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The Co-creation Process Approach for Destination Management Organizations:

Case Analysis of Wonderful Copenhagen involving Local Influencers

**WONDERFUL
COPENHAGEN**



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Abstract

This thesis investigates the value co-creation process between Wonderful Copenhagen and local influencers. It focuses on the different aspects of the co-creation process, and how they can be optimized. By uncovering their motivations to engage, this thesis looks at the locals' active participation in the process of co-creating valuable experiences. Previous literature has highlighted the importance of locals in co-creation, and how it has positive effects on tourist experience. However, limited research has been conducted emphasizing the locals' active involvement in the value co-creation process, in collaboration with a destination management organization (DMO).

To carry out the investigation, qualitative research methods have been used in the shape of nine semi-structured in-depth interviews, as the primary source of data. This thesis applies a single case study design, by exploring the phenomenon of co-creation using Wonderful Copenhagen as a case. Using Prahalad and Ramaswamy's (2004) core concept of co-creation, and applying relevant theories and co-creation frameworks, of which the DART model and Payne and colleagues' (2008) co-creation framework, were shown to have main influence on the analysis. Analyzing the theories emphasized the importance of interacting, planning, and engaging with the local influencers, during the co-creation process. These were some of the central characteristics of the co-creation process of Wonderful Copenhagen.

It was found that an on-going dialogue, planning, and engagement were the main missing aspects during the co-creation process. Further, investigating the local influencers' motivation to engage revealed that they were intrinsically motivated, and curiosity driven. These findings result in specific recommendations for future co-creation projects. However, as a limitation of this thesis these recommendations are mainly applicable for Wonderful Copenhagen and cannot be applied widely to other DMOs. The findings from this project, recommends taking into consideration the missing aspects, by facilitating clear communication and actively involve the participants further in all the stages of co-creation. Generally, having an overall co-creation strategy with underlying guidelines is considered beneficial.

Keywords: Co-creation, Destination management organization co-creation, Co-creating with locals, Value Co-creation Process, Co-creation motivation, Tourism co-creation, social media tourism, Co-creation Experience.

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Central words

Customer: This thesis use customer and consumer interchangeable. In the theory section, consumer and customer are used according to the different theories.

Company: This thesis use organization, company, firm and supplier interchangeable. In the theory section, organization, firm, company and supplier are used according to the different theories.

Organization is mainly used, when referring to Wonderful Copenhagen.

Tourist: This thesis use tourist and visitor interchangeable. Visitor is mainly used in this thesis, as Wonderful Copenhagen focuses on these and not tourist, in regard to the investigated co-creation process.

Local influencer: People who have the ability to influence others through their expert and informative power on social media platforms.

1. Introduction

Travelling is about experiences and creating valuable memories for the visitor. This is why destination management organizations (DMOs) should aim to offer memorable and valuable experiences (Buonincontri et al., 2017; Campos et al., 2018). The revolution of technology has caused changes in the role of the consumer, which have had significant impacts on businesses worldwide. In the tourism industry, this has especially been seen in terms of how visitors demand more authentic and valuable experiences (Campos et al., 2016). They demand this, as they have a need for exploring more of the destination, and its local culture. The changing role of the consumer enables them in becoming active participants in the design of services and products, rather than passive receivers (Tregua et al., 2020; Prahalad & Ramaswamy, 2004). This is based on how the involvement would make the experience more unique to them. Furthermore, companies can no longer develop services independently and act autonomously, without the interference from the consumers (Prahalad & Ramaswamy, 2004), resulting in co-creation.

Co-creation is the value created jointly by the company and the customer (Prahalad & Ramaswamy, 2004). The phenomenon of co-creation is especially widely explored within the tourism industry, as it is an industry that sells experiences (Campos et al., 2018), which is one of the core concepts of co-creation along with creating value (Prahalad & Ramaswamy, 2004). Co-creation is investigated to be a valuable method to collaboratively create valuable experiences, as it has proven positive outcomes, such as higher satisfaction, more valuable experiences, a higher level of expenditure and happiness for the tourist (Buonincontri et al., 2017; Kim et al., 2018). Experiences and value are closely linked (Buonincontri et al., 2017), which is why it is helpful for tourism businesses to involve key stakeholders in the co-creation process to ensure valuable experiences (Roque & Raposo, 2016). The key stakeholders are tourists, locals, and tourism or destination promoters such as DMOs (García et al., 2012). Involving these in a co-creation process allows for the creation of valuable experiences, which is crucial as experiences are personal, and only exist in the mind of the consumers (Pine & Gilmore, 1999; Prahalad & Ramaswamy, 2004).

The relationship between tourism experience and co-creation has been investigated by Tregua and colleagues (2020) who suggest that there are opportunities to further explore this relationship. Co-creation in tourism makes it possible to create valuable experiences that are customized to the visitors' needs (Buonincontri et al., 2017; Campos et al., 2018). A deeper exploration of the tourism

literature, regarding co-creation and tourist experiences, illustrates that while a lot has been investigated within this field (Campos et al., 2018), there are still some literature gaps in regard to the actual value co-creation process and its full potential (Ind et al., 2017). Specifically, the involvement of locals in the value co-creation process with a DMO to a greater extent, and the different aspects of the process (Casais & Monteiro, 2019; Mijnheer & Gamble, 2019).

While the role of the tourist in the co-creation process has been identified as a positive asset for a DMO, the involvement of locals is likewise beneficial for the tourist experience (Casais & Monteiro, 2019, Edwards et al., 2017; Lin et al., 2017). The involvement of locals in the tourism planning is essential, especially based on how they know their city best. They can thereby provide valuable insights to local places, by sharing their knowledge about these in the city, giving the visitors a more authentic experience. This can be done through different social media platforms, creating value for future tourists (Edwards et al., 2017). If a DMO understands how to appropriately collaborate with these stakeholders (e.g. travel bloggers, photographers, place brand ambassadors and local experts), they can maximize the destination brand image (Marin et al., 2018; Uchinaka et al., 2019), by creating valuable experiences for the visitors.

The overall goal of a DMO is to promote and brand a tourist destination (Bellini & Pasquinelli, 2017). However, this process comes with many different challenges, where one of them is to meet the expectations of the visitors (Buonincontri et al., 2017). Given the DMOs aim to market a tourist destination and create a positive image of it (Bellini & Pasquinelli, 2017), it is therefore important to acknowledge the needs and wants of the visitors, to reflect this in their experiences of the destination (Kim et al., 2018). By including the locals in the value co-creation process it helps to create more valuable and memorable experiences for the tourists (Edwards et al., 2017; Kim et al., 2018; Mijnheer & Gamble, 2019). The co-creation and collaboration with local stakeholders are therefore a vital tool for the DMO to utilize, as this will help them to create valuable experiences (Buonincontri et al., 2017). However, according to the researcher's knowledge, there is still a need to further explore the involvement of the locals in the actual value co-creation process, in collaboration with a DMO (Tregua et al., 2020). Further, to investigate the different aspects of the co-creation process, with regard to the management of it. A gap remains in the tourism literature in terms of investigating the locals' active participation in the process of co-creating valuable experiences, and their motivations to engage.

1.1 Problem Formulation

Tourism literature has identified the benefit of co-creation and the involvement of key stakeholders in this process (Campos et al., 2018; Kim et al., 2018; Tregua et al., 2020). Prior research has highlighted the positive outcomes of co-creation with the tourist, while the active involvement of the locals in this process with a DMO, and the actual co-creation process, is less investigated. The aim of this thesis is therefore to explore this research gap, by looking at Wonderful Copenhagen as a case. Wonderful Copenhagen is the official DMO of the capital region of Denmark, working to promote both business and leisure tourism (VisitDenmark, 2020). By investigating the involvement of local influencers in the value co-creation process with Wonderful Copenhagen, and their motivation to engage, this project will shed light on the different aspects of the process. Furthermore, how these should be managed effectively to gain the most value. This is important, as the co-creation process allows to create valuable experiences for visitors in Copenhagen. In order to explore this, the following research question is developed.

1.2 Research Question

How can local influencers effectively be involved in DMOs' process of co-creating tourist experiences?

To answer the research question, the following sub-questions will be answered:

- > Which key aspects characterizes the dynamic relationship within the co-creation process between Wonderful Copenhagen as a DMO and the local influencers?
- > What motivates the local influencers within the co-creation process to promote their home city?
- > How can Wonderful Copenhagen optimize the co-creation process, based on the characterized key aspects?

1.3 Delimitations

The focus of this research project is to investigate the value co-creation process and the different aspects of it. This is done by looking at how Wonderful Copenhagen uses it in collaboration with local influencers of Copenhagen. The reason for choosing this subject is due to a mutual interest in

the topic of co-creation, and the fact that brands extensively are co-creating with consumers. This research project will only consider Wonderful Copenhagen, and not take other DMOs' perspectives into consideration, as they are a well-known brand among Copenhageners. Furthermore, this project solely investigates the internal process of the value co-creation process, and therefore it does not measure the overall impact of it, on the visitors' experience in Copenhagen. Nor does it look at the results or outcomes of Wonderful Copenhagen's efforts towards this co-creation process. Further, this study solely focuses on the specific co-creation process that happened in 2019, and how this was organized, due to limited resources and scope of this project.

The structure of this thesis is outlined in the figure 1 below, presenting the sequence of the different sections. It is suggested by Bryman (2012) to structure a project, which forms the outline of this thesis. However, for this thesis it was found suitable to combine the literature review with the theoretical choice and to add a case description (Bryman, 2012).



Figure 1: Outline of the Thesis

Followed by this introduction is the theoretical background, where the concept of co-creation is being investigated to explore its importance, and how the literature highlights it. Subsequently, relevant theories and co-creation frameworks are being presented to develop a base for the analysis. The methodology section outlines the choice of research methods used in this thesis, providing insights into how the research is carried out. The quality criteria are also discussed here. A case presentation is added to provide an understanding of how Wonderful Copenhagen established their co-creation process. The data results and analysis are carried out by using relevant theories and frameworks from the theory section. These frameworks and concepts are perceived to cover the most important factors for exploring the co-creation process, in relation to this project's scope and size. A discussion of the findings and implications of the study is executed, followed by the limitations, conclusion, and future research.

2. Theoretical Frame

The theoretical frame consists of an exploratory literature review, a theoretical background, including relevant theories and models, and a theoretical framework developed based on the chosen theories. The theoretical frame is outlined in figure 2 below.

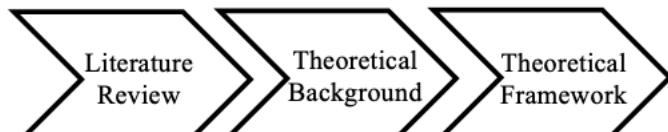


Figure 2: Theoretical Frame

2.1 Literature Review

The following section will include a literature review, to provide a theoretical foundation on the existing literature within the field of co-creation in the tourism industry.

2.1.1 *Co-creation Tourism*

Given changes in the economy during the late 1990s, Prahalad and Ramaswamy (2004) saw changes in how the firms and their strategy changed. They especially saw how the nature of the relationship between the firm and the consumers has changed. Consumers today are more empowered and informed than ever before, due to influential changes in technology. This caused a shift in terms of the creation of value. Creating value has previously revolved around the product or the firm, but it has now shifted towards a more personalized consumer experience (Prahalad & Ramaswamy, 2004). For creating a more personalized experience, it often involves the consumer to co-construct the experience with the firm. This is based on how it will provide the consumer with a more personal feeling, as the consumer is more engaged in the experience. Creating value with the consumer is, therefore, an opportunity for a firm to provide more valuable products or experiences (Buonincontri & Micera, 2016; Prahalad & Ramaswamy, 2004; Mijnheer & Gamble, 2019). This means that consumers increasingly (can) co-create value with firms, which is the fundament of experiences (Prahalad & Ramaswamy, 2004). There is a demand and almost need for the creation of interactive and participative experiences, especially within tourism, as this is an industry that sells experiences (Campos et al., 2018). The concept of co-creation, therefore, enables the customer and firm to collaborate in such an interactive way, in order to create more value for the experience.

There are different definitions of the concept of co-creation. Prahalad and Ramaswamy (2004) define co-creation as a “*joint creation of value by the company and the customer*” and were some of the first theorists to acknowledge the changing role of the customer (Prahalad & Ramaswamy, 2004, p.8). Buonincontri and Micera (2016) define co-creation as actors creating something in collaboration with or influenced by others. This definition is further explained by Sugathan and Ranjan (2019) who state that co-creation is seen as customer participation in the creation of products or services, by applying resources such as time, effort, or ability. Co-creation can, therefore, be said to be a process where different stakeholders create value in collaboration with an organization (Buonincontri & Micera, 2016; Campos et al., 2016; Mijnheer & Gamble, 2019).

Co-creation is a widely used concept within tourism and is a great collaborative effort for destination marketers to enhance tourists’ destination experiences (Campos et al., 2018). Hence, as the process of co-creation has positive outcomes for companies who uses this as a strategy, as co-creation also impacts the tourist and the destinations involved (Campos et al., 2018). Buonincontri and Micera (2016) define co-creation in tourism as a process where the tourist is part of creating their own experience. Thereby a process that includes the tourist and other possible stakeholders in the creation of unique and personal experiences, with the final goal of generating value. This definition is supported by Kim and colleagues (2018) who see it from an experience-centric perspective. They see co-creation as the active collaboration between external stakeholders, and service providers in designing unique travel experiences. These include stakeholder engagement and interaction with destination marketers and local communities (Kim et al., 2018). Co-creation is an ongoing process and can occur before, during, and after the tourist experience. Let along, it is also more efficient if is occurring on a continuous basis, where the stakeholder is continuously involved (Campos et al., 2018). The co-creation is affected by the ability of destination marketers to process and encourage the participation of consumers in the value co-creation process generation (Campos et al., 2018). By involving stakeholders in the co-creation process, the perceived quality of the experience and the satisfaction of it, is positively influenced (Campos et al., 2018). This is because the experience becomes closer connected to the tourists, as they are more involved in the experience, and thereby get the exact experience they want (Buonincontri & Micera, 2016; Campos et al., 2018). However, previous research on value co-creation has had a great focus on how it affects the experience and on the outcomes of co-creation (Mathis et al., 2016). Thus, co-creation is

a way for the destination to impact brand value and create awareness of the destination (Kim et al., 2018).

The concept of co-creation in tourism and its use is in itself not a new strategy, but there are differences to which stakeholders are involved in the co-creative process and how participative and involved they are. The majority of the academic literature about co-creation in tourism has been identified to be revolving around the tourist's role in co-creating experiences, through online travel forums such as TripAdvisor (Cox et al., 2009; Edwards et al., 2017; Narangajavana et al., 2017). These articles mainly investigate the online behavior of tourists and how they co-create experiences for future tourists. It is widely recognized, in previous research, how the work of Prahalad and Ramaswamy (2004) is used to investigate how the co-creation process is formed and used in within the tourism domain (Campos et al., 2018; Lin et al., 2017; Sugathan & Ranjan, 2019). Tregua and colleagues (2020) investigate the relation of co-creation and tourism experience in tourism research for the past decade and suggest that there are opportunities to further explore this relationship. While the tourist's role in the co-creation process is widely researched, Edwards and colleagues (2017) emphasize the importance of community stakeholders' (locals) role in co-creation, which seems to be an under-researched topic. They explore how locals can help a destination and create value by sharing their knowledge online with tourists (Edwards et al., 2017). The importance of the locals' point of view is highlighted in the literature (Casais & Monteiro, 2019; Lin et al., 2017), but there still seem to be a gap regarding their direct involvement in the co-creation process in collaboration with a destination management organization.

2.1.2 DMO Co-creation

A destination Management Organization (DMO) is defined by the World Tourism Organization (UNWTO) as an organization that brings together authorities, stakeholders and professionals and/or facilitates partnerships with or within the tourism industry (UNWTO, 2020). Hence, enabling them to form a collective vision about the destination (Roque & Raposo, 2016). The goal of a DMO is to develop and promote a destination, orchestrated by coordination and management, to increase the tourist flows and maintain the already existing tourist flows (*Ibid.*).

Co-creation in the tourism industry is especially seen in terms of how the DMO engages with the tourists and locals online (Munar, 2012; Hays et al., 2013; Roque & Raposo, 2016). Besides the

work of Prahalad and Ramaswamy (2004), the Service Dominant Logic is also broadly used in previous research. It is emphasized in the literature how this logic can provide the perspective of how one entity can benefit another, for creating value (Campos et al., 2018; Buonincontri et al., 2017; Mijnheer & Gamble, 2019). The co-creation framework by Payne and colleagues (2008) is also a widely recognized framework to use, as it is based on the Service Dominant Logic (Buonincontri et al., 2017; Mijnheer & Gamble, 2019). These theories and frameworks are some of the widely used ones when exploring literature about the phenomenon of co-creation (Buonincontri et al., 2017; Campos et al., 2018; Mijnheer & Gamble, 2019). Munar (2012) explored that the most common way for a DMO to use co-creation is the establishment of groups and communities on Facebook and Twitter. This is supported by Hays and colleagues (2013) who emphasize how the DMO mainly uses co-creation by the interaction and engagement on social media sites. It is widely explored how they engage and interact with tourists on the user-generated-content sites (UGC), and the involvement of them in the co-creation process by communicating with them online (Buonincontri et al., 2017; Campos et al., 2018). However, both Mijnheer and Gamble (2019) and Uchinaka and colleagues (2019) state that the involvement of locals in the co-creation process will influence the destination brand more positively, along with how it will create more personalized and authentic experiences. Mijnheer and Gamble (2019) state that a way for the DMO to engage further in co-creation is by involving the local stakeholders more actively in the process. Thus, they argue that it should be seen as an open and positive relationship, which should focus on ongoing communication. Both of these studies focus on how the different DMOs are utilizing the value co-creation process, but they do not go in-depth with how they can engage with the local stakeholders and the different aspects of the process.

Casais and Monteiro (2019) explore in their research how the locals want to be more involved in the co-creation process, as they have interest in developing the destination, to create positive word-of-mouth about the destination. They state that internal communication among the locals should be a priority of the DMO (Casais & Monteiro, 2019). This is supported by Garcia and colleagues (2012) stating that DMOs must develop a two-stage strategy, where the first perspective is to involve the local stakeholders closest to the destination, in order to create a higher co-creation of brand value, and the second perspective is to engage the tourists. Correlating to this, Kim and colleagues (2018) state that the DMO can gain insightful information of the expectations, perceptions and values of the local stakeholder by utilizing co-creation. Thereby they can build

strong brand associations and brand development plan, by listening to the local stakeholders. However, there is a lack in the literature to how the DMOs fully engages the locals in the process of value co-creation, as it mostly explored how they utilize them by reposting their content online (Buonincontri et al., 2017; Munar, 2012; Uchinaka et al., 2019).

It is widely explored that DMOs exploit co-creation as a strategy, as they acknowledge the benefits of personalization and the useful insights they gain from different stakeholders when involving them in the co-creation process (Buonincontri et al., 2017; Campos et al., 2018; Mijnheer & Gamble, 2019). The DMO, therefore, utilizes co-creation as it enables them in understanding the needs and wants of consumers, and thereby improving their service to match it, along with gaining a higher satisfaction from the tourists (Kim et al., 2018). Mijnheer and Gamble (2019) state that in order to maximize the experience for visitors, creating value with local stakeholders is a beneficial way of achieving this. Therefore, co-creating with local stakeholders will create more authentic and personal experiences. This is also supported by Kim and colleagues (2018), acknowledging that for the tourists to experience personal and memorable experiences, the local residents' interaction with the tourism officials is argued to be a crucial factor to influence this. However, as these researches confirm the benefit of using locals, they do not investigate how a DMO can involve them in the planning, and the different aspects of the co-creation process.

The co-creation process is therefore argued as a crucial tool for the DMO to utilize, as the benefits of involving different stakeholders will create more personalized and memorable experiences (Campos et al., 2018). Campos and colleagues (2018) recognize that it is crucial for the DMO to focus their attention on the process of co-creation rather than on the outcome of it. It is widely explored in the literature that DMOs currently engage and interact with tourists and locals through UGC, especially when it comes to competitions, creating communities online, re-posting and commenting on content (Munar, 2012; Roque & Raposo, 2016). However, it is not explored how to effectively involve the locals in the process of value co-creation, and explore the full potential of the collaboration (Kim et al., 2018; Roque & Raposo, 2016). The challenge for the DMO, therefore, resides in how to involve them, and how to successfully understand the stakeholders' values (Kim et al., 2018). García and colleagues (2012) state how crucial it is for a DMO to organize and manage the stakeholders accordingly, in order to create brand equity. They further state that DMOs should form a strategy of participation and collaboration with the local people, as this would create

more attractiveness and interest in the destination. However, their study only explores the importance of it, and do not take in the perspective of the locals in a more in-depth understanding, and to how this could be managed accordingly. In relation to this, García and colleagues (2012) argue that the biggest challenge for DMOs is to bring all the stakeholders together, in order to work as a group. It is thereby a challenge for the DMO to organize, manage and explore the full potential for co-creation with the locals, although the effectiveness of it is emphasized in the literature (Lin et al., 2017; Roque & Raposo, 2016; Kim et al., 2018). As it is widely explored how the DMO can engage and co-create with tourists and locals online or through UGC sites, the actual process of doing so is found to be a missing aspect.

2.1.3 Local Co-creation

Kim and colleagues (2018) state the importance of how the locals can influence the tourist to have a more personal and memorable experience. This is supported by Mijnheer and Gamble (2019) who state that in order to maximize the experience for visitors, creating value with local stakeholders is a beneficial way to achieve this. The role of the locals has thereby gotten some attention in the literature, as they can provide more detailed information about a destination, due to their knowledge about the place (Uchinaka et al., 2019). Adding on to this, Lin and colleagues (2017) further argue how the engagement platform of the experience should be suited with the residents. Meaning that to co-create value, it is for the destination marketers to engage and involve the locals, in the value co-creation process.

It is acknowledged that the locals utilize UGC for sharing content about the destination, especially on social media sites, as these are rich sources of UGC content. This is therefore a way for the destination management organization to utilize the residents in the co-creation process (Uchinaka et al., 2019). The residents should therefore seek to co-create with the DMO, as they can share knowledge and benefit each other (Lin et al., 2017). It is thereby explored in a study of Uchinaka and colleagues (2019) how the residents can act as place-brand ambassadors for their referred city, via UGC. This study explores how, especially, questions and answers, suggestion, dialogue, sharing, information and opinion plays a crucial role in the residents' behavior, when collaborating to promote a city. This is supported by Mijnheer and Gamble (2019), stating that a positive and open relationship between the management and the local stakeholders, will benefit the co-creation process. For the locals to cooperate in a co-creation process it is thereby important to acknowledge

why and how they want to cooperate. However, these studies do not explore how the DMO can enable the value co-creation process and how they should manage and structure it. Casais and Monteiro (2019) explore in their study how residents assume themselves as an important role of the city, to which they have a desire for participating in decision-making, and to be engaged in the development of the city. However, they state that internal communication to the locals is crucial, to make them feel part of the process, and that they are being communicated to (Casais & Monteiro, 2019).

To involve the residents in the co-creation process, it is thereby crucial for the management of the destination to construct a bottom-up approach, meaning that the residents should be involved from the beginning of the process. The residents should seek to encourage their involvement in the process, and how they should be involved, and emphasize this to the DMO (Casais & Monteiro, 2019). Furthermore, Lin et al., (2017) state that identifying the residents' motivation for engaging in co-creation is crucial for the DMO to ensure successful collaboration. Despite exploring how crucial it is, they do not focus on how the co-creation process should be managed, and do not go in-depth with what the how the marketers or locals interact.

While prior research focusing on co-creation in tourism mainly investigates the importance of the locals in co-creation and the fact that it has positive impacts on the tourist's experience, there still remains a literature gap as to how the actual creation process plays out. Furthermore, it seems that previous literature mainly focuses on the value co-creation process online, and either on the antecedents or the outcome of the co-creation process. It is especially emphasized that it has positive outcomes for tourists visiting a destination (Campos et al., 2018). According to previous research, there seems to be an overall understanding of how the local residents of a destination can be used to help create value for the DMO. The researchers of this thesis therefore acknowledge this. However, according to the researchers' knowledge, there still seems to be a gap in the literature regarding the locals' involvement in a co-creation process with a DMO, and the focus on the value co-creating process. Especially in terms of how to actively involve them in the process, how to manage this process, and the different aspect of it that ensures it to a successful co-creation. Furthermore, a gap is explored in terms of the qualitative aspect of this, where especially the in-depth knowledge of how the process is outlined, is missing. This correlates to Tregua and

colleague's (2020) research, which indicated that there still are significant opportunities to further explore the connection between co-creation and tourism experience.

2.2 Theoretical Background

2.2.1 Theoretical Foundation

Based on the literature review, different theories were outlined as being the main co-creation theories, which were analyzed throughout the existing literature. These theories are taken into consideration in this research, as it became clear for the researchers how these theories and models were the main theories within co-creation. It is especially widely recognized how the theory of Prahalad and Ramaswamy (2004) and their DART model was the first established model within co-creation. Adding to this, it is widely recognized how the Service Dominant logic (Vargo & Lusch, 2004) and Payne and colleagues' (2008) framework are emphasized within co-creation literature. Other models and theories are added to this research as they can help give the researchers a clear understanding of the total co-creation process. Furthermore, these theories are chosen as they can give a deliberate understanding of how the co-creation process is managed from Wonderful Copenhagen, and how they involve the local influencers.

