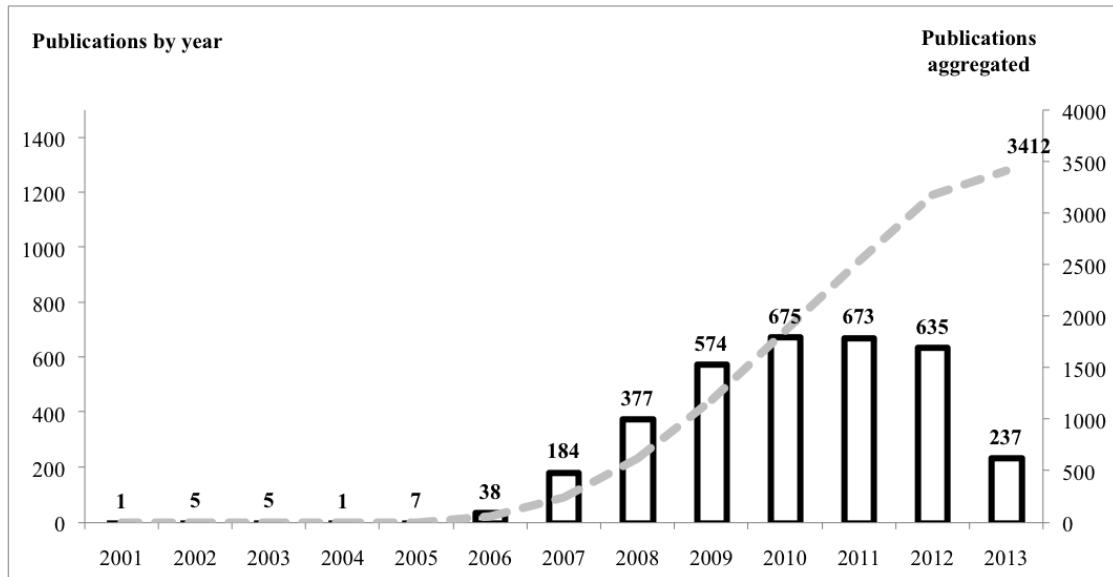


Figure produced from structured search on “Web 2.0” in SCOPUS.

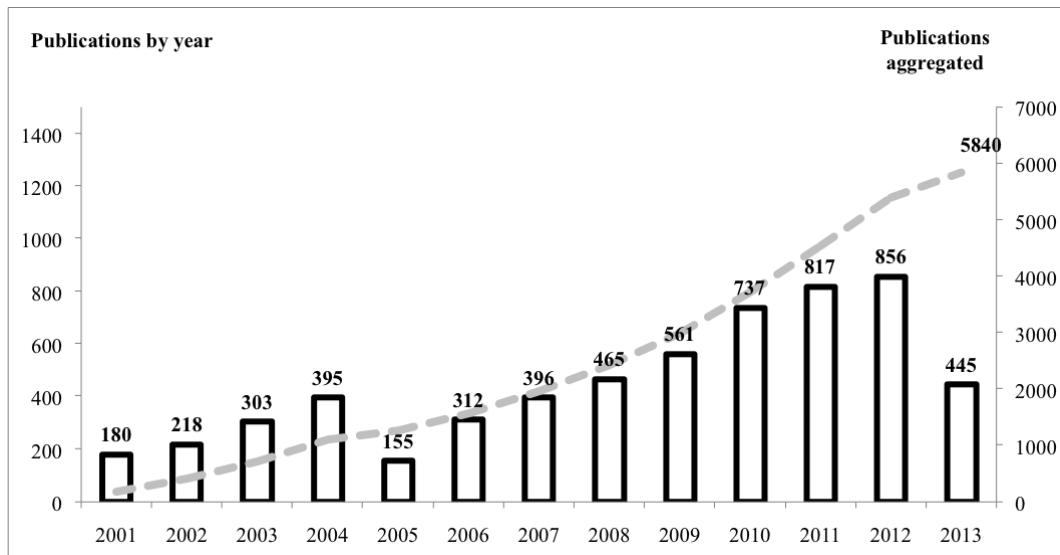


Figure produced from structured search on “Online Communities” in SCOPUS.

Appendix 1
Figures on Publications

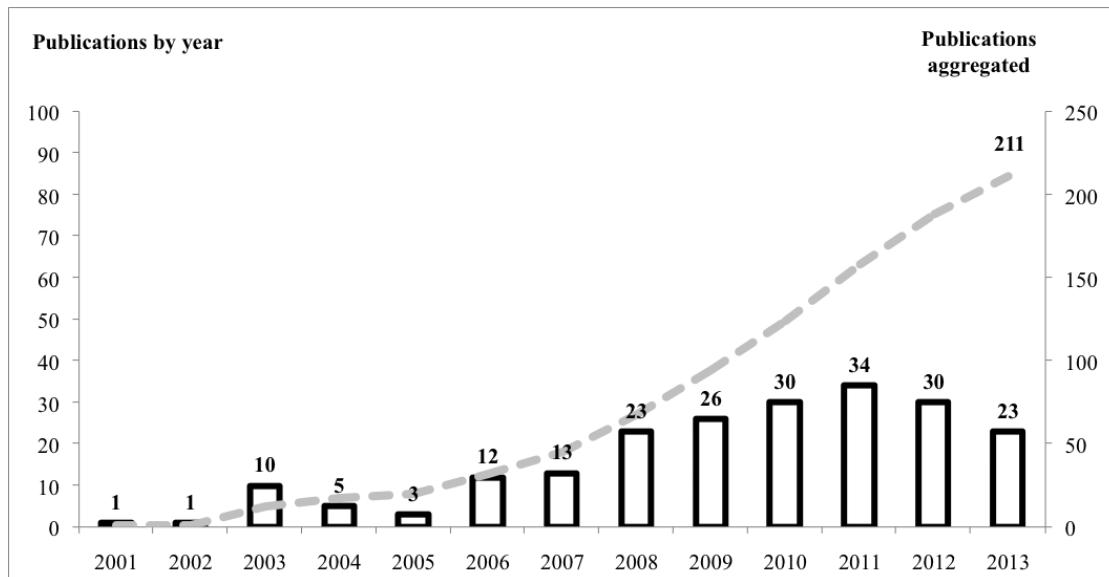


Figure produced from a structured search on “**User Innovation**” in SCOPUS

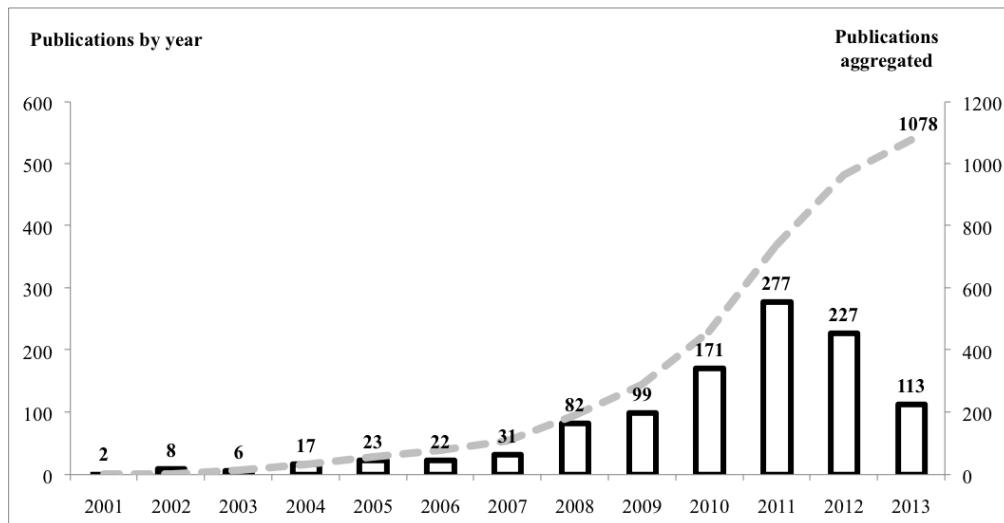


Figure produced from a structured search on “**Co-creation**” in SCOPUS

Appendix 2

DART Framework

Dialogue refers to “the interactivity, engagement, and a propensity to act - on both sides.” (Prahalad & Ramaswamy, 2004, p. 6). An open dialogue is important as it encourages knowledge sharing and mutual understanding. However, a valuable dialogue requires clear rules of engagement, in order to ensure a productive interaction within a community of users and companies (Tanev, 2011). This perspective’s linkage to social media is evident: as social media platforms propose frameworks that encourage knowledge sharing within a community.

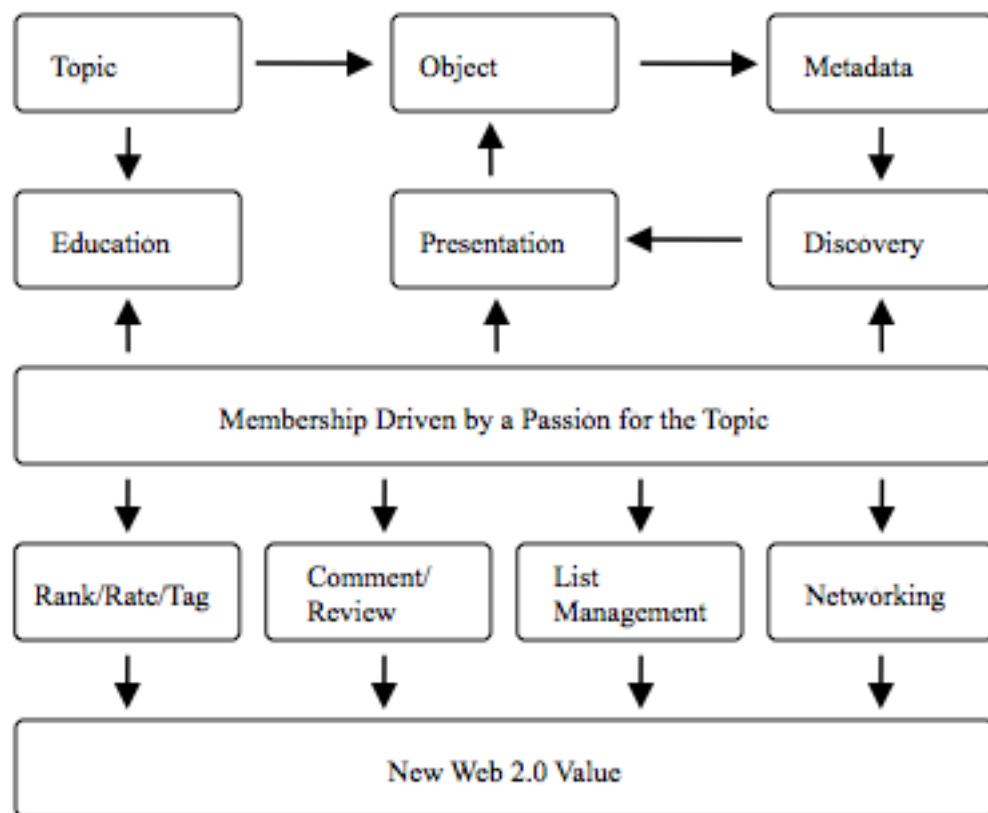
Access is the notion of including users in the co-creation process (Prahalad & Ramaswamy, 2004). The companies need to provide the users “access to resources, information, tools, assets and processes at multiple points across the value network” (Tanev, 2011, p. 135) as users are able to provide the company with innovative ideas. This notion of access appeals to von Hippel’s view on toolkits for innovation – a theoretical framework, which will be presented in section 4.2.2.

Risk assessment refers to the probability of harming the user as they engage in co-creation. In particular, this covers how informed users are about risks connected to the co-operating experience (Prahalad & Ramaswamy, 2004). An implication of co-creation is that the more users engage, the more vulnerable they are to risks. Therefore users demand more information about potential risks in the product value chain - from design to consumption (Tanev, 2011). Also, this connects to the importance of a toolkit in a co-creation process as can provide knowledge about the process to the users.

The final part of the DART framework is **transparency**. This refers to a shift in information from being asymmetric (one-way information) and controlled by the company to being more accessible for the users (Prahalad & Ramaswamy, 2004). When making process-information available to users, the control over the processes is to some degree also handed to the consumers. Thus transparency is very much a matter of trust, but it can also become a key component in differentiating from competitors (Tanev, 2011).

Appendix 3

Stephens' Web 2.0 Integration Framework



Model based on Stephens, 2009, p. 8

Appendix 4

Case Study Protocol

The case study protocol consists of the following four parts that lay the ground for a successful case study research (Yin, 2003)

1. An overview of the Multiple Case Study Project

This part of the case study protocol refers to the project objectives and auspices, the case study issues, relevant literature about the topics of investigation (Yin, 2003, p. 69) and a statement about the project, that can be presented to anyone interested in knowing more about the project (Yin, 2003, p. 70). In the case of this research, it thus refers to the problem formulation, the research question, the literature review and the theoretical framework. A part from that, an introduction to the research was made for the purpose of contacting relevant case companies.

See the problem formulation, justification and delimitation of the report. These areas cover the overview of the case study project.

As a natural process of researching, these have been slightly altered while conducting the studies, but the essence of the problem field has remained the same during the process in order to have a clear guideline for the theoretical as well as empirical research.

A part from that, an introductory letter was made for potential case companies. It was customized for each case, but the master document, which briefly sums up the project, was as follows:

Dear (NAME),

We are two graduate students from the programme Management of Creative Business Processes at Copenhagen Business School, who write our master thesis about the following subject:

How can companies with creative work processes use social media and collaborative networks to create innovation?

The aim of our research is to develop a tool for integrating social media in the innovation processes based on case studies and we would like to use (COMPANY) as one of our cases (ARGUE WHY IN RELATION TO THE SPECIFIC COMPANY)

Our case studies will be based on research in news media, on web sites, etc., but we would like to supplement the research with interviews, to get a perspective from the employees working in the intersection of innovation and social media.

To sum up, what we would like to ask for is an interview, preferably face-to-face, but alternatively by phone or email, and we hope that you have the time and possibility to help us with that. The duration of the interview will be approximately 30 minutes - potentially with the possibility of asking follow-up questions afterwards.

Any information will of course be treated with discretion. If it is your interest, we can send you a transcription of the interview, or we can gather conclusions and main points for the use of (COMPANY) in the future work with social media in innovation.

We hope you are interested in contributing to the research of this area, and we will contact you within some days to follow up on this email.

Thank you, Amalie Kjær Ramsby and Eva Sønnichsen

2. Field Procedures

The characteristic of case studies being a study of events within their real-life context makes specified and properly designed field procedures essential (Yin, 2003, p. 72). We as investigators have to get access to the relevant interviewees and cater their schedules more than our own.

It was mentioned that an introduction to the research was made for the purpose of engaging possible case companies. Contained in the introduction was a description of the research and the aim of the study, as well as what we expected of the case companies. An important aspect of the written contact was to enclose that we respect confidentiality and discretion of any information given to us. However, in approaching the desired case companies, the initial contact was more successful when done by phone or through contacts in our personal networks, and therefore the actual introduction letters were based on both the initial research introduction, our knowledge about the given case and the previous contact.

The initial interviews were conducted in May and the beginning of June in order for it to both fit our project plan and progress and the schedules of the interviewees.

Arriving at the case study sites for conducting the interviews, some important points was complied with before starting the actual interview; identification of the interviewee, repetition of the research purpose as already identified in the introduction letter, and clarification of formalities like the possibility of anonymity, confidentiality, transcription of the interview, use of quotations, and the possibility for the interviewee to review the transcription (Gillham, 2005, pp. 12–13).

A part from doing case study interviews with relevant persons in the case companies (the interviews will due to the extend of theory connected to the subject be treated separately in another section), other sources of information are used for the case study research in order to use multiple sources of data to triangulate the findings and validate the construct of the research. This data entails external articles about the projects, project descriptions and reports on results, and overall strategies from the case companies. Further, the websites of the case companies as well as the respective online platforms used in the various projects will be used for observing the community to support the case study description and analysis. The secondary data was researched before conducting the interviews within the given case, but in order to triangulate the information, questions were not excluded from the interview guide. Rather the information was used for the purpose of having several sources of evidence.

Use of personal network to establish contact with the case companies that have been found relevant in the preliminary research.

For the interviews conducted orally, a recorder was used in order to remember all relevant material. Also the entire interviews were transcribed shortly after conducting each interview. This was done both to be sure to remember gesticulations and other aspects that were not apparent from the recording and further we could get an overview of the material. Preferably the interviews are conducted at the case site in order to get an insight into the atmosphere of the case company and to establish a closer bond with the interviewees.

3. Case Study Questions

The case study questions are “the specific questions that the case study investigator must keep in mind in collecting data” (Yin, 2003, p. 69). That is, the questions that we as investigator wish to address in each single case in order to conduct the multiple-case study where the overall research questions are asked. Also, the case study questions are not the questions that are asked the individual interviewees, but the interview guides are based on the case study questions.

The case study questions can occur in five levels, identified by Yin (2003, p. 74). Questions in level one are the questions asked of specific interviewees and level two questions are asked of the individual case. Level three questions are asked of the pattern of findings, level four addresses the questions asked of the entire study, and level five contains the questions that go beyond the narrow scope of the study, but might occur as recommendations for further research.

In the initial literature research and review within the fields of social media and innovation, we noted all relevant questions and in that way we ensured that we would remember all important aspects and cover what we found to be interesting in relation to the research, when developing the case study questions (Gillham, 2005, p. 17). In order to structure the large pool of questions that inevitably was the result of that exercise, we followed the method of question development presented by Gillham (2005, p. 17). Because the pile of questions were gathered through a search in literature that was all related, there inevitably were some questions that addressed the same issues and thus overlapped. Those questions were put together to focus the case study questions (Gillham, 2005, p. 19). Subsequently, we grouped the list of questions into categories and sub categories that were identified during the screening of the questions.

The following categories and subcategories were identified, under which all the questions were placed:

Technological Specifications	Description Users and Technology Technological Strategy Development
Network/Community	Community Description Community Management Results/Experience
Company Innovation	Management and Organization Strategy
Company/Project Context	Description Strategy

Having an overview of the questions to be addressed, the questions were divided in the levels proposed by Yin (2003), that is, which ones should be asked to the interviewees and which should be addressed in other ways in each case. Quite a few questions were put in both levels in order to get the information from more sources and thereby ensure triangulation and validity of the data collection (Yin, 2003, pp. 35–36).

Following that, it was easier to get an overview of the content of the desired questions, and the questions were then reduced to their essentials and a narrative sequence was made for the level one questions in order to make a natural flow in the interview guide (Gillham, 2005, pp. 17–19).

In our line of inquiry, we are interested in knowing why a particular process occurred as it did, but formulating questions with why seems very critical and posts the risk of making the interviewee insecure (Gillham, 2005, p. 21). We were therefore careful to reformulate the questions to “how”.

Finally, to ensure consistency between the theories forming the foundation of the research and the empirical data gathered from the case studies, we made a looping exercise before starting the data collection, where we compared the literature review and the interview guide.

Divided into levels 1-5:

1: Questions asked of specific interviewees. See interview guide in appendix.

2: Questions asked of the individual case: Divided into themes for research use.

Technological specifications	Network/Community	Company innovation	Company context
<p>Description</p> <ul style="list-style-type: none"> - Type of Network? (Internet/Intranet etc) <p>Users and technology</p> <ul style="list-style-type: none"> - Are there entry barriers for users to engage in the community (e.g. need of special software/knowledge etc?) 	<p>Description of community</p> <ul style="list-style-type: none"> - Size of OLC? (No. of members) small/medium/large - Longevity of OLC? (years) - History of the community? - How to define community? Social media? UGC? Open Innovation? - Location of OLC (Local/National/ Regional/ International) - Frequent Contributors? - Users – Experts? Power promoters? Process or Relationship promotors? - How much social interaction? <p>Management of community</p> <ul style="list-style-type: none"> - Motivations of members? - Who's involved in supporting the OLC? - If controls are a bad idea, how do OLC managers help ensure that community interactions are focused and appropriate? 	<p>Management and organization</p> <ul style="list-style-type: none"> - Who is managing/coordinating? - Roles and responsibilities? - Is the innovation (development department) divided into the various product (categories)? <p>Description of innovation</p> <ul style="list-style-type: none"> - (Fredberg) where is the locus of the innovation? <p>Strategy</p> <ul style="list-style-type: none"> - What does the company need – crowd sourcing/innovation wise? -ideas, feedback, optimization etc. - What methods are 	<p>Description</p> <ul style="list-style-type: none"> - Analyse: is the company market-driven - how does that affect innovation - Should we also address the competitive landscape of the case-studies? Is it to go beyond our scope to take that into consideration as a factor driving innovation?

	<ul style="list-style-type: none"> - How is the "innovation" organized? Users supplying new ideas, voting/evaluating on existing ideas, new products, product alterations etc. - Opportunity for out-of-the-box thinking? - How are IP and the protection of ideas handled? 	used to detect user-needs? Focus groups, surveys etc. (can these be "translated" to social media?)	
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3: Questions asked of the pattern of findings across multiple cases:

See the study propositions as these form the guidelines for the analysis and thus the patterns across the cases.

4: Questions asked of the entire study:

This refers to the problem formulation and research question.

5: Normative questions about policy recommendations going beyond the scope of the study:

This is discussed in the section reflecting upon future research.

4. A Guide for the Case Study Report

This refers to the structure of the report and how we have chosen to present the multiple-case study in order to communicate the most important findings and conclusions. See the analysis methodology.

Appendix 5

Informants and Information Value

Bianco Footwear

Interview B1 and B2

Marketing Manager, Bianco (anonymous)

The semi-structured face-to-face interview with the marketing manager was conducted at Bianco Footwear's headquarter in Kolding on the 7th of June 2013. The total duration of the interview was 52:54 minutes.

The purpose of this interview was to advance our knowledge about the project and get insights into the processes and considerations connected to the Fashion Army.

By virtue of her position as marketing manager, she has been a part of the Fashion Army since the idea was coined. Thereby she has a deep understanding and thorough knowledge of the Army, but we are also aware of the risk that she is biased in her views on the project and its possibilities, for which reason we seeking information about the project from other sources too. This informant thus provides the case study with high information value.

A part from the face-to-face interview, follow-up questions were sent to the informant for clarification and elaboration on certain aspects.

Interview B3

Maja S. Pedersen, Bianco

Email interview conducted on August 6th, 2013.

Maja Skov Pedersen is designer and trend researcher at Bianco Footwear. As the Fashion Army project originally was a project by the marketing department, but that also affects the design and development process in Bianco. The purpose of this interview was to advance our insights into how such a project is perceived by others in the company and thereby to get other views and consolidate the case.

Nordisk Film

Interview NF1 and NF2

Christian Calmar, Nordisk Film Interactive

The semi-structured interview with Christian Calmar was conducted at the head quarter of Nordisk Film in Valby on the 3rd of June 2013. The total duration of the interview was 31:34 minutes.

Christian Calmar is community manager at Nordisk Film Interactive and was in charge of the treasure hunt in relation to the launch of Uncharted 3: Drakes Deception. He was therefore in position to give us as researchers insight in the process of the project. As he was responsible for the idea generation, project development and the practical issues of making the small films and coding the websites, he is however biased and that was taken into consideration in the data collection and the post-interview phases. Christian could therefore contribute with high informational value.

The face-to-face interview was followed up by an email interview with clarifying and elaborating questions. This was conducted on the 5th of July 2013.

Interview NF3

Kim Hendricks, Nordisk Film Interactive, Norway

The email interview was conducted on the 9th of July 2013.

Kim Hendricks is the Community Manager of Sony Playstation Norway and therefore he was not a part of the development process of the treasure hunt, but was included at a later

point when the campaign was introduced in Norway. Therefore it must be assumed that he does not have the same possibly biased view on the project and his comments can thus consolidate the case of the treasure hunt in connection to Drakes Deception.

Fritz Hansen

Interview FH1 and FH2

Marc Thrane, Fritz Hansen

The interview with Marc Thrane was an email interview conducted on the 29th of May 2013.

Marc Thrane is CRM responsible at Fritz Hansen and the one in the company having most knowledge about the project on join.dk. Knowing that the project had not been a success for Fritz Hansen, the purpose of the interview was to get an insight to the thoughts behind the project and the general operations of Fritz Hansen. Even though Marc was the most knowledgeable on the social innovation project from Fritz Hansen, he was not the moderator of the project, and therefore the informational value was limited. The initial replies by Marc Thrane were followed up by a second, clarifying email interview, conducted on July 24th 2013.

Interview FH3

Rasmus Nordqvist, Join.dk

The email interview with Rasmus Nordqvist was conducted on August 27th, 2013.

Rasmus Nordqvist is Community Manager for join.dk, which is the online platform Fritz Hansen used for its project. By interviewing Rasmus, we could get an insight on the platform and an external view on Fritz Hansen's project and thereby consolidate the data.

National Gallery of Denmark (SMK)

Interview SMK1 and SMK2

Frederik Henrik Knap, SMK

The face-to-face semi-structured interview was conducted on the 24th of May 2013. The duration of the interview was 53:37 minutes.

Frederik Knap is Art Interpreter and Coordinator at SMK. In virtue of his position as coordinator of ULK, the network of voluntary young people behind the Tales app, he was very engaged in the process and through the interview, we could therefore get an insight into the process of developing the app, the considerations and how the app has been used after the launch. Frederik Knap could therefore contribute with high informational value.

The interview with Frederik Knap was followed up by a telephone interview, which was conducted on August 16th 2013

Interview SMK3

Louise Springborg, SMK

The email interview was conducted on September 25th 2013.

Louise Springborg is employed as interaction designer at the National Gallery of Denmark. She is especially engaged in digitalization projects at SMK. In particular she has used the TALES app in her work for further digitalization of experiences and thus she is a valuable informant in terms of how the TALES information is valuable internally at SMK.

Appendix 6

General interview guide for key informants

Introduction to practicalities

Presentation and identification of the thesis subject

The results from this research are being used to develop knowledge about how creative companies use social media for innovation.

The aim is to develop a conceptual framework for the possibilities and the findings.

The thesis will be available online and on the CBS library. Thereby it will contribute to the academic knowledge about the subject and to create more knowledge about the subject in the future.

Consent stage

The questions we ask are based on the research we made about the case project. Therefore, we would like to emphasize that it is your perspectives we are interested in.

A part from that, we have to ask you if you prefer to be anonymous?

And if you would like to receive and review the transcribed interview afterwards?

Project overview

- How would you describe the project?
 - o Content
 - o Audience
 - o Time perspective
 - o Resources
- What are your criteria for success?
 - o Changes during the process
- What can you tell us about the development behind the project?
 - o Idea generation
 - o Process
 - o Partners
 - o Project coordinators
- Did you outsource any of the tasks in relation to the project? Which?
 - o Idea generation
 - o Technology
 - o Marketing
 - o Other
- Did you make any internal changes to exploit the project? Which?
 - o Social media administrators
 - o Support
 - o Other

Online Community

- Have you observed a pattern of who participated?
 - o Experts
 - o Lead users
 - o Normal users
- Do the participants exchange content and communicate with each other? (“Sharing”/Conversation)
 - o Forum
 - o Chat
 - o Profiles
 - Relations among the participants. (relationship/reputation)
- How much information do you have on the individual participants/users? (Identity)
 - o Profile
- How do you manage the community?
 - o Moderators
- What motivational factors do you think are foundational for the participation of the users?
 - o Competitions
 - o Feeling of expertise
 - o Part of a community
 - o Other
- What challenges did you experience in relation to the project? How did you handle those challenges?
 - o In the beginning
 - o During the project
- What did you learn from it?
- Have you used social media for innovation in previous projects?
 - o Same platform
 - o Other online communities?

Innovation

- How do you generally organise development in the company and how is it managed?
 - o Divided in product categories
 - o Divided in processes
 - o Ad hoc
 - o Inspirational trips
 - o Mood boards
 - o Etc.