2.2.1.1 Prahalad and Ramaswamy Co-creation Theory

Prahalad and Ramaswamy (2004) build their theory about co-creation on how they saw that the role of the consumer was changing based on e.g. how the consumer got the information, had a global view, their way of networking and their need for experimenting. They acknowledged that the consumers demand more personalized services, which requires the firms to listen to and engage the consumers, in order to provide the services that suit their needs. This thereby created a change from the company perspective, in terms of how the company should now see the consumer as a way to co-create value with (Prahalad & Ramaswamy, 2004). Prahalad and Ramaswamy (2004) developed the concept of co-creation, which is a collaborative value creating process between the firm and the stakeholders of the firm. They see the involved parties as equal problem solvers, where the interaction is the locus of value creation (*Ibid.*). The interaction between the firm and the consumer is, therefore, the main idea of value creation. However, as value becomes an experience, the market should be seen as a forum for conversation and interactions between consumers and firms (Prahalad & Ramaswamy, 2004). It is therefore crucial for a firm to create an experience environment, in

which consumers can have an active dialogue and co-create valuable experiences. This creates an ability for consumers to construct experiences differently, thus the product or service is the same. However, this is a process that should be continuously maintained, as co-creation should be seen as a capability of the firm rather than an instrument (Ind et al., 2017; Prahalad & Ramaswamy 2004).

This project will explore how the co-creation process of Wonderful Copenhagen and their involvement of local influencers was managed, and how the different aspects of the value co-creation process was initiated. This is carried out by having Prahalad and Ramaswamy's (2004) core concept of co-creation as a foundation, when exploring this.

2.2.1.2 Service Dominant Logic

Vargo and Lusch (2004) define how marketing has moved from a goods-dominant view to a service-dominant view. This means that intangibility, exchange processes, and relationships are now in focus, rather than the tangible output. They define services as the application of specialized competences (knowledge and skills) through deeds, processes, and performances for the benefit of another entity (Vargo & Lusch, 2004). They argue that the co-creation process should be examined as a process, rather than a specific factor, as the involved entities add to each other's value throughout the process. This formed the basis of the service-dominant logic by Vargo and Lusch (2004).

The service dominant (S-D) logic focuses on *operant resources*, such as employees' skills and knowledge, which is often intangible and invisible. These would enable a competitive advantage, as it is based on knowledge, which is hard to copy for others (Vargo & Lusch, 2004). This S-D logic entails that marketing is a series of social and economic processes focused on operant resources. It is a customer-centric and market-driven view, which enables the firm to offer better value propositions (Vargo & Lusch, 2004). When being more customer-centric, it implies increased collaboration, learning from customers, and being more adaptive to the individual customer needs. This view emphasizes how value is defined and co-created with the customer (Vargo & Lusch, 2004). The goal of the S-D logic is to customize services, to recognize the customer as a co-producer, and to strive for the maximization of customer involvement, to fit their needs. As the customer would have the operant resources, it would therefore benefit the organization to learn

from these. Further, the S-D logic highlights the importance of operant resources and having these as key core competencies to obtain a competitive advantage (Vargo & Lusch, 2004).

Vargo and Lusch (2004) developed the S-D logic model, which puts the customer in the center, and focuses on how to collaborate with the customer to create value. This is based on the operant resources of the customer, and how this would help the firm to customize services to offer more valuable experiences, reframing the customer as a co-creator of value. The S-D logic, therefore, forms the basis for how a firm should collaborate with the customer to co-create value, as one entity can benefit the other. The S-D logic is based on knowledge, interactivity, connectivity, and ongoing relationships with the customer in order to create value (Vargo & Lusch, 2004).

The S-D logic of Vargo and Lusch (2004) is used to underline the fundamental role and importance of the customer in the value-creation process during their experience. This framework is used to look at how Wonderful Copenhagen can view the local influencers as an active resource in the value creation process. And further, how the local influencers can benefit Wonderful Copenhagen with their skills and knowledge, the local influencers specific knowledge is therefore outlined using this S-D logic.

2.2.1.3 Experience Economy

Experiences play a vital role in co-creation since it is closely linked to value, which is the desirable outcome of a co-creative process between two parties. Value is created when consuming a product or service, and experiences occur throughout this whole process. Just as products are tangible, services are intangible, experiences are memorable (Pine & Gilmore, 1999). Pine and Gilmore (1999) express that highly valuable experiences, results in more memorable and successful experiences. This means that companies should focus on creating valuable experiences in order to become successful. In order to understand how co-creation is linked to valuable experiences, this project looks at relevant points of the theory of the Experience Economy by Pine and Gilmore (1999).

Pine and Gilmore (1999) talk about a shift in the economy, namely from the industrial economy to experience economy, where companies need to start offering experiences in order to stay competitive. Pine and Gilmore (1999) argue that experiences are a new source of value and

different from services, since services are customized, and experiences are more personal and memorable. While services and goods are tangible and external to the buyer, experiences are personal and internal. They exist in the mind of the consumer, who is engaged in an emotional, intellectual, physical, or spiritual level. They define an experience as something that “[...] occurs when a company intentionally uses service as the stage, and goods as props, to engage individual customers in a way that creates a memorable event [...]” (Pine & Gilmore, 1998, p.98). Experiences are unique and a product of the individual’s state of mind, which means two people cannot have the exact same experience (Pine & Gilmore, 1999). Which is why experiences should be personal and memorable, according to Pine and Gilmore (1999).

The experience economy theory from Pine and Gilmore (1999) is of importance in this project as it can be used to underline the importance of co-creation in the context of the experience economy. Furthermore, it can be used to reason why Wonderful Copenhagen and the local influencers co-creatively create experiences.

2.2.2 Theoretical Models

Having explored the core concept of co-creation, it is found crucial to include models which will provide an understanding of how the different aspects of the co-creation process was carried out. This section will therefore present theoretical models to illustrate this.

2.2.2.1 DART Model

Prahalad and Ramaswamy (2004) acknowledge that the co-creation process is demanding, for which they illustrate the need to focus on the total co-creation experience as well as the process of co-creation. Thereby they constructed the DART model which is built on four different aspects in the co-creation process, enabling the interaction during the process. The building blocks are based on *Dialogue, Access, Risk assessment, and Transparency*. Hence, constituting the DART model (Prahalad & Ramaswamy, 2004) (Figure 3).

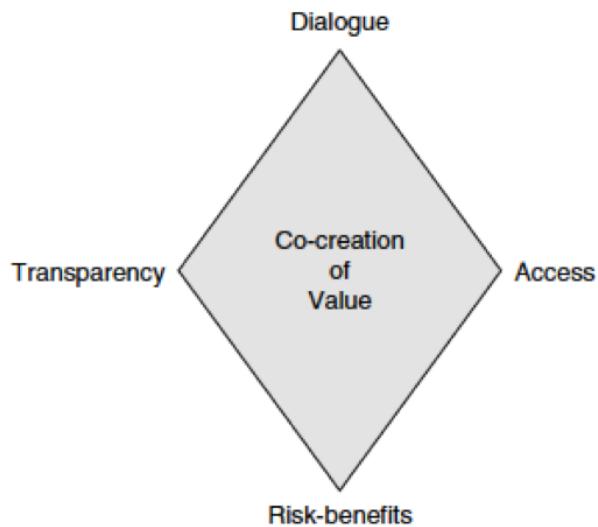


Figure 3: DART model (Prahalad & Ramaswamy, 2004).

Dialogue is the first building block of the DART model, which focuses on the interactivity, and an empathic understanding of the experience that the consumer experiences during the co-creation process. Dialogue encourages knowledge sharing, as it allows the consumer to interfere with their own views into the co-creation process. Prahalad & Ramaswamy (2004) thereby state that a forum is required for the dialogue to occur. *Access* is the second building block and is based on how the consumer might gain access to the desirable experiences within the co-creation process. The firm should, therefore, focus on providing access to information and useful tools, in order for the customers to collaborate effectively with the firm. *Access* to valuable information, at multiple points of exchange between the customer and firm, expands their understanding of the opportunities to create good experiences. (Prahalad & Ramaswamy, 2004). *Risk assessment* is the third building block, which is based on the probability to harm the consumer. Thereby the firm should focus on leading a clear dialogue to inform them about the involved risk and benefits, which allows the consumer to assess their own risk and benefits, enhancing trust. When consumers are co-creators of value, they will demand more information about risks, but they will also bear the responsibility of this risk (Prahalad & Ramaswamy, 2004). *Transparency* is the fourth and final building block of the DART model, which emphasizes the need for transparency of information about the company's operations. Hence, as the product technologies and business systems have become more accessible, it creates a need for transparency of the information, in order to create more trust between the company and the individuals (Ibid.). Transparency is crucial to maintain a meaningful dialogue, as

it allows the consumer to gain more knowledge about the organization (Prahalad & Ramaswamy, 2004).

Taking the four building blocks into consideration will enable the organization to create more valuable experiences. This is based on how the four building blocks combined focus on interaction, as this encourages their roles as equal problem solvers (Prahalad & Ramaswamy, 2004). A company can combine the four building blocks in different ways, leading to different co-creation processes. It is especially in the points of interaction between the company and the consumer, where the co-creation experience occurs. Here the individuals can exercise their opinions, choices, and opportunities, as this embraces collaboration and negotiation in the co-creation process (Prahalad & Ramaswamy, 2004). Doing so would enable the company to create qualitatively co-creation experiences. Prahalad and Ramaswamy (2004) further, emphasize the need for co-creation to be an experience, to which the company must understand the aspirations, frustrations, and wishes of the consumer.

In this project, the DART model will be used to understand the relation between the local influencers and Wonderful Copenhagen during the value co-creation process. Specifically, this model will help to look at the level of communication between these two stakeholders, as this model focuses upon the interaction. Further, it will look at the local influencers access to information about the product, and transparency of the DMO's operations. These will then allow the local influencers to assess the risks and benefits of their collaboration, which enhances trust between them and the Wonderful Copenhagen.

2.2.2.2 Füller Motivation Theory

To gain a full picture of the co-creation process between Wonderful Copenhagen and the local influencers, it is also necessary to explore the local influencers' motivations to engage in co-creation. To achieve this, this project will make use of Füller's (2010) article *Refining Virtual Co-Creation from a Consumers Perspective* and look at the customers' motivations in engaging in co-creative processes. Füller (2010) provides a framework to understand customers' motivation behind participating in the (virtual) co-creation process of developing a new product (figure 4). Co-creation is seen as a source of innovation in this theory and something that can help companies to introduce products that are more likely to succeed, due to the involvement of customers in the process. This

motivation theory argues that customers only engage in co-creation activities if they feel that their expectations will be met, and that they get rewarded for their efforts. Understanding their motivational drivers can help the managers identify what type of customers they are involving in the process, and how they can satisfy their needs best (Füller, 2010).

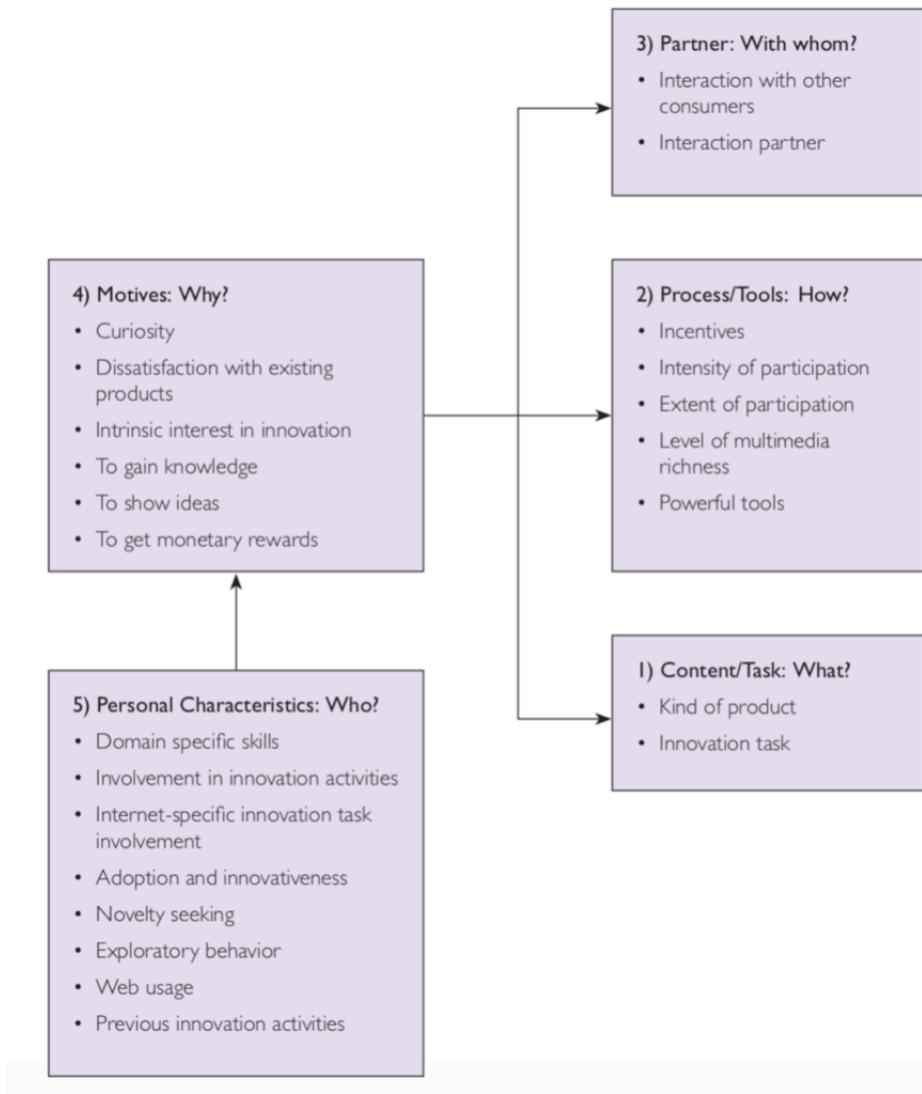


Figure 4: Füller's (2010) Motivation Framework

Füller's (2010) virtual co-creation research framework consists of five components, where the first one determines whether a customer chooses to engage in co-creation based on the content and task. Some people prefer being involved with specific brands, whereas others might be more interested in the product category. This can affect their level of engagement in the co-creation process. The second component looks at the different incentives, the intensity, and expectations related to their

participation. The incentives vary between non-monetary (e.g. recognition or feedback) and monetary (e.g. financial compensation or prize draws). Furthermore, the intensity and expectations are related to the time and effort the participants are willing to spend in co-creation activities. The third component revolves around partners and who the interaction is with. Some people choose to engage in co-creation activities in order to interact with like-minded people. The fourth component looks at the consumers' motives to engage in co-creation activities. The multiple motives can be put into a broad spectrum with two extremes being purely intrinsic (fun and kinship) at one end and purely extrinsic (payment and career prospects) at the other end (Appendix 1). However, motivation depends on the individual's personality. Based on motivation research in similar fields, Füller (2010) identifies ten motive categories "*intrinsic playful task, curiosity, self efficacy, skill development, information seeking, recognition (visibility), community support, making friends, personal need (dissatisfaction), and compensation (monetary reward)*" (Füller, 2010, p.103). The last component of the framework relates to personal characteristics and how they affect the motivations for co-creation (Füller, 2010).

Based on his findings, Füller (2010) identifies four different motivated consumer types for engaging in virtual co-creation. Reward-oriented consumers, need-driven consumers, curiosity-driven consumers, and intrinsically interested consumers. Reward-oriented consumers are highly motivated by their interest, with a desire for monetary rewards. Need-driven consumers engage to develop new solutions because they are dissatisfied with the current product. Curiosity-driven consumers are very curious. Intrinsically interested consumers are highly motivational connected to the activity, with a low expectation of monetary reward.

This theory will be used to identify the local influencers' motivations for engaging in value co-creation with Wonderful Copenhagen. By conducting the interviews with the local influencers, it will be possible to reveal their motivation for taking part in co-creation and identify which of the four different consumer types the local influencers match.

2.2.2.3 Payne Co-creation Framework

Using the DART model and the Service Dominant Logic as a foundational base, Payne and colleagues (2008) developed the process-based value creation framework. Payne and colleagues (2008) argue for a lack of emphasis on how the management can manage the co-creation process,

which is why this framework focuses on the managing aspect of co-creation. Furthermore, it focuses on the different aspects of the actual value co-creation process and how this is managed.

The conceptual framework focuses on the need for the individual processes, which include procedures, tasks, mechanisms, activities, and interactions, which are important to achieve value co-creation. This framework expresses the need to examine the relationship between the firm and the customer as a longitudinal, dynamic, and interactive set of experiences (Payne et al., 2008). This process-based value creation framework consists of three main components, customer value-creating processes, supplier value-creating processes, and encounter processes (Ibid.) (Figure 5). It stresses the need for flexible process perspectives and the importance of involving the customer and supplier at every encounter during the co-creation process (Ibid.). Outlining these processes, it will enable the company in gaining a deeper understanding of the customer, enabling them to understand each other better. This will create mutual learning, which can make them facilitate better offerings (Ibid.).

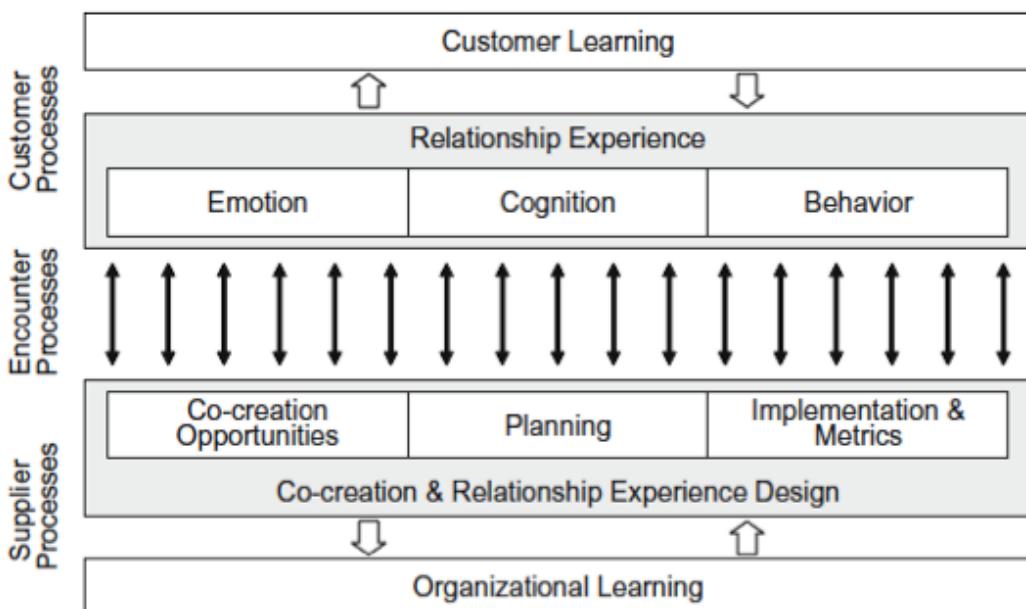


Figure 5: Payne and colleagues' (2008) Co-creation Framework

The customer value-creating process is based upon how the S-D logic sees the customer as having operant resources that can create value for the firm. Thereby the customer's value creation process is defined as a series of activities, which the customer performs to achieve a particular goal. The

supplier can thereby state a value proposition, which can help to facilitate the co-creation experience. The customer value-creating process consists of three elements, *cognition* (memory-based activities), *emotion*, and *behavior* of the experience (Payne et al., 2008). These elements will involve the customer in thinking, feeling, and doing, which plays a vital role in the value co-creation. This process should thereby facilitate a dialogue to support the co-creation experiences and learning processes.

The supplier value-creating processes are outlined after understanding the customer's value-creating processes. Thereby the suppliers can design their processes to align with the customers' processes and create different opportunities to co-create value. Further, this process views how the planning for co-creation should be an outside-in perspective, with understanding the customer's value-creation processes by listening, customizing, and co-creating. Payne and colleagues, (2008) further state the importance for the organization to understand and ensure the diverse elements of the customer process. This should be captured and utilized effectively, as the knowledge about customers incorporates a deep understanding of customer experiences and processes (Payne et al., 2008).

The encounter process is based upon three broad forms that facilitate the value co-creation. These are communication encounters, usage encounters, and service encounters. It is thereby important to determine which channels to be used by customers, and the type of encounter to manage the co-creation of value. These include supporting encounters, cognition-supporting encounters and behavior, and action-supporting encounters. Payne et al., (2008) thereby suggests mapping the customer encounter processes, to highlight the opportunities and failure points that can occur through these.

Payne and colleagues, (2008) thereby argue how their framework can help design and structure relationships, as it develops process maps of how customers and suppliers should interact during co-creation. Thus, identifying opportunities for communication encounters in the co-creation of value (Payne et al., 2008). This framework is, therefore, an opportunity for a company to create greater value by understanding their customers. Further, successful value-creation will require the ability to manage the expectations, communications, and promises between both parties throughout the process (Payne et al., 2008). Firstly, the opportunities for co-creation enhance the understanding

of how to design encounters, to support customer learning and enrich co-creation of value. Secondly, it involves the customer at every stage of the product development. Thirdly, it proposes that the organization should maintain a long-term customer relationship by the on-going encounters. Fourthly, it stresses the importance of communication and dialogue in co-creation. Lastly, it states how the supplier can teach the customer behaviors in co-creation, as the supplier should have been enabled with an understanding of the customer. Thereby they can facilitate on-going learning (Payne et al., 2008). It is therefore crucial in this model to also focus upon the communication, as Payne and colleagues, (2008) emphasize how communication and interaction enable the participants to utilize their resources better. This will thereby enable the company in gaining more value, as the value is created through dialogue and learning. Further, it would emphasize to involve the customer at all stages, as the firm can gain more value by engaging in on-going learning (Ibid.).

By applying this co-creation creation framework, it helps to get a clearer view of the entire process of co-creation. It identifies the process from both the customer and the supplier's side and incorporates the encounters between the two. It is thereby possible to get an understanding of the encounters from both the local influencers and Wonderful Copenhagen's point of view. Hence, it lays out the picture from the two perspectives to portray their incentives and the attitudes and implications they may have towards co-creation. It is, therefore, a beneficial model to use, as it helps to identify the exact points to where failure or success may happen during the co-creation process.

2.2.2.4 Co-creation Continuum

The co-creation continuum is presented in Ind and colleagues' (2017) article *The co-creation continuum: from tactical market research tool to strategic collaborative innovation method*. The continuum presents two approaches that brands can apply when using co-creation. This theory defines co-creation as a creative and active process between organization and participant in creating value creation for stakeholders. At one end of the continuum, brands can use co-creation as a tactical marketing tool and at the other end of the continuum they can use it as a strategic collaborative method. These two approaches represent two extremes of the continuum, which means that there are many other ways of using co-creation. The middle zone of the continuum is a transitional zone, where a brand usually is moving from using co-creation as a tactical tool towards using it as a strategic collaborative method (Ind et al., 2017) (Figure 6).

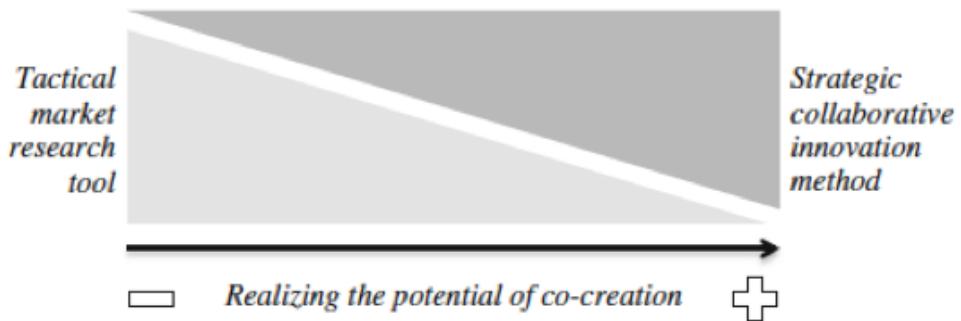


Figure 6: Co-creation continuum (Ind et al., 2017).

Tactical Market Research Tool

Using co-creation as a tactical market research tool is widely used among brands according to Ind and colleagues' (2017) findings. This approach enhances the traditional market research methods by deepening the discussion with customers, however, the managers typically limit the customers' input by creating boundaries. Managers favor this type of co-creation compared to more traditional market research, as it is more flexible and faster, especially if it is online. Brand managers can quickly turn to their online brand communities and ask for insight about a specific subject or product launch through their online platforms. This results in more accurate and better information. The essence of using co-creation as a tactical tool is to externally validate and refine internally generated concepts through online communities. This approach includes looking at people's comments online and providing feedback to increase customers' engagement further. The underlying assumption in this approach is that customers can provide useful insights to the organizations, but it is the internal experts who decide the focus and product of the design. The customer's job here is merely to inspire and test the ideas that the internal stakeholders create. Here the expert knowledge resides inside the organization. Using this approach as a co-creation strategy sometimes gives rise to possible conflicts between what the organization believes, and how the customers actually perceive their product. This is why there is another approach to using co-creation at the other end of the continuum (Ind et al., 2017).

Strategic Collaborative Innovation Method

Using co-creation as a strategic collaborative innovation method is not necessarily different from the previous approach. This approach is but a bit more customer-centric in the sense that here there is a higher degree of openness towards the customer views, and a higher willingness to include

them in the different stages of generating new ideas. This approach also uses online communities, but here they see it as a collaborative innovation method, instead of using it to validate ideas only. New ideas are made in collaboration with customers and other stakeholders and not only generated internally. The managers engage the customers in all stages of the co-creation process to gain competitive advantage and differentiate themselves (Ind et al., 2017).

Contrary to the previous approach, managers here acknowledge that customers also have expert and/or relevant knowledge that can be used to develop new innovative ideas. Here customers are seen as creators of concepts, rather than just validators. Here they see them as long-term innovation partners, with whom they can have an ongoing dialogue and collaboration with. Overall to succeed using this approach, the organizational structure has to be flexible, where both managers and employees communicate with each other. Over time, co-creation should eventually become a core part of the entire organization, enabling collaboration with internal and external stakeholders. Becoming a strategic asset for the organization (Ind et al., 2017).

There is no ideal position for a brand on the continuum. The position depends on the individual organization's goals and situation. For example, if an organization has an organizational structure that does not support the strategic innovation approach, it is unrealistic for them to use that approach (e.g. technology-based businesses). Some businesses are more suited to be at one end of the continuum rather than the other, due to their type of business or organizational structure. Most often brands start out by using co-creation as a tactical tool and as they get more educated and become more aware of its full potential, they shift towards a more strategic approach. The theory behind the co-creation continuum argues that the 'co-' part of co-creation means that the participants have an active role in the process. And that co-creation has more impact when participants are active (Ind et al., 2017).

By applying the co-creation continuum, it is possible to get an understanding of how involved the local influencers are in the value co-creation process. The continuum will help to identify which position Wonderful Copenhagen have on the continuum and how their position can be improved.

2.2.3 Theoretical Framework

Based on the chosen theories for this research project, a theoretical framework is developed as seen in figure 7. This is based on how the different theories will correlate with each other, in order to gain a deeper understanding of the co-creation process and the different aspects of it. The chosen theories and frameworks (Füller (2010), S-D Logic, DART model, Payne framework, and co-creation continuum) are all based on the concept of co-creation. In this research project, the actual process of the value co-creation process is mainly identified by using the DART model and Payne and colleagues' (2008) co-creation framework. The motivation theory by Füller (2010) is placed at the very left of the framework, as it influences the overall co-creation process and vice versa. The S-D Logic act as a basis for the co-creation process, as it emphasizes the active role of the stakeholder, and how co-creation should be seen as a process and not a factor (Vargo & Lusch, 2004). The theoretical framework is created to illustrate the relationship between the different concepts and frameworks, to provide a clearer overview for the analysis.

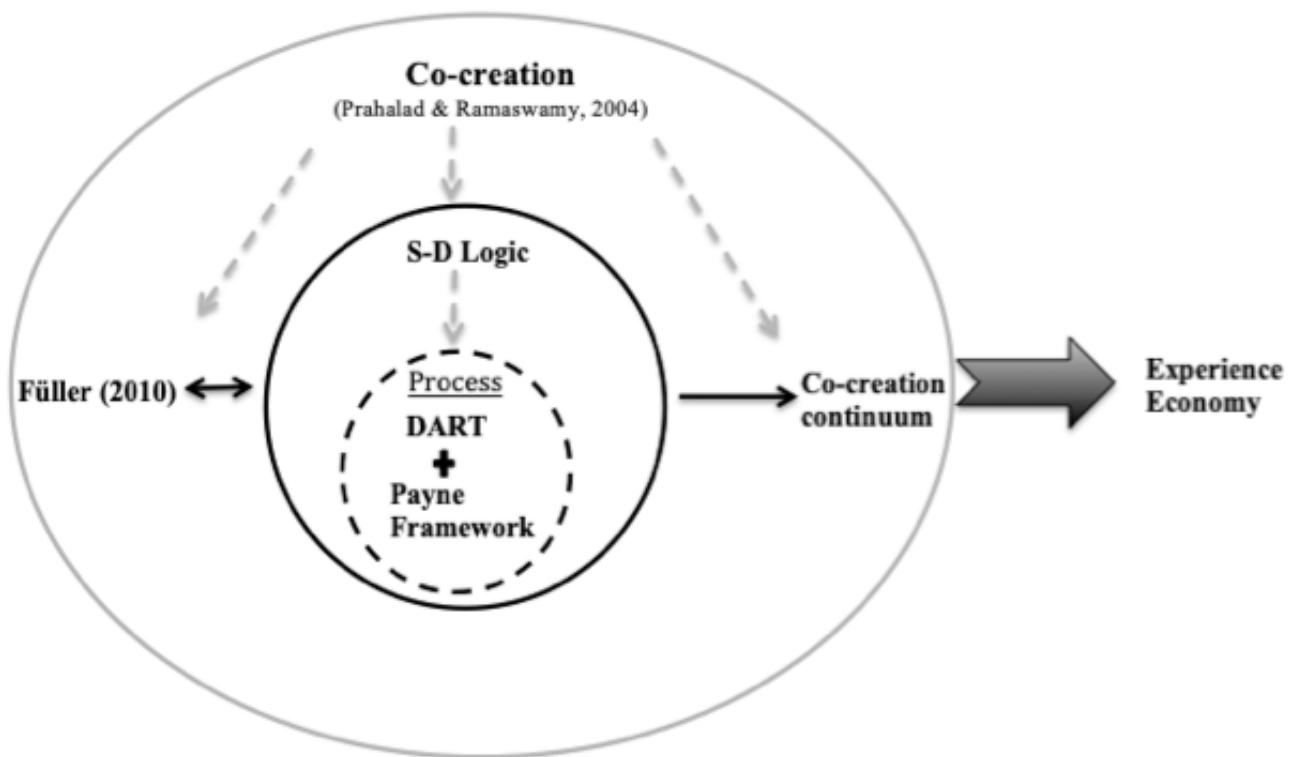


Figure 7: Theoretical Framework

3. Methodology

The methodology section will describe the choice of the research design methods used to answer the research question. An appropriate research design has been developed including research strategy and methods for data collection. Figure 8 illustrates how the research has been set up.

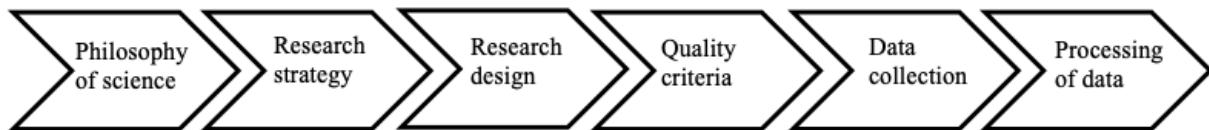


Figure 8: Representation of Research Methodology

3.1 Philosophy of Science

Understanding the research philosophy helps to emphasize how the world is viewed by the researchers. This will form a base for this project's research strategy and the chosen methods (Saunders et al., 2009). The research philosophy deals with two main considerations, epistemological and ontological. This project is conducted from a social constructivist approach, which is characterized by the understanding that reality is socially constructed, and focusing on how the world is developed (Bryman, 2012; Veal, 2011). This means that social actors are continually carrying out meanings, and reality is therefore constructed by social interactions. This approach is therefore in line with this research projects' aim, to investigate how the process of co-creation is being perceived and carried out by Wonderful Copenhagen and the local influencers whom they collaborated with.

The ontological assumption is based on the study of being, where the reality is constructed by the individual (Veal, 2011). There are two main aspects of ontology which are objectivism and subjectivism. The constructivist approach proposes an ontology of subjectivism, which refers to how a social phenomenon is created from the perceptions and actions the social actors construct (Saunders et al., 2009). Saunders and colleagues (2009) argue that trying to understand the reality of a specific situation, associates with the term social constructionism by viewing how reality is being socially constructed. Therefore, this project will investigate the reality of the phenomenon of co-creation by exposing the subjective meanings of the involved stakeholders, using social constructivism with an ontology of subjectivism.

The epistemological assumptions refer to what the researcher constitutes as acceptable knowledge (Saunders et al., 2009). The epistemology is concerned with the relationship between the subject of research and the researcher (Veal, 2011). Understanding the epistemology is crucial as it helps to understand how choices are made. Since this project aims to understand social actors and make sense of their perspective, it means that this project follows an interpretivist philosophy of epistemology (Saunders et al., 2009). As the value co-creation process of Wonderful Copenhagen is regarded both the employees and the local influencers, it is hereby important to look at the different individual's understanding and perception. Hence, to see the coherence of the socially constructed understandings of the co-creation process.

Therefore, this project is investigating the different relevant actors in the co-creation process of Wonderful Copenhagen. The different actors are employees of Wonderful Copenhagen and the local influencers, for which it is to be explored, how the different individuals see the socially constructed phenomenon of co-creation. This supports the constructivist approach in terms of how it is based on subjectivity, and how the individual actors see and experience the co-creation process (Saunders et al., 2009). The researchers will thereby try to discover their constructed reality, supporting the constructivist approach (Veal, 2011). Meaning that the researchers of this study will take into consideration of each of these actors interpret and understands how the co-creation process was managed. By conducting the research based on a constructivist approach, the researchers are thereby interacting and interpreting the findings. This will enable them in a better understanding of the phenomenon, and how it is being applied by Wonderful Copenhagen. Thereby to gain an understanding of the socially constructed phenomenon of co-creation, the constructivist approach helps to see how the different actors define it.

3.2 Research Strategy

3.2.1 *Deductive Approach*

There are two main research approaches to use when performing a study, deductive and inductive. These illustrate the connection between theory and research (Saunders et al., 2009). The main difference between these two approaches is that the deductive approach test theory, while the inductive approach aims to build new theory (Saunders et al., 2009). This research is carried out in a deductive manner. This means that the researchers of this project have, based on theoretical considerations, deduced a research question that must focus on the study of the empirical scrutiny

(Bryman, 2012). This project started out by gathering relevant academic literature, to explore the concept of co-creation within the tourism field, and especially how and if it is being used by destination management organization (DMO). The academic literature has been collected using CBS' library search engines and the CBS library. The gathered literature was based on a literature review of relevant articles about the co-creation phenomenon, and how it is being used by key stakeholders within the tourism domain. The different concepts are all related to the tourism field and the influence of the co-creation process on the different stakeholders. It was especially with a focus on how the locals in this process, as it was explored that a gap in terms of their involvement was found. The concepts are thereby seen in relation to co-creation, in order to explore what has already been investigated within the different concepts. Gaining an understanding of what is already known about the phenomenon within the field, led the researchers to explore potential literature gaps within the topic. This process thereby correlates to how the deductive approach is undertaken, which takes its basis in a theoretical consideration, and then constructs a basis for the research to be carried out on. As the gap was explored in terms of how the locals were involved in the process, and how these should be managed, it thereby led to a research question for this study.

When the theory section is carried out, it is for the social scientist to formulate a research question. The research question will thereby guide the data collection and help to design the research (Bryman, 2012). The specific approach for the data collection is further explained in the coming section. The last step after the data collection, based on the deduction approach, summarizes the findings in the theory, associating them to the respective theories (Bryman, 2012). The deductive approach is often associated with quantitative research, whereby the process may seem very linear and follows each step. However, this can be carried out differently, as the researcher's view of the theory, or literature may change during the analysis of the collected data (Bryman, 2012). As the deductive approach is used in this project, it is taken into consideration how the data should be conducted. Based on the literature review, it was explored that an in-depth and qualitative understanding of the concepts was missing, and thereby it was found the most suitable to gather qualitative data. This thereby led the researchers to consider how to gather the data for this thesis. The advantages and disadvantages of the theories are taken into consideration and kept in mind when applying the theories.

This deductive approach is therefore used as it was found necessary to explore what was already recognized and investigated within the concept of co-creation, in order to spot potential gaps. Hence the deductive approach is deemed suitable for this research project, in terms of how to explore the concept and later apply it to data.

3.2.2 Primary and Secondary Data

This project is taking the point of departure in a research question, which is developed after investigating relevant literature within the topic of co-creation and its usage among key stakeholders, such as destination management organizations and locals, in the tourism industry. To answer the research question, this study collected both primary and secondary data. The collected data will be used to test the applicability of theory, which is significant to the deductive approach (Bryman, 2012). The primary data is collected by conducting qualitative research, which in this case is based on in-depth interviews. As it was explored through the literature review that an in-depth understanding of the co-creation process and how to manage this, was found missing, in-depth interviews were found suited to explore this. These interviews help to gain insight into the respondents' point of view of the topic and to get richer and more detailed opinions. However, a disadvantage of the primary data is the difficulty to reproduce it (Veal, 2011). This will further be discussed in the data collection section. To support the primary data, and increase the credibility of this project, secondary data is being used. The secondary data includes data that has already been collected to use for other purposes (Saunders, 2009). In this project, secondary data includes reliable internet sources, Wonderful Copenhagen's website, statistical data, a slideshow presentation, and analysis reports about Copenhagen, conducted by Wonderful Copenhagen. This is done to give a more holistic picture of their work strategy and processes in relation to co-creation. This will thereby help to support the primary data collection and provide more insights into the specific process. Further, it increases the likelihood of optimizing the data (Bryman, 2012). The advantages of using secondary data are that it is time and cost-efficient. Secondary data is often based on larger sample sizes, which makes it of high quality (Bryman, 2012). However, there are some disadvantages related to using secondary data, such as the fact that the data have not been designed to be used for the purpose of this project. Moreover, the complexity and familiarization of the data can also be possible challenges to using secondary data (Bryman, 2012; Veal, 2011). These aspects are taken into consideration by the researchers when carrying out the project.

3.3 Research Design

The purpose of a research can be one of three, which is exploratory, explanatory, and descriptive. The research purpose of this project is exploratory, as it aims to seek new insights of a phenomenon by asking questions to assess it in a new light. This is therefore related to this study, as it seeks to clarify the nature and process of co-creation in a new light. This is especially as it seeks to focus on how the actual process is interpreted. The exploratory research design allows for flexibility and is adaptable to change, in case new data or insights occur (Saunders et al., 2009).

3.3.1 Case Study

This project revolves around a single case study design, that aims to observe and explore a particular case – an example - of the phenomenon of co-creation (Bryman, 2012; Veal, 2011). The case in this project is Wonderful Copenhagen. Saunders and colleagues (2009) define a case study as “[...] *a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence [...]*” (Saunders et al., 2009, p.145-146). Case study is an appropriate strategy to use when there is a desire and requirement to gain detailed and in-depth description of the social phenomenon and context that is being discussed (Saunders et al., 2009; Yin, 2009). This is why the case study design is appropriate for this project, as it through extensive research adds value, to what is already known within the concept of co-creation, and its usage within a DMO. Furthermore, Saunders and colleagues (2009) argue that a case study strategy is highly applicable to studies dealing with ‘why?’, ‘how?’, and ‘what?’ questions, as these aim to be exploratory. Since this project is an exploratory research, it further confirms the choice of using a case study design (Saunders et al., 2009).

Case studies serve different research goals (Løkke & Sørensen, 2014). Eisenhardt (1989) identifies three research goals, to provide description, to test theory, and to generate theory. This case study aims to test theory, which is in line with the overall research strategy of using the deductive approach. Theory testing is thereby a tool for the researchers to do more than just generate a research question but serve to test and falsify the research question (Kvale & Brinkmann, 2015). As this research is investigating and exploring the phenomenon of the co-creation process, it can therefore be a way for the researcher to test how the theories are applicable. As the theories are explored through the literature review, they can therefore serve to guide the researcher, and in the

end test whether they can test or falsify for the research question. However, theory testing using single case studies challenges the transferability and generalizability of the results (Løkke & Sørensen, 2014). This will further be discussed in the quality criteria of this research project.

3.3.2 Qualitative Research

The research strategy can be seen as a general view of how the study is going to be performed either as a qualitative or quantitative approach. The researcher's degree of involvement with the study participants determines which of the two approaches matter (Kvale & Brinkman, 2015; Veal, 2011). Qualitative methods are characterized by information that is in the form of words, images, and sounds, rather than numbers. These methods collect rich and thick information about a few cases (often), rather than limited information of a large sample (Veal, 2011). These methods are more focused on verbal communication and can be gathered in many different ways, such as in-depth interviews, focus groups, participant observations, ethnography, and textual analysis (Veal, 2011). The quantitative approach involves numerical data. Here it is often necessary to investigate a larger sample size, which can be investigated through questionnaires and observations involving counts (Veal, 2011). This project conducts in-depth interviews using the qualitative research strategy. As it was previously elaborated upon, it served to go more into depth with the co-creation phenomenon, as it was explored that an in-depth understanding was missing. This research strategy also fits well with the research philosophy, as this will help to emphasize the participant's interpretation of social reality (Bryman, 2012)

This project carries out its analysis by having collected both primary and secondary data. The primary data consists of qualitative data. In the qualitative study, with a social constructivist approach, there is a focus on how the individual interprets their social world, and how there is an outcome of the interaction between these individuals (Bryman, 2012). This research collects its qualitative research by doing qualitative in-depth interviews. This will be further be elaborated on in the coming sections. The main reason for conducting this research based on qualitative research is the need for an in-depth understanding, of how Wonderful Copenhagen perceives and uses the co-creation process in collaboration with the local influencer. Along with how the co-creation process was perceived by the local influencers. An in-depth understanding is determined to provide the researchers with a more accurate understanding of how Wonderful Copenhagen uses the co-creation process and how it can be optimized. However, to support the qualitative research,

secondary data is collected. The secondary data will help in terms of relevant information regarding the co-creation process, along with a more high-quality documentation of the internal perspectives of Wonderful Copenhagen.

Through the literature review, it was explored that an in-depth understanding of the co-creation phenomenon within the literature was needed. The in-depth understanding will thereby be based on qualitative research, correlating to the epistemology of the constructivist approach (Bryman, 2012). The qualitative interviews will thereby help explore how the co-creation process is carried out and how the findings can be applied to the theory in order to test it. The main steps outlined by Bryman (2012) for conducting a qualitative research starts out by defining a general research question, which in this project was defined to focus the attention on the co-creation process of Wonderful Copenhagen. The next step involves the selection of relevant sites and subjects, which in this case is the selection of the case and the sampling of the interviewees, as these are relevant to provide an understanding of the co-creation process. The collection and interpretation of data are the two next steps, which this research project carried out by coding the results from the in-depth interviews to construct an understanding of the relevant perspectives. The last part of the qualitative research is to write up the findings, which will be carried out through an analysis, in order to discuss and conclude them.

3.3.3 Time Horizon

In relation to the time horizon of this project, it can be said that it represents a snapshot, as it studies a particular phenomenon at a particular time. This study is carried out with a focus on a co-creation process that was occurring at a specific point in time, which emphasizes the snapshot. This perspective is suitable for this project as it is based on interviews conducted over a short period of time. Furthermore, this project is also time-constrained (Saunders et al., 2009).

3.4 Quality Criteria

Prior to any research analysis of collected data, it is first and foremost important to assess the quality of it, by examining the reliability and validity (Bryman, 2012). Reliability concerns with the question of which degree the study results can be replicated. The question of reliability is often connected to studies where the data is quantitative (Bryman, 2012). The idea of reliability is simply that the findings of one (the original) study must be replicable. Meaning that the procedure of

conducting the data and collecting the data must be spelled out in great detail for another researcher to be able to replicate the findings. However, this criterion is also more relevant for quantitative research projects, since it is not common in social research. The last and most important criterion is validity, which is concerned with the integrity of the results and conclusions of a study. Validity can be categorized into external and internal, where external validity reflects whether the results are generalizable to a larger sample, and internal validity concerns whether all the relevant variable have been identified and measured (Veal, 2011)

While these three measures are crucial to assess the quality of the results, Bryman (2012) states that these three are more suited to quantitative research, and therefore not the most applicable for qualitative research. Since this project is conducting qualitative research with a non-positivist approach, the concept of trustworthiness will be applied instead of reliability and validity (Bryman, 2012; Veal, 2011). Trustworthiness is an alternative way to assess qualitative research. Trustworthiness has four components that are parallel to the quantitative research criteria. These are credibility (paralleling internal validity), transferability (external validity), dependability (reliability), and confirmability (objectivity). The last criteria of objectivity relate to the degree to which the investigators have allowed their values to impact the results (Bryman, 2012).

Credibility is concerned with the level of congruence between concepts and observations in the research. More specifically how well the study measures and identifies all the relevant variables. This thesis is using the deductive approach, which involves the exploration of data to test theory. To ensure consistency between the collected data and theory, the researchers made sure to carefully select relevant theories (based on the literature review), and to develop an interview guide so that the findings can be analyzed using those theories (Appendix 2 and 3). A thorough explanation of how the interview guide is set up is discussed in the interview design section. Further to increase the credibility and validate the interview responses, this project uses data triangulation, which will be elaborated upon in coming sections (Saunders et al., 2009).

The criterion of transferability looks at the generalizability of the findings, and to what extent it can represent a bigger sample, and in other relevant contexts than the one used in this research. Since this project is a case study about a single phenomenon, it makes it more challenging to generalize the results. However, to answer the question of the transferability (parallel to external validity), this

project is generalizable to theoretical proposition rather than to populations (Yin, 2009). This therefore means that the theoretical perspectives can be used for similar cases. It is difficult for a single case study to yield findings that can be applied more generally to other cases (Bryman, 2012). Therefore, the aim of this study will not be to explain or predict the behavior and processes of similar organizations to Wonderful Copenhagen, but rather to explain and investigate the phenomenon in regard to their case. Furthermore, to suggest that other DMOs should be examined to find out whether this projects results applies more widely (Veal, 2011). Thereby the study can help build consensus around the findings of the theory and can then confirm the applicability of them (Bryman, 2012). The case of Wonderful Copenhagen is thereby chosen based on the illustrative criterion, which is to increase the likelihood of illustrating a particular proposition (Veal, 2011). However, to strengthen the case study research using a single case, Yin (2009) answers the question of how a single case can be generalizable by saying that "*The short answer is that case studies, like experiments, are generalizable to theoretical propositions and not to populations or universes [...]*" (Yin, 2009, p.15). Thus, this case study should not represent a sample, but rather lead to analytic generalizations.

Dependability looks at to which degree the study can be replicated at another point in time and with different respondents (Bryman, 2012). This criterion is difficult to meet in qualitative research, and cases in social sciences in general, since human behavior is subject to change over time (Veal, 2011). Since, the findings of this project are based on the individual respondents' subjective meanings, it further makes it challenging to ensure credible findings. Furthermore, as it is based on a single case study focusing on Wonderful Copenhagen, it therefore challenges the dependability. In order to strengthen the dependability, the researcher have to demonstrate transparency on how conclusions are drawn from the collected data (Saunders, 2009). Since this project is carried out with a social constructivist approach, where reality is socially constructed, the researchers can have an influence on the interviews and conclusions (Kvale & Brinkmann, 2015). In order to overcome data quality issues regarding dependability, all the interviews were held in Danish as this was the participants' native language, and they would feel more comfortable expressing themselves in it. The interviews are audio recorded and also transcribed in Danish and not English, to keep the real meaning of the sentences (Appendix 4 -12). The fact that the respondents know that they are being audio-recorded may influence their answers (Bryman, 2012), which also sets some limits to this study Furthermore, citations from the interviews used in text are translated to English, which can

affect the bias and reduce dependability. Furthermore, the issue of observer error is also important to address here, as the two researchers individually conducted the interviews, which results in two different ways of asking question to elicit answers (Saunders et al., 2009). However, to lessen the threat of this, the researchers made sure to structure the interview guides by defining specific themes and questions to be covered (Saunders et al., 2009). This will further be elaborated in the interview design.

Confirmability is concerned with ensuring the objectivity of a research. While complete objectivity is impossible for social research, this project will try to ensure the objectivity by the researchers acting in good faith and not allowing personal values to affect the research findings (Bryman, 2012). The researchers will attempt not to demonstrate bias throughout the collection and processing of data.

3.5 Data Collection

3.5.1 *In-depth Interviews*

As this project aims to investigate the phenomenon of the co-creation process and gain detailed knowledge about it, in depth interviews are chosen as the primary method. Since this project serves an exploratory purpose, the choice of in-depth interviews is fitting according to Saunders and colleagues (2009). As the respondents will provide more detailed and in-depth knowledge of the research, which supports the ‘how’ of exploratory research (Saunders et al., 2009). Further the interview type is chosen to be semi-structured, as it allows the interviews to be flexible and can provide the interviewer with unexpected knowledge (Bryman, 2012; Kvæle & Brinkman, 2015). In the semi-structured interview, the conversation between the interviewer and respondent is centered around an interview guide with questions that needs to be addressed (Saunders et al., 2009). There are several advantages of doing semi-structured in-depth interviews, where especially the interest in the respondent’s point of view is the main factor, along with how it enables the researchers in getting rich and detailed answers on the topic (Bryman, 2012; Kvæle & Brinkman, 2015). This is therefore the main reason for why the researchers of this thesis chose to do in-depth interviews, as the detailed and rich answers were needed on the co-creation process. This was also to gain a deeper understanding of how this process was actually managed. Furthermore, this method is also in line with the chosen qualitative strategy and social constructivist approach, as it enables the researchers to explore the respondents’ subjective truths and meanings. Thereby, taking into

consideration how the different interviewees interpret the co-creation process, and how they each had subjective understandings and interpretations of it.

As in-depth interviews are the main source of data for this research, there are some limitations to be aware of. The researchers are likely to entail some degree of closure when asking specific questions, which may limit the research (Bryman, 2012). Further, the respondents can have hidden activities and feelings that they do not feel like sharing, which the researchers will therefore not be able to explore (Bryman, 2012). Another limitation of conducting in-depth semi-structured interviews is that it is not possible to construct the exact answers of all the interviewees (Kvale & Brinkmann, 2015). The researchers are trying to overcome these barriers by having an interview guide setup and asking pre-defined semi-structured questions.