- Does the work with this project differ from your other projects? How?
 - o Processes
 - o Lessons learned
 - o Other
- Do you normally have focus on user needs in the development process?
 - o What methods are used?
 - Co-creation
 - Focus groups
 - Questionnaires
 - Observation
 - Feedback from sales staff
 - Other
- Where do you see a need for this project to develop?
 - o New ideas from the users
 - o Feedback on ideas
 - o Optimization of current products and processes
- How do social media comply with the company's other innovation initiatives?

Industry relevance

- Have you seen similar initiatives other places?
 - o What have you been searching for?
 - Prior to the project
 - After the project
 - Same industry
 - Other industry

Closing

Do you have any additional comments?

Any relevant aspects of the project that we have not touched upon?

Relevant contact persons within the area?

Other relevant organizations?

Relevant sources or documents?

Do you wish to receive the transcribed interview afterwards?

If you have any inquiries about please do not hesitate to contact us.

Can we contact you for further information and elaboration at a later point in our project?

Appendix 7

Overview of primary and secondary sources for case studies

Case	Data	Data Type
Nordisk Film Interactive	<ul style="list-style-type: none"> - Interview - Christian: manager of the project - E-mail Interview - Norwegian community manager - Facebook community for netnography https://www.facebook.com/SonyPlayStationDanmark?ref=ts - E-mail interview with participants <hr/> <ul style="list-style-type: none"> - Project description + results from each country - Project description - SocialSemantic http://blog.socialsemantic.eu/networked-business-cases/cases-2/networked-business-cases-playstation-med-digital-skattejagt/ 	P P P P S S
Bianco	<ul style="list-style-type: none"> - Interview - Marketing Manager - E-mail interview - Maja: Design - Purchase department - E-mail interview with Officers - Facebook community for netnography https://www.facebook.com/BiancoFootwear?sk=app_511250945616138 <hr/> <ul style="list-style-type: none"> - Emails from Bianco to the participants - Blogs about the project - Website http://www.bianco.dk/ - Magazine articles about the project 	P P P P S S S S
Fritz Hansen	<ul style="list-style-type: none"> - E-mail interview - Marc: CRM manager - Interview Rasmus join.dk - Interviews with join.dk users <hr/> <ul style="list-style-type: none"> - Join.dk material for users - Website - Berlingske Business http://www.b.dk/kultur/se-paa-kunst-om-aftenen 	P P P S S S
SMK	<ul style="list-style-type: none"> - Interview - Frederik: Coordinator for ULK - App - Facebook community for netnography https://www.facebook.com/talesapp <hr/> <ul style="list-style-type: none"> - Book SMK - Digital Strategy - Presentation about the project SMW 2013 	P P P S S S
Zara	<ul style="list-style-type: none"> - Zara Pinterest page: http://pinterest.com/zaraofficial/ - PEOPLE website: https://people.zara.com - Inditex Annual Report, 2011 <hr/> <ul style="list-style-type: none"> - Blog post: http://www.fashioninmyeyes.com/2011/03/zara-people.html 	P P P S

Appendix 8

Email interview with Marc Thrane, Fritz Hansen

Om projektet

Hvordan vil du beskrive intentionerne med projektet Fritz Hansen på join.dk?

(Indhold, ønsket målgruppe, tidshorisont, ressourcer brugt på Fritz Hansen)

Udgangspunktet var meget spinkelt og vi havde som sådan ingen overordnede intentioner andet end at vi ville se om vi kunne bruge løsningen og forslagene der eventuelt kom ud af det på en relevant måde. Det viste sig ikke at være tilfældet.

Hvilke kriterier for succes havde i ved begyndelsen af projektet?

Vi betragtede det som en succes hvis vi fik brugbar feedback på vores opdrag.

Hvad kan du fortælle om udviklingen bag projektet?

(Idéudvikling, proces, partnere, tovholdere)

Ideen var at vi ville have brugerne til at tænke over forskellige udfordringer i forbindelse med urbane storbyer. Det skulle ske i forskellige tempi desværre fik vi kun startet første omgang hvorefter det blev afslutte grundet manglende ressourcer internt.

Outsourcede I nogle af opgaverne i forbindelse med projektet? Hvilke?

(Idéudvikling, teknologi, promotion, andet)

Nej. Desværre. Vi er en forholdsvis lille virksomhed som ikke har økonomi til at outsource opgaver/ideer som denne.

Online Community

Hvor mange brugere deltog i projektet på join.dk?

Det ved jeg faktisk ikke. Men det var meget få.

Har der været nogen form for interaktion brugerne imellem og mellem Fritz Hansen og brugerne?

Ikke I det omfang vi havde ønsket.

Hvilke motivationsfaktorer havde I forventet ville ligge til grund for brugernes deltagelse?

(Følelse af ekspertise, del af fællesskab, andet)

Vi troede måske lidt naivt at vores brand var stort nok til at der ville komme masser af forslag og interaktion på tværs af brugerne. Dette var tydligvis heller ikke tilfældet.

Hvilke udfordringer har I oplevet i forbindelse med processen?

N/A

Hvad har I lært af det?

(Positivt/negativt)

Vi har lært at hvis vi skal gøre noget lignende i fremtiden vil vi vælge et forum med mange brugere og stille en meget enkelt opgave som: Giv dit bud på en skammel til et marked i Paris. (Dårligt eksempel)

Har der været lignende brug af online communities hos Fritz Hansen tidligere?

Nej.

Innovation

Hvordan organiserer i normalt produktudvikling i Fritz Hansen og hvordan ledes den?

(Opdelt i processer, opdelt i produktkategorier, ad hoc)

Vores produktudvikling starter med at en gruppe bestående af medarbejdere fra ledelsen og vores design afdeling udvælger en designer som de vil briefe på en opgave. Sidste brief var noget i retning af 'Design af comfortable seating space' og denne blev vidergivet til, i dette tilfælde, Jaime Hayon. Herefter går designprocessen i gang mellem Designeren og vores Design afdeling. Denne proces tager ca. 1½ år. Vi kommer kun med 1 nyt møbel en gang om året. Valget af møbel opstår ud fra en markedsanalyse samt interne udvalgs analyse.

Fokuserer Fritz Hansen normalt på sit kundesegment i produktudviklingen?

(Fokusgrupper, spørgeskemaer, observation, feedback fra salgspersonale, andet)

Ja vores valg af produkt er til en vis grad styret af identificeret hul/åbning i markedet. Denne åbning er identificeret på baggrund statistikker, vores regioners ønsker osv.

Har I planer for udvikling af lignende projekter på sociale medier?

(Udvidelse af tilstedeværelse, intranet, populære social medie platforme, leverandører, partnere, andet)

Nej ikke i den målestok.

Hvor ser du at Fritz Hansen har et behov, for at brugerinvolvering kan udvikles?

Jeg tror helt klart at vi ved hjælpe af crowdsourcing enten via sociale medier eller på anden vis kan få en masse inspiration. Desværre har vi ikke fokus eller ressourcer til det.

Hvordan tror du sociale medier kan bruges i forhold til Fritz Hansens øvrige innovationsinitiativer?

Til at skabe øget brandawareness og i sidste ende øget salg. Men sidstnævnte udelukkende på den lange bane.

Industrilevans

Har I set lignende initiativer andre steder?

Nej. Desværre.

Appendix 9

Interview with Frederik Knap, SMK

Participants:

FK: Frederik Knap

I1: Amalie Ramsby

I2: Eva Sønnichsen

INTRO:

I1: Vi har mailet dig, hvad det er vi er interesseret i, men måske skal vi lige sige det igen.

I2: Vores projekt det handler jo om, hvordan kreative institutioner kan bruge sociale medier til at skabe innovation. Ja. Øhm. I store træk. Og lige I jeres tilfælde synes vi det er spændende fordi jeres produkt er formidlingen. For det er jo stadig en form for produktudvikling at I har det her, og det synes vi er en ret spændende vinkel.

I1: Og i særdeles hed at der er så meget materiale tilgængeligt. Ved nogle af de andre cases vi kigger på – vi kigger på mange forskellige virksomheder og institutioner, er der ikke så udtalt materiale.

FK: Hvem kigger I på?

I1: Vi har nogle indenfor modeindustrien, indenfor møbelindustrien, turisme og gaming.

Interview part:

FK: Disney har jo i sidste uge lige lanceret en der hedder Story, der er samme koncept som Tales. Her uploader man sine billeder og laver historier, man kan bygge videre på og downloade. Man kan ikke downloade den på det Europæiske markedet, kun på Amerikanske. Men hvis man har en eller anden breaker, så kan det nok lade sig gøre. Jeg har ikke set den endnu, andet end jeg har set materialet.

I1: Nej hvor spændende.

FK: Så kan man lave forskellige Disney-ficeringer af det, men kan også holde det helt plain. Det er målrettet mødre og familier. Til at lave deres egen Story.

I1: Det lyder godt, det kan være at vi skal kigge nærmere på den.

FK: Jeg har lige fået nyhedsbrev om det igen her til morgen. Jeg tror ikke at de har kigget på Tales for den sags skyld, det eneste jeg kan forestille mig er at de har kigget på App-markedet og set at der er en der hedder Tales. Fordi Disney bruger faktisk mere ordet Tales end de bruger Stories.

I2: De er nok lidt irriteret over at I har taget den.

FK: De er dødirriteret over det. De har snakket om os. (☺) Nej Det tror jeg ikke.

I2: Oh. That museum in Denmark.

FK: Men det har de i hvert fald lavet. Det er sjov med det koncept.

I2: Og sjovt at de kommer efter Jer.

FK: Ja.

I2: Det er jo ikke sikkert at de har kigget på Jer, men da de har fundet Jer, kan det måske godt være at de er blevet lidt inspireret.

FK: Aner det ikke.

I1: Har I set om der er andre der har brugt den type, inden I gik i udviklingsprocessen?

FK: (02:30) Nej, vi har ikke set det med at bygge videre på hinandens historier på en social app. Der er jo selvfølgelig Flickr, Instagram og så videre. Men det er jo i virkeligheden med afsender-modtager forhold, og ikke det at skabe en fælles historie som sådan. (02:50) Men det vi har været inspireret af, at kunne uploadede billeder og skabe en

fortælling og bygge videre på den. Det vi ikke har på, det er mapping. Det har vi simpelthen ikke haft penge til fordi det er et pilot-projekt. Men det kan de andre.

I2: Hvor længe har Tales kørt?

FK: Det har ikke kørt længere end at (03:11) det blev lanceret i januar 2013. Det tog fra Maj sidste år (2012) og indtil december, at udvikle konceptet. Så det tog noget tid. Men det gjorde det fordi vi involverede alle kunstpiloterne i det. Så det var en langsommelig proces. (04:00) Det vil sige, vi startede med at møde Jenni Saunte, som er bibliotekar på Frederiksberg Biblioteker. Vi satte os ned fordi vi godt kunne tænke os at lave en eller anden form for projekt, hvor synergien mellem det visuelle og det skrevne ord var i spil. Det var vores udgangspunkt.

I2: Og det var dét i vidste på det tidspunkt?

FK: Ja. Og så lavede vi en ansøgning til styrelsen for Bibliotek og Medier. Jenni var tovholder, for jeg havde på daværende riktig travlt med Gennemlyst-udstillingen. Men det skrev vi sammen, og brugte mest ordet 'platform' for det vi beskrev. Det er jo et totalt buzz-word. (04:50) Vi tænkte selvfølgelig i det digitale, fordi det skulle være mobilt, så man kunne bruge det på en eller anden måde. Og det fik vi penge til.

I1: Allerede da, var det så en del af den større digitaliseringssstrategi for Statens Museum for Kunst?

FK: Nej, den var ikke en direkte del i den skrevne del af det, men det var helt klart noget vi lagde os op af. Også fordi (05:15) vi kunne se at der var et behov, dels hos de unge brugere der er af museet, hvor de skal have et forum hvor de kan dele deres produkter, eller hvad der lige falder dem ind. Samtidig ville vi ikke have at det skulle være en deling, det skulle fungere som en refleksion. Et refleksionsredskab.

Og vi kaldte projektet 'Collaborative Art' i starten fordi vi var inspireret af forskellige tiltag rundt om i verden, blandt andet et projekt på New York Public Library: Hvor på 24 timer skulle en masse brugere af biblioteket skrive en fælles historie, og så sætte dem sammen til sidst. (05:57) Og så selvfølgelig alle de forskellige Wikis, der sidder, som alle jo bidrager med. Og så selvfølgelig inspireret af Instagram og Movillas og hvad der ellers er. Ja, og hvad skete der så?

(06:20) Ja, så startede vi en række workshops, hvor vi inviterede Kunstpiloterne fra museet, og lavede også opslag, hvor vi forsøgte at få fat i nogle af brugerne fra bibliotekerne rundt omkring – og der kom også nogle derfra. Og så skulle de simpelthen begynde at arbejde med – i et meget pædagogisk greb – hvordan visuelle repræsentationer skal sættes sammen med tekst og så lave historier ud af det. Så de skulle faktisk prøve at arbejde ud fra nogle store cartoons skabeloner, og prøve at se hvordan og hvad der skete under de forskellige workshops og reflektere over det. Og det var også morsomt, det var jo sjove ting der skete. Det gjorde vi meget ud af – vi arbejdede meget håndholdt, for at se potentialet i det. Og det første indfald det var sjovt, men hvad så bagefter? (07:20) Så besluttede gruppen sig for at, det er så alle de brugere der er på museet, at det skulle være en historie som man byggede videre på, som aldrig sluttede. Og så tænkte vi: Hov, det kunne være sjovt. Der er et eller andet dér, (07:38) der skaber et ret stort kreativt fællesskab, men også en eller anden form for strittende anarkistisk strittende tilgang, som er fuldstændig asynkrone historier, der kan begynde at blive blandet sammen. Vi prøvede også at teste det af i denne her workshop, hvor vi blandede scener sammen, og det var jo totalt volapyk som opstod. Men der opstod også et refleksions-niveau, som der var spændende at kigge på, så derfor tog vi den idé videre. Og så besluttede vi os ret hurtigt efter et par gange i arbejdsgruppen, at det skulle være en app. Det blev de fordi, de prøvede

at teste af hvordan det var, når man kunne tage billeder, og hvordan det var at uploade billeder og om man skulle have en browser.

I1: Var det i arbejdsgruppen eller var det i workshoppen?

FK: Det var i (08:21) arbejdsgruppen, når jeg taler arbejdsgruppe, så mener jeg også Kunstpiloterne og de unge. Fordi vi var en arbejdsgruppe på lige fod, hele vejen.

I1: Interessant.

FK: Der var selvfølgelig nogle ting, vi i styregruppen måtte følge op på, når hele arbejdsgruppen ikke mødtes. Men ellers blev alle beslutninger taget i arbejdsgruppen, bestående af alle de mennesker.

Men det blev besluttet at det skulle være en app, og det lå der rigtig stort potentiale i, der lå også den betænkelighed i det, at ”alle laver jo en app”, men vi prøve også at afsøge markedet sammen, og så at der ikke var nogle apps der gav lige præcis denne her mulighed. (09:00) Vi vidste også samtidig, at vi kunne ikke få denne her app til at favne alt – for det havde projektet simpelthen ikke fået nok penge til. Så det vi startede med var på baggrund af det arbejdsgruppen havde fundet ud af, hvilke forløb man skulle igennem på appen, hvad er det der skal ske, når man gør det her? Hvad er den bedste måde at komme ind til det her på ? (09: 21) For vi vidste også, at hvis dette her projekt skulle være et redskab som alle kan komme ind til – så skulle det bare være nemt, let og umiddelbart tilgængeligt. Så at begynde på en masse, der gav en masse vinkler og en masse virvar, om det var digitalt eller analogt, eller hvor det var, ville kun gøre at folk ikke ville bruge det. Så vi var meget hurtigt ude i at skabe en form for brugerflade.

I1: På det her tidspunkt, har I nogle ressourcer eksternt der kender til teknologien i appudvikling – eller har I de ressourcer internt?

FK: (10:00) De kom ind lige præcis den dag vi begyndte at tale om dette her. Og det er Rasmus fra design-bureauet B14. Jeg kan ikke huske hans efternavn, men gad vide om det ikke står i Børn og Unge-bogen? (nej) De er absurd dygtige, og har kunder som Bologna, Burberry og Copenhagen Fashion Week.

I1: Slog i opgaven op?

FK: Nej, vi satte ikke opgave i udbud. Og det gjorde vi ikke, fordi Frederiksberg Biblioteker havde været i berøring med B14 tidligere, og var meget tilfredse med dem. Og jeg har erfaring med, at man skal være opmærksom på ukendte bureauer, så jeg tænkte, lad os nu tage en god sikker design-partner. Rasmus faciliterede også sammen med os andre. (11:22) Det var så Jeg (FK), Jenni, kunstneren Nikolaj Rikke og Rasmus fra B14, der faciliterede og italesatte udviklingsprocessen, hvordan dette projekt skulle komme godt af sted. (11:36) Og Rasmus var selvfølgelig rigtig meget med af hvad der findes af brugerflader, hvad de kan og kunne demonstrere, guide os og give os gode råd i forhold til hvad han mente ville fungere for Tales projektet, men i hele beslutningsprocessen, der var det faktisk arbejdsgruppen, der var med til at beslutte hvordan det skulle være. Som en af Kunstpiloterne, Philip, siger meget fint: Han kunne ikke pege på en ting, der var lige præcis hans idé, men det var hele arbejdsgruppens idé, der var det færdige resultat.

I2: Så der var ligesom opstået synergি imellem?

FK: Ja. Det synes jeg beskriver det meget fint. At det var ikke Rasmus’ idé alene. (12:27) Alting blev hele tiden besluttet sammen. Det gør så også at processen om Tales tog rigtig lang tid, men det var det hele værd. Men i Maj og Juni kom vi så frem tid, at det skulle være en app. Her havde vi smartphones brugerflader inde i arbejdsgruppen, og idégenerede i mindre grupper, men også alle sammen sammen til sidst, hvordan denne her brugerflade skulle fungere. Alt det information gave vi Rasmus med, og så skulle han begynde at producere nogle mock-ups, på hvordan det kunne se ud digitalt. For det var der jo ingen af

os andre der kunne programmere eller designe. Alt det tog Rasmus videre, og så havde han tre forslag efter sommerferien, som vi kigge igennem. Og (13:20) det blev egentlig et mix af disse. Her havde vi skiftet projekt-navn til 'Tales'. Rasmus havde også en idé til navigationen og hvordan ikonet kunne se ud. Han viste os netop eksempler på det der med at 'shoote' med et kamera. Og så kom vi frem til den grafiske identitet sammen ud fra det. Den kom faktisk ret hurtigt på plads.

I1: var det også arbejdsgruppen, der var med i den beslutning.

FK: Ja det var det. (13:55) Der var ikke én gang hvor designbureauet, museet og bibliotekerne sad sammen og besluttede noget. Det var hele tiden arbejdsgruppen sammen - at der så nogle gange var mange tilstedet og andre gange få deltagere i beslutningsprocessen, det var så det vi havde at gøre med.

I1: men en meget åben beslutnings og udviklingsproces?

FK: Så på den måde var Tales på flere niveauer kollaborativt. (14:27) Det var processen der var successkriteriet for mig. Det var kriteriet for mig som ULK-repræsentant, at KunstPiloterne skulle være med. Der skulle ikke tages beslutninger hen over hovedet på nogen som helst – og det synes jeg faktisk heller ikke at der blev.

I2: Hvordan foregår ULK til daglig? Hvad er Piloternes rolle, når det ikke er Tales?

FK: (14:53) Piloternes rolle er, at de er frivillige unge, der kommer hver onsdag og som typisk (15:00) er interesserede i en eller anden form for kunst – musik, maling, reklame – der er ingen kriterier på det. De er kernen i det community vi kalder ULK. De genererer nye projekter, som de finder på sammen med mig og en kunstner. De hjælper museet med vores Ung-til-Ung formidling mod at vi så også bakker om deres projekтидер. Vi bakker så op rent økonomisk og praktisk, og lader tingene sig gøre for dem. Vi kommer selvfølgelig også med input om, hvad der kan lade sig gøre når vi er sammen, når vi er sammen som ULK-gruppe. For eksempel det at være med ind over en udstilling , det kan jo kun lade sig gøre, hvis der findes et mellemled, der hedder en koordinator og en kunstner, der kan formidle ønskerne. Det skal være tilstede for et samarbejde med en frivillig-gruppe. De mødes hver onsdag fra kl 16-20, de er mellem 17 og 23 år, og starter altid med spise og have noget socialt sammen. Vi har en overordnet alder mellem 15-25 år. (16:20) De er med cirka et år af gangen, nogen har været der mere. og det giver dem selvfølgelig mulighed for at udvikle noget de virkelig har lyst til. Vi har 38 tilmeldt, og der kommer ca. 25-30 piloter hver gang. Og de laver alt fra åbne arrangementer, som der har været lidt færre af i det her halvår, fordi vi har haft et kæmpe projekt som vi kører af sted med Københavns Metro lige nu, men også fordi vi har skulle få Tales af sted. De holder filmforevisninger i det omfang museet kan lade det gøre, og så ellers masser af eksterne samarbejder. De har lige været inde over et udviklingsprojekt, der hedder Grænseløst Billedsprog for ungdomsklubber og unge kunstinteresserede i Norden. (17:17) Det lyder måske lidt som en lukket fest, når det er folk der er kunstinteresserede, og det kan man sige, a det var det også lige dér. Men de har også arbejdet med unge grupper, der ikke nødvendigvis er i berøring med kunst, for at teste det aspekt af. Det er helt klart noget af det mest interessante.

Der er ikke noget om 'point and shoot' i denne her bog, vi har ikke samarbejdet med dem i år, men det skal vi forhåbentlig næste år. Men det er en gruppe unge, der rundt i kvartererne, som i vores fagsprog ville blive kaldt 'knapt så ressourcestærke' og som ikke benytter sig af kulturelle ting overhovedet

I1: Ja, jeg har godt hørt om det program, der ligger for Vesterbro.

FK: Ja. Og dem har vi lavet to samarbejder med. (18:08) Det har været ret spændende at se. Også fordi, at når unge taler sammen, så er der ikke alle de ting på spil, som vi selv

synes at der er. Så det er ret interessant at se hvordan kommunikationen omkring kunst kan være et universelt sprog. Og se hvordan de kan have noget at tale om, for at kan sagtens være grupper af unge, der til daglig ikke er i berøring med hinanden.

Det er selvfølgelig ikke det er er målet i sig selv, det der er målet er at gøre kunsten til et sprog og se hvad der sker mellem unge i sådan et eksperiment. (18:43)

I1: Hvis vi lige vender tilbage til Tales workshoppen. Hvordan fungerer det praktisk? I sætter nogle rammer op for proces? I har nogle billeder og nogle tekster? Nogle regler der kommunikeres for processen? Deltager I også i den kommunikationsproces, der foregår, eller lader I de unge selv stå for hele workshoppen? (19:09)

FK: Det vi gjorde, for at teste den synergি af, var at vi delte os op i små grupper, og så præsenterede de for hinanden deres tanker. Og så havde vi op i plenum, hvad vil vi tage med, hvad vil vi ikke tage med? Hvad ligner hinanden? (19:30) Så der var ikke nogle dommer eller censorer på som sådan. Min rolle var egentlig mere at facilitere en proces, hvor vi sammen valgte ud. Og der vil selvfølgelig i en sådan proces være nogle der er umiddelbare, og nogle der er spontane og nogle der er knap så spontane. Og så vil der være nogle der først finder på deres idéer når de cykler hjem herfra, og tænker: Ahh, der er den. Og derfor var det selvfølgelig også en proces der tog over flere gange, fordi der skulle være plads til.. Altså vi lærer alle sammen ret forskelligt..

I2: Så der var heller ikke nogle specifikke evalueringskriterier på idéerne?

FK: Ikke i starten, det var der ikke. Det var en test, vi ville bare se hvad der skete. Det er klart, det kom jo så hen af vejen i forhold til, hvad kan det her rumme? Vi kørte Disney-modellen, hvor det er stort og så skræller du ind. Og det lykkedes egentlig godt. (20:26) Jeg kan ikke beskrive processen for hver eneste gang, for den kan jeg ikke huske, men i det store hele, så var der de der skete. Og det er klart, da vi så kom ned i de tre mock-ups designbureauet lavede for os, så er det klart, da blev det synligt for hele arbejdsgruppen, hvad kan lade sig gøre og hvad kan ikke lade sig gøre. Og her på de stadig, der var det også klart, at vi kunne sige, at her var der ting projektet ikke kunne rumme rent teknisk, rent grafisk eller nogle andre ting. (21:00) Men der var også nogle ting, der gav endnu mere energi til gruppen, når der så faktisk er noget, der kunne lade sig gøre. Og de besluttede de unge, at de skulle kunne bruge den på engelsk, og det gjorde de fordi, den skulle kunne bruges i hele verden.

I1: Ja.

FK: Og når man kører asynkrone historier, så for eksempel, hvis du går og uploader nogle ting her, så vil der være en i Korea, der vil kunne gå ind og blande sig i ens historie (21:26). At det så er komplet uforståeligt for den der startede historien, fordi det så ville stå på koreansk eller det kunne også være engelsk, det var ikke lige så vigtigt. Men alle lande eller alle sprog skulle kunne bruges, det var kriteriet. Og det var noget de besluttede ret tidligt.

I1: Hvordan har I oplevet det i praksis, når I så går dem igennem?

FK: Jamen, der er så nogle der laver Tales på alle mulige sprog, og for os er det så båret visuelt fordi vi kun ser tegn. Vi kan ikke forstå teksten eller historien; historier variere efter hvem der modtager. Men jeg har så alligevel set at der er nogle, der har bygget videre på dem, på et andet sprog. Dem har jeg ikke gennemanalyseret, eller fundet ud af hvad der står. Men her kan vi så se, at når man har både historier og billeder, så hiver man fat i det man umiddelbart kan afkode. I stedet for bare et billede eller bare en tekst. Så de oplever vi har åbnet op for større bidrag, end hvis der bare havde været billeder – eller bare havde været tekst for så vidt. Og det synes jeg er ret skægt at se. (22:38)

I1: Ved du hvem der bruger Tales?

FK: Tænker du enkeltpersoner eller brugergrupper?

I1: Sidsnævnte.

FK: (22:46) Altså det jeg kan se i forhold til hvad der bliver taget billeder af, viser at det må være et gruppe segment i alderen mellem 15-30 år primært, ellers er du anonym. Derfor kan jeg ikke lave nogle statistikker overhovedet, for du logger ikke på med en profil eller Google.

I1: Men man har et brugernavn?

FK: Ikke nødvendigvis. Og du kan også være fri for at taste din e-mail hvis du ikke vil det.

I2: Okay

FK: (23:17) Og det var faktisk noget Piloterne ville have, det skal ikke være alt det med profiler og registrering og alt det. Det skulle være noget man bare kan gøre.

I2: Det skulle være noget man bare kan være anonym?

FK: Ja.

I2: Så I ved heller ikke hvor mange, der ..

FK: (23:35) Jo, vi kan jo gå ind.. I kan gå ind og tælle. Men jeg kan også gå ind i statistikken og se hvor mange, der har været på Tales på CMS-systemet. Eller der ligger ikke et decideret et CMS- system, men der ligger et HTML system i baggrunden med nogle CMS features tilføjet. I ved godt hvad jeg mener ikke?

I1, I2: Jo.

FK: det er ikke browser baseret, så vi kan ikke ret meget på det, så havde den kostet det tredobbelte, ik? (23:58)

I2: Ja.

FK: Men man kan godt indtaste sin e-mail, når man opretter en Tale. Og så få besked om, når nogen bygger videre på ens Tale.