The in-depth interviews are chosen as this project explores an individual opinion of the different respondents. The answers for the interviews are therefore subjective and can thereby be interpreted differently, as the researchers want to explore the exact influences and motivations of the individuals (Kvale & Brinkman, 2015; Saunders et al., 2009). Moreover, in-depth interviews are chosen contrary to focus group interview, as the focus group participants would have influenced each other in their opinions, and it would not have provided as much subjective and detailed understanding (Bryman, 2012).

The interviews were originally planned to be conducted face to face, however due to the COVID-19 pandemic, the current situation did not allow for this procedure. The researchers therefore chose to conduct them via telephone or skype, as this was found most suitable during this time. The researchers aimed to conduct interviews through video calls, but a telephone call suited the respondents best. Moreover, as these respondents were the most suited for this project, the researchers decided to proceed with the interviews despite them being through telephone. A limitation with telephone interviews is that respondents may be faster to shut down questions or be less engaged in the interview process (Bryman, 2012). Furthermore, telephone interviews do not allow the observation of body language, which can affect the interpretations of the interview (Kvale & Brinkman, 2015). This can affect the overall dependability of the results, which the researchers are aware of. However, this can also be an advantage, as their replies will be unaffected by the characteristics of the interviewer (Bryman, 2012). Reducing some of the interviewer bias there

otherwise would have been present (Saunders et al., 2009). These perspectives are therefore taken into consideration of the researchers, as they are trying to overcome some of the limitations, by engaging the interviewees with questions of their job.

This project uses data triangulation as a way to further validate the responses from the in-depth interviews and hereby also enhancing the quality of the project results (Saunders et al., 2009). Data triangulation is the use of more than one source of data or data collection technique, in order to ensure what the researchers think the data is telling (Bryman, 2012; Saunders et al., 2009). This is in the form of the secondary data, which was elaborated upon earlier, in terms of documentation that is documentation regarding the co-creation process between Wonderful Copenhagen and the local influencers.

When conducting the interviews, sampling is an important aspect to consider, as this will help determine which people to interview. Sampling is based on the range of characteristics of the units and conditions (Løkke & Sørensen, 2014). The sampling in this project is based on information-oriented selection, meaning that the chosen individuals for the interviews are based on expectations of their information content (Løkke & Sørensen, 2014). In this case, it is information regarding the value co-creation process between Wonderful Copenhagen and nine local influencers. It is therefore, these participants who are contacted, as they were involved in the co-creation process and have the relevant in-depth information about the process. Wonderful Copenhagen was therefore considered as they would be found suiting in terms of the literature that was explored in this research. Furthermore, as they had a co-creation strategy, which fitted the prior literature gap, in order to explore the phenomenon. As Wonderful Copenhagen had the co-creation strategy with nine local influencers, these were found through Wonderful Copenhagen's official website and on Instagram by searching for the tag named *#copenhagenlocalhood*. They were then contacted through E-Mail or Instagram, to introduce them to the project and its scope. The local influencers thereby fitted into this study, as they had taken part in the co-creation process, and thereby had knowledge of it.

3.5.2 The Respondents

A total of nine semi-structured interviews were conducted. Seven of them are local influencers and one of them (Sanne Olsen) is a current employee at Wonderful Copenhagen. One of the respondents (Martin H. Hjortsø) is the former visual content producer for Wonderful Copenhagen and was found relevant to include since he originally initiated the co-creation process in focus. By interviewing different employees of Wonderful Copenhagen, it increases the credibility of this project, as they provide different perspectives (Kvale & Brinkmann, 2015). Further, the local influencers will ensure a more adequate and elaborate analysis of the co-creation process. By conducting the in-depth interviews, the individual opinions and the different perspectives of each of the respondents enables a further exploration of the process compared to either focus-group or quantitative data (Bryman, 2012). This therefore emphasizes the exploratory research design of this study. Nine interviews are thereby conducted, each of them lasted approximately 45 minutes. The researchers are aware of how this is a limited number of interviews and had tried to contact more of both the local influencers and the employees of Wonderful Copenhagen, in order to increase the credibility. However, due to the COVID-19 pandemic, it created some challenges for the interviews to be conducted, in terms of the respondents not having the time for the interviews, which resulted in some shortcomings of this study.

Throughout the interviews, a tendency for similar behavior in the responses was explored, although the answers differed. A possible reason for similar behavior in the responses can be due to the interviews being conducted over telephone. Saunders and colleagues (2009) argue that participants in a telephone interview are less willing to engage in discussions, which can have been the case during these interviews. Further, due to the nature of a telephone interview, some of the local influencers are less willing to provide the time to talk, which made it difficult to ask complex questions. Further, the limited amount of people interviewed from Wonderful Copenhagen also creates some limitations to the research. However, throughout the interviews it was explored that the chosen employees were the best fit for the purpose of this project, as they have experienced the co-creation process. Only nine local influencers participated in this co-creation process, which also set some limits in terms of how many could have been interviewed. The researchers tried to contact all of them, where only seven of them had the time to participate. Further a limitation of conducting the qualitative in-depth interviews is the possibility of obtaining biased data, as the employees and

local influencers may answer more positively due to marketing purposes of Wonderful Copenhagen (Veal, 2011).

The chosen interviewees are thereby the seven local influencers, who were part of the value co-creation process, and fitted to the sampling of this project. Further, the current manager of the digital marketing department at Wonderful Copenhagen, Sanne Olsen, was chosen as she provided insights of the co-creation process from a managerial perspective. The managerial perspective is further supported by an interview with the former manager of the project named Martin H. Hjortsø. Since he initiated the co-creation process in 2019, it was found crucial to include him in this project. Table 1 presents the interview participants.

Sanne Olsen - Digital marketing manager at WoCo.	Morten Svane - Local influencer, 31K Instagram followers
Martin - Former visual content producer at WoCo	Viktor - Local influencer, 65K Instagram followers
Mette - Local influencers, 46K Instagram followers	Andreas - Local influencer, 36K Instagram followers
Astrid - Local influencer, 18K Instagram followers	Thue - Local influencer, 20K Instagram followers
Siw - Local influencer, 28K Instagram followers	

Table 1: Interview Participants

3.5.3 Interview Design

To conduct the interviews an interview guide is set up with a list of questions and used as a guide to ensure that the research objectives are being met. Two different interview guides are set up, one for the local influencers and one for the employees of Wonderful Copenhagen. This was necessary as it is required to get their different perspectives of the co-creation process, along with how they separately perceived it and how their motivations may have differed. It is important to mention that the first two interviews conducted, with the digital marketing manager of Wonderful Copenhagen and one of the influencers, did not follow the same interview guide as the others. This is due to these interviews being conducted before making the final interview guides. These two interviews were conducted using interview guides that was based on a list of questions, formed by having the research question and the theories in mind. These questions were not directly linked to specific theoretical propositions, but rather formed loosely, keeping in mind the theory and research

question. After formulating the first two preliminary interview guides, the researchers set out to pilot test them, using field-testing, which entails testing on potential study participants (Kallio et al., 2016). Turner (2010) states that pilot-testing allows the researchers to determine any flaws or weaknesses with the interview guide, so that it can be reformulated (Kallio et al., 2016). Field testing the interview guide revealed that a reformulation of questions was needed, which resulted in two new improved interview guides (Appendix 2 and 3). The researchers have still chosen to include these two interviews, based on how they still provide relevant knowledge about the topic in discussion. The researchers are aware of how this may affect the credibility of the results, but due to Wonderful Copenhagen's policy of only giving 30 min of interview time to research projects, it would not have been able to conduct the same interview with the same respondent again.

3.5.4 Interview Guide

The interview guides consist of two parts, where the first part is an introduction to the project, along with a statement of oral consent and socio-demographic characteristics (Appendix 2 and 3). These are used as criteria of tabulation, to achieve a more accurate sample (Veal, 2011). Furthermore, this part consists of a confidentiality agreement and information about audio recordings and transcriptions of the interviews. It is therefore crucial for the researchers of this study to state that the participants were therefore informed of a confidentiality agreement, which was given based on oral consent. This is also related to how the interviews were conducted on telephone, which did not allow for the researchers to get a written one. The confidentiality agreement thereby consists in the first part of the interview guides. Table 2 shows the introduction of all the interviews conducted. It should be noted that all of the participants gave their oral consent about the usage of their answers, prior to conducting the interviews.

Thank you for taking part in our interview.

The purpose of this interview is to get an understanding of the co-creation process and how it is being used in collaboration between Wonderful Copenhagen and local influencers in Copenhagen.

Co-creation is a process between the firm and a customer in the collaboration of creating value.

In this case the customer is the local influencer.

The interview is approximately lasting one hour.

We want to make sure that you are aware that we are audio recording this and later it will be transcribed. This is carried out in order to minimize errors in relation to understand what you are telling us.

Can you give an oral consent to the following:

We will be using this interview to get an understanding of the phenomenon of co-creation by looking at the process between Wonderful Copenhagen and the local influencers.

The responses will be kept confidential, which means that it will not be published.

We want you to know that you are not forced to answer the following questions, if you feel uncomfortable or have general concerns about the questions.

You are more than welcome to ask further questions about the interview, as this is a semi-structured interview, and we would like to hear your point of view.

We therefore want to make sure, that you are still willing to go through with the interview, and that you can give an oral consent to it.

Table 2: Interview Introduction

The second part of the interview consists of questions formulated based on specific theoretical propositions, related to each theory and concept of co-creation, from the theory section. As different theories were chosen for this study, different propositions are therefore constructed. The different propositions are based on citations from the chosen theories. These were therefore formulated based on which aspects of the theory that was considered relevant, and to how the researcher could get an understanding of the co-creation process of the different interviewees. The questions contain an open format, and are not too specific or leading for the respondents to answer freely. This supports the deductive approach of this research (Bryman, 2012; Veal, 2011). Further, different types of questions are asked in order to gain a more holistic understanding. These types of questions are suggested by Kvale (1996) in Bryman (2012), to include both introducing, follow-up, probing, specifying, direct, indirect, structuring, and interpreting questions. Table 3 presents the interview guide to the local influencers.

Theoretical Proposition	Theory	Question	Type of question
<i>“Customer satisfaction and the degree of customer involvement help determine whether the relationship is ongoing”</i>	Payne et al., (2008) – Co-creation Framework	How much were you involved in the collaboration process with WCPH?	Behavioral question
<i>“The information infrastructure must be centered on the consumer and encourage active participation in all aspects of the co-creation experience, including information search, configuration of products/services, fulfillment and consumption”</i>	Prahalad and Ramaswamy, (2004) - DART model	Can you tell us about the dialogue between you and Wonderful Copenhagen during the collaboration process? Could you say more about that?	Indirect question
<i>“Managers must recognize that the key to success lies in the process management - it is essential to create a process that builds trust among participants, and between participants and the brand”</i>	Ind et al., (2017) – Co-creation Continuum	Can you elaborate on your involvement in the collaboration process with Wonderful Copenhagen?	Indirect question

Table 3: Local Influencer Interview Guide

<p><i>"differently motivated consumer groups may have different expectations towards co-creation-the process, the co-creation content, as well as co-creation partners"</i></p> <p><i>"one's expectations of how an interaction should look are affected by one's motives and one's specific personality"</i></p> <p><i>Talking about their feelings and interests can reveal their motivations.</i></p> <p><i>"Depending on the consumers' type of involvement-in the brand, product, or task- they may have more clear expectations toward the specificity of the product they are interested in"</i></p>	<p>Füller (2010) – Motivation theory</p>	<p>What motivated you to work with Wonderful Copenhagen?</p> <p>Can you elaborate on the reasons for you to make collaborations with Wonderful Copenhagen?</p> <p>How do you feel about promoting Copenhagen in collaboration with Wonderful Copenhagen?</p> <p>Can you elaborate more on your feelings about promoting Copenhagen?</p>	<p>Behavior Specifying questions</p> <p>Feelings Interpreting questions</p>
<p><i>"Dialogue must center around issues of interest to both the consumer and the firm, and must have clearly defined rules of engagement"</i></p>	<p>Payne et al., (2008) – Co-creation Framework</p>	<p>Were there any challenges regarding the communication or information from Wonderful Copenhagen during the process?</p> <p>Can you elaborate on what you found challenging?</p>	<p>Specifying question</p>

Table 3: Local Influencer Interview Guide

3.6 Processing of Data

3.6.1 Qualitative Data Analysis

To process the data from the in-depth interviews, the transcripts of the interviews enables the researcher to code them (Bryman, 2012). Coding allows for the process of turning raw qualitative data into readily accessible data for the analysis (Linneberg & Korsgaard, 2019). In the analysis of the qualitative data, coding is thereby a process where data is being broken down to their component parts and given labels that summarize its content (Bryman, 2012; Linneberg & Korsgaard, 2019). Other than structuring the data, coding enables the researchers to acquire a thorough insight into the data and enhancing the transparency of the results (Linneberg & Korsgaard, 2019).

In this research project, each interview transcript is being coded, by using the participants' direct statements and linking them to the different theories that have been described in the theory section. The researchers are applying a combination of both the inductive and deductive coding approach, also known as the blended approach. Linneberg and Korsgaard (2019) argue that this is the most commonly used approach in qualitative analysis. A coding table is set up, in order to enable the researchers in the coding process (Appendix 13-16). In this project, the theories of co-creation in terms of the co-creation continuum, the DART model by Prahalad and Ramaswamy (2004), Payne and colleagues (2008)'s co-creation framework, and the motivation theory of Füller (2010) are being used to guide the coding. Relevant phrases of each interview will be linked to a code, which refers to a theoretical proposition. The researchers are thereby making sense of the data through coding the transcripts, with the research question in mind (Bryman, 2012). The coding tables are mostly meant to guide the analysis, and to provide an overview of how the different statements connect to theory.

4. Case Presentation: Wonderful Copenhagen

Wonderful Copenhagen is the destination management organization of the capital region in Denmark. The main goal of Wonderful Copenhagen is to promote and develop both leisure and business tourism within the region, and to drive the tourism development in a sustainable direction (VisitDenmark, 2020). Wonderful Copenhagen has since its foundation in 1992 been promoting and developing tourism through four different business divisions which are, Convention, Cruise, Development, and Communication (VisitDenmark, 2020). The different business divisions thereby handle different tasks and projects, where especially the communication division handles the marketing of the destination along with the outgoing communication with the tourists and locals in Copenhagen. This department works in close collaboration with VisitDenmark and handles, among other things, all the marketing on social media channels, such as Facebook and Instagram, where there is a focus on telling stories of the Copenhagen life. This division works in close collaboration with different stakeholders, especially international as well as local influencers.

Wonderful Copenhagen initiated a major research project in October 2017, which had the purpose of creating more insights into the direction for competitive tourism development by 2030 (Wonderful Copenhagen, 2019). The project is called 10XCOPENHAGEN and was launched in March 2019. The project's analysis is based on survey results of 5,500 international visitors which lead to four different propositions about expanding Copenhagen (WonderfulCopenhagen, 2019). The analysis indicated that tourists want to explore more of the local life of Copenhagen, to gain an authentic and local experience (WonderfulCopenhagen, 2019). Furthermore, it also shows that the tourists are mainly visiting the inner city of Copenhagen, despite the fact that it was explored that they gain a better experience of the city, by exploring more of Copenhagen by going beyond the inner city. It was thereby explored how there is a need to create coherence between Copenhagener and tourists, to gain a fuller experience of the city (WonderfulCopenhagen, 2019).

In line with the 10XCOPENHAGEN research project, WoCo also initiated a strategy for 2020 named Localhood. This strategy was made with the purpose of promoting localhood, as visitors expressed a desire to become temporary locals, and want to experience the authentic Copenhagen life (WonderfulCopenhagen, 2017). The localhood strategy aims to develop the future of tourism in Copenhagen in collaboration with current and new partners. The CEO of Wonderful Copenhagen states that "*We are embarking on this journey with the shared ambition of co-creating sustainable*

and long-term value for our destination together with our partners and our locals - both the temporary and the permanent ones [...]” (WonderfulCopenhagen, 2017, p.4). Wonderful Copenhagen thereby explored a need for developing new ways of attracting visitors to places outside the inner city, to promote localhood but also to overcome overcrowdedness in this area. This led to a main focus on how they can spread the visitors to the more ‘outer’ areas, as these areas are more connected to the local experiences (WonderfulCopenhagen, 2017). The outer areas are the so-called *bridge-areas*, which are located outside the inner city of Copenhagen, namely, Nørrebro, Vesterbro, Nordvest, Frederiksberg, Amagerbro, Østerbro and Ørestad.

In line with reaching their strategy in both 2020 and 2030, Wonderful Copenhagen initiated a collaboration called ‘preferred partner program’ in the beginning of 2019. This project was a co-creative collaboration between the communication department of Wonderful Copenhagen and nine local influencers from Copenhagen. The chosen local influencers are Instagram photographers, whose Instagram profiles were a good match with the one of Wonderful Copenhagen. The core idea behind this co-creation project was to spread out the visitors that was already in Copenhagen, in order to avoid overcrowdedness in the typical tourist destinations, such as Nyhavn and The Little Mermaid. Furthermore, it was to create awareness of local places in the bridge-areas of Copenhagen, as these areas are more connected to the authentic experiences (WonderfulCopenhagen, 2019).

The co-creation process started in March 2019 and ended in December the same year. The local influencers each live in the different *bridge-areas*, and therefore know about local places in their neighborhoods. Wonderful Copenhagen has thereby chosen the local influencers as they found them suiting for being able to promote the local places of Copenhagen. Furthermore, as they each have different areas and different ways of telling their stories, it would provide Wonderful Copenhagen with different content. They could thereby share their local and authentic experiences. Wonderful Copenhagen asked the local influencers each to take ten pictures of local places in their respective neighborhoods (Appendix 17). This was for Wonderful Copenhagen to use these pictures on social media platforms, and especially Instagram, as they have explored that visitors use this to get inspiration for planning their trips (WonderfulCopenhagen, 2019). Wonderful Copenhagen can thereby use these pictures to share them on their official social media accounts, which will enable the future visitors to see what is ideal to explore in the local areas. For the co-creation process that

Wonderful Copenhagen initiated with the local influencers, the only guideline was to take picture with people in them, and to portray the local atmosphere of their neighborhoods. Other than that, they were encouraged to carry out the task in their own creative way, with no further directions from Wonderful Copenhagen. Being part of the preferred partner program meant that these local influencers would be the ones that Wonderful Copenhagen would recommend to their cooperative partners (e.g. hotels and airline partners) (Appendix 17).

5. Data Results

5.1 Influencer Results

The in-depth interviews were conducted with nine local influencers who were a part of the co-creation process with Wonderful Copenhagen throughout 2019. They were interviewed to gain more detailed information about different aspects of the process, by understanding how they perceived and experienced it. Since the interviews were semi-structured, the order of how the questions were asked may not follow the interview guide precisely.

The first two introductory questions were asked to get a general understanding of their experience with their collaboration with Wonderful Copenhagen. This allowed the respondents to reflect on their overall experience and the collaboration. These questions also allowed the respondents to focus their mind on the process, since it is a year ago it started. Overall, the respondents briefly gave an introduction of the project and the task they were assigned. The majority of them started by explaining that they were asked to deliver ten posts on Instagram, from their respective areas throughout the year. Table 4 presents each of the influencers' respective bridge-area that they were assigned for the project.

Bridge-area	Amager	Nørrebro	Nordvest	Frederiksberg	Vesterbro	Østerbro	Vestamager /Ørestad
Influencer	Astrid Rasmussen	Siw Aldershvile	Morten Svane	Andreas Raun	Viktor S. Rasmussen	Mette Willert	Thue T. Petersen
Appendix	5	10	8	4	12	7	11

Table 4: Local Influencers' respective bridge-areas

When asked about their involvement concerning the procedure in the co-creation process, the majority of the local influencers indicated that they were not that much involved, throughout the whole process. There was an introduction meeting in the beginning of the year, where all of the local influencers, except of one, were invited and briefed about the project and task. The meeting allowed them to ask questions related to the project. When asked about how involved they were in the process, one influencer answered that:

Siw Aldershvile (LI)¹: “*Hmm not so much, they pretty much set the scope from the beginning and there was an intro-meeting where we could ask some questions and come with some ideas and such, but they had actually set the scope and (they were) fixed in a way that they would like some local feeling (in the pictures) and that there had to be people in them [...]”*

The introduction meeting was the only meeting that was held throughout the process. The interviews indicated that most of the communication beyond this meeting was through email or phone calls. Further, it seems that the dialogue was mainly initiated by the local influencers if they had any questions about the project. There seems to have been a bit of confusion in understanding the task and what exactly Wonderful Copenhagen expected from the local influencers.

Morten Svane (LI): “[...] they had a bit of difficulty in explaining what they expected, and I asked questions a lot of times because it seemed like they had a bit of difficulty explaining what exactly they expected at that time.”

For some of the local influencers, this led to difficulties in executing the project. The timeline of the project was from the introduction meeting (March 2019) until the 31st of December 2019. The task was to deliver ten pictures from each of their respective areas, which Wonderful Copenhagen then could use and re-post. The local influencers experience different challenges with completing the task throughout the process.

¹ For the purpose of distinguishing between employees of Wonderful Copenhagen, and the local influencers in their direct statements, the remaining sections will use the following abbreviations: WoCo for Wonderful Copenhagen and LI for local influencers.

Siw Aldershvile (LI): “[...] I thought it was difficult, but I think the biggest challenge for me was also, and I have to be honest and say that normally I do not take pictures with that many people in them, so my style is not so coverage-like [...]”

Mette Willert (LI): “[...] the brief is important in every production, there needs to be spend time on the brief so that it is in order. And like that I was important we have received it in our email [...] So that you are not unsure of what they want half a year later”

Andreas Raun (LI): “I think maybe the thing about this project was that it was very long [...]”

There seems to be a mutual understanding of the fact that the communication and dialogue between the local influencers and Wonderful Copenhagen have been limited. The local influencers express that continuous dialogue between them and Wonderful Copenhagen throughout the whole process, would have made their experience much better.

Mette Willert (LI): “[...] an ongoing, continuous dialogue, they could have made some sort of common forum, where we all could have gathered, so that if they had to communicate something to us, they could communicate to us all.”

Astrid Rasmussen (LI): “I think some midway meeting, or some sort of status meeting could have been good [...]”

The timeline of the project seems to have created some challenges for the completion of the task. There seems to have been some confusion about what exactly Wonderful Copenhagen expected the local influencers to take photos of throughout the whole year because as one influencer states it:

Andreas Raun (LI): “[...] you can only shoot one coffeeshop and then suddenly you start to run out of local places, so it is about being creative, I think they should have set some themes so that if you ran out (of ideas) you could try those.”

It seems that the long timeline of the project combined with the limited communication throughout the process were some of the main challenges mentioned by the local influencers.

When asked about their motivation for working with Wonderful Copenhagen, the majority of the local influencers indicated that they did not go into this partnership for monetary rewards. It is worth mentioning that the influencers did get paid for their work. A lot of the local influencers already work with photography in their daily lives, so participating in this co-creative process with Wonderful Copenhagen was more because of the brand and project itself. The interviews revealed that the local influencers were interested in the strategic effort behind the project, and their overall strategy to spread out the visitors by promoting authentic and local places in outer city areas. In terms of engagement, one of the influencer states that:

Viktor S. Rasmussen (LI): “*[...] it is the fact that it is Denmark's biggest tourist bureau and they do it very well [...] I think they have delivered very good quality content over the past period of time, so it is definitely a collaboration partner you want.*”

This is also in line with their feelings about promoting Copenhagen in collaboration with Wonderful Copenhagen. The local influencers express that they are proud to promote Copenhagen as their city because it is something they can stand behind. Further, some local influencers also express that having a collaboration with exactly Wonderful Copenhagen looks good for future collaborations.

Thue T. Petersen (LI): “*Wonderful Copenhagen is in fact a really good one (brand) to have collaborated with when you have to go out and complete a task.*”

Upon interviewing all the local influencers about the different aspects of their co-creation process, there seems to be a tendency for similar behavior and motivation in their replies, which will be investigated further in the analysis. Nonetheless, they all had different experiences and challenges, which influenced their experience of the value co-creation process.

5.2 Wonderful Copenhagen Results

The interviews conducted with the former and current employees from Wonderful Copenhagen helped to understand the main idea behind the co-creation process. The core idea behind the project was to initiate reach 2020 localhood strategy. In line with this strategy, which is about getting

visitors to other places than the typical tourist spots in Copenhagen, they initiated this preferred partner program. The main reason why Wonderful Copenhagen chose to do the project and co-create with local influencers, was because they would not have been able to tell all the stories about the different areas in Copenhagen to the extent that they wanted. The former project manager stated that:

Martin H. Hjortsø (WoCo): “*The problem, in quotation marks, was that there were so many stories in the areas that we simply could not tell and capture before it was too late.*”

Furthermore, the local influencers were chosen to be the most suitable to share these authentic and local places, since they live in and experience these bridge-areas themselves. Co-creating with the locals is in line with their overall strategy of promoting localhood, as this will help them to nudge people around in the city. The importance of the locals is emphasized in the statements below:

Sanne Olsen (WoCo): [...] *we try to cover most of it, but we really do need the locals, the ones we normally have collaborated with, and maybe it is better that we focus on co-creations and collaborations we have done with the international (influencers) the past couples of year, but that is not our 2020 objective [...] here we have a bigger task to get the ones that already are in the city, and coming to the city, around town [...]*”

Martin H. Hjortsø (WoCo): “[...] *but also to show that we, Wonderful Copenhagen, as a tourism organization appreciate the locals and knew that the locals were a part of what the visitors want to experience. They want to be a part of the localhood and see and experience what the locals do.*”

Since the scope of the project was set from the introduction email and meeting, there was not meant to be a lot of communication from Wonderful Copenhagen's side throughout the process. Wonderful Copenhagen's idea behind the process was that the local influencers individually should manage themselves throughout the year, based on what they found interesting and relevant to take pictures of.