FK: (24:10) Man kan dele enkeltscener via Facebook og Twitter. Og så kan man også gå ind og li.. love en Tale, og se hvad der er mest loved eller mest set. Og se hvad der er de nyeste. Og det er helt enkle features. Jeg kunne godt tænke mig at man kunne havde logget på via Facebook, fordi det er et medie man kunne tilgå hurtigt. Men rent ud sagt, så var der ikke råd til det. Det var ikke fordi vi ikke ville nødvendigvis. Og det er i det hele tage svært at vide, om Facebook er ude eller om Facebook er inde. Who knows. Men i hvert fald kan man dele enkelt scener, men ikke hele tales. For det kan ikke lade sig gøre gennem HTML systemet. Den kan nemlig ikke trække alt ud, når det ikke er komplet browser baseret, og så kan man ikke ligge en hel Tale over i Facebook. Vi kan jo heller ikke linke med et link, for det er ikke en browser, så vi kan ikke trække en helt Tale ud. Så der er bare en hel masse ting, også tekniske ting, vi bare måtte se på og så sige: Okay, det kan ikke lade sig gøre. Vi har de her og de her penge, og det kan ikke lade sig gøre indenfor den ramme. Og det var alle fuldstændig indforstået med. Vi kan det vi nu har midler til. Og det er fint nok. (25:10)

I2: Synes du brugerne har været gode nok til selv at starte Tales? Eller har der været gange, hvor I har startet dem?

FK: (25:20) Nej. Jeg synes at de har været rigtig gode. Og jeg har med vilje holdt mig tilbage. Fordi vi rent markedsføringsmæssigt tænke at vi godt ville gøre Tales synligt inde på museet da den kom. (25:30) Tales er jo ikke lavet til et museum eller til et bibliotek. Det er ret vigtigt at pointere. Den er lavet som et pilot-projekt, der skal udforske noget af det jeg nævner om billeder og det skrevne ord.

(25:40) Jeg synes alligevel at det var interessant at se om der var nogle folk, der kunne finde ud af at bruge det. Og det er der nogle folk der har. Men det er slet ikke hver 10. (red.

Publikum) så vi satte et skilt, en visuel præsentation, og (25:55) man kunne låne en iPod gratis oppe i receptionen, og så tage Tales med rundt i samlingen. Jeg vidste helt klart godt, at det ville kræve sin udfordring, for du kan ikke 'pinne' hvor du har været,. Så den næste der ser Talen, kan ikke se hvor du har taget billederne. Det vidste jeg. Men du kan skabe nogle billeder eller skabe noget inspiration, eller det der var målet: Hvis folk tager deres iPhone op, så kan de selvfølgelig tage billeder, men (26:25) de kan bruge Tales som et refleksionsredskab, hvis de gerne vil have tilføjet et lag mere i forhold til hvordan de oplever kunsten. Det kunne være en mulighed. Men der sker også noget spændende når folk gør mere end bare at tage billeder, men at man faktisk skal til at skabe historier. Især hos unge. Jeg synes det er ret spændende, måske endda befriende, at værket kunne hedder andet end.. hpfh.. nej det handler ikke bare om at give titler, men det handler om at anerkende, at man kan få nogle associationer og reflektere over noget, der hverken er fakta-baseret eller en eviggyldig sandhed. 27:03

Det kan det lukke op for som refleksions-redskab, og der var da nogle der brugte det, men det var da ikke ret mange. Det skal jeg da ærligt indrømme. Også på grund af det kundesegment vi har, som i øvrigt er rigtig stort herinde. 27:10 Men de at skulle begynde at lave sine egne historier, når du er i en brugergruppe på 55+ år , så er det ikke noget der ligger lige til højrebenet. Det var hvad vi havde forestillet os, og det var vi indstillet på.

FK: 27:39 Men man kan samtidig set at det har været en forandrings-agent, at det har forplantet sig også i forhold til hvordan organisationen også digitalt går videre. Nemlig at man nu er i gang med at udvikle en formidlings-app, hvor man skal guide.. Vi har formidlingsguider af anden type inden på museet, men hvor man her tager fat i den måde at skabe fælles fortællinger på. 28:02 vi kan se det på sociale medier som Trip Advisor, hvor folk egentlig kigger mest på de stjerner der er under eller de grønne kugler der er udfyldt, og hvis man så gider kan man læse teksten. Der er både noget visuelt, og så selvfølgelig også det at lave en uddybende tekst. Men man skaber ikke rigtig noget sammen, man skaber ikke rigtig nogle oplevelser, det er ikke så dynamisk i et forum. Så er der en der skriver 'Nå, synes du det er spændende?' 'Eller hvad var din bedste oplevelse?' Der er ingen dialog som sådan, det er egentlig bare afsende-modtager baseret. 28:44 Og der synes vi at denne her kunne mere. Og der tænker museet også nu i, at tilføre en ekstra dimension ind i det, hvor man kan skabe en fortælling sammen. Og det er kun noget der er på tegnebrættet nu. Og på den måde har det fungeret som katalysator for, at tænke ud over 'at bedømme de bedste værker på museet' eller 'komme med en anmeldelse af museet' – den er måske rykket et niveau videre end, og skabe en dialog mellem brugere.

I1: Og bruger, der er det. Der tænker du publikum?

FK: Jeg tænker museumsbrugere. Og det kan hedde publikum, det kan hedde besøgende, det kan hedde alt muligt.

I1: Jeg tænkte også på om I kunne have brugt det internt i organisationen?

FK: Ja.

I1: Som Eva spurgte om tidligere. Kunne man selv have startet en historie? Eller kunne man selv have stillet et spørgsmål? Og så delt det i et forum for ens kolleger?

FK (29:45): Ja, og det har jeg med vilje ikke gjort. Og det har jeg ikke for jeg kunne med vilje godt tænke mig at se hvad der skete på brugernes side, brugerne imellem allerførst. I stedet for at skabe nogle rammer der hedder 'museum'. Jeg ville godt se hvordan folk satte det i kontekst på et museum, men jeg anerkender også fuldt ud, at det ikke er lavet til et museum.

I2: Nej, man kan også se når man går ind på den, at der er mange billeder fra alle mulige andre steder.

FK (30:07): Ja, fuldstændig. Og det synes jeg også at det skal vi holde fast i. Det kan også være lidt forceret at begynde. Det jeg var nervøs for, nu nævner jeg det med at stille nogle spørgsmål; så kunne det være meget overordnet i forhold til museet som sådan. Eller det kunne være værk-nær. Den værknære del ville helt sikkert skabe problemer for folk ville ikke nødvendigvis kunne finde værket ud fra Tales. Fordi vi netop ikke kan pinne. Havde man overordnet set gjort det at stille spørgsmål, så skal der også virkelig meget til at følge op og give respons når nogen så faktisk besvarer noget. For hvis man ikke bruger folks svar, så kan man lige så godt lade være. Og der syntes jeg det var mere interessant at folk skabte historier som andre kunne bygge videre på eller, hvad kan man sige, svare eller stille nye spørgsmål, sådan kan man også sige det i overført betydning, det behøver ikke have et spørgsmålstejn til slut for, at det er et spørgsmål. (31:01) Der syntes jeg det var mere interessant at se hvad der skete mellem brugerne end mellem museet og brugerne et eller andet sted her, ikke. Og det er nok fordi at vi blev mere og mere kollaborative i tanken, så pludselig bredte det sig sådan ud, men jeg tror det havde skabt en lidt forvridning af hvad det egentlig er hvis vi havde gjort det sådan helt konkret.

I2: (31:33) Er der nogle rettighedsmæssige problemer ved de billeder der folk lægger op?
FK: (31:38) Ja det kan der jo altid være. Hvis I prøver at google Matisse for eksempel, eller værket Madame Matisse vi har herinde på museet, så vil I få flere hundrede resultater, og det selvom værket hænger heroppe i samlingerne og er copyright beskyttet. Men folk har jo taget på flickr og instagram og alt muligt og lagt det ud. Eller taget billede selv med deres kameraer, det må du jo godt uden blitz. Du må bare ikke bruge det i salgsøjemed eller kommercielt øjemed. Så det vi gør lige nu og også, det gjorde vi også på det skilt vi havde oppe omkring at bruge Tales og låne en iPod, det var at vi opfordrede til at bruge det i vores ældre danske og vores ældre europæiske samlinger som var uden for copyrightbeskyttelse. Så det opfordrer vi til, men vi kan samtidig heller ikke styre om folk tager et billede med deres mobiltelefon og lægger det ud hvor de vil. Det kan vi ikke styre. Vi kan bare ikke som museum være afsender på det, kan man så sige. Så det vi har gjort indtil videre det var at hvis der kom noget pornografisk indhold for eksempel på, det har vi fjernet. Men ellers hvis folk er ude i byen og tager et billede af en skulptur eller dele af en skulptur som vi ikke har rettighederne til eller en kunstner har rettigheder til, vi gør ikke noget ved det endnu fordi vi kan ikke styre den proces der alligevel ligger i fri billeddeling. Så begynde at gå ind og begynde at slette eller regulere det, det vil være umuligt for så vidt. (33:06) Vi opfordrer bare herinde til på museet at man ikke går ind og lægger det på Tales som er copyrightbeskyttet, men at man gør det i ældre dansk og ældre europæisk samling, og det er faktisk det eneste vi kan gøre. Fordi vi kan ikke styre om nogle i Tyskland eller i Korea går ind og tager copyrightbeskyttede billeder og lægger ind på Tales. Så ville vi ikke kunne lave andet. Og sådan har Flickr og Instagram og alle mulige andre det jo også. Youtube - altså alt. Så der har vi jo også skrevet i Tales og det kan jeg lige det ved jeg ikke om I har set i guiden herinde, jeg kan lige prøve at finde den. Så må vi lige se hvordan den åbner. Der har vi lige præcis skrevet - nu loader den lige. Og det er fordi den er html baseret så loader den lidt langsomt.

I2: Ja vi tænkte godt over det ... (33:59)

FK (34:05): Og det er fordi den er html baseret. Og sådan er det bare - der er desværre ikke noget at gøre. Nu skulle den gerne være der.

I1 (34:11): Hvem ejer historierne?

FK: Det er der ingen der gør - Det gør brugerne selv. Vi frikender os enhver rettighed til det.

I2: Så I kan ikke gå ind og bruge nogle af billederne til...

FK: Jo, vi må godt bruge dem i undervisningssammenhæng.

I2: Ok, men ikke som promotion?

FK: Nej. Og det skriver vi ikke at vi ikke må, men det gør vi ikke. Det er bare lige for at få det frem omkring hvordan vi egentlig formulerer det. For det har selvfølgelig været over. Der står her: "SMK national Gallery of Denmark and Frederiksberg Bibliotek endeavor to respect copyright-protected material in a manner consistent with their nonprofit educational missions." Og så "should you have questions or if any material has been included in Tales improperly please contact " og det er så mig og Jenni og så står der vi har rettighederne til at fjerne eller slette al indhold i Tales der violates, eller hvad hedder det, går imod copyright eller kan ses som offensive. (35:31) Det er vi nødt til at skrive.

I2: Men I har ikke fået nogen henvendelser.

FK: Nej vi har ikke fået nogen henvendelser. Og det skriver vi så også, at hvis nogen føler, altså hvis nogen tog billeder af et coca cola banner og coca cola syntes det var ubehageligt eller ikke ville have det så kan de bare kontakte os og så fjerner vi det med det samme. Så den åbning har vi. (35:55)

FK: I forhold til det at vi satte Tales til rådighed herinde på museet så tænkte vi også, at det var i hvert fald ikke der - det skulle ikke være en museums-app alene på nogen måde, for det er også Frederiksberg Biblioteker der er afsender på det her 100% sammen med os. Så lavede vi altså en postkort kampagne med go-cart fordi vi ville hellere have at folk brugte det ude hvor de var og hvor de færdes. Selvfølgelig også på museet og på biblioteket, men allerhelst som en del af deres dagligdag, så vi fik 70.000 postkort ud. Og dem har piloterne selv designet. Savan, en af piloterne, tog billedet i Marokko med sin mobiltelefon, det er derfor det er lidt sløret. Og Philip og Bjørn har sammen.. Philip har lavet teksten her og Bjøen og Philip og Nikolaj har så designet det. Så de har været med inde over alt kommunikation for så vidt. Det synes de jo også er meget givende og bekræftende at alt egentlig udgår fra dem som producenter. Og det er også det der er meningen. At de gør noget andet end vi ellers ville måske, ikke. For jeg er ikke sikker på en grafiker, en husgrafiker eller en ekstern grafiker ville noget der lignede det her. Det kan godt være, men jeg ved det ikke. Det tror jeg ikke umiddelbart.

I1: Tror du også at de selv bruger Tales meget?

FK (37:34): Nogle gør. Jeg vil sige måske en håndfuld. På 10. Men ellers så tror jeg ikke. Det er rigtig rigtig svært at få kontinuerlig brug af sociale medier igennem for ret mange brugere. Vi kender det jo selv. Hvis vi selv skal prøve at remse op hvad vi bruger sådan helt kontinuerligt så tror jeg måske kun det er Facebook og Youtube jeg bruger. Altså det må jeg nok krybe til korset og sige. Det tror jeg faktisk gør det. Så på den måde er succeskriteriet når jeg kan se i hvert fald bare fem piloter finder på at bruge Tales hvis de er et eller andet sted. Det synes jeg da er helt fint at de gør det. Men der skal edderbukme også meget til før du kan sige, at det er MEDIET for at dele billeder og tekst her. Fordi folk de deler stadigvæk billeder på Facebook. At jeg så personligt synes at det er en kedelig måde at gøre det på fordi der reelt set ikke er andet end likes eller svar der hedder "det ser dejligt ud" eller sådan nogle ting. Der kræver Tales jo noget mere. Man skal bygge videre, man skal faktisk tænke kreativt og lave en scene. Og det er så også derfor piloterne ville have det anonymt, altså at man havde muligheden fordi der er også meget på spil for unge omkring coolness værdi. At lægge noget op. Altså hvis man kigger på det, så det jeg kan se, det brugersegment vi har at gøre med, især piloterne. De opfører sig, har en tendens på Facebook til at anbefale meget som de ser andre steder. Alt fra event til en udstilling til noget de har set på Geekology eller et eller andet. Eller invitere til arrangementer. (39:23) Men de pinner som regel ikke sig selv og siger "her er jeg, lige nu på en café med..." Der skal vi over de 30 for rigtig mange der gør det. Og de synes det er enormt kikset - det er

sjov - når folk skriver ”her er jeg med min søster - lækker brunch” billede, billede, billede. Sådan nogle ting der. Fordi det har vi diskuteret hvad det er der sker der. Det synes de er mega kikset i forhold til den der, altså det er jo også en hipstermani, i forhold til at tage billeder af alt hele tiden. Hvor man var og checke ind på facebook. Og det er der nærmest ingen der gør af vores 38 piloter. Jeg prøvede nemlig at studere dem og se hvad der sker. Jeg tror det er for den lidt ældre generation. Det er ret skægt at se. Og jeg har intet at bygge det på andet end mine iagttagelser, men i forhold til jeres projekt så kunne det være ret interessant at kigge på. De vil hellere være afsendere på noget som har en vis tyngde og som andre har produceret som de kan anbefale. Men der er meget på spil for dem hvis det er noget de selv har gjort eller lavet i forhold til det (40:39).

I1: Kunne det også være en udfordring i forhold til Tales?

FK: (40:42) Ja det kunne det helt klart, at man skal tage et billede. Man kan også uploadet et billede fra hvad som helst. Man behøver ikke bare tage billedet med sine mobile enhed, men jeg tror også anonymiteten giver en eller anden form for frihed i det, der er jo ikke nogen der kan se det nødvendigvis er dig, du kan jo også lege frit og der tror jeg facebook kalder på noget helt andet på den måde. Du er meget tydelig afsender på dine ting.

I2: Nu har du måske været lidt inde på det med forskellen på facebook og Tales, men hvis du kunne vælge frit om at involvere andre sociale medier i Tales, kunne det så være en mulighed?

FK (41:27): Altså jeg har jo lidt svært ved facebook jeg bruger facebook meget i mit arbejde fordi at det er der folk er lige nu, men jeg synes jo reelt set ikke der er nogen særlig god dialog med brugerne. Man har følgere og det har både museet og det har ULK og det har børn og familiesiden, men vi har reelt set ikke rigtig nogen dialog eller community med de mennesker der faktisk følger os. Vi ved jo også godt hvorfor Louisiana har over 25000 følgere eller hvad de har. Fordi folk godt vil ses på deres egen profil som at de følger Louisiana. Det er ikke fordi de er interesserede i at have en daglig snak med Louisiana. Eller MoMA. Desværre. Og på den måde er facebook enormt tricky. Fordi det er som regel bare et skulderklap eller en iscenesættelse for mig at se. Hvis jeg kunne, ville jeg helst være fri for at bruge facebook overhovedet. Det må jeg indrømme.

I2: Og hvad med andre? Du vil helst være helt fri for profildelen eller?

FK: Nej, altså det ville være lettere igennem Tales at logge sig på via Facebook fordi at det er hurtigere tilgængeligt. Det jeg bare synes er lidt mærkeligt det er iscenesættelsen om at hvis du har lavet en Tale, så skal det deles på Facebook. ”Emil var inde og lave en Tale på Facebook”. Det er der jeg synes den bliver problematisk. Det er ikke dialog for mig at se. Og der synes jeg Tales i sig selv er spændende fordi den skaber dialog vil at have historier sammen. Det synes jeg, men jeg vil meget hellere snakke med alle de 750 følgere på så lille et community som der er på ULK. Det er alligevel rimelig stort i forhold til at MoMA teens i New York har omkring 6000, så sådan sammenlignet med en 1 million by og en 10 million by i New York så er det faktisk meget rimeligt. Men jeg vil langt hellere have en dialog med de her mennesker face-to-face eller via projekter end ved at lægge en masse ud på facebook som de så enten liker eller kommer med deres kommentar om at det ser spændende ud. (43:39) Den kan så også falde tilbage på os og sige ok, så er det os der ikke kan finde ud af at skabe en dialog på facebook, men jeg synes den er generel fordi jeg synes ikke det giver en følelse af community overhovedet, at have den form for dialog på facebook. Og vi har ikke knækket koden endnu. Og det tror jeg ikke ret mange har hvis jeg skal være helt ærlig.

I1: Der ligger også det mere intimt i at man kender det fordi uden at skulle analysere facebook, så bliver det en anelse overfladisk som du siger. Men når det så er sagt, kan Tales så måske komme mere ud til at blive kendt af flere?

FK: (44:33) Altså har jo promoveret den for så vidt. Vi har også opfordret folk til at dele deres Tales på vores side, men facebook er også så skide tricky, at vores følgere på Facebook kan ikke lægge det op, jo så får man sådan et lille afsnit i forhold til andre opslag på en side, det har i jo set. Der synes jeg jo at facebook er dybt problematisk i forhold til at du ikke kan ... jo du kan skabe en lukket grupper hvor alle opslag vises tydeligt på væggen, men følger du en side, og det er jo klart nok hvis du er en organisation eller noget andet, så kan andres opslag ikke være synlige for alle. Jo så skal du ind og klikke på dem for at åbne dem. Så på den måde er det også svært at bruge Tales aktivt i forhold til at alle kan dele deres Tales på siden, fordi jeg tror desværre ikke ret mange ville se det, hvis det var. (45:20) Så den kode har jeg slet ikke knækket. Jeg synes det er fint at Tales også lever i sig selv i det mere lukkede community, det jo også er. Men det er klart, jeg vil da virkelig gerne nå ud til flere, jeg er bare ikke sikker på, at det er facebook der er vejen til at gøre det. Men jeg ved ikke hvad der så er.

I1: Fremadrettet, hvad er tidshorisonten så?

FK: (45:45) Jamen altså lige i øjeblikket, det ved jeg her i maj/juni der vil Frederiksberg Biblioteker lave nogle forskellige aktiviteter med at bruge Tales. Jeg kender dem ikke i detaljer. Men kig efter på deres hjemmeside hvis det er. Også ellers fremadrettet, der har vi for eksempel lavet digital bioblitz i lørdags (d. 18/5) ved brug af Tales i samarbejde med park museerne. Det er et kæmpestort arrangement. Vi havde håbet at der kom 35 mennesker og så kunne vi gå rundt i botanisk have og lave digital bioblitz og tage billeder af blomster og insekter og dyr og skabe fortællinger på den måde. Folk kom så meget sporadisk, så det handlede egentlig mest om, at promote Tales og vise dem hvordan den fungerer, hvorefter de selv tog nogle billeder og sådan nogle ting. Det var for varmt og folk var fuldstændigt splattede der i lørdags. Så det har vi gjort der. Og så har vi været på inklusive museum konference for tre uger siden og lavet et oplæg. Det var fire piloter og jeg og Jenni Saunte der præsenterede Tales og demonstrerede hvad den kunne og det var folk fra hele verden i forhold til museer og formidlingstiltag og kommunikationstiltag. (47:07) Og så har vi været på noget der hed Social Media Week som i nok kan huske, og det var så der i hørte om os? Så der har været nogle tiltag i forhold til det. Og lige nu bruger vi det ikke aktivt til noget konkret projekt. Vi har tænkt på i forhold til det byens hegn projekt vi laver sammen med Københavns metro, at lave nogle Tales derinde, men vi bruger ikke Tales som et kommunikationsværktøj hvor vi lægger ud videre fordi vi kun kan dele scener, vi kan ikke dele hele Tales. Så det er ikke helt optimalt at sige ”se hele den her Tale der fortæller om processen” - det kan vi ikke - desværre. Men det er jo så bare vilkårene, ikke.

I2: Det så er det jo der hvor I kan lære noget internt af det?

FK (48:00): Ja, lige præcis. Men det skal også siges, at det er jo et pilotprojekt. Det skulle aldrig være en færdig app, der skulle kunne sælges eller bruges som et hardcore formidlingsværktøj af museet og favne det fuldstændigt. Det har aldrig været meningen. Så det er et pilotprojekt og et reflektionsværktøj. Og det kan man sige, at det jo så også er dyre penge vi leger med, men har givet utroligt meget også internt i det community der hedder ULK at kunne lave det her for piloterne. Og det er guld værd for mig. At jeg kan give de 38 unge en oplevelse af at skabe sådan en her (en app) sammen, at prøve det som et værktøj, fordi så kan vi tilbyde noget som den anden del af deres liv, skole, uddannelse, job, alt muligt andet, ikke kan tilbyde. Der har vi måske i virkeligheden beriget dem med noget, og det er jo også et mål i sig selv for mig. Det er en stor del af det. (48:59) Jeg ved godt, at jeg tænker meget processuelt når jeg siger det, men det er et mål i sig selv.

I1: Måske som et sidste spørgsmål: Udfordringer, fremadrettet med det, processvar måske.

FK (49:18): Klart driften af Tales. Og så er det at tænke kreativt og bruge Tales i de projekter vi allerede laver. Det er selvfølgelig også en udfordring, og det er slet ikke noget vi har besluttet endnu, om vi vil videreudvikle Tales eller lave noget helt andet. Jeg tror i forhold til app's levetid i dag, så kan jeg se, nu når vi ikke i efteråret at kunne udvide Tales hvis vi vil det. Og hvor er vi så, så er vi ovre i november, december, januar. Og så er vi allerede ude i en forældelse af en app i forhold til der kommer nye android systemer og IOS7 kommer snart og så videre. Så det jeg ser mest som perspektiv, det er at museet tager funktionerne til sig. Fordi så dyr har den heller ikke været at lave, at man ikke kan sige at sådan en skal vedligeholdes hele tiden. I kan jo selv se at levetiden på apps, som folk poster penge i, er altså temmelig kort og temmelig mange penge. Så på den måde er der ikke noget der er gået tabt. Så mit håb er, at museet tager funktionerne til sig som et reflektionsværktøj, og så vil vi i ULK bruge den løbende til interne processer, men også hvis vi har samarbejder, prøve at se hvad er der af potentielle i at bruge den der. (50:41) Men jeg skal også sige, at udfordringen er, når du er i gang i museet eller i gang med et projekt og har en workshop ude i byen, at stå der og skulle til at skrive tekst når du bare skal tage nogle billeder eller prøve at beskrive en proces eller sådan nogle ting. Det kræver også noget. Det er klart udfordringen. Jeg ser Tales ikke så meget som et workshopredskab som jeg ser det som et individ eller en lille gruppe af mennesker, der står og reflekterer sammen. Så jeg ser det også som noget der kræver fordybelse. Og det er helt klart udfordringen for os i at sige ok, nu bruger vi det som et kommunikationsværktøj. Hvor mange lag vil vi skabe? Det er så spørgsmålet. Men forstå mig ret. Var det svar? Jeg er ikke sikker på det helt er svar nok.

I1: Nå men det med at man tager processen til sig og udviklingen af værktøjet - idéudviklingen.

FK (51:38): Det er det vi kan tage med. Rigtig meget. I forhold til hvordan vi tænker kommunikation, men også i forhold til hvordan ULKs projekter former sig. Dels i forhold til brugerinddragelse og hvad vi godt vil have folk bidrager med i den dialog vi forsøger at skabe med dem, det er klart. Det der jo også er udfordringen det er, at alle de piloter der har været med til at lave Tales, de vil sikkert ikke være der næste år. Hvor ligger ejerskabet så? Det er også en udfordring der er vigtig. Men det er et kriterium. Det er bare sådan det er, der er ikke noget at gøre ved det.

I1: Men så ligger processen, eller viden om processen og idéudviklingen i hvert fald hos nogle.

FK: Ja det gør den. Heldigvis da.

I1: Så tror jeg faktisk vi har rørt alle de emner.

I2: Er der noget du synes der mangler?

FK: Næh.. Ikke andet end at hvis i laver en transskribering, så kan jeg jo måske godt, nu har jeg bare ekstremt travlt med Københavns metro, men det kan godt være hvis I har brug for at der bliver uddybet lidt på projektfaserne, bare lige punkter, at jeg kan bidrage med det. Og hvis i ikke lige hører fra mig den første dag i har sendt, så er det bare fordi jeg løbre rundt mellem Københavns metro og forsøger at koordinere.

I1: Vil du foretrække mail eller at vi fanger dig på telefonen hvis vi har brug for at få uddybet svar?

FK: helt klart mail, for jeg står måske ude og sætter plader op eller et eller andet mærkeligt. Så det er rarere for jer. Hvornår er jeres deadline for alt det her?

I1: Det er i midten af september, så vi har noget tid endnu. Men det var det? Tusind tak, det var meget uddybende.

Appendix 10

Interview with Marketing Manager, Bianco

Participants

MM: Marketing Manager (Anonymous)

I1: Amalie Ramsby

I2: Eva Sønnichsen

I2: Heldigvis skal vi jo transskribere det bagefter, så vi er sikker på at vi får det hele med.

MM: Ja, det er super fint.

I2: Måske skal vi lige starte med at sige: Vi skriver speciale om hvordan man bruger sociale medier til at skabe innovation, og vi har muligvis fem cases, hvorfaf I er en af dem. Det er noget museum, noget marketing, noget møbel Fritz Hansen, og så Jer med Fashion Army, så vi har lidt af hvert. Men det er forskellige typer af projekter for hvert sted. Og så prøver vi at skabe en teori ud fra det – en lidt bredere teori siden vi har forskellige kreative virksomheder med. Og I den sammenhæng er Fashion Army helt vildt interessant – og den blev kun mere interessant, da vi netop fik den næste mail, hvor vi.. hvor der .

I1: Hvad vi skulle bruges til.

I2: Så det glæder vi os meget til at høre om. (00:55) Så hvis du vil fortælle om det..

MM: Skal jeg bare fortælle bredt eller skal jeg prøve at gå igennem dem her (spørgsmålene, red.)

I2: Du kan bare fortælle bredt

I1: Og måske hvad din rolle i projektet har været? Derudover skal vi nok spørge ind.