Martin H. Hjortsø (WoCo): “[...] so it was very much that saying that ‘it is up to you to find out how they want to post these ten pictures [...] it was very much up to them when they thought something was interesting to post.’”

With that being said it seemed like they were open for ideas and propositions from the local influencers, but the project did not intend to involve them in the planning procedure.

Martin H. Hjortsø (WoCo): “[...] we took a couple of ideas up to revision at the introduction meeting, but the thought was not that they should be involved in the work procedure and in the process as such.”

Sanne Olsen (WoCo): “*Morten Svane made a video from Nordvest and he was allowed to reduce the number of photos, to make a video instead [...] and again we are totally open for that people let their fantasies and creativity run in.*”

In relation to the receiver of the photos, it was meant to be for visitors that were already in the city, rather than to attract more tourists to the city. The idea with the photos was then to promote local places, to nudge visitors around the city. The overall project, the preferred partner program, was meant to be a long-term partnership between the local influencers and Wonderful Copenhagen.

Martin H. Hjortsø (WoCo): “[...] so the idea was also that it was them we wanted to use for other projects. It was the thought that they were our permanent local partners. So it was them we wanted to use for other projects, and it was them we would request when asked ‘who to use?’ [...]”

The co-creation process ended on December 31, 2019. Based on these results from the in-depth interviews, an analysis will look more into the different aspects of the co-creation process, and how it impacted the process.

6. Analysis

By interpreting the in-depth interviews from both the local influencers along with the employees of wonderful Copenhagen, an analysis will be carried out to explore the co-creation process in depth. The analysis is based on a theoretical foundation, which will portray the co-creation process and the reasons for it. Based on this, theoretical models will be analyzed to gain a deeper understanding of the actual process, and to how it was managed.

6.1 Co-creation

6.1.1 Co-creation Concept

Prahalad and Ramaswamy (2004) state that co-creation is the value creating process between the firm and the consumer, which will enable the company in creating new opportunities. The investigated value co-creation process is between Wonderful Copenhagen and the consumers, which in this case are the local influencers. The reason why Wonderful Copenhagen wanted to co-create, is because they explored that tourists mainly visit areas in the inner city, creating a need for building awareness of the outer, and more local areas of Copenhagen (WonderfulCopenhagen, 2019). This, therefore, let Wonderful Copenhagen explore new ways to promote these places, resulting in co-creating with locals who know a lot about their city and have the ability to influence others, through their social media. The local influencers were thereby chosen by wonderful Copenhagen, as they would have relevant knowledge of the city and are therefore chosen to be valuable for Wonderful Copenhagen in this co-creation project. Engaging with the local influencers in a co-creation process, therefore establishes a new opportunity for Wonderful Copenhagen. As seen in a statement by the manager of wonderful Copenhagen, in charge of the co-creation process, they cannot capture all the things occurring in the city. Thereby involving the local influencers in a co-creation process, is an opportunity to achieve this.

Sanne Olsen (WoCo): “[...] we are two content producers at our office, in our team so there is no way to cover everything that would normally happen in the city [...] we try to cover most of it, but we really need the locals [...].”

Furthermore, Wonderful Copenhagen’s Localhood strategy up until 2020, has been focused on co-innovating with the locals of Copenhagen and creating authentic experiences for visitors

(WonderfulCopenhagen, 2017). Therefore, when Wonderful Copenhagen contacted nine local influencers for a collaboration, this was the beginning of a co-creation process. The project between the local influencers and Wonderful Copenhagen was named, ‘preferred partner program’ and part of their overall localhood strategy (Appendix 17). Wonderful Copenhagen acknowledges how a co-creation process would be a beneficial way for them to reach their strategy, as the local influencers can help with this.

Prahalad and Ramaswamy (2004) state how the consumer wants more personalized experiences, which requires the firm to listen to them in order to provide them with services that suit their needs. Based on their 10XCOPENHAGEN research project, Wonderful Copenhagen had explored that the visitors want to explore more of the local areas (WonderfulCopenhagen, 2019). Therefore, when Wonderful Copenhagen initiated contact with the local influencers, it was because they saw an opportunity for how they could help them provide a local perspective. The local influencers are adding value to the overall outcome of the co-creation project, which in this case are pictures of local places, such as cafes, coffee shops, or local hangout spots, around the city (WonderfulCopenhagen, 2017).

The local influencers each lived in different neighborhoods of Copenhagen and could thereby portray different aspects of the city. The co-creation task for the local influencers was therefore to take ten pictures of local places in their respective neighborhoods throughout the year 2019. This could then be used by Wonderful Copenhagen, as they could re-post these pictures on their official Instagram. This is described in the slideshow presented for them, which can be found in Appendix 17. This task will further be elaborated upon in the following section, as this is the main purpose of the co-creation process. The co-creation aspect of this collaboration is the fact that they are creating value jointly (Prahalad & Ramaswamy, 2004). The main idea behind this co-creation project is described by the former manager as such:

Martin H. Hjortsø (WoCo): “*The thought was actually that, x person lives in Amager, and therefore has a lot of knowledge of what is going on there, and knows if a new bakery opens, or a new wine-bar or a new café or something like that. Thereby they can create the local perspective.*”

Other than creating value jointly, Prahalad and Ramaswamy (2004) also emphasize the focus on interaction during co-creation, as this is the main driver of the process. It is, therefore, crucial to focus on the interaction, as it enables the organization in gaining valuable points of view, from the stakeholders (Prahalad & Ramaswamy, 2004). The interaction aspect of this co-creation process will be elaborated on further when looking at the DART model, as this model emphasizes how to enable interaction.

6.1.2 Service-Dominant Logic

To gain an understanding of why the local influencers were considered and chosen for Wonderful Copenhagen, the Service Dominant logic (S-D- logic) can be a way to explore this. The S-D logic is based on how operant resources, in terms of skills and knowledge, from one entity can benefit another (Vargo & Lusch, 2004). This can thereby form the co-creation process, as a firm can offer better value propositions based on engaging another entity that possesses the desired skills and knowledge (Vargo & Lusch, 2004). The S-D Logic entails exchange processes and relationships as the central base. This reflects the co-creation process of Wonderful Copenhagen, as a relationship between them and the local influencers was established, as part of the co-creation process. The local influencers have valuable knowledge about their local neighborhoods, as they live and explore their neighborhood on a daily basis. Let along with their skills as photographers, enables them to create valuable content for Wonderful Copenhagen. Their skills as photographers also enable them to portray local perspectives and give them the ability to show the local life in an authentic way. They are therefore used to finding valuable spots, and portraying Copenhagen in the best and most authentic way. These operant resources, therefore, benefit Wonderful Copenhagen, in promoting localhood, as part of their overall strategy. Further, it will enable them to gain more value and learn from the skills and knowledge of the local influencers (Vargo & Lusch, 2004). Thereby is it crucial for Wonderful Copenhagen to understand the local influencers' point of view of the matter. In this case, it can be seen that Wonderful Copenhagen tried to understand the local influencers' role in the co-creation process, by not giving the local influencers strict guidelines in terms of how to complete the task. This means that the local influencers were encouraged to do the task as they wanted to. In relation to this, one of the local influencers state that:

Mette Willert (LI): “[...] because if they would have sat boundaries, and too many of them, they would have misunderstood their role, and that they have not.”

The S-D logic is based on the ability to customize services, to recognize the consumer as a co-producer, and to strive for the maximization of consumer involvement (Vargo & Lusch, 2004). It looks at the importance of the customer in the value-creation process, which in this case is the fundamental role of the local influencers. They are an active resource in the value creation process with Wonderful Copenhagen, as their skills as photographers, and knowledge about Copenhagen add value to the outcome. Wonderful Copenhagen encouraged the local influencers to complete the task in their own creative ways, empowering their way of working, and acknowledging their role as an active resource in the process. Further, as the local influencers are given a lot of autonomy to co-create, this also emphasizes their importance, as Wonderful Copenhagen sees the potential of co-creating with them. This emphasizes the idea of having the consumer as a co-producer, to which Wonderful Copenhagen can consult with them. The former manager of the project also expressed that they did take the local influencers ideas, and proposition into consideration.

Interviewer: “*[...] you took their ideas and suggestion into consideration?*”

Martin H. Hjortsø (WoCo): “*Yes, we did.*”

As the S-D logic is based on how engaging one entity would benefit the other, the company should strive for maximized customer involvement to exploit the full potential of the operant resources (Vargo & Lusch, 2004). The level of involvement of the local influencers will be explored further in the upcoming sections of the analysis.

Sub-conclusion

Wonderful Copenhagen acknowledges the need for involving the local influencers in their project, in an attempt to reach their localhood strategy. They acknowledge that the local influencers reside the necessary skills and knowledge for this particular project and co-create with them to their benefit. Wonderful Copenhagen highlights that the local influencers are to perform the task in their own way, it emphasizes that they are aware of how the local experts reside the relevant knowledge and skills.

6.1.3 Experience Economy

Experience, value, and co-creation are three closely linked terms. Experience occurs throughout the consumption of a product or service, and value is created during this process. The more memorable the experience is, in the mind of the consumer, the more successful it becomes (Pine & Gilmore, 1999). Creating memorable experiences means adding value to what the customer is willing to pay for and will remember. Realizing this economic value is highly beneficial for companies, as this can help them reach their economic goals (Pine & Gilmore, 1999). It can be said that Wonderful Copenhagen is adding value, by choosing to co-create with the local influencers. This is based on Wonderful Copenhagen's ambition of promoting localhood, by creating awareness of local places outside the city center. This was initiated to target visitors that are already visiting the city, with the local influencers to promote this.

The 10XCOPENHAGEN research project conducted by Wonderful Copenhagen indicated that 62% of the visitor's key motivation to visit was due to Copenhagen's local atmosphere (WonderfulCopenhagen, 2019). Meaning that the visitors want to experience what the locals are doing. It also emphasized that visitors who went outside the city center, were not sure where to go, or what to do (WonderfulCopenhagen, 2019). Further, it was explored how visiting different areas of Copenhagen during a visit, creates a better experience, which leads to higher satisfaction for the visitors (WonderfulCopenhagen, 2019). Here Wonderful Copenhagen can use the local influencer's expert knowledge about the neighborhoods to add value to the visitor's experiences. This is seen in a statement of the former employee of Wonderful Copenhagen, who initiated the project.

Martin H. Hjortsø (WoCo): "*They want to be a part of the 'localness' and see and experience what the locals do. A lot of the visitors don't just want to visit Nyhavn, besides the fact that they do, but they also really want to feel like temporary locals.*"

The value that the local influencers can add to the visitors' experience, by sharing their favorite local gems through photos, is recognized by Wonderful Copenhagen. This is based on how it will enable Wonderful Copenhagen in creating a memorable experience for the visitors. This is also part of the reason why they initiated their preferred partner program. The slideshow presented for the local influencers during the introduction meeting stated that the reason for beginning their preferred partner program was because "[...] those who live in the neighborhoods around K (Copenhagen)

(you, the locals) can tell the story better and more authentic than we can [...]” (Appendix 17, slide, 2). Wonderful Copenhagen expresses that they are aware of this value, as the project manager states that:

Sanne Olsen (WoCo): “*[...] and it has also something to do with the fact that I don’t think it matters much that it is not the tourist organization, Wonderful Copenhagen, that shoots material to the tourists, but that it is a local influencer, who is out and doing something that you perhaps can identify more with.”*

As the visitors can feel like temporary locals and identify themselves with them, when visiting local neighborhoods, it adds value to their overall experience in Copenhagen. Further, as the visitors get an idea of what to explore in the local neighborhoods, it enables them to experience these places. According to Pine and Gilmore (1999), capturing this value allows for valuable and memorable experiences, which allows for a higher possibility of successful experiences. Besides capturing the value that the local influencers add to the visitor’s experience, Wonderful Copenhagen also collaborated for practical reasons. As Wonderful Copenhagen acknowledge themselves, they cannot cover and gain knowledge about everything that is happening in the city, therefore they need the local influencers to be able to do that.

Sanne Olsen (WoCo): “*[...] we are two content producers at our office, in our team so there is no way to cover everything that would normally happen in the city [...] we try to cover most of it, but we really need the locals [...]”*

Sub-conclusion

Wonderful Copenhagen’s use of co-creation helps to add value to the visitor’s experiences in Copenhagen. Valuable experiences enhance the results of memorable and therefore successful experiences (Pine & Gilmore, 1999). The results from Wonderful Copenhagen’s 10XCOPENHAGEN research project highlighted the importance that the local atmosphere play in the visitor’s motivation to visit Copenhagen. By co-creating with the local influencers to promote local neighborhoods and gems, Wonderful Copenhagen capture the value that the local influencers provide. Enhancing the visitors experience to make them feel like temporary locals during their visit in Copenhagen and making it more memorable.

6.2 DART Model

Prahalad and Ramaswamy (2004) state the importance of focusing on the total co-creation process experience. Their four building blocks constituting the DART model are taken into consideration throughout this analysis, to gain an understanding of how Wonderful Copenhagen operated their co-creation process. The four building blocks are made for enabling interaction among the participants in the co-creation process (Prahalad & Ramaswamy, 2004). In this context, the local influencers are both a stakeholder and a consumer, as Wonderful Copenhagen is targeting both tourists, but also local people in Copenhagen.

6.2.1 Dialogue

Dialogue is the first building block, which is based on communication, deep engagement, and shared learning (Prahalad & Ramaswamy, 2004). It is here that the organization can engage deeply with the consumer by communicating, as the interaction enables the organization in creating even more quality value (Prahalad & Ramaswamy, 2004). Wonderful Copenhagen initiated the interaction at the beginning of the co-creation process by having an introduction meeting. Here they invited the nine local influencers into their office and presented them for the scope and details of the project. The local influencers received information about the rules of engagement, enabling an orderly and productive interaction (Prahalad and Ramaswamy, 2004). This first meeting, and hereby the first type of involvement, constitutes the beginning phase of the engagement that Wonderful Copenhagen had with the local influencers. Having the introduction meeting was a way to interact with the local influencers, along with giving them guidance on how to perform the task. The introduction meeting thereby shows how the dialogue was initiated, which was the first physical contact, leading to the interaction among the two parties. This meeting was to inform the local influencers about the scope of the project and guidelines for the task.

Sanne Olsen (WoCo): “*So we had them all in for this introduction meeting in the beginning to brief them about the task, and to inform them.*”

However, after the first meeting, the main interaction between Wonderful Copenhagen and the local influencers was primarily based on emails or phone calls, which will be further elaborated upon. The dialogue throughout the process was set up in a way that it was primarily for the local

influencers to reach out and get in contact if they had questions. Wonderful Copenhagen did involve one of the local influencers (Astrid Rasmussen) during the planning of the process, but their active involvement throughout was missing. The former project manager states this by saying:

Martin H. Hjortsø (WoCo): “*We had this project that we wanted to do, and we knew what we wanted and what we wanted to accomplish, which we thought was a good idea. And we took some, not much, but some ideas to us, we had during the briefing. But the thought was not to include them in the workflow and the actual process.*”

The quality of the co-creation process is dependent on the nature of the involvement of the consumer (Prahalad & Ramaswamy, 2004). As can be seen, by the statement of Martin H. Hjortsø, the local influencers were not actively involved, throughout the co-creation process. However, according to theory, having the local influencers more actively involved would constitute a more quality-based value co-creation (Prahalad & Ramaswamy, 2004). By Wonderful Copenhagen not intending to involve the local influencers expresses that they have made their decision of not wanting to involve them, and that it is not something that could be considered by them. *Dialogue* involves both having an interaction with the involved individuals, but also to listen to them (*Ibid*). Since, Wonderful Copenhagen is involving one of the local influencers in the planning and designing part of the process, it can be said that they somewhat acknowledge the importance of listening and involving the local influencers. The specific involvement of this local influencer is further elaborated upon in the co-creation framework of Payne and colleagues. However, this involvement was not meant to be maintained, as the active involvement throughout the process was not how Wonderful Copenhagen wanted it to be.

Dialogue is further built upon the ability of the company to entail an empathic understanding and to experience what the consumer experiences (Prahalad & Ramaswamy, 2004). Showing empathic understanding entails recognizing the emotional, social, and cultural context of their experiences (Prahalad & Ramaswamy, 2004). Understanding these aspects should be based on communication and dialogue (*Ibid.*) When Wonderful Copenhagen planned the task, they let the local influencers carry it out as they want. This shows an empathic understanding from Wonderful Copenhagen’s perspective, as the local influencers are residing the relevant skills, knowledge, and creativity which Wonderful Copenhagen should not control. This allows for increased productivity, as the

individuals are providing their point of view (Prahala & Ramaswamy, 2004). Wonderful Copenhagen is, therefore, acknowledging that the local influencers have the relevant knowledge of how to perform the task. Which can be seen by this statement from one of the local influencers:

Mette Willert (LI): *"They have not given us a tight brief, it has been very open, which I really think is crucial when working with content-creators."*

Furthermore, as empathic understanding should be based on communication, this should be orchestrated from Wonderful Copenhagen, in order to gain knowledge of the local influencers, and to interact with them during the process. As interaction is the main driver of the co-creation process, having an on-going dialogue is crucial for the success of it (Prahala & Ramaswamy, 2004). Based on the interviews it is identified that Wonderful Copenhagen is missing to engage in an on-going dialogue and to communicate with the local influencers. This can be seen by some of their statements from their interviews:

Astrid Rasmussen (LI): *"But the communication has been way less than what I was expecting. We were really 'treated' in the beginning, and then we haven't really heard anything afterwards."*

Viktor S. Rasmussen (LI): *"Well actually, in general, I don't really think that there was that much communication. I did not contact them, as it wasn't that hard to understand the task."*

They state that the communication and an active dialogue have been way less, than what they were expecting when engaging in the process. In fact, they are emphasizing that there was not much communication at all, which has an impact on their expectations of the process. However, Wonderful Copenhagen's idea was not to involve and communicate with the local influencers as such, but rather to let them go about the task in their own creative ways. The empathic understanding of letting them do the task as they want, is somehow not maintained, as they do not provide an on-going dialogue with the local influencers. For some of the local influencers, this created some confusion and lack of interest in the overall task, which will be further elaborated on in the coming sections. The missing communication can thereby influence the empathic understanding that Wonderful Copenhagen should have for the local influencers.

Dialogue also includes providing valuable feedback, as co-creation is based on two-way communication (Prahalad & Ramaswamy, 2004). Providing feedback is a way for Wonderful Copenhagen to make the local influencers feel more recognized and acknowledged. The interviews with the local influencers indicated that they found feedback as a missing aspect of the co-creation process. Three of the local influencers state that:

Andreas Raun (LI): “*No, I didn't really get any credit, but again it all comes down to the fact that there has not been any evaluation on what I have produced.*”

Morten Svane (LI): “[...] just some kind of recognition, and them saying ‘cool, we have seen the pictures, and the things you have made for us looks good’... you know, just some kind of a follow-up and an evaluation, or whatever, that could have been good.”

Astrid Rasmussen (LI): “*Well, for sure some feedback was missing. It is always nice to know whether you are doing something they like, and they can use. Also, if we are doing a good or a bad job, and are we meeting the expectations?*”

There is a mutual understanding among the local influencers that feedback is absent throughout the process. The feedback would have provided the local influencers with a feeling of recognition and acknowledgment, which is also something that they expect from the co-creation (Füller, 2010). Not providing the feedback impacted the local influencers' understanding of the task, as they did not know whether they performed the job in accordance with Wonderful Copenhagen's expectations. Recognizing these aspects would have been a way to display empathic understanding (Prahalad & Ramaswamy, 2004). As *dialogue* is centered around knowledge sharing and includes more than listening to the consumer, it allows the individuals in stating their opinions. Providing feedback would be a way to facilitate this aspect, along with how it would establish on-going communication. This will provide the organization with new levels of understanding, which will enable the company in co-shaping the consumer expectations and experiences along with the consumers' (Prahalad & Ramaswamy, 2004). Providing the local influencers with feedback and encouraging dialogue, would allow Wonderful Copenhagen in creating more valuable experiences.

Shared learning is crucial in the *dialogue* aspect of the DART model, and hereby it is for Wonderful Copenhagen to take advantage of the skills and knowledge that the local influencers reside, to learn from it. Shared learning is also for Wonderful Copenhagen to involve the participants and to evaluate the process with them, as this will provide opportunities for collaboration and negotiation (Prahalad & Ramaswamy, 2004). Further, shared learning also implies the consumer and the company in being equal problem solvers, which is a crucial factor of Prahalad and Ramaswamy's (2004) co-creation theory. By not involving the local influencers in all the stages of co-creation, and not having an on-going dialogue with them, impacted the possibility of shared learning during the co-creation process. Further, having an evaluation meeting and a feedback session could also have facilitated this aspect of shared learning. Not having the aspect of shared learning present in co-creation, limits new levels of understanding that there otherwise would have been (Prahalad & Ramaswamy, 2004).

For dialogue to occur, Prahalad and Ramaswamy (2004) state that it requires a forum. As elaborated on earlier, *dialogue* is about communication between two equal partners, which will encourage knowledge sharing and new levels of understanding, facilitated by a forum (Prahalad & Ramaswamy, 2004). Wonderful Copenhagen successfully gathers the local influencers in a co-creative collaboration project but fails to create a forum where both parties can meet and share their point of views. A forum could have provided Wonderful Copenhagen with relevant knowledge about whether the participants understood the task or not. Further, it would have provided the local influencers with a feeling of being more connected to the company, initiating shared learning. The missing aspect of a forum is mentioned by some of the local influencers, who state that:

Andreas Raun (LI): "*It would for sure have made sense to have a meeting during the process, also a forum for us to communicate within, so that we could talk about what is cool and what is not cool, but I guess they did not do that. I guess it wouldn't have taken that long time to have held a few meetings.*"

Siw Aldershvile (LI): "*Even though I normally don't like something like this, it could however have been nice with some kind of a network-community. This would also have made it easier for them to talk to us, and they could have given examples like: 'This is a nice example on something*

that we are looking'. And then we could have been 'Alright, that is somewhat of a guideline for us to follow'."

Having a forum would further have supported the interaction between the two parties, as it is the locus of value creation (Prahalad & Ramaswamy, 2004). The on-going dialogue is therefore argued to be missing, as many of the aspects is not considered from Wonderful Copenhagen. Despite that they give the local influencers the freedom to perform the task in their own creative style. It can be questioned why the local influencers themselves did not create such a forum or initiated an ongoing dialogue, based on the fact that they found it missing, and that it impacted their overall expectations of the co-creation process. The interviews indicated that they wanted to help and give their point of view on different aspects of the co-creation process. This is especially seen by one of the local influencers, who expresses that she wants to provide her ideas to Wonderful Copenhagen.

Mette Willert (LI): "*But I'm also thinking that there is a huge potential in this collaboration, both in regard to videos, but also to attract new tourists to the city. They know they have me who wants to show Østerbro and give my points of view.*"

However, as Wonderful Copenhagen did not reach out to them throughout the process, the local influencers also did not make the effort to get in contact. Since the researchers did not directly ask about this aspect, it is not possible to reason why they did not initiate it themselves. Nonetheless, one of the local influencers comments on this by saying:

Siw Aldershvile (LI): "*[...] and it obviously could have been that I should have reached out myself, but then you are doing all sort of other things and think that they (WoCo) probably contact you if there was anything.*"

6.2.2 Access

Access is the second building block of the DART model and is based on how the consumer might gain access to desirable experiences. This is for Wonderful Copenhagen to provide access to information and tools for the local influencers to collaborate effectively, in order to gain access to their desirable experiences in the end (Prahalad & Ramaswamy, 2004). Gaining access to desirable experiences are what drives the local influencers into the collaboration. They are entering the

project with different expectations, and have different perceptions of what their desirable experiences, in the end, will contain. It is explored that some of the local influencers engaged to get to know the others, but their motivation for engaging in the co-creation process is further elaborated in the coming sections.

Siw Aldershvile (LI): *"It was actually what attracted me into doing the collaboration, the fact that we would have to meet up throughout and that we would get to know each other, but also the fact that we got to have a say in it, also with the external collaborations."*

Access is based on providing valuable information at multiple points of exchange between the consumer and firm, as this expands their understanding of the opportunities to create good experiences (Prahalad & Ramaswamy, 2004). The local influencers felt they were missing information and the close connection, which influenced their engagement to perform the task. Although the introduction meeting included information on what to do in terms of a task-description, the guidelines were rather loose, and it was up to the individual to perform the task in their own creative way. The local influencers express that the information has been limited throughout the process. They did not get any further information, and it has only been in terms of a few corrections. This is seen in a statement by one of the local influencers, when asked about how much information they were provided:

Andreas Raun (LI): *"Yes, No... a bit of both, I mean there have been a few emails, but there has not really been any information. It has only been a few small adjustments to what we had done."*

The information should enable the local influencers in making more informed choices. But as this is limited it affects their understanding of creating good experiences. The information was also to be provided at multiple points of exchange in terms of meetings and events that the local influencers were promised. However, as argued by one of the local influencers, this did not occur:

Siw Aldershvile (LI): *"They had talked about to meet up twice, [...] it got rescheduled a few times, as they could not make it work, and then it got completely cancelled in the end. And then there should have been a meeting, which was more 'network-based', and some kind of event I think, but none of it happened."*

As none of this happened, the valuable information that Wonderful Copenhagen could have provided the local influencers with, at these points of exchange, did not occur. This affects Wonderful Copenhagen's opportunity to communicate and involve the local influencers further in the co-creation process. As the local influencers were not informed on the changes in regard to the meetings, it impacted their perception of Wonderful Copenhagen, in terms of how they assumed things were happening without their knowledge of it. This is seen in the following statement by the local influencers, where one of them state that a closer connection might have influenced their engagement.

Viktor S. Rasmussen (LI): “*Yes, there could have been more contact and communication, because you just assumed that things were happening beneath the surface.*”

Astrid Rasmussen (LI): “*Yes, and that is for sure, if we would have felt we got a bit more out of it, and more of a one-to-one relationship, and a small carrot in the end, we might have been able to take all the pictures.*”

The local influencers' understanding of the opportunities to create good experiences is therefore influenced, as Wonderful Copenhagen is not providing enough information throughout the process. The valuable information at the multiple points of exchange could also have made the local influencers feel that they had a closer connection to Wonderful Copenhagen. Referring to the statement of Astrid Rasmussen, as she stresses the need for a one-to-one relationship.

6.2.3 Risk assessment

Risk assessment is the third building block of the DART model and focuses on informing the local influencers about the risk and benefits of being involved in the co-creation process, which enhances trust (Prahalad & Ramaswamy, 2004). Wonderful Copenhagen informed the local influencers of the benefits of being involved in the process and especially emphasized the advantages of being involved in their preferred partner program. When consumers are co-creators of value, they will demand more information about risks, but they will also bear the responsibility of this risk (Prahalad & Ramaswamy, 2004). They will demand to know about risk as it will enable more trust in the co-creation process, which will provide a potentially higher quality of the experience in the

value co-creation (Ibid.). During this co-creation process benefits were the main perspective that Wonderful Copenhagen informed about, which is seen in two statements by two of the local influencers.

Astrid Rasmussen (LI): “*I think maybe there was an extra focus on how much we would get out of it early on. This has just not been the case, as there hasn't been anything.*”

Morten Svane (LI): “*They wrote an email about ‘as part of our preferred partner program it means that you will be recommended for other collaborations, and it will be you that we re-post...’ and honestly, there haven’t been any of this. Also, in the beginning I thought ‘that is never going to happen’, and I was right.*”

The local influencers were promised several benefits for being part of the preferred partner program. These benefits were the primary aspect that Wonderful Copenhagen focused on in terms of *risk assessment* when presenting the local influencers of the project. This forms some expectations in the minds of the local influencers and influences their perception of the partnership with Wonderful Copenhagen. However, as there did not seem to be communicated anything about the risks related to the project, it can have influenced their trust towards Wonderful Copenhagen. Since it is only the benefits that are informed about, these should be maintained by Wonderful Copenhagen. As the local influencers express that they did not expect the meetings and benefits to happen, it ends up confirming this, which might have influenced their trust in Wonderful Copenhagen.

6.2.4 Transparency

Transparency is the final building block of the DART model, and it focuses upon a need for transparency of information about the company’s operations (Prahalad & Ramaswamy, 2004). This means that Wonderful Copenhagen should focus on informing the local influencers, on different aspects regarding the task, and clearly communicate information to the local influencers. This is to create trust, which will make the consumer rely more on the organization, which can impact them in creating a higher value co-creation (Prahalad & Ramaswamy, 2004). In terms of *transparency*, in this co-creation process, Wonderful Copenhagen did present the local influencers with a slideshow that contained necessary information and guidelines about the project, these constituted the rules of engagement about the task (Appendix 17).

Information regarding the performance of the task did not include a planning and time aspect, which created some frustrations for the local influencers. Planning and shooting the pictures took a lot more time than the local influencers were expecting. These aspects could have been included in the rules of engagement, as it would have informed the local influencers on how much effort they should put into this. One of the local influencer states that:

Viktor S. Rasmussen (LI): *"There was for sure something with the planning. The planning took twice as long as it took to go out and take the photos, and there were so many emails going back and forth."*

However, it can be said that Wonderful Copenhagen themselves were not aware of this aspect during the co-creation process, as the lack of communication between the two parties contributed to their unawareness. As the information provided by Wonderful Copenhagen should be transparent, it should be for the local influencers to feel they had the appropriate information to handle the task. Transparency is crucial to maintain a meaningful dialogue, which will lead the consumer to gain more knowledge of the organization. (Prahalad & Ramaswamy, 2004). However, in the case of Wonderful Copenhagen, an overall strategy of this co-creation process, and the definition of what they exactly wanted to use the content for, was missing. Wonderful Copenhagen did not clearly define for the local influencers, what their content should be used for, and to what measures the local influencers should focus on, when posting.

Mette Willert (LI): *"It would have been really appropriate for Wonderful Copenhagen to have had a co-creation strategy as they would thereby have known what it was that they wanted. Then they could have set up some KPIs and known what it was they wanted us to do, and what they could use our content for."*

Morten Svane (LI): *"They were a bit unclear on what exactly they wanted, and I asked quite a few times, because it seemed like they had trouble with explaining what exactly they expected at that time."*

Informing the local influencers in terms of what the task involved and to what their involvement and efforts would contribute to, should also have been stated by Wonderful Copenhagen.

6.2.5 Points of interaction

The point of interaction is where the co-creation experience occurs (Prahalad & Ramaswamy, 2004). This is where the two parties would express their point of view and should be based on an on-going interaction. In the case of Wonderful Copenhagen, this includes the introduction meeting, the emails and phone calls where Wonderful Copenhagen had contact with the local influencers. These will allow opportunities for collaboration and negotiation, which will enable the individuals to exercise their choice, creating a qualitatively co-creation experience, as different views are being proposed (Prahalad & Ramaswamy, 2004). Although the introduction meeting involved the local influencers at the beginning of the process, this seems to have been the main physical point of interaction throughout the process. Further, throughout the process, it was mainly the local influencers who took contact with Wonderful Copenhagen if they had any questions.

Morten Svane (LI): “*It has mainly been me who has texted Sanne if there were anything actually, else there hasn't been any communication.*”

Martin H. Hjortsø (WoCo): “*Well actually, we didn't really talk that much with them, not that I know of, but well, it was actually really important for us to communicate that 'this is up to you'.*”

As the points of interaction would allow the local influencers to exercise their opinions and engage with them, this is not being maintained by Wonderful Copenhagen. This creates some wonderings, and frustrations from the local influencers, as they could have used some acknowledgment.

Viktor S. Rasmussen (LI): “*I could have used some of 'hey, how's it going, do you need help?'.*”

As explored through the four building blocks, this was also seen in terms of how the local influencers wished for being provided with feedback or an evaluation meeting. As these aspects created frustrations for the local influencers, this was something that could have been beneficial for wonderful Copenhagen. Further, these aspects would also have constituted more points of interaction, which would have allowed both parties to share their opinions. However, as Wonderful

Copenhagen did not follow through with the meetings and the events that they planned, this affected the overall interaction aspect of the process. These meetings and events would have allowed more of a one-to-one relationship with Wonderful Copenhagen, enabling more points of interaction. Not having these points of interaction, further recognized the missing aspect of dialogue and on-going communication between Wonderful Copenhagen and the local influencers. The points of interaction would have allowed Wonderful Copenhagen to understand the aspirations, frustrations, and wishes of the local influencers, as this would influence their overall experience (Prahalad & Ramaswamy, 2004). Having focused more on the points of interaction would have let Wonderful Copenhagen notice the missing aspect of communication, feedback, and an on-going dialogue, which impacted the engagement of local influencer.

Sub-conclusion

Prahalad and Ramaswamy (2004) state that the main driver in the co-creation process is the interaction, to which they have constituted the four building blocks, for enabling the interaction. These four building blocks explore different perspectives of the co-creation process, with an emphasis on *Dialogue, Access, Risks assessment, and Transparency*. Throughout the *dialogue* aspect, it was explored that the local influencers are not fully engaged in the process. The main interaction throughout the co-creation process is through email and phone calls. The local influencers feel that there is a lack of communication, both in terms of a forum and feedback. *Access* explored that the information that could have occurred at multiple points of exchange, did not occur as the meetings and events the local influencers were promised did not happen. *Risk assessment* explored that the local influencers were only informed of the benefits of the project, which did not occur. This created frustrations for the local influencers. *Transparency* in terms of providing the local influencers with information was limited, as the overall strategy seemed confusing for the local influencers. Identifying the four building block in regard to the co-creation process, it emphasized that an on-going communication from Wonderful Copenhagen was not being focused on. Wonderful Copenhagen has not fully engaged the local influencers in the co-creation process. These aspects all come to play in the points of interaction, to where the co-creation experience occurs, and these should have been focused upon, as it would have allowed the local influencers to express their views.

6.3 Motivation Theory

The co-creation process is a collaboration between two parties, and it is therefore important to understand the perspective of both parties, in order to manage the process. Especially, to understand the motivations of the local influencers to engage in this value co-creation process. By interpreting the empirical findings from the interviews with the local influencers, it is possible to identify and understand their motivations for engaging in co-creation. To understand the motivations to engage, the motivation theory by Füller (2010) is taken into consideration. Understanding the motivational drivers help to identify what type of people are involved in the process and their expectations towards it.

The interviews conducted with the local influencers revealed a great deal about their motivations, for engaging in the co-creation process. It also identified some of the local influencers' expectations for the process, and their view of how the process could have been improved. Based on the interviews, it is found that the primary motivational factor for the local influencers to participate in co-creation, was to work with Wonderful Copenhagen as a brand. Some of the local influencers state that:

Morten Svane (LI): "*I like the brand and I love Copenhagen [...]*"

Astrid Rasmussen (LI): "*[...] it is a recognition as they have some strong values, and there is something prestigious about being featured with them [...]*"

Alongside this, some of them also indicated that the project itself, and the efforts behind it, motivated them to participate. Since most of the local influencers already work with photography as a profession, they expressed that they found the task interesting and something that could challenge them to do more. One of them stated:

Siw Aldershvile (LI): "*[...] I would say that I also went into the collaboration to challenge myself, to inspire myself in a new way [...]*"

Using Füller's (2010) virtual co-creation research framework to look at the primary motivational factor identified, it can be said that the influencers primarily engaged due to their intrinsic interest

in the brand and task. This means that the local influencers engaged in the co-creation based on their interest in Wonderful Copenhagen, and the opportunity to co-develop with them. Having a clear interest in the brand and task from the beginning of the co-creation process may have allowed the local influencers to have clearer expectations towards the initial task, and affect their level of engagement (Füller, 2010). Their expectations towards the co-creation process reflect their overall motives to engage. Since the local influencers did get paid for participating, it is important to look at their incentives to reduce this potential bias. It is possible that the local influencers expressed positive feelings or motivations and talked in favor of Wonderful Copenhagen because it was a paid partnership. The interviews indicated that the local influencers were paid a certain amount of money for each photo they delivered. The amount was presented to the local influencers at the beginning of the project, which may have affected their motivation because as one of the local influencers puts it:

Viktor S. Rasmussen (LI): “*[...] when you got it presented, it really seemed like a lot of money, but then when you started later on...well there was really a lot of work in it, and well you have to pay tax of that amount.*”

There was a mutual agreement among the local influencers that the amount of work that was put into capturing the pictures, did not justify the amount they got paid at the end. Some of them express this by stating the following:

Morten Svane (LI): *[...] There was put a relatively large effort into it in relation to how little money it was [...]”*

Astrid Rasmussen (LI): *[...] I think none of us did it for the money, because it has been a too small amount of money compared to the work effort, it is compared to 1000kr. before tax per picture, and the work effort and time spent is much much more.”*

Füller (2010) states that the intensity and expectations are related to the time and effort that the participants are willing to spend on the co-creation activities. As the local influencers state that the time spent performing the task did not reflect the payment, this reflects their expectations of the task. One of the local influencers even express that it affected her motivation, by saying:

Astrid Rasmussen (LI): “[...] and in that way it has not really met the expectations. So yeah, there has been a slight difference in what they have said, and it has done something for the motivation.”

This may, therefore, have influenced some of the local influencer’s ability to complete the task, as the process did not meet their expectations.

In an attempt to further explore their underlying motivations, the local influencers were also asked about their feelings about promoting Copenhagen in collaboration with Wonderful Copenhagen. As Füller (2010) states that the consumer’s type of involvement in a brand can reveal their interests. Here most of the local influencers expressed positive feelings, and that they felt proud to promote Copenhagen as their city. None of them expressed that they were collaborating for monetary incentives, on the contrary, there seems to have been other non-monetary incentives involved, such as collaborating with a well-known brand to benefit their personal brand and interacting with like-minded people to create a stronger network.

Siw Aldershvile (LI): [...] something that attracted me was that they would create a network between us, which we do a lot for us in private, but do it in a greater extent and in a professional way, they could have facilitated some kind of network.”

Wanting to do so emphasizes their way of being intrinsically motivated, however, when being intrinsically motivated you would also expect rewarding experiences (Füller, 2010). This is seen in a statement of one of the local influencers.

Morten Svane (LI): “Yes, just that you get a pat on the shoulder and say ‘nice, we have seen the pictures, it looks good what you have for us’ so just a follow-up maybe or an evaluation or whatever there could have been. I think that would have been really cool [...] I also think it is a good way to end the collaboration.”

This further, emphasizes that the local influencers are intrinsically motivated, as Füller (2010) state that intrinsically motivated consumers expect rewarding experiences, feedback, and recognition (Füller, 2010). In this case, the local influencers expected recognition, feedback, and to connect more with the other influencers, in regard to rewards.

Before looking at the different motives to engage in co-creation, different characteristics of the local influencers, and how they affect their motivations will be emphasized. This is based on how motivation depends on the individual's personality (Füller, 2010). The majority of the local influencers identified different characteristics, in relation to their motivations and feelings for co-creating with Wonderful Copenhagen. Living in Copenhagen and being able to share the best of the city played a significant role in their motivations. Some of them state that:

Mette Willert (LI): *[...] It is my passion of Copenhagen, and I love my city, and to tell stories from my city, and share my knowledge and insight of the city, narrated through pictures."*

Siw Aldershvile (LI): *[...] I am a Copenhagener and I have lived in Copenhagen my whole life so of course I want to show the best sides of Copenhagen [...]”*

Along with this, other characteristics, such as their professional job as a photographer also played a role in their motivation to co-create. When this was the case, they also expressed a deeper interest and curiosity with the task, revealing their motives for engaging in co-creation.

Andreas Raun (LI): *"I just think the project was fun. I am a photographer myself, so I think it was a very fun project in itself [...]"*

Based on the ten motive categories for engaging in co-creation by Füller (2010), the different identified motivational factors can be said to be more intrinsically playful, rather than extrinsically motivated. Füller (2010) states that companies should engage with intrinsically motivated customers, as they show high interest in the project and are more creative. Since personal characteristics effect the overall motivations to engage, it is interesting to see how this affects the local influencer's motives (Füller, 2010). In the case of Wonderful Copenhagen, the local influencers were found to be passionate, outgoing, and sociable, indicating more intrinsic motives for co-creation. However, these characteristics may not be the usual ones that are found in individuals who choose to co-create but are what can be concluded from this project.

According to Füller's (2010) four different consumer types for engaging in virtual co-creation. The motivational factors identified in this research points to the local influencers as being a mix of intrinsically interested and curiosity driven. This means that they are found to be very interested in what Wonderful Copenhagen was doing, in relation to their localhood strategy, with little to no expectations for the monetary reward. The findings indicated that they are highly motivated to work with the brand and the task that was given. Some influencers were more motivated than others, which makes sense since it was an individual experience, but overall there seems to be mutual motivational factors and expectations. Füller (2010) argues that intrinsically motivated consumers are more interested in feedback, and being named as a co-developer, which can also be seen in this case. The local influencers expressed a need for feedback both during and after the project when addressing the dialogue between them and Wonderful Copenhagen. And as explored in the DART section, not getting the feedback thereby caused frustrations for the local influencers. This emphasizes the findings of how the local influencers are intrinsically motivated. It seems that Wonderful Copenhagen did plan some meetings throughout the process, but they got canceled due to unknown reasons. One of the local influencers even suggested to still have a meeting now, since it is still relevant for Wonderful Copenhagen to evaluate the process for future collaborations. Regarding feedback, they state that:

Astrid Rasmussen (LI): *[...] there was missing some feedback, because it is always good to know what they think can be used."*

Morten Svane (LI): *[...] It is very nice that when you put an extra effort into things that you at least get...at least just acknowledge it, well you do not need a pat on the shoulder if they don't necessarily like the product, but just say 'hey, nice that you put so much time into this [...]'"*

Overall, Füller (2010) argues that the scope of the co-creation is related to the motivation to engage in that co-creation. In this case, the brand and product both impacted the local influencers' motivations to engage in co-creation. The local influencers did express a mutual interest in working with the organization, due to their well-known brand in Copenhagen. Despite the mismatch between how much time and effort there was put into the task, in relation to the monetary and non-monetary reward received, they still expressed a positive experience with working with Wonderful Copenhagen.

Thue T. Petersen (LI): “[...] So that has been really positive. Also, the fact that working with VisitCopenhagen (Wonderful Copenhagen²) as it is an organization to which many would say ‘I know that’... So, you would know that they are someone to trust.”

The local influencers thereby express that they consider Wonderful Copenhagen trustworthy, and someone they would reconsider to work with, partly because being a co-partner with the brand would benefit their personal brand, because their personal work style match well with the one of Wonderful Copenhagen. This illustrates the importance of managers to consider their organizational, and brand values, when considering who to engage in co-creation. Furthermore, when planning the co-creation process, they should clearly define what it is that they want to develop and achieve through co-creation, as this was not the case here.

Morten Svane (LI): “I think it seemed like they were still working on what it was that they wanted. You could feel that this was a process they still were in process of doing.”

The interviews indicated that Wonderful Copenhagen was not very clear about what exactly they expected, which did create some confusion and challenges for the local influencers and affected their engagement towards completing the task.

Sub-conclusion

Using Füller's (2010) motivation framework and his findings, it was possible to conclude that the local influencers were engaged in co-creation because of their intrinsic interest in the brand and task. This resulted them to have non-monetary, rather than monetary incentives for collaborating. The local influencers personal characteristics of being passionate, outgoing and sociable also contributed to their intrinsic motives, to engage in co-creation. Based on Füller's (2010) four different motivated consumer types, the local influencers were said to be a mix between the curiosity driven and intrinsically interested types, which according to Füller (2010) are the ones companies should engage with, due to their high motivation and creativeness.

² Wonderful Copenhagen's communication department also manages the communication of VisitCopenhagen (https://www.wonderfulcopenhagen.dk/wonderful-copenhagen/om-os/communication?fbclid=IwAR04dwpnO6yIndLsbQxKdngR6Qj6Yz99May6pcKO7IO38bnAOzJPHmTV_gw)

6.4 Co-creation Framework

This co-creation framework by Payne and colleagues (2008) focuses on the processes and activities occurring with the participants in the co-creation process. By interpreting the empirical findings of the interviews with Wonderful Copenhagen and the local influencers, it is identified how the co-creation process was seen from both of their perspectives. This will enable the management of Wonderful Copenhagen to gain an understanding of the co-creation process. This framework is seen from both the supplier and customer perspective, and focuses on the encounter process, to spot opportunities and failure points.

6.4.1 *The Customer Value-creating Process*

The customer value-creating process, in this case, is the local influencers' engagement in the co-creation process with Wonderful Copenhagen, to promote localhood. Payne and colleagues (2008) acknowledge how the S-D logic emphasizes the need for one entity to benefit the other, based on their operant resources. The local influencers are chosen based on their operant resources, such as the information, knowledge, and skills that they possess, which was explored through the S-D logic. Wonderful Copenhagen acknowledges how the local influencers are residing the knowledge of their referred neighborhoods, which they can use to create local stories and thereby promote localhood. It is important to recognize how the suppliers' offering fit with the customers' overall activities, as it will help future offerings, and create value for the customer (Payne et al., 2008). As it was explored in the S-D logic section, Wonderful Copenhagen recognizes how the local influencers' activities fit with the offerings of Wonderful Copenhagen, as they can help to create awareness and provide the local perspective.

Creating value in terms of customer experiences is seen as 'value-in-use' (Payne et al., 2008). This means to see the process as dynamic and interactive, and establishing a relationship experience with the customer, to create an understanding of their processes (Payne et al., 2008). Therefore, when Wonderful Copenhagen initiated the co-creation process to focus on promoting localhood, they are to create and establish experiences for the visitors, reflecting authenticity and a local perspective (Localhoodstrategy, 2017). As elaborated on in the DART model, Wonderful Copenhagen initiated the process and wanted to establish a relationship in terms of a 'preferred partner program' with the local influencers. This preferred partner program was meant to be a long-term relationship, emphasizing the dynamic and interactive relationship between the local influencers and Wonderful

Copenhagen. This is also emphasized by the former project manager Martin H. Hjortsø (Appendix 6).

When creating experiences, it involves establishing relationships. The relationship experience is to be defined as either based on information processing or experiential consumption (Payne et al., 2008). Hence, it is for Wonderful Copenhagen to understand why the local influencers engage in this relationship, to facilitate more knowledge of each other. As it was explored from Füller's (2010) motivation theory, the local influencers were mainly engaged, expecting experiential consumption. This means that they are engaging based on their expectations of the experience of it. The experiential consumption emphasizes the emotional and symbolic aspects of the relationship (Payne et al., 2008). The local influencers are therefore engaging in the process based on how it will reveal feelings and emotions for them, which is seen in some statements from them.

Viktor S. Rasmussen (LI): “*Yes, but it has also been a really fun task, the fact that you would have to go out and get in contact with the local life.*”

Siw Aldershvile (LI): “[...] so I make sure to recommend a lot of places on Nørrebro because I think they should experience the atmosphere it has, that has been a mission for me. And again, I wanted to develop myself and inspire myself to think differently.”

Payne and colleagues, (2008) emphasize that the relationship experience is based on three elements, which are *cognition*, *emotion*, and *behavior*. Despite engaging in the process based on the experience of it, these three aspects play a vital role in how they perceive the process of working with Wonderful Copenhagen. In fact, how they perceive the actual process, and how this might influence the experience. The experience of collaborating with Wonderful Copenhagen is a culmination of these aspects during the relationship (Payne et al., 2008). *Cognition* is based on memory-based activities (Payne et al., 2008). The memory-based activities during the process are what the local influencers think of it, and whether the experience is valuable and memorable for them. Since it was an individual experience, they express different perspectives of the process. Despite the missing communication and the frustrations towards how much effort the local influencers expressed they put into fulfilling the task, which was explored through the DART model and Füller motivation theory. There seems to be a general positive reflection of the overall

experience, as they state they want to collaborate with the organization again. This can be seen by the following statements when asked about this:

Mette Willert (LI): “*Yes of course. It fits perfect to my profile, and where I am with my Instagram [...]”*

Siw Aldershvile (LI): “*I wouldn't say no to it for another time, but just ask for more requirements and more questions, and be a little bit more proactive myself.”*

Viktor S. Rasmussen (LI): “*Yes, for sure. And I have been making other collaborations with them both before and after this, so that is for sure.”*

The local influencers express a genuine engagement in the project which emphasizes their cognitional engagement. They express that they want to continue the collaboration, which emphasizes that it is a valuable and memorable experience for them. This also correlates to the concept of the *emotion perspective*, which reveals the attitudes and preferences towards the project (Payne et al., 2008). The attitudes and preferences are therefore what the local influencers emotionally feel about the process. Based on Füller's (2010) motivation theory it was explored how the local influencers had positive feelings about promoting Copenhagen. Despite the positive feelings and emotions of promoting Copenhagen, and their anticipation of wanting to continue collaborating. This is to some extent not correlating to emotions of the actual process of completing the task. The process was for some of the local influencers difficult, as they had some challenges with planning each of the pictures they had to take, as well as it took a lot more time than expected. Some of the local influencers express that:

Viktor S. Rasmussen (LI): “*I think I just hope it went easier than what it did. In that way what I think it was a bit annoying for me was that you got so little, well nothing, well it just took really long time.”*

Andreas Raun (LI): “[...] *The time horizon has been really long, and it has been hard to fill it out with relevant stuff, because some if it was to take pictures of the city, and there just isn't that much to portray.”*

Siw Aldershvile (LI): “*No well I think it was hard, but I think the biggest challenge for me was that I normally do not take pictures with that many people on.*”

Furthermore, as previously emphasized, the local influencers thought that the efforts they put into the task did not reflect the payment. As the process is also causing challenges, this perspective also impacted their reflection of the brand, in terms of how they did not meet their expectations. As it was explored through the DART section, Wonderful Copenhagen failed to deliver the promised meetings and benefits, this also impacted the *emotional perspective*. Based on what was explored through the DART model, and later in the Füller motivation theory, not having these meetings and events was something that the local influencers expected. Hence, by not providing them it influences their perception of Wonderful Copenhagen. This is illustrated in the following statement by one of the local influencers.

Morten Svane (LI): “*Yes, I think it is always unfortunate when people promise something that is not going to happen. I think that reflects negatively on the brand. I think they wanted us to have this exclusive feeling with this program, but when you do not hear anything for six months, then it kind of does not matter.*”

This perspective can have influenced the *behavior* of the local influencers in regard to how they performed the task because these promises have created expectations in the mind of the participant which were not met, affecting their overall experience of the process. However, since it was an individual and personal experience, it is not possible to conclude whether this affected everyone's overall motivation to deliver. Since *behavior* is the action that results in experiences of the co-creation process, it can be looked at how the local influencers' behavior is affected. This is crucial to monitor, as it will affect the outcome of the co-creation process (Payne et al., 2008). The impact of the local influencers' relationship experience resulted in some of them not fulfilling the task as desired by Wonderful Copenhagen. This is seen in a statement by the manager, who states that:

Sanne Olsen (WoCo): “[...] There are some of them that has not fulfilled the requirements that were being set up, but that is the fact when we just have not been that strict about contracts etc.”