MM: Ok, ja. (01:05) Jamen det kom sig af, at vi som vi altid gør sidder og kigger på et marketing budget og snakkede om hvordan vi bedst muligt kunne ramme target group for at skabe et salg, for det der dét det går ud på. Men vi tog os så til det her forår og besluttede os for at der måtte ske noget nyt. Vi har tidligere været enormt meget båret af ”Launch and Leave, Launch and Leave” – men vi syntes at vi trængte til noget andet. Samtidig kiggede vi på hvad der rør sig derude, hvad forventer man af et brand og så har vi kigget på vores forretningsform. Vi har jo butikker rundt omkring i små byer, og kan godt sætte side annoncer rundt om i aviserne, men hende i Skive (kunde, red.) tager ikke nødvendigvis til Holstebro... Vi gjorde det simpelthen for at ramme lidt mere lokalt; for at ramme alle de fashionistaer der bor rundt omkring i de små byer som Svendborg, Tønder, Holstebro, Fredericia, som er vores forretning. (02:05) Og så havde vi bare nogle statements, og vi lavede en brainstorming. Altså normalt så har vi en reklamemand til at tænke de der lidt skæve kampagner som vi har kørt i flere år, han giver så idéen ind til os, og så brainstormede vi op på det her – hvordan kunne vi få det ud i butikkerne, hvilket medie kunne vi etablere det på og hvordan fungerede det.

Men denne her gang har vi faktisk været lidt på forkant. Selve idéen om **Fashion Army** har vi faktisk selv skabt herinde i afdelingen. Vi har brainstormet på nogle overordnede ord vi skulle have med; Vi skulle gå lokalt, vi skulle have fat i fashionistaen og så havde vi fokus på nogle produkter i det førstkomne efterår som vi har taget genfokus på. Vi har taget noget af det vi engang var rigtig dygtige til retur; vi ville lave gode skindprodukter til en god pris. Og det har der været færre og færre af i vores sortiment i krisetiden grundet til store prisfokus. Og så har vi for noget tid siden ændret lidt i vores strategi herinde, og sådan det ene og det andet – så til efteråret, der vil vi komme med noget, hvor der er meget større fokus på kvalitet og finish. (03:11) Og den historie skal vi fortælle. Og

markedsføringsmæssigt er det *enormt* svært at fortælle, for du kan vise et billede og så ”Jamen fint nok, det kan alle jo sige..”

I2: Ja, man kan jo lave flotte øh..

MM: Ja, så vi havde brug for teknikken word of mouth, vi har brug for anbefalinger og vi havde brug for at fokus blev oplevet. – Så det var også en af issuesne da vi tænkte i hvordan det kunne fungere lokalt. Så rent brainstorming på et lille møde herinde, hvor en siger noget, og så siger en anden noget, og så er det bare fantastisk at tænke i flok, for så bliver 2+2 bare til 5. Så sådan kom vi på idéen, og så bad vi efterfølgende Thomas Hoffman fra &Co som er vores idemand til at sige, at det er dét her vi skal. Og så har han så lavet de her piger, der har medaljerne stukket ind og så der er lidt for at beholde vores lidt ikke altid pæne, men anderledes DNA(04:00) Og så var det visuelle og idéen skabt. Og det er også nogle af de her spørgsmål I spørger om, hvordan er man kommet frem til det, hvor er idéerne opstået? Og vi startede med den lille idé og vi vidste hvad der var bevæggrunden bag det, og hvad der derefter sker i processen, det var noget der bare kom undervejs.

I1: Så der var ikke nogen klar strategi fra begyndelsen?

MM: Jo, vi havde hele tiden en plan, men så skete der noget i processen som vi så måtte forholde os til; eks. at nu kom der mange flere ansøgere end vi havde forventet, hvad gør vi så? Der var så mange ting, der udviklede sig undervejs. Det var simpelthen et for stort et scenerie at tænke igennem fra start af. Vi har blevet nødt til at tage tingene undervejs, og metode har været bare at tale sammen hele tiden, at blive ved at tage det op og diskutere pt.

I1: Hvornår startede i med det..

MM: 1. Maj 2013

I1: Hvornår startede I med planlægningen?

MM: Idéudviklingen startede i November 2012. Vi tager og laver planlægning hvert efterår for det kommende år. Og det var slet ikke meningen fra starten, at det skulle være sådan her, og nu skal vi. Vi skulle bare tænke en ny kampagne. For mit personlige vedkommende, så har jeg en stor tiltro til at fremtidens marketing bliver nødt til at være individuelt rettet. For at få det, bliver vi nød til at indsamle en masse data, og det kan man finde ud af på mange måder: Man kan spørge dem, man kan target dem, man kan finde ud af hvad de trykker på – fra det kan man samle en hel masse data ind, og ud fra det give dem noget tilbage. Det er der allerede mange der gør nu. Der er to ting i det: Det er at få forbrugerne der ikke er loyal i dag, det er de simpelthen for kritiske til, men alligevel at få dem til at have os i top-of-mind når de køber sko. Og det har de kun hvis de synes at Bianco er relevant. (06:07)

Vi har et bredt sortiment, vi har både herre og damesko, men der er fokus på damer. Det er 80-20, 80 til pigerne. Og det er alt mellem 15 og 55 årige. Så det er super forskellige kunder, og det er bare forskellige sko. Så er der forskel på en stilet-pige og en sneaker-pige, og der mit value mere comfort end det er look, der er bare forskel. Så hvis vi kan give hver pige, der gider connecte med os, dét hun interesserer sig for, så kan vi gøre Bianco mere relevant – og det var dét der var grundtanken i *join the army*. Vær en del af os, vær med, vi håber at du vil give os nogle informationer, for så kan vi efterfølgende bruge dem relevant, og faktisk give dem det de gerne vil have. Man får jo reklameindtryk, mange flere end man nogensinde har fået, bare man ser tv-reklamer, der er altid en der skriger – og det er ikke til at holde ud. Men det er lidt det der sker. (07:08)

I1: Nu taler du om denne her relation som brugerne skal have til Jer, tror du der kunne være andre motivationsfaktorer som bevæggrund for deres deltagelse i Fashion Army?

MM: (07:18) Ja, vi har snakket meget om det. Vi har trukket en masse folk ind, og spurgt dem om de gider at være en slags konsulent- vi har simpelthen bedt dem om at stille os spørgsmål. Vi vil gerne tæskes igennem af en konsulent, med alt hvad der kunne komme, som vi ikke lige havde set – (07:36) og alle spørger til Fashion Army, jamen, hvad får de for det? Får de rabat? Jamen, det havde vi da tænkt os, at de skulle have, men det er ikke det der skal være grunden til at *join* (the fashion army, red.) men det er fordi vi har en fælles interesse. Og jeg plejer altid at bruge det her eksempel: Men hvad hvis jeg spurgte min mand, som elsker at se Top Gear; Hvad nu hvis Top Gear sendte en mail ud til ham, hvor de spurgte om han ville være med til at stemme om hvilken bil de skal teste næste gang, ville han så forvente at få en eller anden pris-rabat på en bil? Nej! Han ville tænke: Fedt, jeg vil bare gerne være med til at stemme, for jeg deltager og involverer mig – og det samme tror vi skal være den primære drivkraft for Fashion Army. (08:12) Som modevirksomhed, så ved vi jo allerede et år til halvandet i forvejen, hvad tendenserne bliver – og det er det materiale og den viden som fashionistaen i Holstebro synes er fedt, hvis hun kunne komme i nærheden af. (08:23) For det er måske allerede hendes interesse, hun har måske allerede en blog hvor hun blogger om sådan nogle ting. Hun synes det er sjovt at kende til ting, der først om et halvt år kommer i butikkerne, og sådan nogle som hende, er de brugere som er frontløbere for os.

I1: Ja, for det er jo relativt mange ting I spørger om og beder om mange informationer.

MM: Ja det er helt vildt. Men vi tænkte også bagefter, hvem gider mon at udfylde det? Men der er alligevel 800 der har udfyldt runde 2.

I1: Vi er to af dem ☺

MM: Er I med også?? Ah haha, cool.

I1: Jamen, det må vi jo være.

MM: Haha, jamen vi sidder lige og vælger ud nu, så hvis I har bestikkelse med så kan det være. Ej hehe. Vi sidder lige nu og klikker alle billeder igennem nu. Og det der er vigtig for os i udvælgelsen er også, at de findes i nærheden af der hvor vi har butikker, for det er også en lokal markedsføring. Så det er for den fashionista, der bor i nærheden af en butik, som gider at deltage og som ikke vil i lommen på os. Vi ønsker tværtimod at gå den helt modsatte vej; De må sige hvad de vil, de må kritisere – det er frit. Vi ser det lidt som en win-win situation. Vi vil rigtig gerne have de informationer omkring hvad der rører sig lokalt, vi vil rigtig gerne involvere – vi vil have nogle til at bestemme. (09:46) Vi sidder til herude på kollektionsmøder og spørger hinanden hvad vi synes om detaljer på sko osv. – og vi kan jo ligeså godt spørge ud i stedet for kun at spørge os selv. Og vores idé er at vi eksempelvis kan sige; På torsdag har vi fashion board møde mellem kl. 9-13, og vi håber at I vil være lidt online til at svare på nogle af alle de mange spørgsmål der vil blive sendt ud. Stemme, vote, give jeres mening til kende – for om vi laver stiletten med nitter eller pallietter, det bestemmer I. Så i stedet for kun at spørge os selv, så spørger vi ud.

I2: Så de bliver trukket direkte ind i Jeres proces?

MM: Ja det gør de. Det bedste her i huset og i forhold til denne her kampagne er, også det vi har frygtet fra starten det er, at det er noget, der er opstået som en marketing idé, men det er jo at indkøb er med. Dem der bygger kollektionen skal jo være villige til at spørge. Det første vi gør lige om lidt, når vi har fundet de 80, der skal være officerer i Fashion Army er at sende en sandal-bund ud – og sige til dem, at de skal tegne en sandal. Så stemmer vi om jeres idéer – og så er der en vinder og den skal vi have i produktion til næste år. Men okay, så skal vi have dem til at sige, og en position det går til Jer. Men indkøb er vildt meget pro projektet, de synes det er fedt, at der er nogle at spørge. Og det er faktisk det jeg er mest stolt af, det er alt vi simpelthen står så meget sammen i huset om dette her projekt. (11:07) Men det er klart, det er jo det vi får ud af projektet, en hjælp til

indkøb og marketing. Og så håber vi, at dem der bliver Officerer vil spille med, og så laver vi alle former for treats til dem. De får selvfølgelig et kort, hvor man kan shoppe til en vis procent altid osv.

(11:35) Og det første vi gør, det er at invitere dem alle sammen på bootcamp, hvor vi vil involvere og give dem treats i emner der interesserer dem og håber at de i workshoppen vil se det som et møde mellem fællesinteresserede.

I2: Du siger at I skal stemme om sandalen, er det så herinde I skal stemme om det eller er det blandt Fashion Army.

MM: Det er blandt alle. Det gælder jo om at inddrage. Altså målet var at finde 60 Officerer, men jeg tror vi finder 80. Vi har flere butikker end det, men det er her vi starter . og vi har jo også nogle byer hvor der er flere butikker. Det er heller ikke målet, at der skal være en i hver by, men at vi skal starte med en gruppe, der kan begynde at fungere som brugere af Fashion Army. Og det er jo en lang kampagne.

I1: Hvad er tidshorisonten?

MM: Indtil videre tager vi 2014 med. Og jeg forestiller mig permanent, at det bare er der. Jeg håber at vi kan have en Fashion Army som er sideløbende, som et community hvor fælles interesser for fashion er til stede. (12:44)

Jeg ville svare på dit spørgsmål (henviser til I2). Vi giver opgaven ud, og vi kan få 80 forslag ind her. Af de muligheder, skal vi have dem igennem indkøb, for at få udelukket de idéer som ikke er lade sig gørlige. Så de vælger i indkøb måske 20 ud på nogle forskellige produktionsmæssige krav. Herefter skal der så stemmes om det. Men så kræver det også, at når vi går igennem dem på bootcamp, så fortæller vi: Jamen den her idé den er super cool, tegningen er flot, men her er hvorfor den ikke fungerer. Eller vi vil måske tale med brugerne om, hvem er det der er kunde til den her sko du har designet.

I2: Ja, så det skal I også tænke over, om det er en kunde I ønsker at ramme.

MM: Ja, så det ikke er kun dem selv, men så det også er uover Fashion Army. Det er jo det der er pointen. Det er jo egentlig det der er vores arbejde, men her bliver de så en insider i forhold til den viden vi deler med dem.

I1: Du sagde tidligere at der er nogle geografiske kriterier i forhold til hvordan I vælger officererne i Fashion Army ud? Er der andre?

MM: Altså alder har vi allerede sagt, at man skal have en vis alder. Det nytter ikke noget, hvis man bliver inviteret på bootcamp, at man er 15 år. Der er nogle der er ret unge, men det vigtigste er faktisk, at de er enormt stilsikre. (14:12) De ved hvad de kan lide, og de er sikre i deres valg til at sige det videre, de skal kunne gå ud over deres egen stil, og i principippet også hjælpe andre med deres stil, det er også et kriterium. Det der er er at de kommer til at tilhøre en Bianco butik, i nærheden af hvor de bor. Når de kommer hjem fra bootcamp giver vi invitationer med til veninderne og venindens veninder til en shoppingaften nede i butikken med rabat kun til dem. De fleste har en blog, hvis de ikke har en blog hjælper vi dem i gang med at skabe indhold og samme type af kommunikation. Der er på igen måde noget med at de skal sige noget om os. Vi er virkelig meget opmærksomme på, at vi ikke ønsker at købe dem. Ikke på nogen måde, vi ønsker at vide noget om dem, vi ønsker at høre hvad de mener. Og så håber vi selvfølgelig på at det kan spredes ud gennem wom, og det er den lokale markedsføring vi håber på. Vi ligger jo selvfølgelig mange penge i at lave denne her, men vi tror på konceptet. (15:22)

Jeg kan huske at jeg havde et par unge piger herinde i et panel vi havde herinde på kontoret, hvor vi blandt andet spurgte dem hvad den sidste reklame de havde set var. Åh, det kunne de ikke lige huske – men måske i Bilka, for der arbejder jeg. Men læser I ikke blogs eller? Spurgte jeg – jeg prøvede at fritte dem lidt. Okay sagde jeg, du står her i din

Chanel Buclé inspirerede jakke og converse sko, sådan nogle helt unge piger I ved, hvor ved du fra at du skal have det på? For det er da rimeligt moderne. Ej men, det er fordi hende der henne i skolen hun er altid så god til det, siger den uge pige så. Og det var faktisk mit stikord – for de kigger jo på hinanden og kigger efter hende der prøver og tør prøve nye ting. For det er lige så meget deres inspiration – eller venner –eller gennem sociale medier. Meget mere gennemtrængende end alle de reklamer vi prøver at pushe ud i hovedet på dem. (16:09)

I1: På bootcampen havde I forestillet Jer at brugerne skulle komme med input til hinandens forslag? Eller til Jer? Eller hvordan skulle det fungere i praksis?

MM: Vi havde forestillet noget a la et galleri, hvor man præsenterer tyve billede af skoene, og så står der nedenunder de tyve udvalgtes navne. Vi vil begyndelsesvist forklare dem, at vi har valgt de tyve forslag ud, fordi sådan og sådan. Og her er de ti som vi ikke har valgt, men som var super cool, men som ikke kan lade sig gøre. Så hænger vi idéerne op, og så skal de gå rundt og stemme.

I1: Jeg tænker i forhold til lagene af interaktion pigerne imellem, I nu måtte vælge ud, hvordan havde I forestillet Jer at dette skulle kunne foregå? Altså lige nu, så er der kommunikation fra Jer til dem og omvendt. På en bootcamp må der kunne opstå noget brugerne imellem?

MM: Ja.

I1: Hvordan forestiller I jer fremadrettet at denne her platform af brugere skal kunne fungere?

MM: Jamen det har vi snakket meget om også – for det kan være at de synes de er konkurrenter hinanden imellem, det kan være veninder og skal stemme hinanden ud – eller hvordan. Men så har vi faktisk sammenlignet lidt med når vi holder blogger event, hvor man præsenterer bloggere ind, hvor de ser kollektionen – og man burde jo tænke at de var konkurrenter på en eller anden måde: Følg min blog, ikke følg hendes blog. Men de er jo perleveninder alle de der piger, de kender hinanden og mødes ofte. (17:40) Og herfra så tænkte vi, at det jo i virkeligheden er ligeså meget det vi vil, fair nok at en vinder, så kommer der en ny konkurrence igen lige om lidt, hvor en eller to kommer med to et photoshoot. Vi kan gøre mange forskellige ting, hvor der så er nogen, der bliver den endelige vinder. Men ellers tænker vi, at det skal være for hele flokken at vi gør noget, de kommer til at se hele vores SS14 kollektion, hvor de også skal komme med input på det tidspunkt. Det passer timingmæssigt i produktionen til, at vi ville kunne lave små justeringer efter brugernes kommentarer.

I1: Hvornår ligger Jeres bootcamp?

MM: 7. September 2013. Vi prøver at finde en masse små treats hele tiden, hvor ”det hører I” eller ”det får I” eller ”det er I med på” eller ”det bestemmer I”. Altså dem der er Fashion Army, vi prøver jo selvfølgelig at vælge dem ud der er dygtige til at se trends, at følge med i trends. Så vi forestiller os, at de vi har valgt ud sagtens ville kunne designe en sandal man vil kunne gå i om et år. (18:51)

Alle dem der har søgt, vil vi jo rigtig gerne beholde. Vi startede med at få over 2600 ansøgere på 1. Runde. Så kom det lange skema man skulle udfylde, det fik vi så 800 ansøgere på og så skal vi jo finde de 80 bruger herudfra. Og grunden til at vi spurgte om så meget i runde 2. var jo også, at man skal finde ud af om fok er engagerede – og det finder man ikke bare ud af ved et billede. Vi bliver nødt til at finde ud af hvor gamle de er, hvad de arbejder med, og det er et kriterium at de snakker engelsk. Vi kommer fra nu af nemlig kun at kommunikerer på engelsk, så der er mange så kriterier i en udvælgelsesproces. Det

fortæller også noget om dem, hvem der er deres forbillede, og hvem de kigger på. Altså vi skal have et samlet billede af vores brugere ud fra spørgsmålne.

Det vi har gjort yderligere er så, at vi har puttet dem ind i nogle kategorier. Vi har for to år siden lavet en meget stor kundeanalyse, hvor vi har kigget på arketyper – det er svært at sige, for man er ikke en type, men ens købsmotiv har et eller andet grund- value: Eks. når jeg køber løbesko, så er det en slag motiv, når jeg køber stiletter, så er det en anden slags motiv osv. – så jeg kan godt have forskellige købsmotiver. Men for at vi kan producere sko, der ikke laver både-og eller ingen af delene, så bliver vi nødt til at forstå disse motiver. Så vi har udviklet sådan fem som vi ud fra de store spørgeskema, har kunne kategorisere dem ind i de fem typer. (20:26) Så vi har simpelthen kategoriseret dem i en primær og en sekundær gruppe af vores arketyper. Og det er jo først vi kan begynde at bruge nu (June 2013, red). Det er jo ikke for sjov, motivet er at vi skal sælge nogle sko. Og idéen er så, at af de fem typer, så er der en der primært er en Converse-pige, nogle gør det en gang imellem og andre gør det hele tiden, og når de ikke går i Conversen, jamen så giver skoen det samme som det man får ved at gå i en sneaker. Og hende skal vi måske ikke sælge 12 cm høje stiletter til, dem går hun måske kun i en gang. Så kan hun en gang få sådan et nyhedsbrev med høje sko, men hun skal ikke have det hver anden gang. Men hende kan vi måske i stedet sende hende info om rå bikerboots og friske sneakers, som så passer lidt mere til den type hun er. De betyder ikke, at alle de gange vi er i kontakt med denne bruger, at hun ikke stifter bekendtskab til den type af produkter, hun vil også se de høje sko, men de vil ikke rangere lige så højt i det materiale vi sender til hende. Hvis vi kan øge graden af de produkter, der interesserer hende, så får vi også en kunde der tænker mere relevant om os. Og – nærmere et køb. (21:36)

I1: Hvor mange er I herinde der sidder og arbejder med Fashion Army?

MM: Altså det er lidt svært at svare på, for vi gør meget i flok her. Altså vi er alle sammen med. Vi har to koordinatorer her i marketing, så har vi en inhouse grafiker, så har vi en visual identity der står for alt ude i butikkerne. Men vi byder alle sammen ind; en web designer, en online manager og selvfølgelig har vi indkøb. Herudover er vi så heldige, at vi har stor opbakning fra direktionen. Heldigvis har vi baglandet 100% til at bakke op.

I1: Henter I nogle ressourcer eksternt? Du sagde at I havde Thomas Hoffman indover.

MM: Han var blot med til at lave plakaten, han er ikke på længere. Vi henter ressourcer udefra i forhold til bootcampen, vi har nogle samarbejdspartnere på til at arrangere det hele. Det skal foregå i København, og det styrer de.

I2: Og så har I haft samarbejder med bloggere i forhold til at..

MM: Ja. Og så har vi jo lavet en hel del ude i butikkerne, hvor man kan melde sig til og plakater. Og så ligger der en medieplan ved siden af, og det er alt muligt blandet. Og det der har været karakteristisk for medieplanen for foråret har været.. Vi laver bare en ny medieplan hver år over det vi skal, og det er klart, at dette her var jo for at få signet up online, så stort set har vores medieplan i Danmark været online. Vi har altid haft Bio i Danmark, og den fortsætter vi med at have, det er et fantastisk medie. Og vi har kørt filmen online, næsten endnu mere end vi har kørt i biografen.

I2: Det er også en god film. Vi har set den flere gange.

MM: Vi tænkte at lyden kunne i hvert fald være fin i en biograf. Og vi plejer altid at have en ny film hver halve år – og den bliver rettet til, men ellers fortsætter vi det her. (23:41) og vi fortsætter faktisk med at ville øge de nuværende 720 (800 ansøgere – 80 officerer) – De er i Fashion Army, de er bare ikke det vi kalder Officerer. Officerer er den sidste række

brugere med insider potentiale vi søgte. Men den gruppe, der er i Fashion Army er enormt vigtig for os, og den vil vi gerne have til at blive endnu større. Og vi kender jo allerede meget omkring dem: Alder, type og hvor meget de går op i mode. Og herefter vil vi lave et nyt skema – ikke lige så langt, for nu har vi jo ikke brug for at vurdere dem personligt mere. Nu har vi egentlig blot brug for nogle få informationer, når man signer ind. Fashion Army er vores bruger panel – og det ønsker vi skal være stort. De 80 udvalgte, de ved hvad de vil have på om et år. Men det store panel skal blot svare på: Vi har en party style, hvilken farve og pynt vil I have på? (24:39) Lille/blå – I stemmer om det. Og det kunne vi lige så godt spørge den store gruppe om, og dem vil vi gerne have med til at bestemme. Og så når stylen kommer ud i butikken, så skriver vi "Chosen by Our Fashion Army"

I1: Det er ret fint. Jeg er intriqued over den balance der måtte opstå- efter at have været med i ansøgningsprocessen til Fashion Army og det at komme ind som Officer. Og så ikke kommer ind i kredsen af officerer. Man har i søgningsprocessen både taget billede af sig selv, skrevet hvem man følger af bloggere, hvad man er dygtig til ift. fashion – og i det hele taget har opgivet mange informationer til jer, og vist et stort engagement. Jeg tror det er vigtigt at kigge på hvordan man får segmenteret den brede gruppe af ansøgere også – for *de sidder jo også med* enormt meget viden.

MM: Ja, helt klart. Jeg vil sige, det vi skal leve af i fremtiden, det er panelet. Det er ikke inderkredsen af Fashion Army. Den inderste kreds skal få os lidt mere på tale i fashionistagrupperne lokalt, her skal vi komme lidt tilbage til den målgruppe. (25:56) Men det der kommer til at have lige så meget fokus, hvis ikke endnu mere, det bliver faktisk panelet, fordi det store panel er det vi... I principippet, så ønsker vi at det panel bliver vores kundeklub, altså vi har en kundeklub nu, den hedder My Bianco og det har vi haft i rigtig rigtig mange år, men vi er jo ikke en klub der giver en masse procenter og point og du skal sørme købe mange sko hvis du skal tjene points op, det er slet ikke, det fungerer ikke på samme måde hos os, og vi ønsker det egentlig heller ikke. Vi ønsker faktisk en klub hvor vi deler interesser, og det er det Fashion Army er, så vi vil håbe at mange af dem der er i klubben vil egentlig joine, at de bliver en del af den store gruppe, og så kan man vælge at taste de her få oplysninger ind, eller man kan lade være, og så er der i principippet en slags tre niveauer og hvis man ikke er i den, så får man bare de almindelige newsletters, pre-sale og hvad der ellers hører til. Hvis man går et step videre, så er man med i panelet og får nogle spørgsmål indimellem og hvis du går helt til slut og er en officer, så kræver det faktisk at du bruger meget tid og er meget dedikeret, men så får man jo så lidt det ypperligste, kan man sige.

I2 (27:00): Hvordan kommer kommunikationen til at foregå, bliver det over mail.

MM: Ja primært.

I2: Ok, så det er kommunikation mellem jer og dem?

MM: Ja og der er selvfølgelig det her med, at når I siger sociale medier, fordi, uh hvor har vi diskuteret det her helt vildt meget. Der er et issue med at bruge sociale medier for vi har selvfølgelig snakket lukket facebook gruppe, åben facebook gruppe, og hvordan kommer markedsføring ind, og hvad skulle vi gøre. Det største issue der har gjort, at vi faktisk nok vælger, det har vi valgt allerede nu, og det kommer vi nok også til at gøre fremover, vi diskuterer lige et par platforme nu hvor vi skal være helt sikre på hvad vi gør, men vi vælger nok at køre, lidt ligesom I har svaret på en hjemmeside fordi vi kan opsamle data. Det kan vi ikke via en facebook gruppe. Jo, der svarer de, men jeg kan ikke vide hvad den enkelte svarer. (27:47) Jeg kan ikke vide, hvis du valgte den der skulle være blå frem for

lilla, så kan jeg ikke vide at det er dig, så kan jeg bare se at der er så og så mange der har gjort det. Og det er i principippet også godt nok til at lave den blå eller lave den lilla, men hvis jeg skal begynde at samle informationer på, for så næste gang at give et nyhedsbrev der måske har lidt flere blå end lyserøde, eller lidt flere, så vil det jo være, det er jo der det målrettede kommer og det er hvis du har svaret at du er til nitterne frem for palietterne, jamen får vi en støvle eller en sko lige om lidt der er nitter på, jamen så laver jeg da lige et lille ekstra nyhedsbrev til dig hvor der er lidt flere af de rå styles, fordi du var ikke til palietterne. Så jeg bliver nødt til at have den information ind i systemet. Vi får jo et kæmpe, altså big data, ikke også, vi får jo virkelig et stort system. Og jeg synes paradokset i dag, fordi vi diskuterer meget systemer, der findes rigtig mange færdige systemer, men de er så automatiserede, at man faktisk ikke tager stilling til helt, man kan godt, man kan automatisere meget, men det er meget sådan, altså net-a-porter er en side der gør det, og når man får deres nyhedsbrev og jeg klikker på nogle bestemte ting, så registrerer den hvilket mærke jeg ofte gør, og næste gang jeg får et, så har de bare sørget for at flytte det øverst i brevet. Og på den måde at skabe relevans. Det betyder ikke, at det ikke er med, men det betyder, eller det er med, men det betyder bare at det jeg godt kan lide står øverst. Man kan også, hvis man handler på Zalando, så får man også ”personlig anbefaling til dig” og så når jeg får mail nummer to og jeg tænker ok, jeg købte gummistøvler til mine børn, hvordan pokker ved de så hvad mine anbefalinger er. Man ved meget i dag, man kan måle både hvad jeg trykker på, de kan se hvilke styles, hvis jeg går ind på siden, så kan de på min IP adresse måle hvad jeg trykker på og de kan indsamle oplysninger. Og her har Zalando kun målt, at jeg har været inde at klikke og har lavet et køb. Så jeg synes egentlig det er useriøst. Jeg synes ikke det er godt nok. Jeg synes det kræver, at man går et skridt videre og siger ”hvad er det egentlig jeg er interesseret i?” Og vi kan prøve at kategorisere nok så mange sko og nok så mange kliks og nok så mange, men der hvor vi rammer spot on, det er når du faktisk har givet mig informationer om at det var dem med nitterne. Så kommer vi tættere på. Så det er virkelig vores ønske. Det er klart, det er, altså vi kan sagtens gøre det, og vi kommer også til at gøre det, men det kræver meget af systemet.