These relationship experiences are important to acknowledge for the Wonderful Copenhagen, as it can make them shift focus to seek dialogue with the customer, to support their experiences (Payne et al., 2008). Wonderful Copenhagen is to understand these experiences, as it will enable them to gain a deeper understanding of the local influencers. Furthermore, the relationship experience is to be seen as an on-going dialogue, to keep creating value, and to prevent the local influencers from not fulfilling the task. These experiences will engage the customer in *customer learning*, which means that it will enable the customer in thinking, feeling, and doing (Payne et al., 2008). By gaining a deeper understanding of the experiences that the local influencers have with the process, would also enable them in understanding what to do for future collaborations. By communicating with the local influencers, they would seize what they are expressing. For future collaborations, they are expressing a need for more requirements, with regards to information, but also, they express that as long as Wonderful Copenhagen make adjustments, it would suit them. This should however be facilitated by communication, which is seen in two statements of some of the local influencers:

Thue T. Petersen (LI): ”*[...] but as long as you can make adjustments along the way and figure it out, and get to communicate, and get a good outcome, then I think it would be really good overall. So that is the experience I had with it, so I would for sure want to collaborate with them again, and also to take contact to them again [...]”*

Siw Aldershvile (LI): ”*I think I would do something if I got it offered again, or if they did it again, then I would probably set up some requirements from the beginning and be more critical towards it. But I would not say no to it another time, but just set up some requirements and some questions, and be more outgoing myself.”*

Wonderful Copenhagen should seek to understand the *cognitions, emotions, and behavior*, as this will help them to understand the customer value-creating process. These aspects should be facilitated by an on-going dialogue between the two parties, as it will facilitate the relationship experience. Doing so will enable Wonderful Copenhagen in better experiences, both in terms of the process, while also for the overall goal of the co-creation process.

6.4.2 Supplier Value-creating Process

Having identified the perspective of the local influencers, the perspective of Wonderful Copenhagen is to be outlined in the supplier value-creating process. This perspective is based on how to design the co-creation process based on the customer value-creating process. The supplier perspective involves co-creation *opportunities, planning, and implementation.* (*Ibid.*). Here it is for Wonderful Copenhagen to understand and acknowledge the perspectives of the local influencers, to which they can manage the process in accordance with them. Hence, to gain the most benefit from the local influencers.

The co-creation *opportunities* are a strategic option for creating value (Payne et al., 2008). Therefore, when Wonderful Copenhagen established the co-creation process with the local influencers, it was seen as a strategic option to create value. Having explored the customer value-creating opportunities, it enables Wonderful Copenhagen in learning and gaining knowledge of customer preferences. Therefore, is it beneficial to look at which aspects the local influencers outline, as these will create possibilities in terms of customer preferences. Further, as these portray which aspects the customer wants to co-create. The supplier should, therefore, seek opportunities in terms of preferences and lifestyle (Payne et al., 2008).

In relation to customer preferences, the local influencers are expressing how doing the task collaboratively, would have enabled them with more opportunities for the co-creation process. It is explored that some of them already were collaborating internally, but as seen in the DART model, more networking and a forum between the participants could have been beneficial. This was also seen in relation to how they wanted to provide their points of views, which is also emphasizing the *opportunities* that could be made by Wonderful Copenhagen. Planning for the opportunities presented by the local influencers, would thereby give Wonderful Copenhagen perspectives they might not consider themselves. It was explored in the DART model that the local influencers want to provide ideas for Wonderful Copenhagen and want to be more engaged. As doing the task collaboratively was one of the opportunities the local influencers saw in this co-creation process, this is seen in some statements of some of the local influencers:

Astrid Rasmussen (LI): *[...] And we have in fact also been taken a lot of pictures together, so that we could use one another. I have for a fact been out a couple of times with some of the others, because then they needed someone to sit at a café.”*

Morten Svane (LI): *”It would have been cool if they were to have done some kind of arrangement where we could get to know each other, and I don’t know made some kind of ‘swaps’, where we each would go to each others neighborhoods and show each other around, or something fun like that. It would have strengthened the whole concept I think.”*

Planning for the co-creation process is seen as an outside-in perspective, as it is based on understanding the customer value-creating processes and taking some of the proposed solutions of the customers, into account (Payne et al., 2008). This will enable support for a better value-creating process (*Ibid.*). As it was explored through the DART model, Wonderful Copenhagen planned the initial task and had the local influencers carry it out in their own creative manner. For this co-creation project, most of the planning was carried out by Wonderful Copenhagen, and mainly by the manager in charge. However, Wonderful Copenhagen did involve one of the local influencers in the planning process, before the introduction meeting. Astrid Rasmussen was contacted to give advice and ideas in terms of how to go about the process.

Astrid Rasmussen (LI): *“I have been in there a few times to talk about how we do it, and to talk about how the influencers would say to something like this, and how they would say to something like that.”*

Involving one of the local influencers in the planning process provided Wonderful Copenhagen with an understanding of what the local influencers should do, and how they should initiate the process. *Planning* should emphasize listening and involving the customers at every stage, as it will lead to a higher co-created value (Payne et al., 2008). Leading to more customized offerings, which fit the needs of the visitors. However, as it was explored through the DART model, Wonderful Copenhagen did not intend to involve the local influencers throughout the process. Hence, as involving the local influencers in all stages of the co-creation process did not take place, it affected the possibility of a higher co-created value. There is no ideal way to co-create, but based on theoretical definitions of co-creation, it highlights the importance of involving the participants in all

the stages of co-creation, in order to benefit greatly from it (Ind et al., 2017). Further, involving them in all stages could have provided Wonderful Copenhagen with perspectives and solutions for overcoming the challenges the local influencers were facing. Especially, since they are expressing challenges about the execution of the task. When involving the local influencers more actively and during the process, different opinions and views could have been proposed, providing opportunities. These are seen by two statements by two of the local influencers:

Andreas Raun (LI): “*Yes, well I would say that it has been laid out as it should be within the city, so in fact a bit tight goal in the city, where I think it would be nice to divide it up a little, and then say three picture should be within the city, and three pictures should be like that and three pictures should be I do not know.*”

Siw Aldershvile (LI): “*In fact I been thinking it could have been interesting with some kind of mandatory tasks, and I know it was a requirement for them that they wanted us to be creative and we would know what is inspiring, but something where we could be like ‘in this month the focus will be on some kind of theme’, and then this theme would be the criteria.*”

Understanding the different perspectives of the local influencers will provide Wonderful Copenhagen with *organizational learning*, and also providing them opportunities for further collaborations (Payne et al., 2008). This means that the supplier will gain knowledge of the operant resources that the customer utilizes (*Ibid.*). This will enable Wonderful Copenhagen in understanding what the local influencers especially can contribute with. To understand the local influencers fully, and improving the resources that the local influencers have, interaction should be facilitated (Payne et al., 2008). As it was explored through the DART model, the local influencers expressed a need for some feedback and an evaluation meeting. Having an evaluation meeting at the end of the project would have allowed for more *organizational learning*. It would have provided Wonderful Copenhagen with valuable information regarding the local influencers’ experience of co-creation. Moreover, it would have facilitated an understanding of the local influencers along with their contribution.

Thue T. Petersen (LI): ”*But it would be kind of nice to figure out whether they had gotten something out of this, and if it makes sense to do it. And I do not know if they even are capable of*

measuring it. So, I miss some kind of feedback, and the things you would be able to measure [...] So that is a thing you could set up, and also some kind of mutual connection. Maybe it will come, and then they will say 'it went like this and that'.”

Viktor S. Rasmussen (LI): “*And I think in future collaborations with Wonderful Copenhagen I want them to say, ‘We would like you to go here’. And then they would find the places. And then it would be more one task at the time, and not ten at the same time in such a long time.”*

As the supplier value-creating process is to provide opportunities, plan, and implement in accordance with the customer (Payne et al., 2008), this perspective is to be considered for Wonderful Copenhagen. Hence, as the local influencers have many opportunities and perspectives, they feel like sharing with Wonderful Copenhagen.

6.4.3 The Encounter Process

The encounter process is the final part of the framework, which focuses on the touchpoints with the customer to promote dialogue (Payne et al., 2008). Here it should be defined which encounter Wonderful Copenhagen facilitates with the local influencers, to highlight whether there exist any failure points that could improve the experience. The encounters facilitate the value co-creation, which in this co-creation process was mainly based on communication. Further, as the co-creation process is based on communicating with the local influencers to gain their perspective, it emphasizes the communication encounter. It was explored through the DART model that communication and dialogue were missing aspects during the co-creation process. The encounter can then help to facilitate and mapping the opportunities to improve the failure points (Payne et al., 2008). This means that the more the customer understands about the process, the greater value can be created (*Ibid.*)

Outlining the co-creation process in terms of focusing on the touchpoints, the different aspects that were stressed throughout both the DART model and in this co-creation framework of Payne and colleagues (2008), allowed to investigate how an on-going communication, planning, and involvement of the local influencers are to be focused upon. These constitute the touchpoints, as they are points to which Wonderful Copenhagen and the local influencers could have interacted. However, these were to an extent absent during the co-creation process, as the main interaction was

the introduction meeting. The touchpoints should be facilitated by a dialogue, which is seen to be missing, and as the promised meetings and events did not occur, these could have been a crucial way to orchestrate the touchpoints. Let along, it could have been ways to engage in a closer connection among the two. The failure points are therefore to be focused on, as these could improve the experience. Moreover, it could be a way for Wonderful Copenhagen to create new opportunities, as they would understand the local influencers better. The encounter process is therefore to enable an even broader value creation (Payne et al., 2008), which could be facilitated by focusing on the communication. However, successful value co-creation requires the ability to manage expectations, communication, and promises between both parties throughout the co-creation process (*ibid.*). Thereby it can be discussed that since the expectations of the local influencers were not completely met, what effect it had on the value co-creation.

Sub-conclusion

Applying the framework of Payne and colleagues, (2008) emphasized the perspective of the local influencers and their perception of the co-creation process. Further, the framework helped to see whether the local influencers' perspectives were taken into consideration of Wonderful Copenhagen. The analysis gained perspectives on their *emotions*, *cognition*, and *behavior*. It was explored how the local influencers have positive feelings towards the process and express positive attitudes towards working with Wonderful Copenhagen, for future collaborations. However, they emphasized that they found the process challenging and long. They wish for a more structured and thought through task. The challenges that the local influencers faced with Wonderful Copenhagen did not match their expectations, which influenced their engagement. These emotional and cognitional reflections lead to the behavior of this process, which revealed that some of the local influencers did not manage to complete the task as desired. There should, therefore, be a focus on the frustrations and challenges that the local influencers interfere in this process, as minimizing them would make Wonderful Copenhagen gain higher experience value. As planning is crucial in the supplier value-creating perspective, engaging the local influencers would have provided them with knowledge on how the local influencers wished for more comprised tasks. By applying this framework, it is also explored how the local influencers express a need for having an evaluation at the end of the process, as it could enable them in expressing their views while also getting feedback. Further, the analysis also reveals that Wonderful Copenhagen did not engage the local influencers, which could have created higher experience value for them. It also appears that the

encounter is primarily based on communication, and mostly through emails and phone calls, this should be taken into consideration, as the local influencers express a need for more communication. This should be focused on since it will create even further value for Wonderful Copenhagen when reaching their localhood strategy.

6.5 Co-creation Continuum

The co-creation continuum represents two approaches that a brand can apply when using co-creation (Ind et al., 2017). Co-creation can be used as a tactical marketing tool or as a strategic collaborative innovation method. Wonderful Copenhagen's use of co-creation can be seen to be in between these two extremes, but more towards using it as a strategic collaborative method as seen in figure 9.

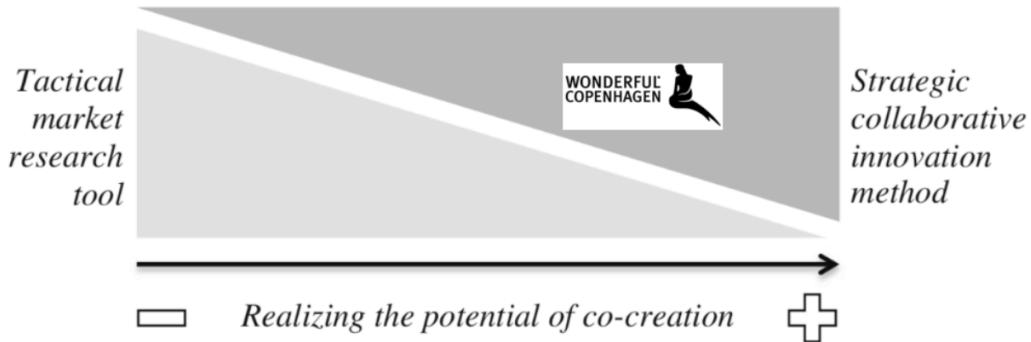


Figure 9: Wonderful Copenhagen's position on the Co-creation Continuum

This means that new ideas are generated together with customers and other stakeholders (Ind et al., 2017). The reason for this is that Wonderful Copenhagen acknowledges that expert knowledge also resides outside the organization. They are using local influencers who know the local neighborhoods better and can promote localhood in Copenhagen. They are therefore trusting the local influencer's expertise in the area. Wonderful Copenhagen are using the local influencers in a collaboration, instead of only using them to validate their ideas, which characterizes the strategic collaborative method. Besides involving only one of the local influencers in the planning phase of the project, the scope of this co-creation project can be said to have been generated somewhat internally in the organization. Nonetheless, not involving the local influencers heavily in the overall scope of the project, also seem to have been the general idea of Wonderful Copenhagen. A reason for this can be that the overall aim of the project was to create awareness of local neighborhoods in

Copenhagen, as a part of their 2020 localhood strategy. Furthermore, Wonderful Copenhagen expressed that the idea was that they managed the process, while the local influencers were given the creative freedom to carry out the task in their own creative ways. When asked about the local influencer's involvement in the process, the former manager of the project stated that:

Martin H. Hjortsø (WoCo): "*Very little I would say. It was like 'us' who controlled it and said, 'this is what we want', and then they, as creative people, had to figure out how they wanted to solve the task.*"

The introduction meeting did allow the local influencers to come up with new ideas for how to go about the task, and one of them also changed the initial agreement of ten photos to produce a video instead. This is seen in a statement by that local influencer:

Morten Svane (LI): "*The agreement was to take ten pictures throughout the year, and I ended up wanting to make a video instead [...] so I texted them about that I wanted to make five pictures and then a video instead. And eventually they agreed to that.*"

The strategic collaborative innovation method acknowledges how the customers possess relevant knowledge and their inputs can help develop innovations (Ind et al., 2017). Wonderful Copenhagen, therefore, relate to this, as they do welcome new ideas in collaboration with their stakeholders and engage them in the co-creation process.

In the strategic collaborative innovation method, the customer is not just a validator, but also a creator, which the manager recognizes by obtaining their insights (Ind et al., 2017). Customers, who are the local influencers here, are seen as creators of concepts rather than just validators. The local influencers are to a certain extent creating and promoting the concept of localhood by sharing their expert knowledge about the neighborhoods, to visitors in Copenhagen. Initially, the concept of localhood evolved from Wonderful Copenhagen's 10XCOPENHAGEN research project about tourism in Copenhagen, where its importance in relation to visitor's motivation is emphasized. The local influencers are further adding value and contributing to this concept, by creating awareness of local gems in the city, but also by being locals themselves. As explored in the previous section about experience economy, Wonderful Copenhagen expressed, that the visitors may identify

themselves better with the local influencers than with them as a destination management organization.

Another reason why this co-creation project is more towards a strategic collaborative innovation method is that the local influencers involved, are seen as long-term innovation partners. This co-creative collaboration was part of Wonderful Copenhagen's preferred partner program, which is meant to be a long-term partnership between them and the local influencers. This partnership meant that the local influencers were the chosen influencers that Wonderful Copenhagen would recommend to their collaboration partners such as hotels or airlines if they need someone for photography tasks. When asked whether the project was meant as a long-term collaboration the former project manager Martin H. Hjortsø states that:

Martin H. Hjortsø (WoCo): "*Yes, it was them we would use in the future for tasks, and to recommend to our business partners.*"

Wonderful Copenhagen are also to a certain extent using co-creation as a tactical marketing tool. Here the managers want to hear the views of their customers but limit their inputs (Ind et al., 2017). The ideas are conceived by the management, but the customer is mainly used to validate the ideas (*Ibid.*). The reason why they are in between the two extremes of the co-creation continuum, and not fully using co-creation as a strategic collaborative innovation tool, is because there are still elements present of them using it as a tactical marketing tool. Wonderful Copenhagen express how they did not fully involve the local influencers in the planning of the co-creation process, which indicates that there is not a high degree of openness towards their views. However, if the co-creation process should be seen as a fully engaged strategic collaborative innovation method, Wonderful Copenhagen is to engage the local influencers in all stages of co-creation. This means having a higher degree of openness towards their views to gain a competitive advantage of the co-creation (Ind et al., 2017). This means that the company can start a dialogue and work on ideas together, which will establish relationships. With that being said it is also important to mention that this co-creation project was a special collaboration done with nine local influencers together. Sanne Olsen also indicates that this collaboration was a test period to see how it was going to go. After this initial project, Wonderful Copenhagen would look at what they achieved from doing this, and what they can do differently. Further, some of the local influencers were better to deliver than others, and

this co-creation project therefore also helped Wonderful Copenhagen to explore which local influencers they want to co-create with for future projects.

Sanne Olsen (WoCo): *"There can be many different aspects to it and there is no right or wrong, this was just a start. We intend to continue it, but now we have to see what the year brings."*

Sanne Olsen already shared a couple of insights during the interview of what they intend to do differently for a future co-creation project. She states that they to a greater extent would have clearer instructions and deadlines for the tasks. It would not be as ‘free’ as this co-creation project was, meaning that Wonderful Copenhagen would have the local influencers to cover different events that are happening in the city at a specific time so that the visitors can experience it at that exact time.

Sanne Olsen (WoCo): *"Last year you can say that we didn't determine what we were going to use the different posts to, we didn't tell them when they had to post and that would be a little different this year if we continue with the collaboration again, then we would need some things to some events at some specific times."*

There is no ideal position on the co-creation continuum for a brand, as the position reflects a brand’s situation and also depends on the scope of the project itself (Ind et al., 2017). For this particular co-creation project, Wonderful Copenhagen chose to do it a certain way, as it fitted their overall aim of creating promoting localhood. As Ind and colleagues (2017) state, brands often start out by using co-creation as a tactical tool, and then use it as a strategic collaborative method as they get more educated of its full potential. This can also be the case for Wonderful Copenhagen, as they after this project can evaluate and figure out what worked out for them, and what needs improvement or change for future projects. Wonderful Copenhagen’s current use of co-creation mostly resembles them using it as a strategic collaborative innovation method, which Ind and colleagues (2017) argue to be an effective method for using co-creation. This is seen in terms of how they saw the participants having an active role in the process, as the co-creation has more impact when this is the case (Ind et al., 2017). The local influencers played an active role in terms of that it was up to them on how they wanted to complete the task in their creative way.

Sub-conclusion

Based on the co-creation continuum, it can be said that Wonderful Copenhagen position itself between the two extremes and leaning more towards the strategic collaboration innovation method. The local influencers are playing an active role in the co-creation process, as the task allowed them freedom on how to complete the task, to a certain extent. Wonderful Copenhagen did not involve all of the local influencers in all of the stages of co-creation for this project, which is something they can consider doing for future co-creations. Being a DMO that promotes Copenhagen, it seems that co-creating with external stakeholders is not a new strategy for Wonderful Copenhagen, but as the manager states, this was a special collaboration. There is no right or wrong way to use co-creation, as it depends on the brand, the scope, and the aim of the project. However, based on this project there are some things that Wonderful Copenhagen can improve for future collaborations not only to use its full potential as a strategic collaborative method but also to benefit more from their co-creation efforts.

7. Discussion

After analyzing the empirical findings using the different co-creation frameworks and theories, it made it possible to explore the co-creation process in detail and find out how Wonderful Copenhagen makes use of co-creation. There is no ideal way to co-create, as it depends on the organization and what they are trying to achieve (Ind et al., 2017), however, the different theories and frameworks do suggest some methods that a brand can apply to ensure more successful co-creation. Throughout the analysis of the co-creation process, certain aspects were found to be either missing or limited during the process, which may have affected the overall co-creation process. Specifically, communication, planning, and motivation were found to be influencing factors of the value co-creation process between Wonderful Copenhagen and the local influencers.

7.1 The Co-creation Process

7.1.1 *Communication*

The interviews with the local influencers indicated a lack of on-going communication between them and wonderful Copenhagen during the process. According to Prahalad and Ramaswamy (2004), the interaction is the locus of value-creation, emphasizing the importance of the communicative aspect. The introduction meeting is found to be the only physical interaction between Wonderful Copenhagen and the local influencers throughout the co-creation process. The communication is mainly through email and telephone calls, initiated by the local influencers. Despite it being mainly through these platforms, it is also argued very limited, as many of the local influencers express that they were not as much in contact at all with Wonderful Copenhagen. Prahalad and Ramaswamy (2004) argue for establishing on-going communication at multiple points of interaction, as it will expand the opportunity to create valuable experiences. Thereby, as Wonderful Copenhagen is not initiating an on-going communication, it is argued that it affects their opportunities to create more value for the co-creation process. Wonderful Copenhagen could thereby have exploited this opportunity by engaging in on-going communication and facilitating it throughout the process.

The lack of communication in this co-creation project impacted the local influencers, as it created frustrations and challenges for them. This was especially seen in terms of how the local influencers expressed that they were promised some meetings, events, and opportunities throughout the

process, which did not take place. However, the two managers of the project indicated that these benefits were part of the overall preferred partner program, which was meant to be a long-term collaboration and therefore not meant to be happening during this exact co-creation process. This had an effect on the local influencers' expectations and engagement of the process, as Wonderful Copenhagen did not successfully communicate this aspect to them. As establishing on-going communication at multiple points of interaction is crucial (Prahalad & Ramaswamy, 2004), these events and meetings would have been a way to orchestrate the on-going communication. Further, it could have enabled the local influencers in gaining feedback and evaluation of their performance, as it was also a missing aspect. Furthermore, this was also something that the local influencers explicitly emphasized was missing, stating the extra need to focus upon it. A consequence of not establishing an on-going dialogue, is that it affected the overall value co-creation experience. Further, as it created some frustrations and misunderstandings, it is argued to emphasize on the communication between the two partners, to ensure value co-creation.

In continuation of the communication aspect, the local influencers also expressed a need for establishing a forum. A forum is argued to enable them in having an on-going dialogue with Wonderful Copenhagen, allowing for more interaction. This relates to how Prahalad and Ramaswamy (2004) emphasize the importance of creating a forum, as it supports dialogue. Creating a forum makes it possible to share opinions and communicate more effectively, while also enhancing their role as equal problem solvers in the process. A consequence of not engaging the local influencers in a forum is that it would have provided an opportunity for Wonderful Copenhagen to establish a close connection with the participants, while also enable them in knowledge sharing and to learn from one another (Prahalad & Ramaswamy, 2004). The local influencers emphasized that they wanted to be more part of this process, and that they wanted the forum to be more connected to one another. Payne and colleagues (2008) express that the encounter is crucial for a company in the co-creation process, as this is where they communicate with the participants, which enables them to utilize their resources better.

The results of the interviews can however not give the researchers a thorough description, of what exactly has been communicated among the two parties throughout the process. Hence creating some limitations, as things may have been communicated between them, which could have given another perspective of the co-creation experience. Further, these results do not provide the researchers with

an understanding of whether an on-going communication would have resulted in a successful value co-creation process or not.

7.1.2 Planning

Both through the co-creation framework of Payne and colleagues (2008) and the DART model it is explored how the local influencers are not involved in all the stages of the co-creation process. Especially, Payne and colleagues (2008) argue for how the co-creation process should be seen as an outside-in process, where the participants should be involved at every stage, as it will lead to a higher co-created value (Payne et al., 2008). The analysis indicated that Wonderful Copenhagen set up the task, and then contacted the local influencers to perform the task. Despite how one of the local influencers were involved in the planning phase of the co-creation process, the local influencers were not continuously involved or involved in all stages. Moreover, wonderful Copenhagen did not plan to involve them. The local influencers indicated that the co-creation process was unstructured, confusing, and too long which created some challenges for them. According to Payne and colleagues (2008) involving the participants in all stages of co-creation is crucial, as getting to know their work routine will enable the company in harvesting their value better (Payne et al., 2008). Adjusting to the theory of Payne and colleagues (2008) would have provided WoCo with more structure of the process, as it would have given them an understanding of what challenges the local influencers were facing. Furthermore, as the involvement should be seen in all stages of the co-creation process, it would have allowed the local influencers to co-construct the process, and to make changes when the challenges arose. Further, it would have provided them with opportunities in terms of dividing the task into categories, as proposed by the local influencers.

The results of the analysis can however not give the researchers an indication of whether a more structured plan would have been more successful, which is taken into consideration. The researchers cannot explore whether the process was successful, as the results have not been measured. These aspects have not been explored, as the co-creation process occurred throughout the year of 2019, which have not yet seen had further outcomes.