I1 (29: 59): Så måske ligger den sociale medie strategi ligge mere i det der måtte komme efter I har kommunikeret med jeres officerer, altså i det WOM hun selv tager videre i hendes communities.

MM (30:12): Helt klart, det er den der anbefaling. Som måske ikke lige foregår over facebook, men foregår fordi det er casen i dag, altså det er den måde man gerne vil shoppe, hvis jeg hører nogle sige, eller man, altså der er jo rigtig mange der har en funktion de lægger ud på facebook ”synes I det er mig?”, og så anbefaler man eller liker eller hvad man synes man vil bidrage med, at den synes jeg du skal købe. Men det var simpelthen et spørgsmål om at opsamle data, der gjorde, at vi bevægede os væk fra facebook. For ellers havde den været åbenlys at... Men derudover, så ønsker vi jo, at de på skift har en uge på instagram eller de har på den måde ligesom ugens Fashion Army instagrammer gør det og det, og så oploader hun billeder og så vi kommer klart til at bruge medierne, helt sikkert. Jeg synes det der er svært generelt med sociale medier er, at det tager enormt lang tid. Og hvis vi skal direkte regne på hvad det giver af salg, så er det enormt svært, så er det jo stort set ikke noget, altså. Så det er et tilhørsforhold, eller det er en forbindelse man selvfølgelig har, eller en åbenhed man skal have, og vi bruger det også, men en gang imellem når vi virkelig skal prioritere, og branchen er jo som sagt hårdt presset, så bliver man jo så nødt til at se hvad er det der giver noget. Og så det at vi kører en event igennem hvor vi decideret har en salgsaften eller noget, så kan det godt være det bliver prioriteret fordi det er nu og her, at det ligesom giver... Men så derfor kan sociale medier være.. Man kan som

virksomhed bruge rigtig rigtig meget tid på det, og der er også nogle der gør det, og gør det rigtig godt, og så kan man altid prøve bagefter om man kan regne ud ROI på det fordi det er enormt svært, men, og det er stadigvæk en god ide og vi vil stadigvæk gøre det og vi vil blive ved med at gøre det, og vi synes det er absolut interessant. Men at det er svært at fungere. En af det ting, hvis jeg lige skal kommentere igen på platformene, det er, at som vi snakkede om var lidt det værste ved at vælge en almindelig website subpage til det var jo, at de ikke.. Der skal de jo ville gå ind. Lige nu snakker vi også om, at det skal være en app form på toppen af det, så det ligesom er en del at nu kan jeg se der er kommet en meddelelse eller noget. For at man ikke ryger ind, at man ryger ind i væggen. Der er jo også det issue, at vi kunne jo faktisk ryge ud, hvis ikke de absolut går ind... Så der var sådan flere ting, der gjorde, at rent systemmæssig, men ellers så var formen i facebook der fordi det er der de er og det er de er hele tiden, det er en del af deres verden, de søger hvad vennerne laver, de søger hvad brandsene laver og det er jo også der de hurtigt vil kunne vote og stemme.

I1 (32:51): Nu fortæller du at i processen frem til nu, der har I taget valgene lidt undervejs, hvad der har været af reaktioner, det er det man forholder sig til. Forstiller du dig, at det også er sådan det kommer til at være? Jeg kan forstå, at der er planer frem til 2014, boot camp er i september og sådan, der ligger alligevel nogle milepæle i det er projekt, men ellers så er det relativt...

MM (33:13): Men planerne går ikke længere end resten af 2013. Fordi så er det vi kigger på hinanden, og siger ”hvad så nu? - er der nogle der skal blive veteraner, og nogle der skal blive nye officerer, hvad skal der ske?” Og det har vi lidt luftet, men ikke taget beslutning om. Den gang vi meget diskuterede alt det her, da anede vi ikke hvor mange der ville være med, vi havde ingen idé om det. Hvis der var tre, jamen ok, så var det det der var, så det udviklede sig lidt undervejs, så det har det gjort fordi vi er en virksomhed, der bare starter det før vi har gennemregnet det hele. Og så har vi en meget stor tro på, at vi kan det, og gør det og vil det. Enten henter vi hjælp, eller spørger vi nogle, eller også får vi det til at fungere. Det er klart, hvis man i november siger ”tør vi gå i gang med det her?”, så kunne man bruge et halvt år på at regne ud om det var en god idé eller ej, eller hvad vi skulle gøre. Men da vi stod med idéen, kunne vi ikke finde en kampagne idé der gjorde det bedre for os. Og vi var så klar på at prøve noget andet og noget nyt og så syntes vi, at timingmæssigt kunne vi komme først på banen med det, så kunne vi jo også få fashionistaerne til at komme på. Hvis de var medlem af tyve andre af den her slags, så var det ikke sikkert man gad, og så var det egentlig også lige meget. Så vi håber, at det ligesom kan være med til at kickstarte noget, ikke.

I1 (34:26): Har I set noget lignende andre steder? Når I nu siger, at i har brainstormet jer frem til dem.

MM (34:31): Jeg har den hængende deroppe (opslagstavle), nu kan du ikke helt se den, men ”200.000 arbejder gratis for Lego” står der. Og Lego er enormt dygtige til at gøre det. De har selvfølgelig en masse børn til at sidde og lege med det her og sige hvad der er godt og hvad der er skidt. Arla Foods har en eller anden drikke yoghurt ude med nogle unge mennesker, der skal designe og sådan noget. Der er jo mange der co-creater. Der er også mange der, sportsmærkerne er for længst gået i gang med at lave sine egne farvede Nike sneakers. Så det har jo været i mere eller mindre grad, enten noget jeg bare kan lave decideret til mig selv, og noget jeg kan være med til at skabe eller noget... Så jeg vil sige, helt ærligt, så synes vi jo faktisk, når vi har tænkt helt DNA (??) og det er jo det vi nogle gange gør med vores kampagner, så har vi tænkt, at vi prøver at sige det lidt modsat end

det plejer at være. Og vi synes jo faktisk, at når man talte om lokale ambassadører, så var det altid de kendte der var ambassadører for noget. Det var altid de kendte... Hun var ambassadør, ansigt... Og man kan jo se på deres instagram, at ”nu har jeg lige fået nye produkter fra Tromborg - ej hvor er jeg heldig” Og så snakkede vi om ”hvorfor er det ikke den enkelte pige der skal være det i stedet for at det kun er de kendte? Det har rigeligt i forvejen (thihi fnis)” Så den der modsatte lidt i forhold til... Vi har før haft nogle kampagner, der sagde nu var det moderne at bruge sportsstjerner og beckham og alt muligt i deres flotte flotte reklamer, og så havde vi Fritz Vogelspiegel, som var en eller anden body builder, der ikke var det der lige var det alle gjorde, så vi synes egentlig lige så meget at det er den enkelte der kan være ambassadør, som det er alle de kendte.

I1 (36:11): Har i tidligere haft nogen af jeres brugere inde at co-create eller...?

MM (36:21): Ja, vi gjorde det faktisk for et lille års tid siden, tror jeg det var, men da brugte vi facebook, det var facebook fans. Og så lagde vi to styles op og sagde ”vi laver den her i en farve”, uddover hvid, tror jeg, jeg kan ikke huske det, og så stemte de om hvad det var for en farve. Og så lavede vi den i blå tror jeg det var. Men så fulgte vi den til dørs og da den kom ud i butikken stod den på en piedestal og der stod ”chosen by facebook fans” og sådan ”thank you”. Og så var det bare en del, det var en lille ting vi bare prøvede.

I1 (36:51): Hvordan var reaktionen på det?

MM (36:54): Super, vi fik rigtig mange der gerne ville være med til at stemme.

I2: Var det også en succes da den så kom ud i butikkerne?

MM: Ja det var fint. Altså det er jo så herfra hvor man vælger, at begge farver er ok. Fordi det er et spørgsmål om at sælge, ikke. Vi kan ikke vælge en hvor vi tænker ok, den her farve er for vild, den vil vi aldrig kunne sælge. Så det vil være lilla/blå eller et eller andet. Selvom lilla faktisk er lidt svær, men det er sådan noget vi vil spørge om. Det vil det være, det vil det også være her, for ellers... det er klart vi har stadig nogle positioner der skal performeude i butikken, så vi bliver nødt til at kigge på det. Men vi har før gjort det og vi har snakket mange gange om, at vi vil gøre det igen på samme måde. Nu prøver vi at lave lidt system i det i alt det her Fashion Army med at være med og med at være meget med. I så jo også, har i set de her stregtegninger af sko for eksempel også? Hvis der er nogle nye tegninger vi lige laver, så ud med det, spørg hvad synes I, hvor er i henne. ”jamen pil lige sløjfen af den der, det blev da vist lige lidt for feminint for jer” eller et eller andet, altså kom med de bud og det synes jeg, jeg håber at når man er officer, at man synes at det er det der også er fedt. At man ligesom kan involvere sig og man har noget at sige. At man har noget at give input til. Selvfølgelig kan vi jo ikke gøre alt det alle gerne vil, men vi får jo mange flere fantastiske meninger end hvis vi selv skulle sidde og vurdere, sløjfen på eller sløjfen af eller et eller andet. Så vil vi meget hellere spørge dem der er de ægte eksperter. Høhø

I1: Eva, har du nogle spørgsmål, ellers så tror jeg vi er...

MM: Kom vi det hele igennem? Du har holdt styr på om jeg har svaret på det hele..

I2 (38:27): Måske nogle udfordringer I har oplevet? Nu er i godt nok tidligt i kampagnen stadig, men om der er noget?

MM (38:36): Eeeemmm.. Udfordringer.... Altså ja. Det der var udfordringen, og det har nok noget at gøre med, at vi fra starten ikke har kunnet tænke alle cases. Tingene går bare hurtigt og vi skal af sted derudaf. Da startede vi med at kommunikere én pr butik, og det

vil vi jo egentlig også gerne, men det vi så kunne se vi kunne ende ud i, det var at der var måske bare en fra Tønder og det var måske ikke en vi synes kunne være forbilledet. Og hvor stod vi så? Og du var inde på det; hvad med dem der så er i det her panel i stedet for at blive Fashion Army. Så der var en kommunikationsudfordring. Hvor havde vi sagt det og hvordan skulle de fungere? I forhold til at sige, hvad så hvis hun kom ind i butikken, "jamen jeg har da søgt her, hvorfor blev jeg ikke" Så der er hele tiden sådan nogle kommunikationsudfordringer, hvad med dem der ikke bliver, hvad med dem vi skal sige nej til, hvordan håndterer vi det? Og det har vi virkelig talt rigtig meget om fordi det er jo egentlig lidt... Og jeg vil i øvrigt også sige Fashion army panelet havde vi hele tiden tænkt, at vi gerne ville have, men kommunikationsmæssigt, hvordan det skulle være der, det har forandret sig undervejs, og har også været en udfordring fordi vi sådan siger, at vi vil have det, men... Så vi har jo faktisk allerede nu kommunikeret, jer der har sendt nummer 2 ind, I er jo Fashion Army. Join the Fashion Army, I er allerede med, I er en del af det. At man så kan blive officer og gå hele vejen til insider, det kan man, men I er med. Så der var sådan noget med join the fashion army, apply the fashion army. Vi havde lige den der hvor vi efterfølgende også har kigget i bakspejlet og set om vi var fuldstændig klare på det. Men vi kommer jo til at køre det igen, og det vil igen blive join the fashion army og så kan man måske avancere hvis der er nogle butikker, som ikke har nogen tilknyttet. Vi håber at kunne lave en decideret lokal kampagne, tage nogle billeder af hende der er fashion army til butikken i Søndergade og så kommer party kollektionen ud, og den har I selvfølgelig set inden, så I har valgt jeres favoritter og så kan vi lave et lille skilt ude i butikken at Fashion Army her i butikken har valgt favorites.. Ligesom bloggers favorites, at man får den her lokale, at det ligesom. Det er jo ligesom at ville være dem, de er jo super cool, I er super cool,

I1+I2: Thiihihi

MM (41:00): Jamen det er jo fedt at se at der er jo mange. Det er simpelthen så fedt, jeg er totalt overrasket over hvor mange og hvor mange der har, som du også sagde, gidet at gøre noget ud af det. Det er jo helt vildt fedt, så det er jo klart, at vi gør hvad vi kan for at treate.

I1 (41:16): Jeg skal lige høre om en ting ekstra. Nu har det været Danmark vi har talt om, men der er også i har kørt det på andre lande?

MM (41:23): Vi får jo flere i Norge. Vi har flest butikker i Norge og har også fået flere ansøgere i Norge, selvfølgelig fordi det jo er mere. Det kommer til at være i Norge, Sverige, Finland og i Tyskland. De bliver ikke så store de lande, det bliver sådan lidt en opstart, de er i forvejen ikke så meget, vi har jo ikke så mange butikker der. Men det er der vi kommer til at have Fashion Army.

I1 (41:42): Og kører I det så også herfra eller har I nogle lokale...?

MM: Nej det hele kører herfra faktisk. Så det bliver, altså vi laver medieplaner og vi laver alt det der herfra og butikkerne er jo materialemæssigt det samme, så det bliver kørt her. Fashion Army kommer til at være der i butikkerne som sådan sideløbende, der er her hele tiden, og så er der nogle produkthistorier vi gerne vil fortælle i efteråret, vi kommer med nogle skindvarer, som bliver leveret lidt samlet og lidt historie i sig selv, at nu er der altså flere høj-kvalitetsvarer at vælge imellem, selvfølgelig også lidt højere priser vi kommer med, men det hænger jo sammen, ikke også. Så det er jo sådan nogle historierne vi fortæller sideløbende med at vi vil have army'en.

I1 (42:21): Vil der være regionale eller lokale forskelle på de forskellige lande, eller vild et være samme kampagne der bliver kørt? I skiftede fra dansk til engelsk, i skiftede sproget.

MM (42:34): Ja, vi skiftede sproget, det er for at vi kan kommunikere med alle på én gang. Så det bliver sendt ud til alle. Men vi kan stadig godt samle oplysninger om at alle svenskerne siger sådan der. Fordi vi skal bare kigge på vores top tyve, så kan vi jo se hvor meget forskel der er mellem landene. Hvor konservative man er og hahaha. Det er sjovt nok. Men det er jo også nogle informationer. Ok nitterne det var svenskerne, palietterne det var finnerne. Det kunne være, ikke. Og så er der også noget meget værdifuld information i det. Afhængigt af hvad vi spørger om. Vi skal bare beslutte os inden vi spørger, hvad er det vi vil have ud af den her information vi får. Så der er bestemt en masse. Men vi kommer nok til at have, altså vi har 60 butikker i Norge og jeg tror vi får 40 Fashion Army. Og i Danmark har vi nogle og 30 og vi får ca. 20, tror jeg. Og lige nu er det selvfølgelig lige med at komme i gang og i nogle byer er der faktisk så mange, at der vil 10 du. I Aarhus ville 10 du, i København ville 20 du.

I2: Men de smitter vel også lidt hinanden, når der er nogle et sted?

MM: Ja, det kan man jo håbe.

I1: Ja, vi er igennem.

MM: I er igennem? I er altså velkommen til at sende et spørgsmål ekstra. Hvis det er, mailer I bare til mig og så... Bedst på mail.

I2: Jamen det var også det næste spørgsmål.

MM: ja haha.. Men bedst på mail for jeg er simpelthen så svær at få fat på, så bare skip af sted, så skal jeg nok prøve at svare.

I2: Det kunne godt være relevant.

I1: Vi skal lige gå vores cases igennem, du er vores sidste vi har interviewet, så skal vi til...

MM: Ej hvor spændende, hvornår har I aflevering?

I2: 9/9. Guuuud – se datoén, det er en flot dato. ☺

MM: Så i får en travl sommerferie...

(bla bla blah)

MM (45:03) Ja, I havde faktisk også et spørgsmål om hvordan organiserer i udvikling normalt, hvordan styrer i innovation? Men altså. Ikke meget styring og ikke meget facilitering på det fordi det opstår og det er faktisk det, jamen så sad vi faktisk bare på nogle møder og diskuterede det, men havde de her mål. Jeg havde klart sat op, jamen de og de ting skal vi, og de og de mål og vi vil bruge det på den måde. Og vi har det langsigtede salg og det kortsigtede markedsføring og vi har dududu. Og så sad alle bare, uanset om det er dem der nørder med Excel ark og levering til butikkerne, eller om det er de grafiske kreative, alle sad bare og bød ind. Og den dag i dag er der ingen af os der kan huske, hvem der lige sagde det, men vi fandt ud af det i sidste ende.

I2 (45:46): Sådan har det nærmest også været i alle, ”jamen vi havde et møde, og så var der en der sagde noget og så var der nogle andre der sagde noget andet, og så kørte det derfra”. Det er ret spændende.

I1: Og især at det er et ongoing projekt. Det har vi jo særlig meget interesse i.

MM (46:00): Det blev vi rigtig meget inspireret af en Rikke Grundtvig, hun sidder ved Vizeum, en del af Carat, som er vores mediebureau. Og hun holdt et oplæg for os, netop det her med launch and leave, typisk måde at køre en kampagne på, så kører vi noget ind og så kører vi ned igen... Så får du de her bølger, som jo er fine nok, men det skal man jo også regne med lige som starter et movement, så vi kører derudad lige så stille. Altså vi starter hernen med 80 og 700, det er jo ikke nogen. Det er virkelig ikke mange men vi er jo bare startet og det er jo det vi hele tiden øger og gør mere og mere. For os er det jo fint, at det ikke er mere. Vi kan jo meget bedre håndtere det nu, men vi ønsker virkelig, at det skal

blive stort. Vi ønsker rigtig mange til at deltage i de lande, de kan i princippet deltage selvom vi ikke er der fysisk, med en butik, så det er jo bare starten.

I1: Ja, Lego startede jo også på samme måde.

MM: Præcis. Har i Lego inde som projekt.

I1: Vi havde den faktisk, men så lagde vi den..

MM: Det er kæmpe stort..

MM: For der er jo flere der kører sådan en slags crowdsourcing på at invente, altså en helt ny idé. Og det må være en helt anden type proces. Det her er jo at få co-creation, eller bare involvement eller bare... Det her med at vi jo ikke ejer vores brand på samme måde som før. Vi vil rigtig gerne have andre til at fortælle om det og til at være en del af det. Så hvorfor skulle de ikke ligeså vel være dem der bestemte om det skulle være det ene eller det andet, som vi gjorde her internt. Altså det er jo meget fint, vi kommer jo med et oplæg og indkøb og kollektion står og siger, "vi kan gøre det her og vi kan gøre det her, men vi har kun en plads i butikken, så vi skal vælge" Vi kan ikke vælge dem begge to, vi skal vælge en. Jamen så lad nogle vælge, der står derude og skal kigge på hylden. Det er jo meget bedre hvis man som deltager synes det er fedt at vide at om et halvt år kommer den her og jeg har været med til at vælge den, eller jeg var med til at stemme for, at vi skulle gå i den retning med palietterne, eller hvad det var. Men altså, det er jo klart, alle kan ikke, men man kan blive en del af det.

I1: Og så hvis man samtidig har en stemme på Instagram eller en blog eller et eller andet..

I2: Det bliver vildt spændende at se...

MM: Ja det. Uhhhh. Bare spørg os.. Åh nogle gange kan man få de der øjeblikke hvor man tænker om man ikke bare skal trække det hele tilbage, men altså vi tror på det.

I2: Jamen det gør vi også, vi har faktisk snakket om det. Nu kan vi jo godt sidde og rose der, men det har vi faktisk snakket om, at det er et meget spændende projekt og også en relativt lille virksomhed i forhold til Zara og nogle af de andre der har...

MM: Jeg skal sige vi har også været. Nu sagde jeg ja til det her, og det gjorde jeg fordi René kender jer, men jeg har faktisk sagt nej til det meste fordi med de budgetter vi har, så kan de (store) på alle måder bare overhale os. Altså hvis de satte det i gang i dag, så er de meget længere end os i løbet af ingen tid. Så det er klart vi har fået lidt med det, uden at man kan det ret meget i dag, vi er jo ude at fortælle det, så det er jo ikke det der er hemmeligt i sig selv, men selvfølgelig alle de detaljer I har fået her er jo noget, som jeg ikke ønsker, for dette er jo næsten som at lave hele planen for nogle andre.

I2: Det sætter vi stor pris på.

I1: Og hvis du gerne vil være anonym eller firmaet skal være anonym i opgaven, fordi det er jo en opgave der bliver lagt ud på internet og bibliotek. Det gør den til oktober, start november. Det kan vi sagtens, det er overhovedet ikke noget problem. Det vi er interesserede i, er processerne.

MM: Jeg vil sige, til det I skal aflevere, er det ok, når det bliver lagt ud, så kan det godt være. Jeg tror det timingmæssigt. For os har det været her i starten, det er en lang proces med hele hvervekampagnen er en lang proces og så er vi jo et skridt foran til efteråret, så jeg tænker... Kan jeg se noget?

I2: Vi kan sende det til dig, som vi skriver om det.

MM: Ja, så kan jeg altid lige..

I1: Og hvad vi måtte bruge fra hvad vi har snakket om i dag, alt sender vi på citater.

MM: Ja det er super.

Tak tak tak tak.

Appendix 11

Interview with Christian Calmar, Nordisk Film Interactive

Participants

CC: Christian Calmar

I1: Amalie Ramsby

I2: Eva Sønnichsen

CC: Jo. I må jo spørge ind? Kan I hurtigt forklare om Jeres ..?

I1: Speciale? Sagtens. Vi læser en kandidat på CBS, der koncentrerer sig om kreative industrier. Vores speciale gør det samme, med fokus på kreative industrier kigger vi på enten produkt eller oplevelses-udvikling gennem brug af sociale medier. Og hvilke typer af innovationsprocesser, der ligger i sådan en (produkt/oplevelses)udvikling. Her laver vi case-studier, hvor vi er rundt og tale med forskellige kreative virksomheder, der enten laver et produkt eller en oplevelse. I den forbindelse har vi talt med SMK, Visit Denmark..

CC: Nårh.. hvad sagde.. øh.. bøhh bøv. Hvad sagde de? Øh.. Hvad for en case havde de? Eller? Eller hvad snakkede de om?

I2: De havde et projekt for nogle år siden, der hed Denmark on Demand, hvor de producerede små videoer til forbrugerne, om hvad Danmark kan.

I1: En slags micromarketing.. Herudover har vi talt med Fritz Hansen, så skal vi tale med dig, og så

I2: Bianco

CC: Ok! Så har I da også meget empiri!

I1: Det er rigtigt, men fokus skal heller ikke så meget være på den enkelte case, men på processerne, og hvilke valg, der ligger i processerne for udvikling af social innovation.

I2: Og vi prøver at gå rimelig bredt, for ikke at snævre os ind. Altså snævre os ind på en sub-industri inden for de kreative industrier. Vi vil gerne kunne finde nogle mere generelle liner. Forhåbentlig.

CC: Cool. Ok. Og I er jer to?

I1/I2: Mmm.

CC: Cool! Men skal jeg starte med at forklare lidt om ...øhh

I2: om projektet? Ja, meget gerne. Og måske lige så vigtigt, hvad din rolle var i det?

CC: Altså jeg er Community manager og marketing assistent herude, så jeg har ikke det overordnede ansvar, men jeg står for at producere indholdet til vores sociale medier – hvilket primært er Facebook. Vi er også interesserede i Twitter, men vi vil også gerne have nogle af de nyere medier med – som Instagram, det er noget vi skal til at lancere her om 14 dages tid.

Og denne her kampagne, var primært lavet for at fokusere på spillet Uncharted 3 på en anderledes og kreativ måned. Grunden til at vi ville gøre det, var at jeg kom op med en idé – og de har altid herude været gode til at støtte en i kreative projekter – eller sig GO med en idé. Jeg kom op med den her idé. Eller det startede faktisk med, at vi havde lige introduceret brandet til Twitter – og jeg tænkte, hvordan kan man introducere vores forbrugere til Twitter uden bare at skrive ”Hey vi er også på Twitter –Følg os her!” Og så

kom vi ligesom op med denne her idé om den digitale skattejagt rundt på de forskellige sociale medier, og på den måde også få dem ind på vores Twitter, da de skal følge Twitter for at være med i denne her konkurrence. Så det var den umiddelbare idé, men der var selvfølgelig mange ting i det. Vi ville gerne lave noget anderledes end det vi plejer at gøre.

(04:04) Scee som er SONY Europe, de er sådan meget kontrollerende med hensyn til hvad man må lave og hvad man ikke må lave. Vi plejer ikke at lave sådan nogle kreative ting her, det plejer at være meget påduttet det vi skal lave. Men Nordisk Film er bare noget andet, så da jeg foreslog det sagde de bare ”Det er fint, det gør vi, men vi siger ikke noget til SONY” Det var sådan below the line – ting vi ligesom lavede. Vi fortalte faktisk ikke SONY om det medens vi lavede skattejagten, det var først efterfølgende da vi begyndte at kunne måle succesen på det, at vi måtte fortælle dem det – at det var sgu ret fedt det her. Og det var så da vi syntes, at nu har vi nogle ting som vi er lidt stolte af her, og lad os vise SONY det. Og SONY de synes det var meget cool, men ”næste gang må I gerne lige sige det til os”. Men det skal vi også sige.

I2: (05:00) Hvilke succeskriterier målte I på?

CC: Altså jeg har faktisk en præsentation her. Det var jo en idé der kom ud af det blå, derfor havde vi til at starte med, var vi enige om at vi gerne ville skabe noget unikt for vores forbrugere. Derfor var målet bare at vi skulle have nogle deltagere, der synes at det var sjovt. Det skulle være en treat for vores Facebook-brugere. Så vi havde ikke nogle deciderede målbare kriterier, det var jo bare en lille ting. Det var jo kun mig, der var på projektet, der var ikke sat helt vildt mange ressourcer af til det. Vi havde også kun et budget på 5000 kr., hvilket er ingenting. Så det eneste jeg egentlig brugte på det, det var min arbejdstid.

Jeg læser ude på IT universitetet, så eg har nogenlunde styr på det med at kode websites og lave noget videoproduktion. Vi ville gerne lave noget unikt – vi har altid været meget fokuseret på, at vores Facebook skal have noget overordnet kommunikation, men vi skal også have noget lokalt. For det er det vores brugere rigtig godt kan lide. Det her er et rigtig godt eksempel på at lave noget der er meget lokalt, og meget unikt – og det tog de også rigtig godt imod.

I1: Jeg skal lige høre dig om en ting – du siger mange gange ”i forhold til hvad vi plejer” – hvordan er det I plejer at køre kommunikationen på sociale medier?

CC: Vi har Scee, der kommer heroppefra, SONY, som sender noget ud til vores Community Coordinator, Casper, så han får de officielle ting fra Scee vi skal poste ud. Altså ret kedelige ting synes jeg, for eksempel en ny trailer for et lille bitte spil. Så vi har den overordnede kommunikation, der er meget officiel, og så har vi så det her kontor hvor vi selv producerer noget lokalt indhold. (07:10) Det er sjældent at det er så omfattende en ting, som vi gjorde her, men det kan også bare være et billede af et nyt spil herinde på kontoret. Så de ligesom kan få en fornemmelse af at der er nogle mennesker bag billederne her i Danmark, så det ikke bare er en officiel side.

I1: Men det lyder som den umiddelbare kommunikation er ensrettet fra Jer til dem – og ikke så meget den anden vej? Informationsstrømmen er ensrettet?

CC: Altså vi prøver jo at være så engagerende som muligt, men vi plejer at lade det blive ved et spørgsmål: eksempelvis: Glæder I jer til det her spil kommer ud? Men så har vi altså også det overordnede fra Scee, som skal stå på en bestemt måde på et bestemt tidspunkt – og det kan vi ikke rigtig ændre i. Men Scee er jo også godt klar over de mekanismer, der ligger i sociale medier, så de prøver også at være engagerende, men der er altså bare nogle

gange, hvor det er ret tørt. Fordi de kan for eksempel sende noget ud til hele Europa, men der er altså forskel på hvordan du er på sociale medier rundt om i Europa, ja bare i Finland versus Danmark. Vi har jo for resten markedet for hele Norden. (08:42) Ja, men der er vildt stor forskel på hvordan folk tager mod kommunikationen, så det er der selvfølgelig også i andre lande. Skee er jo selvfølgelig generiskift når vi selv poster noget, det er klart.

I1: Og du fungerede som tovholder under hele processen?

CC: Ja. Jeg tror jeg brugte fire måneder, fra jeg fik idéen til at den var effektueret i de Nordiske lande. Og jeg var både tovholder, men også den der producerede det. Så jeg var ude at lave videoer, lave hjemmesider, klippe video og alle de her ting. Jeg har selvfølgelig fået noget inspiration fra alle mulige forskellige steder på nettet. Men jeg var tovholder sammen med Community Coordinator.

I2: Så I havde slet ikke noget eksternt?

CC: Det havde vi ikke nej. Det var jo det her med kampagnen, at vi startede her med at lave en Dansk version, og så fik vi målt på det, og det viste jeg at være gået rigtig godt. Herefter skulle den lokaliseres ud til resten af Norden. Så jeg var rundt i Norge, Sverige og Finland og lave fuldstændig det samme. (10:00) bare med deres lokale præg. Så jeg var rundt og filme i de lande, og der fik jeg en smule hjælp fra kontorerne dør. Vi havde så lavet en opgaveliste til Community Managers i de øvrige lande; de skulle skaffe en der kunne speake, de skulle skaffe noget billede-materiale osv. Men selve produktionen, den sad jeg selv med.

I1: Fra første del af projektet, hvor I har kørt det i Danmark, til I beslutter jer for at prøve kampagnen i de øvrige Nordiske lande, oplevede I at der var nogle ting, der skulle ændres? Nogle ting I kunne måle på? Her tænker jeg ikke på lokale ændringer, men på læring?

CC: Der var nogle børnesygdomme i den første version, hvor jeg havde lavet noget fejlkode, hvor jeg havde kommet til at skrive mit navn. Her kunne folk begynde at google mig, og herefter begyndte nogle at ringe til mig.

Jeg ved ikke.. Skal vi ikke lige gennemgå præsentationen her? For det kan godt være lidt komplekst at snakke om. (11:09) Vi kan lige tage de her slides hurtigt.

Altså det var en cross media treasure hunt, hvor vi brugte sociale medier som Facebook, Soundcloud, Youtube, Vimeo og Twitter – det var de platforme. Vi gjorde det fordi vi ville trække folk hen til vores Youtube og Twitter. Det tog så udgangspunkt i det her spil – jeg ved ikke om I spille super meget Playstation?

I1/I2: Heheh nej.. hihi. Blah. Vi har hørt om spillet.

CC: Nåhh men, det er sådan lidt Indiana Jones agtigt, det handler om en fyr der skal igennem en masse ting, og løse nogle mysterier – en slags skattejagt. Så det tænkte vi, det prøver vi tage ud i virkeligheden, ud i Danmark – så vi kan give vores forbrugere noget unikt. (12:07) Så startede vi med at finde et gammelt kort over København og ligge ham her fyren (gammel mand) op. Og jeg fandt lynhurtigt på et navn- jeg ved ikke hvorfor jeg fandt på det, men det gjorde jeg. Og så postede vi det her billede på Facebook. Og så begyndte folk, at snakke om ”hvad fanden er det her” – de stillede mange spørgsmålstege og begyndte at digte på hvad det var. Det var ligesom om der begyndte en god buzz allerede her. Fordi det var underligt, at vi bare lagde det her billede op uden at skrive noget.

I1: var det på Facebook alene at I oplevede et begyndende buzz, eller så I det også andre steder?

CC: Ja Facebook især, men også – jeg har taget de her med til Jer, I kan få den med, her står nemlig alle informationer fra de nordiske lande, men ikke Finland, jeg kunne ikke finde Finland. Her er alle informationer med, hvad der begyndte at ske. Så begyndte vi at tease på de sociale medier for kampagnens website. Og det var igen sådan lidt random, (13:07) Jeg vidste at det er sådan noget vores brugere elsker – og så havde jeg set nogle andre bruge lignende kampagner på nettet. Det var meningen at det skulle have været et ur der tikkede ned, men så blev det bare en dato. Og så begyndte folk at gætte – er det Uncharted – som det endte med at være – eller er det alt muligt andet. Så der begyndte en god buzz. Også her med en rigtig god pre-buzz. Så begyndte det at sprede sig til alle mulig forskellige fora på nettet. Og så lancerede vi 25. Oktober, og allerede derfra var det en relativt stor succes. (14:05) 900 så videoen den første dag, en masse buzz, og der var allerede nogle her der begyndte at lække lidt hvordan man kom igennem denne her digitale skattejagt. Som egentlig handlede om, at man skulle se nogle videoer og lægge mærke til nogle bogstaver, der var gemt i videoerne – så skulle man løse nogle gåder, koordinator osv. Der er et trin-for-trin her. Efter lanceringen, var der en masse medier, der tog kampagnen/skattejagten op, og roste SONY Playstation Danmark for at gøre sådan noget her. Der er sådan lidt stats her. 2000 havde besøgt siden og 1700 havde set den første video, og så kan man se at folk bliver hægtet lidt af jo længere vi kommer i skattejagten. Men alligevel var der ca. 300 der kom hele vejen igennem.

I1 (15:17): Må jeg lige spørge tilbage indtil de her. Det i kender af de her personer, det er hvad I kan se på facebook, gennem deres facebook profil, eller har i profiler på andre medier hvor I kan gå ind og lære dem bedre at kende?

CC (15:36): Vi havde lavet sådan en for at man kunne være med i den her, så skulle man signe op på vores facebook, på sådan en tab, og alle vi fik ind der, fik vi så deres information og så ja, deres navn, deres mail og deres fødselsdato, så vi havde ligesom noget på dem. Vi kørte dem faktisk også ind i vores CRM system sådan så vi kan sende nyhedsbreve til dem. Men det var egentlig ikke den primære ting, det var sådan så vi selvfolgelig kunne se hvor mange der havde signet op, og så havde vi google kode på siden, så jeg kunne se hvor mange der havde været inde på siden, og så videoerne, det var egentlig bare views, det var på vimeo primært, men også på youtube, så der kunne vi se på counteren hvor mange der var nået til det trin. Og det var egentlig det eneste. Og jo til sidst skulle du sende en mail ind og så kunne vi se hvor mange der kom ind i mailboksen.

I1 (16:35): Har du nogen idé om, om dem der følger jer, om det er nogle der følger jer meget, om det er nogle der engagerer sig meget? Har I ramt spot on bare på en bestemt målgruppe, der er vilde med playstation?

CC (16:49): Det var meget de samme. Vi har jo ikke nogen ambassadører direkte, men vi har nogle der er rigtig aktive på vores facebook, og det var også dem der ligesom snakkede meget sammen. Og ligesom skrev ”hvad tror du det er, hvad tror du det er?”.

I2: Så de har interageret meget med hinanden?

CC (17:04): Det har de. De har interageret mere med hinanden end med os. Altså det har spurgt mere hinanden ”hvad tror du det er, hvad tror I det er” end de har spurgt os ”hvad er det for noget”. Vi sagde selvfolgelig heller ikke noget, men det har nok været sådan, at dem der i hvert fald har været i vores kommentarfelt, det har ligesom været de her mest engagerede, som altid kommenterer og liker. Men der var også selvfolgelig en masse nye

mennesker, som sagde ”hvad er det her for noget” og vi fik også en del nye fans. Vi kunne se på vores kurve at vi bare på grund af det her fik en del flere fans fordi man skulle like siden for at deltage i selve den her konkurrence, den her skattejagt.

I1 (17:46): Det er en der har krævet ret meget af at være med, altså når man både skal ind og like en side og lave en profil og følge det igennem, så det må virkelig være nogle der har haft følelserne med?

CC (18:00): Ja lige præcis. Og det har det helt sikkert også været, men igen, der har også været mange der ligesom har været igennem eller i hvert fald været igennem halvdelen, som har været alle mulige slags mennesker, men det er klart, dem der har kommenteret og så videre, det har været vores mest hardcore fans hvis man kan sige det. Også på de her fora, som der var rundt omkring på nettet, der kunne man se på nogle af profilnavnene, at det var de samme som de der på facebook kommenterede. Så det er dem der er aktive indenfor playstation verdenen, der var først obs på det, og så bredte det sig lidt mere ud da medierne begyndte at tage det op også.

I1 (18:40): Så dem der har deltaget, det har på været konkurrencelementet i det, men det har måske også været ekspertisen i, at man kan...

CC (18:47): Ja, og vi var også i tvivl om hvor let vi skulle gøre den her skattejagt fordi skal vi bare gøre det sådan, at du bare skal se en video, eller se videoer, og så kan du komme videre, eller skal vi sigte på det her hardcore segment, som vi selvfølgelig også har, for det er altså folk der sidder og gamer, som er vores... Så vi var i tvivl om hvordan vi skulle sætte den, og vi blev enige om, at vi starter let ud, og så gør vi den bare sværere og sværere. Også fordi vi var sikre på, at folk de skal nok, hvis de er stuck et sted, så skriver de, og så hjælper de hinanden og på den måde skal de nok kunne komme videre. Jeg synes vi lavede den sådan relativt svær, men vi fik stadig rigtig mange der kom igennem. Men det var jo helt vildt, da vi lavede den norske version, da begyndte det rigtigt at stikke af fordi der har engang været et rygte om, at det her nye uncharted spil skulle foregå i Norge. Altså det skulle foregå oppe i den norske -whatever- natur. Det var engang et håndfast rygte, og det have vi ikke rigtigt...

I2: Længe før det her?

CC: Længe før det her ... Og så lige pludselig da den norske version kom, og fuldstændigt startede ud med at tease for det igen, da så man så et billede af Oslo og en dato. Og man kunne godt se lidt, at det var det her Uncharted univers, så folk fra Saudi Arabien begyndte at tage det op, og US today begyndte at tage det op. Det var helt vildt. Så det begyndte bare at sprede sig til dele af verden, hvor man tænker ”hvad er det...” Og det var også det vi blev enige om, det syntes vi var vildt sjovt og nogle gange kan man overhovedet ikke styre de her ting på nettet. Og han blev også ringet op ham community manageren derovre. Det var nogle der havde taget... Jamen det er nogle vilde måder de kan finde ud af hvem det er der lægger de her ting op på siderne. De havde været nede i en SoundCloud og hente den ned og højreklikke og vis info og så kan man se hvem der har oprettet den, og så havde de googlet ham og fundet ham på LinkedIn og ringet til ham og det er sådan helt vildt.

I1 (20:55): Meget engageret... hehe

CC (20:56): Lige præcis. Fordi de troede, at det her var noget med at spillet skulle foregå i Norge. Og det var ikke ligesom noget, som havde været taget op i 2-3 år siden det her rygte havde startet. Så det var meget sjovt.

I2: Det er også sådan et buzz man kun kan håbe på, ikke...

CC (21:13): Jaja, det er jo det. Altså jeg kan huske jeg så det, altså den var en meget lille bitte rubrik på US Today, men det var der trods alt. Det var jo for fedt. Det var lidt sjovt.

I1 (21:22): I den her process hvor det er, at projektet kører, hvordan, hvor meget har i selv interageret med brugerne - hvor meget har I deltaget i den debat der måtte have været? Du siger det måske kan stikke af. Hvor meget kan man styre selv?

CC (21:46): Præcis. Vi har fra start af været meget fokuseret på ikke at sige noget, andet end bare ”tjek det her ud”. Og så var der på et tidspunkt, at de her forskellige løsningsmodeller til hvordan man kunne gå igennem den her digitale hunt, de blev lækket på forskellige medier. Så har vi så prøvet at stoppe det lidt ved at skrive til medierne om de vil slette det og selv slettet de inde på vores officielle playstation.com side fordi det begyndte at blive lækket, og vi syntes at det var lidt ærgerligt, men omvendt, så var vi til sidst også lidt sådan, ”det er fint nok, det må gerne være der,” men til at starte med, var vi sådan, at vi prøvede lige at se om vi kunne holde det sådan lidt stramt og at man ikke kunne snyde alt for meget osv, men til sidst så var de jo over det hele, de der løsninger. Og så har folk selvfolgelig også spurgt ”hvordan kommer vi hen til... hvad gør vi når vi har set den her video, jeg ved simpelthen ikke hvordan vi skal komme videre.” så har jeg også nogle gange lige skrevet til dem ”måske du lige skal lægge lidt ekstra mærke til det der oppe i hjørnet i videoen”, ”nå ok, tusind tak for det”. Så nogle gange har jeg ligesom været inde og været med. Det er jo ikke sjovt at være stuck i sådan et, men omvendt skal man heller ikke løfte sløret alt for meget. Så det har været sådan lidt en balancegang.

I1 (23:19): Jo, du sagde på et tidspunkt, at da de skulle lancere i et af de andre nordiske lande, da havde I et andet kontor inde over. Var det internt?

CC (23:30): Ja, altså jeg var rundt i alle landene og så havde jeg sagt til dem ”I skal have nogle billeder klar, I skal have fundet en speaker, der kan speake de her ting og så kom jeg så op til de lokale kontorer vi har i Oslo, Stockholm og Helsinki. Og så hjalp vi ligesom hinanden. Så havde de fundet en speaker og så optog jeg det og så var vi ude at filme, hvor de så hjalp mig med nogle ting mht hvorhenne, så godt kender jeg heller ikke Oslo, hvad er det som... Har I et gammelt slot jeg kan tage hen til. Så havde de på forhånd lavet lidt research på det og så tog vi ud, så de hjalp mig, de lokale community managers i de andre lande. Men jeg var stadig ligesom tovholder på det rundt i landene. Og det var relativt simpelt at lokaliser fordi jeg skulle ikke rigtig ændre noget i koderne, jeg skulle selvfolgelig lave nye videoer, men konceptet var ligesom på plads.

I2 (24:28): Og så udover Norge, der gik helt amok, havde I så den samme succes i de andre lande også?

CC (24:34): Det begyndte, jeg tror faktisk både i Finland og Sverige, da fandt de ud af at den havde været i Danmark før. Det var en måned før, vi havde lanceret den i Danmark og så var der nogle der havde fundet ud af at den var lanceret i Danmark, så det blev leaket hvad det var før tid, og det gjorde selvfolgelig at det tog en del af den her pre-buzz som vi fik i Danmark, men den fik vi så også i Norge, der nåede de aldrig at finde ud af at det var en dansk. Så det tog lidt sådan... Det tog en del omtale fra medierne. Vores facebook fans tog stadig godt imod det i de andre lande, men det tog lidt af luften af den der ballon, som man bygger op, hvor folk begynder at tænke, hvad er det her for noget. Fordi så var der bare en der sagde ”jeg ved godt hvad det er” og så var der et link, så... Jeg kan huske, den var stadigvæk tilgængelig, altså URL'en, den danske, den var stadig tilgængelig og så var der en der havde postet den på den finske eller den svenske, og så skyndte jeg mig så at lukke ned for den danske URL, men det var sådan noget, det skulle jeg selvfolgelig have

gjort før, fordi da var det allerede ude, men.. Så det tog lidt luften af ballonen. Men stadigvæk så synes jeg det var en ok succes.

I1 (25:44): Var der nogle udfordringer i implementeringen af projektet på de andre markeder?

CC (25:53): Jeg synes det var lidt vildt, nåh på de andre markeder...

I1: Ja, eller på det danske..

CC (25:57): Jeg synes måske det var lidt meget for én person at sidde med. Også fordi der var nogle gange hvor jeg ikke syntes det var helt professionelt nok. Den måde som, jeg er ikke grafiker for eksempel, som designet var bygget op på for eksempel, så havde det klart været fedt hvis vi havde haft vores kommunikations- eller vores PR bureau inde over. Men igen, så var budgettet bare på 5000 og det var det også i de andre lande. Så det var en lille ting, som så blev lidt større end...

I1 (26:23): Og tidsmæssigt, så siger du over 4 måneder?

CC (26:28): Fra jeg startede til vi var færdige med alle fire kampagner i alle landene var der gået fire måneder.

I2 (26:31): Og hvor lang var hver kampagne?

CC (26:34): Jeg tror de kørte omkring tre uger. Jeg mener det hele står i den der (USB), men jeg mener det var omkring tre uger.

I1: Og der har du brugt fuld tid på det eller...?

CC: Nej jeg har brugt, uhhh, ja, jeg ved faktisk ikke hvor meget jeg har brugt. Jeg sad to hele weekender hvor jeg sad og klippede de der videoer. Så har jeg selvfølgelig været rundt i lande, en dag i hvert land. Men igen, det var sådan rimeligt basic, det var ikke sådan noget vildt kode jeg har siddet og lavet, det har været sådan en bit af en video og købt en URL og så videre. Så jeg har gjort det lidt skrabet og det er også det som, nu kommer der så noget tilsvarende snart, det kan jeg også lige snakke lidt om, men der er det sådan lidt mere professionelt, jeg har brugt lidt længere tid på videoerne, jeg har brugt lidt længere tid på at kode de her websites. Men ja, vi lancerer et spil her om en uges tid, der hedder "the last of us", som er samme udviklere der har lavet Uncharted, det vil sige, det er en rigtig populær serie, så der er også høje forventninger til det her spil. Og der laver, det er så i forbindelse med mit speciale, der laver jeg så noget tilsvarende, hvor man igen skal igennem nogle videoer og igennem nogle gårder på websites, men der har vi et noget større budget. Så det kommer forhåbentlig til at komme endnu mere ud til den brede og ikke kun de her meget engagerede facebook fans, men der kommer det forhåbentlig til at komme meget bredere ud. Vi får vores kommunikationsbureau til at skrive en pressemeldelse at sende ud til alle medierne og så videre, og det kan jeg også sagtens briefe jer på, vi sidder lige midt i det lige nu, men om en uge til halvanden uge, da lancerer det faktisk. Og det er sådan meget a la det her, hvor jeg har brugt rigtig meget af de erfaringer jeg har fået fra den her, til ligesom forhåbentlig at gøre det bedre. Og igen haft et større budget til det.

I2 (28:29): Tror du det har været en del af oplevelsen for brugerne, at de har både skullet gå ind i selve skattejagten, men også at det har skabt et community, at de har snakket om det på de forskellige medier?

CC (28:43): Jeg tror helt klart, at det har været med til at sætte mere fokus på selve den her skattejagt, at de har kunnet snakke med hinanden om det, for de på en eller anden måde har fået hinanden op i et eller andet felt fordi de ikke anede hvad det var som hvis de bare

havde læst det på et eller andet medie hvor de ikke havde kunnet kommentere på det, der er det måske ”ja ok fint nok, jeg finder ud af hvad det er om en uge”. Her da har de virkelig ”jeg tror det er det her” og så er der en der har fundet mit navn i en html-kode og så har de snakket lidt om det. Så jeg tror jeg tror helt sikkert, at det at de har kunnet snakke med hinanden, det har gjort at i hvert fald den her buzz der har været op til, har været meget større end hvad den havde været hvis de ikke havde haft den mulighed. Helt sikkert.

I2 (29:35): Har du ellers noget..

CC: Jeg er lidt ked af, altså det er alligevel et års tid siden, det var faktisk længere tid siden, halvandet års tid siden det har kørt, så meget af det har jeg sikkert glemt, altså mange af de der guldhorn, men forhåbentlig så, her (USB) der har I alle, I har fra Sverige, Norge og Danmark, alt hvad vi målte af resultater på. Finland kunne jeg ikke lige finde. Men det kan i hvert fald også dykke ned i og kigge på. Så der er sikkert noget jeg har glemt her, fordi det alligevel ligger lidt langt tilbage, så I kan finde det der. Og så kan I også bare tage dem her med hvis det er (PPT print). Det er de danske der også ligger derpå (USB) og det her (andet ppt) er sådan en vi sendte ud til landene, eller jeg sendte ud til landene, der forklarer om den danske og hvorfor vi skal lokalisere det i de andre lande. Hvorfor det var en god idé. Så der står også lidt om succesraten i Danmark.

I1: Og så må vi måske, når vi lige har talt om de ting vi har talt om i dag, vende tilbage til dig og følge op på det?

CC: Selvfølgelig må I det.

I2: Og også noget andet, Nu kommer vores speciale jo ikke til at handle hovedsageligt om jer, men vil du gerne være anonym, eller at vi skal holde jer anonyme for Nordisk Films skyld eller.

CC: Nej nej. I kan bare bruge mit navn og mine oplysninger, det gør ikke noget. Der er ikke rigtigt noget. Vi har fortalt Sony om det. Det er klart, hvis vi ikke havde gjort det, så havde det måske ikke været så godt, men et gør i bare. Og jeg ved godt det er lidt komplekst, men nu kan jeg sende jer et link til den nye der går i luften om halvanden uge, så kan i i hvert fald få en idé om hvad det er.

I2: Så må vi se om vi kan finde ud af det.

I1+I2: men var det det? Ja, bla bla bla

CC: Og ellers vender i selvfølgelig bare tilbage.

Tak tak tak tak

Appendix 12

Follow-up Interview with Marc Thrane, Fritz Hansen

Hvilken type af brugere havde I forventet ville svare? End consumers eller brugere af JOIN.dk som designere/design aspiranter?

Vores forventning var at i højere grad forventede at det ville være designere/design aspiranter der bidrog.

Appendix 13

Follow-up interview with Marketing Manager, Bianco

Hvor mange ressourcer er der afsat til Fashion Army projektet?

Godt spørgsmål - dem vi har ☺ Det er jo lidt forskelligt om det er tid eller penge vi bruger på det. Vi prøver hele tiden at vurdere, hvad den lokale omtale er værd og hvor meget vi vil bruge på det. Lige nu er en forestående Boot Camp og den kommer til at koste ressourcer både på den ene og den anden måde. Men vi tror på at for at kunne fortælle vores kunder, at vi er tilbage med andre typer produkter, så har vi brug for at nogen følger os (og vi dem). Og det tror vi på er pengene værd

Nu har I valgt at bruge email korrespondance og hjemmeside af CRM grunde, men kunne du forestille dig at Fashion Army kunne drage nytte af interaktion brugerne imellem på en online platform og ikke kun til bootcampen?

vi er ved at kigge på et system. Som nævnt på interviewet, så kom vi hurtigere i gang end vi havde alle systemer klar, men det vil vi også hellere ☺

Hvad kan du fortælle om tankerne bag offentliggørelsen af billeder og profiloplysninger på officererne?

Det synes vi hører til for troværdigheden. Det er ikke blot et marketing stunt, det er jo et hold! Ligesom holdopstillingen til næste kamp også offentliggøres, og man følger sine idoler ☺ Vi skrev i spørgerunde 2 at det billede de sendte til os, ville blive brugt. Der var faktisk flere af billederne, hvor vi mere havde lyst til at bruge et andet foto fra deres blog f.eks., men af rettighedsgrunde gjorde vi de selvfølgelig ikke.

Appendix 14

Follow-up Interview with Christian Calmar, Nordisk Film Interactive

Hej Eva og Amalie.

Her kommer mine svar på jeres opfølgende spørgsmål. I må endelig sige til, hvis I har brug for mere.

Hvilke ændringer har i lavet til The Last of Us projektet for at få bredere fat i brugerne end tilfældet var i Drakes Deception?

Vi er kommet væsentligt bredere ud med 'The Last Of Us'-projektet, end 'Drakes Deception' og en af de største ændringer har naturligvis været budgettet. Modsat sidst, er vi lagt nogle penge på at få ekspornering via facebook, så vi simpelthen er nået ud til væsentligt flere med vores posts omhandlende projektet. Desuden har vi haft et PR-bureau på, der bl.a. har sørget for at vi kom på [eb.dk](#), samt diverse gamingmedier. Men trafikken er klart mest kommet fra sponsored stories fra facebook.

'The Last Of Us' har også været væsentligt mere hypet end 'Drakes Deception', så det kan også have spillet ind på folks interesse/nysgerrighed.

Hvordan har brugernes interaktion og respons medvirket til ændringer i The Last of Us i forhold til Drakes Deception?

Brugernes respons på 'Drakes Deception'-projektet har helt sikkert været nyttige og brugbare i udformningen af det nye projekt. Det var deres positive respons, der gjorde at vi tænkte, at vi skulle have et projekt i samme kategori, blot optimere på kvaliteten.

Kunne du forstille dig et framework for et lignende projekt, hvor brugerne har en større indflydelse på udformningen?

Sagtens, her hos PlayStation går vi meget op i brugerinddragelse og i vores brugere respons, så jeg kunne sagtens forestille mig at vi i et fremtidigt projekt vil inddrage vores brugere endnu mere. Vi har også tidligere fået vores brugere indeover udformning af konkurrencer, præmier, osv.

På forhånd mange tak

Med venlig hilsen / Kind regards

Christian Calmar

Marketing Assistent & Community Manager

Sony PlayStation Danmark

Phone +45 8161 4340

Mail: christian.calmar@nordiskfilm.com

www.PlayStation.dk

Appendix 15

Email Interview with Maja Skov Pedersen, Bianco

Hvordan vil du beskrive Bianco Fashion Army og udviklingen af projektet?

I takt med at sociale medier og hele tendensen med at det er forbrugerne der skaber et brand, har det været nødvendigt at tænkte anderledes og involvere vores forbrugere, eller de ønskede forbrugere i en sådan grad at de føler et ejerskab omkring brandet. Mund til mund og andres anbefalinger vejer tungere end reklamer og set i det lys, har fashion army været et nødvendigt markedsføringsmæssigt træk for at få snakken og fokus tilbage på vores brand, uden at skulle betale folk for at snakke om det eller endorse vores produkter.

Hvad betyder introduktionen af Armyen for dit daglige arbejde med produktudvikling?

Den betyder at jeg som designer og social medie ansvarlig, ved at den målgruppe som vi stræber efter at ramme, så småt begynder at kigge vores vej igen. Det giver luft til designs som før var endt på udsalg trods det "rigtige" look, fordi vi simpelthen manglede kunderne i vores butikker. Nu ved vi at en gruppe højst modeinteresserede piger i den grad holde øje med næsten hver en sko vi laver og rammer den flere af vores officerer er der stor chance for at den vil blive hypet i de kredse hvor vi længe har haft svært ved at komme ind.

Forventer du, at I i afdelingen skal ændre procedurer som følge af samarbejdet med Armyen (officererne)? Hvordan?

Jeg forventer det på den mest positive måde overhovedet mulig. Vi har længe ville en masse som ikke var muligt da vi ikke har økonomien til tv-reklamer eller sponsorering af berømtheder. Så vi har haft svært ved at nå ud til kunderne og ramme med et budskab som højnede brandet og ikke omvendt (som f.eks udsalg). Så jeg forstiller mig at vi igennem Armyen nu vil have en koncentreret fokusgruppe til at besvare spørgsmål allerede tidligt i design processen og som i den grad også vil være vigtig når vi står over for at skulle vælge imellem forskellige sko til den endelige kollektion.

Hvilke udfordringer forventer du i forbindelse med et samarbejde med udefrakommende? Hvor ligger udfordringerne i online kontra offline co-creation?

Udfordringen kan være økonomi og tid. Armyen kan have ønsker som vi umuligt kan imødekomme pga. for høje minimumskrav på materialer eller lign. eller det kan være at en sko de mener højst må koste 500 kr, ikke kan laves under 1000 kr. Men den problemstilling er ikke meget anderledes end vores nuværende samarbejde med franchise-tagere hvor meget af vores kommunikation også føres online.

Hvad er kriterierne for at I i indkøb synes at det er en succes?

Kriteriet må klart være at vi ser nogle af vores mere moderigtige sko få succes og ikke kun vores basic linie som trives bedst nu.

Hvorfor tror du jeres kunder har lyst til at være med i udviklingen af jeres produkter?

Jeg tror det skyldes hele set-uppet af Armyen. Man er nogle få, heldige udvalgte og man kan få muligheden for at se sine egne ideer stå i vores butikker på sigt. Jeg tror det er en stor chance for mange piger som befinner sig i blogger/modemiljøet at kunne have indflydelse på moden og ikke kun reportere om den.

Appendix 16

Email Interview with Rasmus Nordquist, join.dk

Hvordan vil du beskrive join.dk platformen?

Som en online socialt medie med fokus på kreation

Hvor mange brugere er der på join.dk? Kan du beskrive den typiske bruger?

Det er opdelt i 3 grupper - producenter (13), designere (112) og slutbrugere (320); designer kategorien består af både selvstændige designere, designere der arbejder i virksomheder samt design studerende.

Hvor meget er join.dk involveret i de projekter virksomhederne lægger op?

Ind til videre rigtig meget da Join stadig er i udvikling og vi prøver forskellige projekter af.

Har I nogle erfaringer med hvilke typer projekter der giver mest succesfuld feedback?

ja de mest enkle og produkt baserede challenges.

Hvilke typer af produkter får mest succesfuld feedback? (Luksusprodukter, dagligdags forbrugsprodukter, nytteprodukter osv.)

Det kan jeg ikke rigtig sige noget om.

Hvordan vil du beskrive det projekt Fritz Hansen lavede på join.dk?

Det var et forsøg med at stille en mere kompleks challenge der ikke handlede om produkter men om hvor vi lever. vi ville prøve at se om man kunne bruge online co-creation design metode inden for et rimelig kompleks emne.

Hvorfor tror du Fritz Hansen ikke oplevede succes på join.dk?

Da vi stadig har et meget sparsomt netværk af brugere. Det var for kompliceret at svare på med enkelte billeder og lidt ord.

Og at den “pris” vi havde sat var måske for lille ift omfanget. Derudover har det været svært at få de danske uddannelser i spil.

Appendix 17

Email Interview with Kim Hendricks, PlayStation Norway

Hei dere!

Beklager litt sent svar, er på ferie. :)

Hvordan vil du beskrive skattejagten ifm lanseringen av spillet?

Skattejakten ble konstruert med tanke på å lage en rød tråd fra spillverdenen over til den virkelige verden. Vi brukte mye tid på å gjøre det spennende og nytenkende. En utfordring var at spillet hadde allerede blitt lansert noen måneder tidligere. Et av spørsmålene vi stilte oss i forkant var nettopp rundt det temaet, "Hvordan kan vi skape aktivitet og fokus rundt et spill som allerede har kommet?" Vi gjorde det ved å gjøre det veldig mystisk, og i forkant av kampanjen, ikke nevne at det var for Uncharted: Golden Abyss. I etterkant ser vi at det var vesentlig for suksessen rundt kampanjen.

Vi var også veldig interessert i å se om det lot seg gjøre å skape positiv aktivitet rundt et spill, ved å skreddersy og lokalisere konkurransene tvers over de nordiske landene.

Hvilke kriterier havde i for succes i Norge?

Vi visste rett og slett ikke hvordan det kom til å gå i det hele tatt. Jeg hadde ingen forutsetninger for suksess, og hadde faktisk sett på det som en vellykket kampanje uansett utsfall. Jeg hadde ihvertfall aldri forventet å bli ringt opp på midten av natten av amerikanske og britiske journalister med masse spørsmål jeg ikke kunne svare på.

Hvilken rolle havde i i Norge ifm skattejagten?

Jeg sørget for casting til lokalisering av voiceover, planlegging av hvilke norske steder vi skulle bruke som gjemmesteder, og generelt alt av kampanjen som foregikk på norsk. I tillegg kan det hende jeg bistod litt med noe grafisk arbeid. Christian Calmar stod for filming og redigering og mye av det tekniske, samt at han sørget for at alle landene gjorde det likt, siden ideen i bunn og grunn var Christians, og jeg stod for oppfølging i alle de sosiale mediene vi disponerer her i Norge.

Hvordan vil du beskrive den måde brugerne interagerede på under projektet?

Vi fikk enorm respons fra alle som deltok. De gravde, stilte hverandre spørsmål, og i visse tilfeller hjalp de hverandre til og med videre forbi vanskelige steder i konkurransen.

Håper dere kan bruke dette, det er bare å spørre om dere lurer på noe mer. :)

Takk!

Kim

Med vennlig hilsen / Kind regards

Kim Hendricks
Community Manager
Sony PlayStation

Appendix 18

Email Interview with Louise Springborg, SMK

Hej Amalie og Eva

Tak for jeres mail. Jeg har kun i periferien være involveret i udviklingen af TALES, så det er ikke så nemt, at besvare jeres spørgsmål, men nu jeg har gjort et forsøgt:-) Hvis der er noget I gerne vil have uddybet, er i velkommen til at ringe til mig på 50820609.

Hvilke dele af TALES har i brugt som inspiration i forbindelse med andre projekter på SMK?

- Indtilvidere har vi ikke brugt TALES direkte som inspiration, da vores efterfølgende produktioner har været af anden karakter. Men personligt synes jeg app'en som udgangspunkt har store potentialer som inspirationskilde til fremtidige produktioner, her tænker jeg særligt på co-production elementerne: hvordan man skaber rum for at brugerne kan udfolde deres kreativitet/være generatorer af indhold, og hvordan man skabe dialog mellem brugere.

Hvordan har i brugt den viden I har fået om brugernes måde at interagere med hinanden, brug af billeder og tekst, samt associationer i forbindelse med brugernes og videreførtælling af historier?

- Som sagt, er det andre typer produktioner vi på det seneste har haft gang i, og derfor har vi ikke kigget så meget på TALES, men i 2014 skal vi i gang med at producere lydspor/audioguide til vores permanente samlinger og dér vil det være oplagt at kigge på TALES og brugernes associationer og fortællinger i forhold til værkerne.

Hvordan har viden om den teknologiske del af TALES bidraget til nyudvikling?

- Jeg har ikke være involveret i den tekniske del af TALES, men i forhold til vores kommende Audioguide er det helt klar ting, vi tekniske vil gøre anderledes, men det er en lidt længere historie og jeg ved ikke om det overhovede har interesse for jer, men som sagt, I velkommen til at ringe!

KH Louise

Kære Louise,

Vi har fået din email af Frederik Knap som vi har været i kontakt med omkring vores speciale på Copenhagen Business School. Vi skriver om hvordan kreative og kulturelle virksomheder bruger sociale medier til at skabe innovation og har i den forbindelse brugt TALES som en af vores cases.

I vores seneste interview fortalt Frederik, at I i den digitale afdeling har set på brugen af TALES i forbindelse med udvikling af andre projekter på SMK.

Vi har derfor følgende spørgsmål, som vi håber du har mulighed for at svare på.

Hvilke dele af TALES har i brugt som inspiration i forbindelse med andre projekter på SMK?

Hvordan har i brugt den viden I har fået om brugernes måde at interagere med hinanden, brug af billeder og tekst, samt associationer i forbindelse med brugernes og videreførtælling af historier?

Hvordan har viden om den teknologiske del af TALES bidraget til nyudvikling?

Vi håber du har mulighed for at svare på vores spørgsmål, så vi kan få endnu et perspektiv på vores research.

Mange hilsner,
Amalie og Eva

Appendix 19

Contacting Users Through Email

We used different methods to contact the users, as the nature of their participation is very different. In the case of Bianco Fashion Officers, these are made public on the project website (“Join The Bianco Fashion Army,” n.d.) with links to their personal blogs and Instagram profiles. Therefore we contacted them through their personal email addresses. The nature of the SMK app is that the users should be anonymous and therefore these were not possible to contact. On the other hand, the Art Pilots that developed the app were contacted through their Art Pilot Facebook group where they were asked to write us emails about their experiences.

The participants in the Fritz Hansen project are not visible on join.dk. Therefore, it was chosen to contact the general users of the platform. As the project was entirely a join.dk project, the views on the platform in general would also apply to the specific project. Finally, the Nordisk Film Interactive project differed quite from the others cases. Here the source of innovation of the project was found in external forums and the participation was merely indirect. Therefore the relevant discussions were found online, and the users engaging in them were identified and contacted through their profiles in the respective gaming communities.

During the process of case study on the secondary case of Zara, we learned, that the anonymity of users was prioritized, as we had no possibility of contacting the winning or other participants of the Pinterest community. As this is a secondary case, it was decided satisfactory enough.

Appendix 20

Replies from Bianco Fashion Officers

Contact letter:

Jeg kunne se på din blog, og på Biancos hjemmeside, at du er blevet Bianco Fashion Officer - Tillykke.

Vi er i øjeblikket ved at skrive speciale om bl.a. Fashion Army og vil i den forbindelse gerne stille dig nogle enkelte spørgsmål som vi håber du har tid og lyst til at svare på:

Hvorfor valgte du i første omgang at søge om at være med i Fashion Army?

Nu hvor du er med, hvad synes du så om den måde det er organiseret på?

Hvad synes du om den måde kommunikationen foregår mellem Bianco og Officererne?

Hvad synes du generelt om at være med?

Hvad får du personligt ud af at deltage?

Svarene er kun til brug i vores speciale og du kan være anonym hvis du ønsker det. Vi skriver ikke på vegne af Bianco, men fordi vi har interviewet dem om projektet og gerne vil have Officerernes synspunkt på projektet.

Vi håber du har mulighed for at svare. Hvis du har spørgsmål, er du meget velkommen til at kontakte os.

Danish Officers

Joanna, Fashion Officer, August 29th, 2013

1. Jeg blev kontaktet af et PR bureau, som ville sende mig et gavekort, hvis jeg bloggede om Bianco, samt meldte mig til Fashionarmyen. Derudover kan jeg godt lide at designe og brande, og så det derfor som en mulighed, at kunne få en fod indenfor der.

2. Konceptet er super fedt og det er virkelig et sats, men jeg synes det er en fed måde at finde ud af, hvad deres målgruppe kan lide.

3. Kommunikationen fungere perfekt for mig: pr. mail. Jeg tjekker min mail hele tiden, så det er fint og så snakker jeg rigtig godt med chefen for Biancos butik i Kolding.

4. Der har ikke været så mange udfordringer endnu, da vi næsten lige er gået i gang, men jeg glæder mig til at se hvad det bringer. Ind til videre er det kun positivt.

5. En god netværksgruppe, en fod indenfor Biancos univers og nogle fede oplevelser.

Anonymous Fashion Officer, August 31st, 2013

Hej Amalie og Eva.

Jeg vil rigtig gerne besvare jeres spørgsmål og helst være anonym.

1. Jeg valgte at søge om at være med i Fashion Army, fordi jeg tænkte, at det kunne være en fed mulighed for at få et indblik i designprocesser, og samtidig få mulighed for at have indflydelse på deres kollektioner.

2. Jeg synes det er organiseret fint. Jeg fik tildelt en designopgave, da jeg var blevet valgt til officer og afleverede mit bud den 1. august. Her næste weekend holdes der Boot Camp, hvilket jeg er utrolig spændt på. Indtil videre synes jeg, at de har organiseret det rigtig fint!

3. Kommunikationen foregår via. mail, hvilket er fint for mig. Indtil videre har det fungeret godt og hvis jeg har haft spørgsmål, har de været rigtig gode til at svare på mine mails.

4. Indtil videre føler jeg ikke at jeg har været involveret det store i Bianco, og derfor glæder jeg mig også til at høre mere om konceptet og møde dem til Boot Camp. Jeg synes det er en fed mulighed for som sagt at få et indblik i branchen og udfolde mine kreative ideer!

5. Ved at deltage får jeg personlige udfordringer i form af de challenges de stiller officererne. Derudover kommer jeg til at lære en masse piger at kende med samme passion for design og kreativitet, hvilket er vildt fedt. Det er altid rart at dele ens passioner med andre, der interesserer sig for det samme!

Held og lykke med jeres projekt og rigtig god weekend!

Norwegian Officers

Thea, Fashion Officer, August 30th, 2013

Hei Jenter,

Hvorfor valgte du i første omgang å bli med i Fashion Army?

- Jeg jobber selv i klesbutikk med bl.a innkjøp i tillegg til freelance stylist. Mote er store deler av min fritid og hverdag. Med dette er jeg alltid ute etter å lære mer og utvikle meg. Jeg kom over kampanjen til Bianco ang. fashion army og søkte i håp om å komme inn og lære mer om sko.

Nå som du er med, hva synes du om måten det er organisert på?

- Til nå syntes jeg det er har vært godt organisert og jeg ser frem til bootcamp i København neste helg. Jeg tror det vil bli både lærerikt for Bianco og oss.

Hva synes du om måten det blir kommunisert på mellom Bianco og Offiserene?

- All kommunikasjon foregår gjennom mail og det fungerer fint for min del. Samt undersøkelser, spørsmål, oppgaver som vi også får linket på mail. Da jeg har en travel hverdag er dette en fin mulighet for meg til å kunne svare og henge med.

Hva synes du generelt om det å være med?

- Det var kjempegøy å få være en av de heldige som ble plukket ut. Som nevnt er bootcampen det jeg ser mest frem til. Det å få muligheten til å være med moteinteresserte

og forhåpentligvis kreative mennesker en helg vil for meg være en inspirasjon og det er jeg alltid ute etter i jobben min. Syntes det er et kreativt og morsomt tiltak av Bianco.

Lykke til med masteroppgaven,

Hilsen Thea Rustad

Anneline, Fashion Officer September 12th, 2013

Hei,

Her er mine svar:

Hvorfor valgte du i første omgang å bli med i Fashion Army?

Jeg så annonsen og syntes det hørtes spennende ut. Jeg er veldig interessert i mote og syntes det hørtes veldig spennende ut. Jeg søkte noe jeg kunne være kreativ i, og da passet det veldig bra.

Nå som du er med, hva synes du om måten det er organisert på?

Veldig bra egentlig. De har valgt en god løsning i forhold til at vi har en butikk vi tilhører.

Hva synes du om måten det blir kommunisert på mellom Bianco og Offiserene?

Det kommuniseres på mail og det fungerer godt. Nettopp fordi de sender informative mailer, men samtidig ikke for mye informasjon på en gang.

Hva synes du generelt om det å være med?

Veldig gøy og inspirerende.

Hva får du personlig ut av det å delta?

Jeg synes det er gøy. Jeg er fullt klar over at det er et markedsføringstunt, så jeg er klar over hva jeg er med på. Men Bianco er veldig flink til å gi noe tilbake til oss i form av bootcamp, nettverk og div. tilbud. Veldig godt gjort fra Bianco sin side.

Håper dette er til hjelp.

Mvh. Anneline Berg

Appendix 21

Replies from Treasure Hunt Participants

Contact letter:

Hej

Vi er i gang med at skrive speciale om bl.a. de skattejagter Playstation har lavet i forbindelse med lanceringen af Uncharted 3 og The Last of Us. I den forbindelse har vi interviewet en repræsentant fra Playstation Denmark, men vi vil også meget gerne have perspektivet fra de brugere der har været med.

Jeg kan se, at du har deltaget i debatten om Uncharted 3 skattejagten herinde, og vil derfor gerne stille dig nogle spørgsmål, som jeg håber du kan svare på.

1: Hvad er din motivation for at deltage i debatter om spil o.l. herinde?

2: Hvad er din motivation for at deltage i skattejagterne?

3: Hvad synes du om den måde Playstation har lavet skattejagterne på?

4: Hvis du også har deltaget i skattejagten om The Last of Us, hvad synes du har været de største ændringer (positive og negative) i forhold til Uncharted 3?

Vi håber du har mulighed for, at svare på mine spørgsmål, da det vil styrke vores studie enormt meget, at have flere perspektiver.

På forhånd tak,

Mange hilsner

Reply Erroneus: user on railgun.newz.dk, August 29th, 2013

1. Cool :) Primært er det at komme ud med mine meninger om ting der røger sig inden for spil o.l., men også ofte som ren oplysning til andre debattanter.

2. Som regel er den største motivation, at der er en fed præmie med noget specielt gear, som kunne være sjovt at få fat i. Men naturligvis også lidt, fordi det handler om et spil man ser frem til.

3. De skal have point for forsøget og at de laver dem, det er rigtig fedt. Men selve udførslen, kunne godt bruge lidt mere "professionel udførsel" og så mere kreativitet, da et par links på en hjemmeside med nogle gåder, bliver kedeligt i længden.

4. Kvaliteten var bedre på The Last of Us skattejagten og hvis jeg husker rigtigt, var spørgsmålene også lidt mere tricky. Dog var det lidt negativt i TLU skattejagt, at nogle af de miljøer og områder de brugte, ikke var særlig kendt af folk i provinsen. En anden negativ ting, var at det måske lignede UC3 skattejagten for meget, det kunne have været sjovere med noget mere interaktivt og landsdækkende.

Reply Qw_freak: user on railgun.newz.dk, August 29th, 2013

1. Jeg interesserer mig for spil som en underholdnings form på højde med det at have en hobby, derfor giver jeg gerne mit besvær med i diskussioner om spil ligesom man ville gøre det hvis man gik op i f.eks. fodbold eller cykling. Det man interessere sig for vil man som regel gerne snakke om...

2. Min motivation var helt sikkert nysgerrighed. men det der var afgørende var helt klart at jeg var tidligt nok ude til at der ikke endnu var lagt løsninger ud.

3. Jeg synes som værende nørd at det var lidt for nem. Men det var da et sjovt koncept, og jeg så da gerne at der blev lavet noget lignende hvor der var en reel udfordring og en pris at vinde..

4. Har jeg ikke deltaget i. Vidste slet ikke at der var en.

Appendix 22

Replies from join.dk users

Contact letter:

Hi,
We are two students from Copenhagen Business School writing our thesis on how creative industries use social media for innovation.
One of our cases is connected to join.dk and we would like to get your view on some questions related to that.
We found your email address through your profile on join.dk.
Before answering the questions, please note that we are only studying the field and do not write to you on behalf of join.dk or any other organization.
You will be completely anonymous.
Your reply to the following questions will be of great importance to us and help improving the quality of our research. If you prefer, you can answer in Danish. Please do not hesitate to contact us if you have any questions about our research.

1: What was your motivation for joining join.dk?
How do you feel you have benefitted from joining so far?

2: What do you think about the way join.dk is organized?
3: Do you know about the project that Fritz Hansen Furniture had on join.dk last fall?
If yes: What do you think about the way the project was organized?
Did you participate in the project?
If yes: What motivated you to participate in that project?

Thank you very much for taking the time to reply to our questions - it is very much appreciated.
Best,
Amalie Kjær Ramsby and Eva Sønnichsen

Reply, September 9th, 2013

Hej Amalie og Eva!

1: Nysgerrighed!

Jeg har arbejdet mange år i møbelbranchen som designer og set møbelbranchen svinde ind. Der er i dag langt færre møbelfabrikker end tidligere – og mange flere designere, så der er god grund til at se sig om efter nye beskæftigelsesmuligheder. I slutningen af 00’erne dukkede der ideer op om brugerdrevet design, organiseret efter japansk forbillede. Jeg syntes det lød spændende – og værd at følge med i. Samtidig havde jeg fået et godt indtryk af Innovationsnetværket i Herning, som jeg arbejde sammen med om et projekt for en møbelfabrik netop om ”brugerinspireret design”. Jeg meldte mig derfor som deltager fra start til det nye projekt ”join.dk”, og var en af de første, som lagde billeder på nettet.

I er de allerførste, som har henvendt sig ang. min deltagelse på [join.dk](#). Det er det fulde udbytte, jeg har haft af projektet!!!!

Jeg tror, de eneste, som har haft udbytte af projektet er dem, der har lavet programmet og fået løn for det.

2: Jeg forstår ikke spørgsmålet. Er det rent grafisk – programmeringsmæssigt eller evnen til at få bredt ideen ud?

Clarification:

Det kan være, det er lagt rigtigt op – for at bruge dit ordvalg. Men når der øjensynlig ikke er nogen trafik på [join.dk](#), er det svært at vurdere det. Når jeg ser under fabrikanter, er der ingen, jeg kender fra møbelbranchen. Det ser ud til at filigranmønstre og affaldshåndtering er det, der fylder mest, og det er ikke lige min stærke side eller interesse. Derfor er den blevet uaktuel for mig.

Måske er konceptet ikke til danske forhold pt. Vi lever i et overflodssamfund, hvor man kan få alt, og folk har måske slet ikke de uløste behov, vi troede der var, da vi diskuterede om det var en god ide fra starten.

Den anden mulighed er, at det ikke er kommunikeret godt nok ud – folk aner ikke det er en mulighed. Hvordan det blev en succes i Japan med muuto (var det ikke det, det hed?) ved jeg ikke. Men vi hørte jo succeshistorien derovrefra – og troede vi kunne gøre ligedan. Det kunne vi bare ikke.

3: Nej – jeg havde ikke set Fritz Hansen var på [join.dk](#) sidste efterår – og jeg kan heller ikke se det nu. Da der ikke er nogen bevægelse på hjemmesiden indenfor mit felt, er jeg holdt op med at følge den.

Håber det er noget, I kan bruge – ellers skriv igen.

Med venlig hilsen

Ditlev

Appendix 23

Follow-up Interview with Frederik Knap, SMK

FK: Frederik Knap

I1: Amalie Kjær Ramsby

I2: Eva Sønnichsen

FK: (00:50): Men jeg har tænkt lidt over de ting i spurgte om, men jeg går ud fra at i optager.

I2: Det gør vi. Vi har faktisk også lavet nogle lidt andre spørgsmål efter vi er kommet i gang med analysen.

FK: Ok. Jamen det tager vi bare sådan lidt ad hoc så.

I2: Vi tænkte på hvordan Tales værktøjet, selve App'en og hvordan man burger det til at tage billeder og blande billederne med ord. Har I tænkt mere over siden vi snakkede sidst, hvordan i kan bruge det i fremtiden som et værktøj?

FK (01:36): Jamen det, det er til det er andre institutioner der ikke nødvendigvis er bundet op omkring kunst, for eksempel billedkunst eller ord. At kombinationen kan åbne op for nogle helt andre måder at gå til det på. Det vil sige altså, nu kan man selvfølgelig ikke blande video og hvad der ellers kunne ligge i forhold til at bruge Tales. Men det vi ville have var at det ikke skulle udgå fra én institutions måde at ... æstetisk fremstilling på. Så ved at kombinere billeder og ord håber vi dels at komme ind på billedkunst museer og andre biblioteker kunne fortsætte med nogle andre måder at bruge det her. (02:25) Udgangspunktet var jo selvfølgelig samarbejdet mellem museer og biblioteker og prøve at se synergien mellem ord og billeder. Men også ved ikke at lægge os fast på én af tingene, håbede vi på at åbne op for at andre typer af institutioner, som ikke nødvendigvis er billede- men som er naturhistoriske museer eller et street art projekt eller hvad det er. Nu skyder jeg bare totalt fra hoften, ikke. På en eller anden måde få noget andet i spil og kan læne sig mere op af det tekstlige eller læne sig mere op af det billedlige så det ikke bare er det ene der bærer det. Så det er egentlig det der har været udgangspunktet for den tanke.

I2 (03:06): Ja

FK (03:10): Men du tænker på decidederede konkrete projekter?

I2: Ja, har i haft nogen i støbeskeen?

FK (03:17): Vi er lige ved nu at lave en afrapportering, og i den afrapportering der ligger også en plan for hvordan vi inden for det næste år skal forsøge at eksperimentere med nogle forskellige Apps. Og det lyder også meget løst, men nogle forskellige samarbejdsarrangementer, hvor nogle forskellige typer af unge særligt, ud fra Tales, skal producere indhold. Og det vi allermest vil, det er at mødes fysisk som en community som en måde at unge mødes sammen på for at producere det indhold de laver. Og der har vi været inspireret meget af wiki comments tanken. Og jeg ved ikke om I har set New York public library, som jeg tror jeg nævnte, som lavede en produktion sammen. Så det er måske i virkeligheden fællesproduktioner med Tales som indholdsredskabet vi tænker på, men det ligger ikke konkret fast endnu hvornår det skal være. De her 3-4 samarbejder vi tænker at køre.

I1 (04:23): Jeg tænker mere at det er Tales svaret i forhold til Tales som værktøj. Hvis vi kigger på Tales og indholdet fremadrettet. Er der kommet noget indholdsmæssigt, kun for jer, ikke for samarbejder fremover, men kun for jer i forhold til indholdet af appen. Er der kommet en viden ud af det?

I2 (04:50): Kan i bruge for eksempel ved at analysere hvordan brugerne bruger appen og hvilke associationer de bruger når de bygger videre på hinandens historier. Er det noget I har tænkt på at bruge i forhold til museet fremadrettet?

FK (05:10): Ja. Altså det vi blandt andet bruger det til også, det er i forhold til en App guide og brugergenereret indhold i forhold til en ny samling der her på museet skal være i stand til at kunne producere indhold. Og der er vi gået ind at analysere på hvad det er for nogle historier folk fortæller. Egentlig ud fra de samme tematikker, men ud fra forskellige motiver og tekster. Og Tales er temmelig meget et pilotprojekt. Du kan ikke pinne hvor du er for eksempel, der er ikke noget med location for eksempel i Tales. Men der har vi prøvet at kigge på hvad det er der sker når folk begynder at analysere på de samme motiver. (05:55) For eksempel er der flere Tales hvor det samme motiv går igen i alle mulige forskellige former og danner en historie. (06:10) Og det har vores digitale produktion brugt som et analyseredskab til at lave nogle redskaber til en guide på museet her som man kan bruge til at gå rundt på museet, til dels at lave sine egne ruter rundt på museet som besøgende, men også at anbefale kunst til andre. Og der er klart, det bliver ikke lige så kaotisk som Tales kan være. Hvordan de helt præcis gør, er jeg ikke sikker på fordi jeg ikke er inde over den udviklingsprocess. Men det har hjulpet digital produktion til at kigge på: hvor er det det er relevant for brugere egentlig at kunne generere indhold selv, for man skal jo ikke bare lave bruger-genereret indhold for pointens skyld. Det skal fortælle et eller andet, der skal opstå noget. Og der har vi kigget meget på Tales og set hvad er det egentlig der opstår. Det er jo tolkninger og det er relevante historier i forhold til at folk faktisk reagerer på hinandens produktioner. Det er ikke bare egenrådige indslag hvor folk de er ligeglade med hvad hinanden lægger på, man har bare behov for selv at vise hvad man nu har set eller gjort eller synes om noget. Men tales synes vi i hvert fald i forhold til de analyser vi har lavet, lægger op til at folk reagerer på hinandens bidrag og afføder noget andet end hvis man bare lagde noget på efter forskellige, tilfældige temaer for eksempel. Men det er i hvert fald det vi er gået videre med herind på museet. Jeg tror pointen i virkeligheden er mest at kigge på hvor er det det giver mening i virkeligheden at lave brugergenereret indhold. (08:17) Ikke bare for det bruger genereredes skyld, men faktisk at gøre det for relevansens skyld. Hvor andre mennesker kan bruge hinandens. Hvor giver det mening og man synes det er interessant at se andre brugere bidrage med noget som man vil bygge videre på. Det er nok den pointe der er vigtigst. Selvfølgelig kan museet også blive klogere. Det er godt at museet bliver klogere og at brugerne bliver klogere på hinanden eller tager de andre bidrag alvorligt, så er det ikke altid det giver noget for brugerne. Det oplever jeg selv i hvert fald. Så virker det knapt så interessant hvad andre synes om noget specifikt. Det er er sådan min umiddelbare tanke om det. (09:05)

I1: I forhold til det resultat du lige har snakket om internt, at den digitale kunne bruge nogle af jeres tiltag. Har det været et succeskriterium fra starten? Eller er det noget der er opstået i processen eller efterfølgende?

FK (09:26): Altså et succeskriterium fra starten var at det skulle være fedt og at alle kunne bygge videre på hinandens fortællinger. Om det så var ord eller billeder var lige meget, men det var egentlig en målsætning at det skulle stå åbent. Det var ikke vores

allerførste idé, men det blev udviklet i konceptet fordi vores afsæt var wiki comments og de forskellige brugergenererede projekter vi ellers kiggede på. Så var det et fuldstændigt krav til at tingene skulle ikke være låst fast og kunne lukkes som sådan.

I1 (10:06): Så har vi et sidste spørgsmål, som ikke lægger sig så meget op ad Tales, men mere andre projekter på sociale medier. Siden vi har talt sammen sidst, har I haft noget oppe at vende, noget der hvor man har lært noget af Tales og så haft et projekt oppe at vende. Har i kørt noget siden da?

FK (10:31): Prøv lige at forklar det lidt mere. Jeg er ikke sikker på jeg forstår spørgsmålet.

I1 (10:36): Har i haft andre projekter på sociale medier siden tales?

FK (10:40): Ikke som er digitalt baserede i ULK regi. Til gengæld har vi haft Byens Hegn, som er digitalt, men det er ikke baseret på sociale medier. Det har været digital sampling og at samle beboere omkring marmorkirken og analoge samlinger af museets værker til fri download fra museets hjemmeside. På Solbjerg plads også. Så ikke et social medie projekt, men det er et socialt projekt, men har ikke været båret af sociale medier. Det har været båret af communities og det personlige møde.

I1 (11:39): Det lyder rigtig godt, Frederik. Vi har ikke mere.

Appendix 24

Selection of Bianco Fashion Officers

THE OFFICERS OF OUR BIANCO FASHION ARMY!

60 fashionistas from the army are now announced "Officers"! They come from different cities from the 4 Nordic countries. They do not know each other – yet – but they share the same interest and are all addicted to fashion and shoes.

Back in February they applied for entering the Fashion Army, and now they have been selected from thousands of incredible fashionable applicants. They are now connected closer to Bianco, and that means that they will work in cooperation with us. Among other things, we ask them to design shoes.

The first task for the Officers is to design a sandal for next summer (2014). By 1st August 2013 they must send us their drawings/photo etc. All the design ideas will go through our shoe construction department to make sure that it is possible to manufacture. Afterwards we will pick out the best designs and ask all of you which one of them, we shall put into production.

If you would like to follow this process, sign up for our newsletter or like our Facebook/Instagram and we will keep you updated.



Name: Chris Ellinor Thorsen
Age: 18
Shop: Næstved
Instagram: ellinorthorsen
Blog: [Link](#)



Name: Hanne Thorset
Age: 24
Shop: Købmagergade, Copenhagen
Instagram: hannerorseth
Blog: [Link](#)



Name: Malene Jensen
Age: 27
Shop: Søndergade, Aarhus
Instagram: malenedansk
Blog: [Link](#)



Name: Danielle Yang
Age: 18
Shop: Fields, Copenhagen
Instagram: danielleyang
Blog: [Link](#)



Name: Nadine Revsbech
Age: 21
Shop: City2, Taastrup
Instagram: fashionbynadine
Blog: [Link](#)



Name: Anna Sprogøe
Age: 22
Shop: Aalborg Friis
Instagram: annasprogøe
Blog: [Link](#)



Name: Joanna Nielsen
Age: 20
Shop: Kolding City
Instagram: fashionaryblog
Blog: [Link](#)



Name: Julie Antczak
Age: 19
Shop: Vejle City
Instagram: juliantak
Blog: [Link](#)



Name: Maiken Hansen
Age: 18
Shop: Odense City
Instagram: maikenthemhansen
Blog: [Link](#)



Name: Amalie Gleerup
Age: 23
Shop: Købmagergade, Copenhagen
Instagram: amalielind
Blog: [Link](#)



Name: Josephine
Age: 25
Shop: Aalborg Storcenter
Instagram: sbyjosephine
Blog: [Link](#)



Name: Nana Pankalla
Age: 23
Shop: Amagertorv
Instagram: nanapankalla
Blog: [Link](#)



Appendix 24
Selection of Bianco Fashion Officers



Name: Stefanie Michelle Andersen
Age: 23
Shop: Holstebro
Instagram: stefaniemichelleandersen



Name: Laura Tønder
Age: 20
Shop: Lyngby Storcenter
Blog: Link



Name: Raluca-loana Dumitru
Age: 21
Shop: Herning
Instagram: raluacadu
Blog: Link



Name: Stefanie Kjems
Age: 19
Shop: Haderslev
Instagram: stefaniekjems



Name: Cecilie Lindegaard
Age: 20
Shop: Rødvre
Instagram: cecilie.lindegaard
Blog: Link



Name: Nynne Engelsen
Age: 26
Shop: Amagertorv
Instagram: nynneengelsen



Name: Hanne Mjåseth
Age: 20
Shop: Sundt, Bergen
Instagram: hannerjas
Blog: Link



Name: Sarah Helen Nystrand
Age: 19
Shop: Kuben Kjøpesenter
Instagram: Sarahnystrand
Blog: Link



Name: Marie Ullevoldsæter
Age: 24
Shop: Torggata, Oslo
Blog: Link



Name: Ann Kristin Sætre
Age: 20
Shop: AMFI Moa, Alesund
Instagram: Aksatr



Name: Therese Opaker
Age: 23
Shop: Ski Storsenter
Instagram: thereseopaker
Blog: Link



Name: Thjerza Balaj
Age: 18
Shop: Kristiansand
Instagram: thjerzab
Blog: Link



Appendix 25

Emails from Bianco to Fashion Army

From: MyBianco <kundeklub@bianco.com>
Subject: Dear Fashion Army Applicant
Date: April 11, 2013 4:00:27 PM GMT+02:00

To: eva_sønnichsen@gmail.com

Hvis du har problemer med at læse nyhedsbrevet, kan du se det online her >>

BIANCO.®

[NYHEDER](#) [TIL HENDE](#) [TIL HAM](#) [ACCESSORIES](#) [FIND BUTIK](#)

Kære Eva Sønnichsen

Vi glæder os til at holde dig opdateret om Bianco Fashion Army. Næste gang du hører fra os, er senest den 7. maj, hvor du får besked om du går videre til næste runde.

Hvis du går videre, så skal du være klar på at besvare en fashion-quiz på engelsk og tage 3 billeder af dig selv iført 3 forskellige (cool/lækre/inspirerende) stylings.

Lige så snart vi har været alle ansøgningerne igennem, vender vi tilbage til dig på denne email- adresse.

Med venlig Hilsen

Stine, Bianco Fashion Army.

[WATCH THE MOVIE](#)



599,-



499,-



599,-

From: MyBianco <kundeklub@bianco.com>
Subject: Dear applicant for Bianco Fashion Army! Ready for the next step?
Date: May 10, 2013 10:15:12 PM GMT+02:00
To: eva_sønnichsen@hotmail.com

If you are having problems viewing this email, please click here >>



Dear Eva Sønnichsen

Thank you again for your application for Bianco Fashion Army!

We have received so many great applications from cool fashionistas all over. We have received more applications than we could ever imagine! This has given us a strong indication that you and so many other shoe lovers, wish to make a difference – and wish to be involved in the fashion industry. We are really glad that you will join us! Thank you.

You're in!

And we can hereby tell you, that YOU are through to the next round! You are now a step closer to become a Fashion Army officer! To become the "one", you must fill in the questionnaire. Hereby we will learn more about you, and we will be able to find the exclusive less than 100 fashionistas who will become a true insider of Bianco.

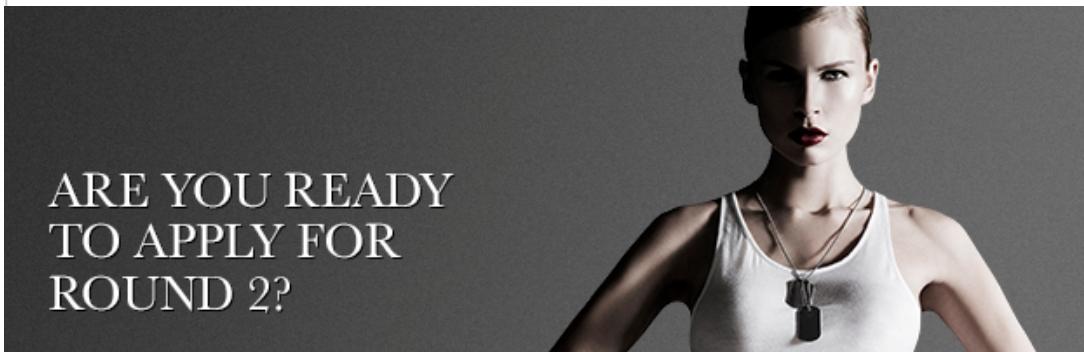
As a Fashion Army Officer you will get involved in designing shoes, choosing patterns, creating details. You will be invited to our Fashion Army Boot Camp – a weekend with fashion inspiration - and we will share the latest trend information, blog material, and all the stuff from the fashion industry with you. You will have a strong voice on what the Bianco collection will contain in the future.

Your opinion already matters.

Because we have so many great fashionistas applying for The Fashion Army, we have decided to create a panel of Fashion Army shoe lovers.

In the panel of shoe lovers we gather a large group of fashionistas to share opinions. We will be asking for your vote, likes and ratings in every matter concerning Bianco. This could be about shoes, trends and other questions, where we would love to hear your input.

So when you fill in the questionnaire, you not only apply for round 2, you also join this panel of shoe lovers. Your opinion is important to us.



ARE YOU READY TO APPLY FOR ROUND 2?

1: Take 1 picture of yourself dressed up in your favorite styling:

Snap the picture with your smartphone or similar devices (doesn't have to be fancy at all – just to give us an idea of your style).

Please note: Your picture may be used on Bianco website, Bianco social media platforms and on prints in Bianco shops at any time.

2: Fill out the Bianco Fashion Army questionnaire link before 26th May 2013:

In the questionnaire you will be asked to upload your styling picture – so make sure to have this ready before answering the questions.

APPLY HERE

Enjoy the questionnaire. Best

regards,
Bianco

The important stuff that you also need to know:

- From now on the communication platform is in English.
- Bianco must receive your application for Round 2 (included your picture) on 26th May 2013 at the latest.
- Around 7th June 2013 you will know if you are moving on the final round or if you are a part of our Fashion Army Shoelover panel.

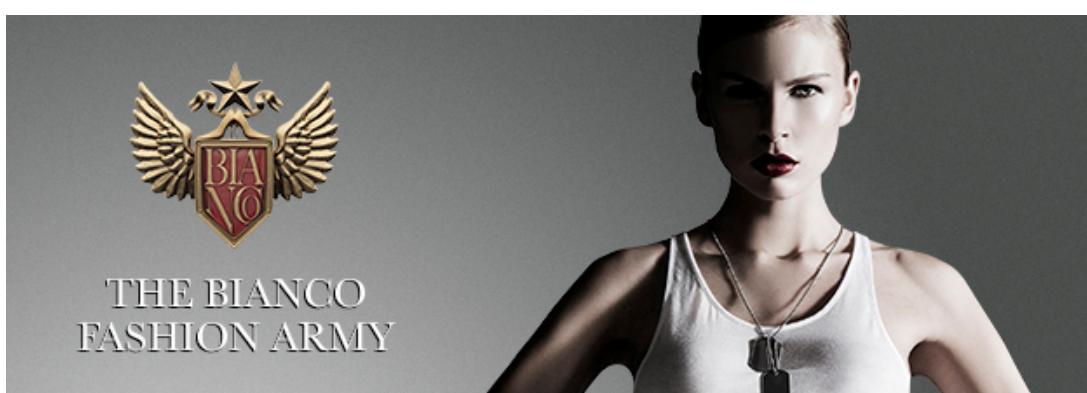


You receive this newsletter as you have signed up at www.fashionarmy.dk

Bianco Footwear Webshop A/S, Jernet 4F, 6000 Kolding

From: MyBianco <kundeklub@bianco.com>
Subject: Dear Bianco Fashion Army
Date: June 20, 2013 5:00:03 PM GMT+02:00
To: eva_sonnichsen@hotmail.com

If you are having problems viewing this email, please click here >>



The Bianco fashion Army

Thank you for showing such interest in our Bianco Fashion Army!

Unfortunately you were not among the final 60 applicants, who we now characterize as an Officer of the army. We had so many qualified fashionistas among the applicants. It was very difficult to choose only 60!

On www.fashionarmy.dk you can find the selected ones.

You, however, are still a valued member of our Bianco Fashion Army. You are now a part of our community where we share the interest of fashion and shoes. It's a place where we will like to hear your opinion, as we have so many decisions we would like you to be part of! Below you can find the first question. Please vote. We hope you will share your opinion

If you have any questions, you can always write us (fashionarmy@bianco.com)

If you do not wish to be on our mailing list please let us know, by sending us an email to fashionarmy@bianco.com

Best regards,
Bianco

WE NEED YOUR HELP

Which would you prefer?

Which one of these shoes would you choose for AW13? You can chose up to 5 of styles

Answer by pressing the button below the shoes.

Please use the password **shoesfive**

ANSWER HERE



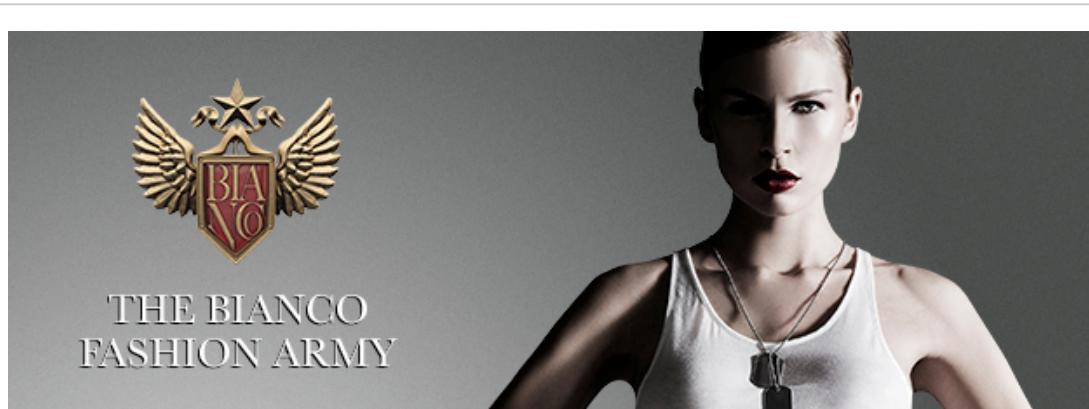
You are receiving this newsletter because you have signed up at www.fashionarmy.dk



Bianco Footwear Webshop A/S, Jernet 4F, 6000 Kolding

From: MyBianco <kundeklub@bianco.com>
Subject: Dear Fashion Army Member
Date: July 12, 2013 4:00:08 PM GMT+02:00
To: eva_sonnichsen@hotmail.com

If you are having problems viewing this email, please click here >>



Dear Fashion Army Member

Thank you for voting for your favourite ankle boot in the last email we sent you. All Fashion Army members voted these two boots as their favourite. The boots are available in most of our [shops](#) and in our webshop from mid August.



Binie Boot
art. no. 26-47214



Bebbi Boot
art. no. 26-47190

WE NEED YOUR HELP

Today we have a special treat for you. Get a sneak peek at our Autumn/Winter 2013 catalogue for women. It will arrive in our shops at the end of July. We hope you like it.

[See the catalogue here >>](#)

Last but not least, we hope you'll help us with your opinion once again. We need to decide on which frontpage picture is best for our men's catalogue in August. Here are the 3 choices. Choose your personal hottest!

Please use the password: **magazine**

We're looking forward to hearing from you



ANSWER HERE



You are receiving this newsletter because you have signed up at www.fashionarmy.dk

Bianco Footwear Webshop A/S, Jernet 4F, 6000 Kolding

Appendix 26

Fritz Hansen Project proposals on join.dk

<http://join.dk/#living1>

Oct 27, 2012 by Republic of Fritz Hansen

LIVING Part 1 / 3 - LivingCity

ATTENTION - deadline postponed until November 11 at midnight CET

The Danish manufacturer of distinctive design furniture Fritz Hansen (www.fritzhansen.com) is looking for answers to our future way of living.

We are not looking for new products. We want to understand what is important for you when it comes to your home in the future.

LIVING is a challenge in 3 parts each part running for 1 month.

After each challenge the most interesting design proposition will be awarded an Ant chair designed by Arne Jacobsen.

After all 3 challenges an overall winner will be awarded a design trip to Copenhagen with the possibility of presenting their thoughts for the Fritz Hansen design director (more information on the design trip will follow).

So start sketching – write – photo document your thoughts up load it together with information's on whom you are, where you live, what you are doing so we can get a picture on from where you speak.

Deadline for the first part of this challenge is November 2nd 2012.

#1LivingCity

As time changes our way of living is changing.

Over the last 100 years our cities have developed at an extreme pace, will this continue?

Are we still going to move into the cities?

How is the way of city living going to change?

Will we be living together in collectives or as families? Etc.

<http://join.dk/#living2>

Nov 12, 2012 by Republic of Fritz Hansen

LIVING PART 2 / 3 - LIVINGHOME

The Danish manufacturer of distinctive design furniture Fritz Hansen (www.fritzhansen.com) is looking for answers to our future way of living.

We are not looking for new products. We want to understand what is important for you when it comes to your home in the future.

LIVING is a challenge in 3 parts each part running for 1 month.

After each challenge the most interesting design proposition will be awarded an Ant chair designed by Arne Jacobsen.

After all 3 challenges an overall winner will be awarded a design trip to Copenhagen with the possibility of presenting their thoughts for the Fritz Hansen design director (more information on the design trip will follow).

So start sketching – write – photo document your thoughts up load it together with information's on whom you are, where you live, what you are doing so we can get a picture on from where you speak.

Deadline for the second part of this challenge is December 10th 2012 at midnight CET.

Don't forget to check out the first part of the challenge LivingCity (www.join.dk/#living1)

2/Living Home

As work and home live changes for many people, it will be interesting to look at how our home situations will change.

- What is a home?
 - Will our notion of home change?
 - Do we need more than one home?
 - Or will we begin to develop new forms of homes?
 - Or do we even need a home or just a place to stay warm or dry? Etc.
-

<http://join.dk/#living3>

Dec 12, 2012 by Republic of Fritz Hansen

LIVING PART 3 / 3 - LIVINGROOM

The Danish manufacturer of distinctive design furniture Fritz Hansen (www.fritzhansen.com) is looking for answers to our future way of living.

We are not looking for new products. We want to understand what is important for you when it comes to your home in the future.

LIVING is a challenge in 3 parts each part running for 1 month.

After each challenge the most interesting design proposition will be awarded an Ant chair designed by Arne Jacobsen.

After all 3 challenges an overall winner will be awarded a design trip to Copenhagen with the possibility of presenting their thoughts for the Fritz Hansen design director (more information on the design trip will follow).

So start sketching – write – photo document your thoughts up load it together with information's on whom you are, where you live, what you are doing so we can get a picture on from where you speak.

Deadline for the second part of this challenge is January 11th 2012 at midnight CET.

Don't forget to check out the first two parts of the challenge LivingCity
(www.join.dk/#living1 and www.join.dk/#living2)

3/Living Room

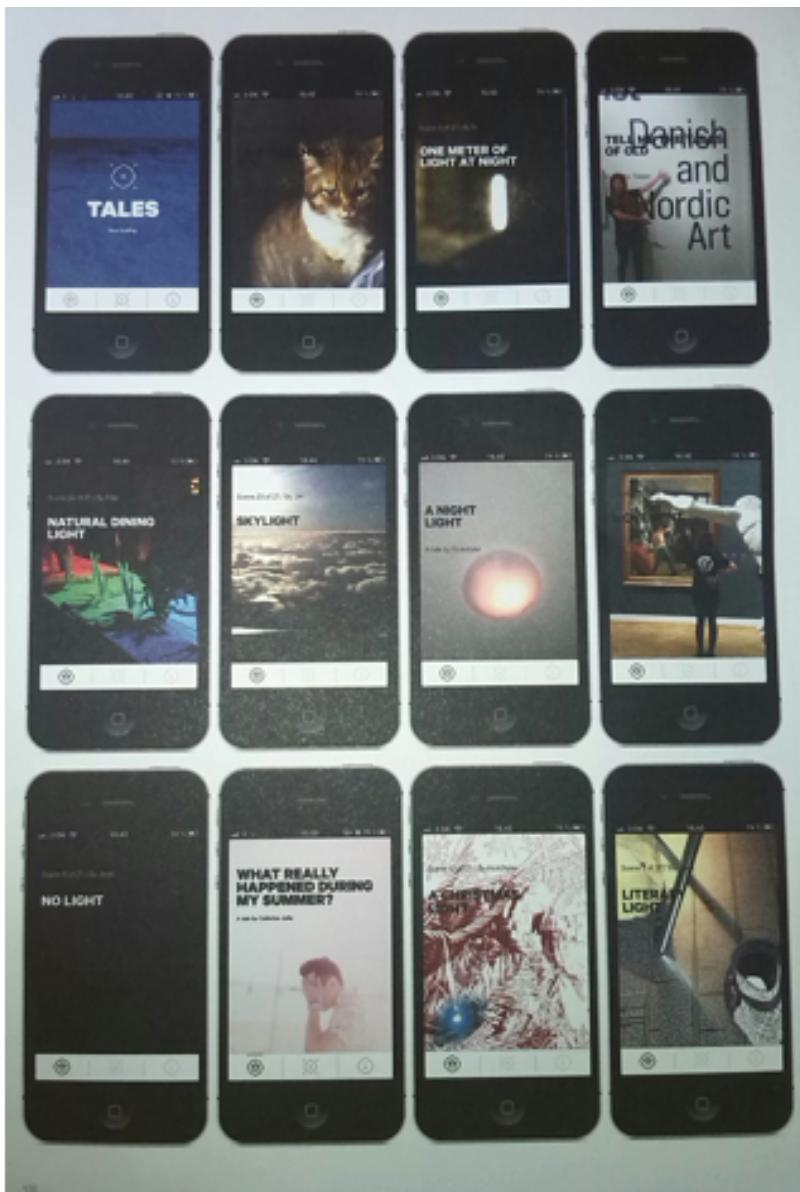
We are looking for ideas for the most important room in the home.

Our lives are changing, and technology is developing at a pace, which haven't been seen before.

- Will this change our way of using the rooms in our homes?
- In the future homes what room will be essential for us?
- What kind of life will take place in these rooms?
- How will we use it?
- Is it multifunctional or for simple use? Etc.

Appendix 27

Visualizing the TALES app



Appendix 28

Selected Slides from Nordisk Film Interactive Presentation

facebook

SONY
make.believe

Uncharted Digital Hunt

Pre-BUZZ:

• Oct. 20th, 14:16 CET

- <http://community.eu.playstation.com/t5/Dansk-lobby/quot-Uudforsket-quot/td-p/13875993>
- People really took an interest in this and started investigating for themselves what it could be: They actually found out that the person who uploaded it was Christian and googled him in order to see who he was.

• Oct. 20th, 15:32 CET

- <http://railgun.newz.dk/sony-playstation-danmark-teaser-uudforsk-hjemmeside>

• 27 people had shared it on their wall

PlayStation

facebook



Uncharted Digital Hunt

Pre-BUZZ:

• Oct. 23rd,

- <http://playstadium.dk/32100/25-10-11-1643/#more-32100>
- More speculation in regards to what it is all about:
 - Uncharted before launch date in DK?
 - Treasure hunt?
 - MW3?
 - Battlefield 3
- "Nordisk Film, som står for PlayStation i Danmark, plejer ikke at have den store sans for dramatik og mystik, men det lader til at de denne gang har vægtet alt dette både pressen og de sociale medier. Det er dog ikke uudmønstrigt, at der er tale om en ekstra spændende hylde til Uncharted 3."



PlayStation



facebook

Uncharted Digital Hunt

Launch Oct. 25th

- Launched at exactly 16:43 and instantly it created comments (positive😊).
- Statistics on first day:**
 - No. of visitors on udforsk.dk: **441**
 - No. of completed with correct word: **67**
 - Views on videos in chronological order:
 - Introvideo: **897**
 - Den lille havfrue: **336**
 - Rundetårn: **344** (harder puzzle)
 - Mølle: **200**
 - Vandmoderen: **186**
 - The end: **183**
 - Soundfile played over **500** times
 - New Twitter followers: **24**
 - New Facebook fans: **43**
 - Created **19** new posts on the wall

SONY
make.believe

PlayStation

facebook

Uncharted Digital Hunt

Oct. 31st

- Facebook ads created **457** fans since Thursday Oct. 27th
- Statistics on 6th day:**
 - No. of visitors on udforsk.dk: **1943**
 - No. of registrations: **650** (signed up for CRM: **250**)
 - No. of completed with correct word: **159**
 - Views on videos in chronological order:
 - Introvideo: **1670**
 - Den lille havfrue: **626**
 - Rundetårn: **692**
 - Mølle: **358**
 - Vandmoderen: **380**
 - The end: **382**
 - Soundfile downloaded **320** times, heard over **700** times.
 - New Facebook fans: **522** (combined with ads)
 - 158 had shared it on their wall

SONY
make.believe

PlayStation

facebook

Uncharted Digital Hunt

Nov. 1st

- Facebook ads created **569** fans since Thursday Oct. 27th
- Statistics after 1 week:**
 - No. of visitors on udforsk.dk: **1987**
 - No. of registrations: **684** (signed up for CRM: **263**)
 - No. of completed with correct word: **164**
 - Views on videos in chronological order:
 - Introvideo: **1708**
 - Den lille havfrue: **641**
 - Rundetårn: **702**
 - Mølle: **369**
 - Vandmoderen: **387**
 - The end: **393**
 - Soundfile downloaded **340** times, heard over **700** times.
 - New Facebook fans: **634** (combined with ads)

SONY
make.believe



Appendix 29

Visualizing Zara People! on Pinterest

The screenshot shows a Pinterest board titled "PEOPLE!" with a total of 33 pins. The pins are arranged in a grid and categorized by week:

- People! June Week 2:** 34 pins (e.g., white shirt with black pants, blue shirt with white shorts)
- People! June Week 1:** 22 pins (e.g., green top with patterned skirt, striped top with white pants)
- People! May Week 5:** 115 pins (e.g., floral dress, white blouse with black pants, yellow and black dress)

Each pin includes the following details:

- Pin title (e.g., "People! June Week 2")
- Repins and Likes (e.g., 34 repins, 17 likes)
- Pinned from zara.com

A comment section is visible for one pin, showing a comment from "Monica Martinez" and a placeholder for "Add a comment...". The Pinterest interface includes a search bar at the top, a sidebar with a menu and search icon, and a header with the board name and stats (337 Pins, 37,433 Followers).