7.1.3 Motivation

It is explored that the local influencers engaged in co-creation based on their intrinsic interest in Wonderful Copenhagen's brand, and the task that was given. Further, it was explored that the local

influencers were the curiosity-driven type of customer. Füller (2010) states that intrinsically motivated customers are more creative and motivated, which can result in them delivering a higher value to the experience that is being co-created. As explored through the analysis, the local influencers expected non-monetary rewards in terms of feedback and recognition, which was a missing aspect. Not getting the feedback and recognition might therefore have influenced their motivation, and as a consequence, this impacted the local influencers engagement and interest in the task. It can therefore be argued that as some of the local influencers ended up not fulfilling the task, whether it might have had an influence in terms of them not get acknowledged. Moreover, Füller (2010) also states that if the participant's expectations are not addressed, the company's investment of offering co-creation may be lost. It can, therefore, be argued that an opportunity to deliver higher value in terms of the creativity of the local influencers, could have been provided for Wonderful Copenhagen.

Füller (2010) states that the intensity and expectations are related to the time and effort that the participants are willing to spend on the co-creation activities. The local influencers express frustrations in terms of how much time they spent performing the task, and how the payment is not correlating to their efforts. A consequence of Wonderful Copenhagen not being aware of how much time the local influencers spend on performing the task, could be seen in terms of how much the local influencers are willing to engage in the project. Further, it can also be argued that it reflects how some of the local influencers end up not fulfilling the task. This further correlates to Payne and colleagues' (2008) statement of understanding their frustrations and challenges, as it will affect the outcome of the co-creation process. This means that minimizing the frustrations would enable Wonderful Copenhagen in gaining more value in their co-creation process.

What is interesting is that despite this, the local influencers still express an overall positive collaboration with Wonderful Copenhagen. Generally, there seems to be a tendency for similar motivation for engaging in the project. However, if this will affect their future motivation for engaging in co-creation with Wonderful Copenhagen, it cannot be concluded from this project. Since this was not something the researchers exclusively asked about. However, it would have been valuable to know in order to further investigate their motivation. Moreover, the results do not say anything about if an increased monetary reward would have changed the local influencers'

motivation to engage, or whether they would have been more satisfied with the process if they were extrinsically motivated.

7.2 Theoretical Implications

This research project provided an empirical analysis of the value co-creation process in a destination management organization. It also explicitly clarified the different steps within the co-creation process and the roles of the different actors involved. Through the use of relevant co-creation frameworks and theories, this research project emphasizes the relationship between the two parties in the value co-creation process, demonstrating how the customer can generate value for the supplier. More importantly, this research sheds light upon the actual processes related to the value co-creation process, and how these are performed with the aim of creating value. The analysis confirms how the theoretical framework (Figure 7), developed in this thesis, which was based on the theoretical concepts, is connected. Exploring the different theories and their connection have provided the researchers with a deeper understanding, of how the co-creation process was managed and could be optimized. The DART model and the co-creation framework by Payne and colleagues (2008) looked at the actual process of co-creation, while the S-D logic facilitates the understanding of the actual process, and where the value comes from. Understanding the experience economy further emphasizes the importance of co-creation. As it, in this case, enables authentic and valuable experiences.

This is argued differently from previous research that investigated value co-creation, as it previously focused more on the outcomes of co-creation, and how it affects experience (Campos et al., 2018; Buonincontri & Micera, 2016; Mathis et al., 2016). While prior research investigating co-creation within tourism mainly confirmed the importance of locals in value co-creation (Casais & Monteiro, 2019; Uchinaka et al., 2019; Mijnheer and Gamble, 2019; Kim et al., 2018), this research project looks at the different aspects of that process. The findings from this research project also support Vargo and Lusch's (2004) view of putting exchange processes and relationships in focus to create value. Co-creation should be seen as a process, as the entities involved add to each other's value throughout the process (Vargo & Lusch, 2004).

From a theoretical point of view, this research project adds to current literature on co-creation in tourism which stresses the importance of facilitating platforms where co-created offerings can be

developed (Oliveira & Panyik, 2015), by identifying exactly how to engage in the co-creation of value. While the concept of co-creation is widely adopted by tourism scholars (Campos et al., 2018), research still showed significant opportunities to further explore the connection between co-creation and tourism experience (Tregua et al., 2020). This research project, therefore, further explores this connection, by looking at the actual co-creation process of Wonderful Copenhagen, to investigate how the different aspects of the process contribute to the value co-creation. While research highlights the importance of active participation and interaction of consumers (tourists) in the co-creation process, it was found that research regarding how to involve them to ensure successful value co-creation, was missing from the literature. This project specifically found that an on-going communication, proper planning, and motivations to engage play an important role in the co-creation of value.

These findings are based on relevant theoretical concepts and frameworks of co-creation, which have been applied to a single case study. This challenges the overall transferability of the results (Løkke & Sørensen, 2014), which the researchers are well aware of. Therefore, this research project aims to use the findings to generalize to theoretical propositions and confirm the applicability of them. The findings are mainly useful for Wonderful Copenhagen, the researchers therefore suggest that other DMOs should examine whether the results of this projects apply to them or not (Veal, 2011).

7.3 Managerial Implications

On a practical note, the results from this research project propose some guidelines for how to ensure successful co-creation in an organization. The results are applicable for Wonderful Copenhagen and offer the managers with an insight as to how they can improve future co-creation projects. Looking at the missing aspects of the co-creation process by Wonderful Copenhagen, have made it easier to come up with specific recommendations for future co-creation collaborations.

As identified from the DART model (Prahalad & Ramaswamy, 2004) and Payne and colleagues' (2008) co-creation framework, an on-going communication and dialogue was a missing aspect. It is therefore recommended to facilitate an on-going communication with the participants for future projects. This can be carried out by having scheduled meetings throughout the process, initiated by Wonderful Copenhagen, to ensure that the participants are engaged throughout the process. Most

importantly it is essential to have a meeting halfway through the process, where both parties can update each other on how the process is going, eliminating any confusion or other struggles that there might have occurred.

To further facilitate the communication aspect, it can be recommended to create a forum for the participants, especially when many people are involved in a project. These forums are for the benefit of the participants, as they can get to know each other better and network. These forums can be small events, such as lunches or get-togethers. One of the local influencers also suggested that each of the local influencers could have shown the others around their respective neighborhood, to strengthen the overall concept of the project.

Another crucial aspect for Wonderful Copenhagen to consider is to be clearer about the process from the beginning. First and foremost, they should be very clear about what the co-created content will be used for, so that the participants have an idea of what is expected from them. This also makes it easier for them to go about the task. Wonderful Copenhagen should also make it clear what can be expected from them, throughout the process in terms of events or meetings, so that the participants do not create certain expectations that end up not being met at the end.

Having a structured plan in regard to what kind of content should be produced for the project is also very important. This can be planned for in collaboration with the participants and the managers of the project. Some of the influencers suggested doing different things, in terms of planning of content, in order to make it easier for them to complete the task. Some suggested having the content planned out by themes or to have a new theme every month, to guide them better. This would have guided them a bit more, whilst still leaving room for their creativity to play in.

As a final recommendation, Wonderful Copenhagen should engage the participant in all the stages of co-creation, to benefit the most from their value. This means involving them in the very beginning of the project to get their perspectives and ideas. Further, they should implement an evaluation meeting at the end of every project, where both parties can share their point of view of the process and talk about what can be improved. This allows Wonderful Copenhagen to recognize and acknowledge the participants' work, which was a missing aspect in the investigated co-creation process.

Generally, it is important to remember that there is no ideal way to co-create. Implementing all these recommendations does not necessarily result in successful co-creation, as it depends on what the organization is trying to achieve from it and who is involved.

8. Limitations

This research project does come with its limitations, which creates the foundations for future research. Consequent to the time and scope of this project, the following limitations should be kept in mind when using the research findings.

This study investigated the management of the co-creation process between Wonderful Copenhagen and nine local influencers. This study therefore only focused on one DMO, not considering how other DMOs are managing the value co-creation process. Furthermore, a very limited number of respondents were telephone interviewed for the in-depth interviews, which set some limitations in terms of the credibility of the results. However, the current situation in terms of the COVID-19 pandemic did not allow for face to face interviews. Furthermore, since this research project is a single case study, and only investigates one case, it limits the transferability of the results. The results are therefore only to be used as a guideline for other studies. However, the researchers strongly suggest examining other DMOs to find out whether the findings apply more widely.

This research project did not look at the outcomes of the value co-creation process, and whether it was successful or not. Both in terms of social media KPIs, and how it impacted the visitors 'local' experience in Copenhagen. In specific the reach, the average click-through rate, and the engagement could have provided an indication of how successful Wonderful Copenhagen's co-creation efforts were. However, this aspect would also have been impossible to include, as these outcomes were going to be measured in 2020, but due to the COVID-19 pandemic, it is not possible to measure.

Another limitation is in terms of how this research project only uses the in-depth qualitative research method. It does not take into consideration other research methods. Additionally, other theories or frameworks than the ones included in this project could have been relevant in the analysis, as it might have provided another perspective of the value co-creation process.

9. Conclusion

As previous studies have implied the importance of locals in the co-creation process, and its positive effects on tourist experience (Campos et al., 2018; Casais & Monteiro, 2019; Kim et al., 2018) this thesis sheds light on the actual process of co-creating with locals in Copenhagen. Wonderful Copenhagen recognized the importance of co-creating with local influencers, by letting them share pictures of local places in their own creative ways, as a strategic collaborative way to reach their 2020 strategy of localhood. Acknowledging the benefits of co-creation, Wonderful Copenhagen collaborated with nine local influencers, to promote local places in the city.

The co-creation process of wonderful Copenhagen is characterized by many different key aspects. It was found that the overall interaction between the local influencers and Wonderful Copenhagen was missing during the co-creation process. This is based on the limited communication that characterized the relationship of the co-creation process. The missing on-going dialogue impacted the local influencers' engagement in the process, as it affected their understanding of the task. This created some challenges for them to complete the task. Furthermore, the planning of the co-creation process and its structure, was not clear to the local influencers, as they expressed the time span of the process being too long in relation to the given task. Actively involving them in the planning process, and in all the stages of co-creation, would have given Wonderful Copenhagen an indication as to how they could have structured the process differently, adapting it more to the local influencers' expectations. This could further have facilitated the management of the local influencers' expectations, as these impacts the motives for engaging. The missing involvement and management of expectations are therefore other characteristics of the co-creation process. Due to these missing aspects, which are key factors in the value co-creation process (Payne et al., 2008; Prahalad & Ramaswamy, 2004), it emphasizes a need for an overall co-creation strategy.

Based on the analysis from Füller's (2010) motivation theory, it was found that the local influencers were intrinsically motivated to engage in the value co-creation process with Wonderful Copenhagen. This means that they participated as they found the brand of Wonderful Copenhagen exciting to work with, and because the task interested them. Due to them being intrinsically interested it was identified how it affected their expectations of the process. The local influencers had non-monetary incentives, expecting a rewarding experience, recognition, and feedback. The interviews revealed that they collaborated to become a co-developer with the brand of Wonderful

Copenhagen. Further, they also engaged as they expressed pride in sharing their knowledge about local places in their city. Based on Füller's (2010) different customer types for engaging in co-creation, it was identified that the local influencers were a mix of the intrinsically interested and curiosity-driven type of customer.

The analysis indicated certain missing aspects of the value co-creation process by Wonderful Copenhagen. Allowing the researchers to come up with some recommendations to optimize future co-creation projects. These recommendations are specific to Wonderful Copenhagen and serve as a guideline for how to effectively manage the value co-creation process to optimize it. As one of the main missing aspects being an on-going communication between the two parties involved, this should be facilitated to optimize the co-creation process. Especially, since Prahalad and Ramaswamy (2004) emphasize that interaction is the locus of value-creation. Further, proper time planning, structuring of the co-creation process, and managing expectations in terms of making clear what the content will be used for will also optimize the co-creation efforts. Overall, it can be said that having a co-creation strategy with guidelines for managing the co-creation process is deemed beneficial. It is important to notice that there is no ideal way to co-create. The co-creation process is subject to change, as it depends on what the organization is trying to achieve with this effort.

This thesis investigated how local influencers effectively can be involved in DMOs' process of co-creation. Based on the findings of the key aspects characterized, and the local influencers' motivation to engage, leading to specific recommendations for how the co-creation process can be optimized. It can, therefore, be concluded that to effectively involve local influencers in the co-creation process, it requires DMOs to actively manage the key aspects of the co-creation process. Specifically, in regard to on-going communication, proper planning and structure, active involvement of the participants in all stages, and successfully managing their expectations.

10. Future Research

Based on the several limitations of this research project, it lays a foundation for future research. This research project investigates the phenomenon of co-creation and its use by Wonderful Copenhagen, identifying the different aspects of the actual value co-creation process. This provides an important basis for the understanding of the value co-creation process, and how it can be optimized. However, since this research project takes its point of departure in a single case study, future research is needed to further support this project's results in terms of validation and transferability. Future research should extend the analysis and look into several destination management organizations' usage of co-creation. Extending the research to look at other DMOs from other regions and cities will provide additional transferability and validation for this research projects' findings.

Future research should also aim to include more respondents in the analysis, as it will add to the credibility of the results. Furthermore, since the scope of this research project only allowed for it to solely focus on the actual processes of the co-creation, future research should aim to look at the outcomes of it. Meaning to focus more on how the different identified aspects, impact the overall outcome of the co-creation efforts. By looking into whether the co-creation efforts were a success, in terms of social media KPIs. Furthermore, doing a longitudinal study and using a mixed-method approach, could also provide a different view of the phenomenon of co-creation.

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12. Appendix

1. Motive Categories for Engaging in Virtual Co-creation Projects

	Motive Category	Description
Intrinsic ↑ Internalized Extrinsic ↓ Extrinsic	Intrinsic Playful Task (IT)	Individuals contribute to new product development because they may consider it as playful and enjoyable activity, valued for its own sake, and therefore perceived as intrinsically rewarding rather than an effort. ^a
	Curiosity (CU)	Consumers may engage in virtual co-creation projects during NPD just because they are curious. They have a desire of knowledge because of intrinsic reasons. ^b
	Altruism—Community Support (A)	Altruism may motivate consumers to engage in virtual co-creation activities and to support producers in innovating new products. ^c
	Make Friends (MF)	Getting in touch with like-minded people—employees and consumers—may be a reason for consumers to participate in virtual NPD. Beyond the interest in the topic, the possibility to get in contact with like-minded people is a reason why consumers engage in virtual communities. ^d
	Self Efficacy (SE)	Consumers virtually working on new product development tasks, similar to "Hackers," may derive a sense of accomplishment due to their contributions. ^e They may perceive the co-creation activity as a challenge to be mastered. ^f
	Information Seeking (IS)	Consumers may engage in virtual co-creation projects because they are seeking innovation or product-related information pertinent to their hobby, upcoming product purchase, or just through novelty seeking behavior. Prior studies show that people participate in online communities because they are looking for information relevant to them. ^g
	Skill Development (SD)	Engaging in virtual new product development enables consumers to improve their skill and gain additional knowledge [87]. ^h They may be interested to learn more about new technologies and products, and find solutions to hitherto unanswered questions. ⁱ
	Recognition—Visibility (V)	Consumers may participate in virtual new product development to become visible and get recognition from other participants as well as from the producer. Online community members are motivated to share their know-how and participate in activities for ego gratification or the desire for peer recognition. ^k
	Personal Need—Dissatisfaction (D)	Personal need may motivate consumers to virtually engage in virtual NPD. Sports enthusiasts start to modify or develop their own products because they are dissatisfied with existing products and because they derive benefit from using their innovation. ^l
	Compensation—Monetary Reward (C)	Immediate as well as delayed payoffs such as ... may be the reason why consumers engage in virtual co-creation during NPD. ^m

Source: Füller, J. (2010). Refining virtual co-creation from a consumer perspective. *California management review*, 52(2), 98-122.

2. Interview Design – Local Influencer

Interview guideline for Local Influencers
Introduction:
<p>Thank you for taking part in our interview.</p> <p>The purpose of this interview is to get an understanding of the co-creation process and how it is being used in collaboration between destination management organizations and local influencers in Copenhagen. Co-creation is a process between the firm and the customer in the collaboration of creating value. In this case the customer is local influencers.</p> <p>The interview is approximately lasting one hour.</p> <p>We want to make sure that you are aware that we are audio recording this and later it will be transcribed. This is carried out in order to minimize errors in relation to understand what you are telling us.</p>
<p>Can you give an oral consent to the following:</p> <p>We will be using this interview to get an understanding of co-creation in relation to Wonderful Copenhagen and the local influencers.</p> <p>The responses will be kept confidential, which means that it will not be published.</p> <p>We want you to know that you are not forced to answer the following questions, if you feel uncomfortable or have general concerns about the questions.</p> <p>You are more than welcome to ask further questions about the interview, as this is a semi-structured interview, and we would like to hear your point of view.</p> <p>We therefore want to make sure, that you are still willing to go through with the interview, and that you can give an oral consent to it.</p>
Demographic questions:
<p>Name:</p> <p>Age:</p> <p>Gender:</p> <p>Nationality:</p> <p>Experience with wonderful Copenhagen?</p>
Introductory questions:

Can you tell us about your collaboration with Wonderful Copenhagen?

Questions in relation to theory			
Proposition/Literature	Theory	Question	Type of question
<p><i>“Customer satisfaction and the degree of customer involvement help determine whether the relationship is ongoing”</i></p> <p><i>“Managers must recognize that the key to success lies in the process management - it is essential to create a process that builds trust among participants, and between participants and the brand” (Ind et al., 2017: p. 319)</i></p>	Payne et al. (2008) – Co-creation Framework (Ind et al., 2017)	<p>How much were you involved in the collaboration process with WCPH?</p> <p>Can you elaborate on your involvement in the collaboration process with Wonderful Copenhagen?</p>	Behavior Indirect question
<p><i>“The information infrastructure must be centered on the consumer and encourage active participation in all aspects of the co-creation experience, including information search, configuration of products/services, fulfillment and consumption”</i></p>	Prahalad and Ramaswamy’s DART model, (2004)	How much information regarding the collaboration did you receive from Wonderful Copenhagen?	Direct question
		Did you find that information sufficient?	Direct question
<p><i>“The relationship is built through interaction and dialogue. Dialogue is more than listening to customers, it entails empathic understanding built around</i></p>	Prahalad and Ramaswamy’s DART model, (2004) + Payne et al. (2008) – Co-creation	<p>Can you tell us about the dialogue between you and Wonderful Copenhagen during the collaboration process?</p> <p>Could you say more about that?</p>	Indirect question

<i>experiencing what customers experiences. It implies shared learning and communication between two equal problem solvers”</i>	Framework		
<p><i>“differently motivated consumer groups may have different expectations towards co-creation-the process, the co-creation content, as well as co-creation partners” (P.99)</i></p> <p><i>“one’s expectations of how an interaction should look are affected by one’s motives and one’s specific personality” (P.100)</i></p>	Füller, 2010 – Motivation Theory	<p>What motivated you to work with Wonderful Copenhagen?</p> <p>Can you elaborate on the reasons for you to make collaborations with Wonderful Copenhagen?</p>	Behavior Specifying questions
<p><i>Talking about their feelings and interests can reveal their motivations.</i></p> <p><i>“Depending on the consumers’ type of involvement-in the brand, product, or task- they may have more clear expectations toward the specificity of the product they are interested in” (P.100)</i></p>	Füller, 2010 – Motivation Theory	<p>How do you feel about promoting Copenhagen in collaboration with Wonderful Copenhagen?</p> <p>Can you elaborate more on your feelings about promoting Copenhagen?</p>	Feelings Interpretin g questions
<i>“Dialogue must center around issues of interest to both the consumer and the firm, and must have clearly defined rules of engagement”</i>	Payne et al. (2008) – Co-creation Framework	<p>Were there any challenges regarding the communication or information from Wonderful Copenhagen during the process?</p> <p>Can you elaborate on what you found challenging?</p>	Specifying question

3. Interview Design – Wonderful Copenhagen

Interview guideline for Wonderful Copenhagen

Introduction

Thank you for taking part in our interview.

The purpose of this interview is to get an understanding of the co-creation process and how it is being used in collaboration between destination management organizations and local influencers in Copenhagen. Co-creation is a process between the firm and the customer in the collaboration of creating value. In this case the customer is local influencers.

The interview is approximately lasting one hour.

We want to make sure that you are aware that we are audio recording this and later it will be transcribed. This is carried out in order to minimize errors in relation to understand what you are telling us.

Can you give an oral consent to the following:

We will be using this interview to get an understanding of co-creation in relation to Wonderful Copenhagen and the local influencers.

The responses will be kept confidential, which means that it will not be published.

We want you to know that you are not forced to answer the following questions, if you feel uncomfortable or have general concerns about the questions.

You are more than welcome to ask further questions about the interview, as this is a semi-structured interview, and we would like to hear your point of view.

We therefore want to make sure, that you are still willing to go through with the interview, and that you can give an oral consent to it.

Demographic questions:

Name:

Age:

Gender:

Nationality:

Experience with wonderful Copenhagen?

Introductory questions:

What is your job title at Wonderful Copenhagen?			
What is your current strategy to influence customers and create a good image of CPH?			
Questions in relation to theory			
Proposition/Literature	Theory	Question	Type of question
<i>"When using co-creation as a strategic collaborative innovation method, the underlying assumption is that valuable information resides outside the brand and can therefore make significant contributions to the brand"</i>	Ind et al., (2017) - Co-creation continuum	Why do you use co-creation in collaboration with locals to promote CPH? Can you elaborate on this strategy? (Martin: Why did you choose to do it they way you did? why so freely?)	Direct question
<i>"Planning for co-creation is outside-in as it starts from understanding of the customer's value-creating processes and aims at providing support for better co-creation of value."</i>	Payne et al. (2008) – Co-creation Framework	How do you plan the collaboration with the locals? How do you get to know the local experts and their way of working?	Direct question Direct question
<i>"Co-creation converts the market into a forum where dialogue among the consumer, the firm, consumer communities and networks can take place"</i> <i>"High-quality interactions that enable an individual customer to co-create unique experiences with the company are the key to unlocking new sources of competitive advantage"</i>	Prahalad and Ramaswamy's DART model (2004)	How much do you communicate with the locals during the collaboration process? Can you say more about how often you communicated with the local experts?	Direct question

<p><i>“The information infrastructure must be centered on the consumer and encourage active participation in all aspects of the co-creation experience, including information search, configuration of products/services, fulfillment and consumption”</i></p>	<p>Prahalad and Ramaswamy’s DART model (2004)</p>	<p>How much information do you provide the local experts about the collaboration process?</p>	<p>Direct question</p>
<p><i>“Knowledge about customers’ value-creating processes should not be based solely on hard data such as customer satisfaction measures, but should incorporate a deep understanding of customer experiences and processes”</i></p>	<p>Prahalad and Ramaswamy’s DART model (2004)</p>	<p>Are the local experts’ ideas and proposals taken into consideration? Can you elaborate more on why/why not?</p>	<p>Direct question</p>
<p><i>“The quality of that experience is dependent on the nature of the involvement the customer has had in co-creating it with the company”</i> <i>The strategic collaborative approach involves engaging the customers in all the stages of the co-creation process.</i></p>	<p>Prahalad and Ramaswamy’s DART model (2004) Ind et al., (2017) - Co-creation continuum</p>	<p>How much are the local experts involved in the collaboration process? Could you tell us more about how involved they are?</p>	<p>Direct question</p>
<p><i>“Dialogue must center around issues of interest to both the consumer and the firm, and must have clearly defined rules of engagement” (Prahalad & Ramaswamy, 2004, P. 9)</i></p>	<p>Prahalad and Ramaswamy’s DART model (2004) Payne et al. (2008) – Co-creation Framework</p>	<p>Can you tell us about whether there have been any challenges with this collaboration?</p>	<p>Direct question</p>

<p><i>To see how they design the experience based on the five key experience design principles from Pine and Gilmore (1999)</i></p>	<p>Pine and Gilmore (1999) - Experience Economy</p>	<p>Do you think about the what the receiver should experience with your posts?</p> <p>Can you specify what you want the receiver to experience when you post content?</p>	<p>Direct question</p>
<p><i>“Some brands have adopted a more strategic approach to co-creation... these brands see and treat customers and other stakeholders as long-term innovation partners and ideally engage them in all stages of the co-creation process” (Ind et al., 2017, P. 311)</i></p>	<p>Ind et al., (2017) - Co-creation Continuum</p>	<p>Do you see the local experts as long-term innovation partners?</p> <p>Can you elaborate more on this?</p>	<p>In-direct question</p>

4. Transcript – Andreas (LI)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Kan du starte med at fortælle mig omkring dit samarbejde med Wonderful Copenhagen?

Jo det kan jeg godt! Sådan et samarbejde så var det mere at jeg skulle vise nogle af de lokale steder som jeg synes var interessant for mig og det tror jeg også har været ideen i starten, men der har været lidt om det også var interessant for os eller om det var interessant for besøgernes skyld. Men altså jeg har valgt det fordi det var interessant for mig og det som jeg får ud af det i min hverdag.

Nu da du selv valgte det, følte du så at det var okay med dit perspektiv på det?

Ja det synes jeg. Jeg synes det giver mening i forhold til at du pointere noget også skal du vise det her og det jeg har med at gøre. På den måde er det fint nok.

Hvad har du fået at vide fra Wonderful Copenhagen side af i begyndte samarbejdet?

Jamen altså vi har været til møde og både snakket omkring hvad det er det handler om og hvad projektet skulle gå ud på og hvordan det skulle vises, så det har bare været lav praktisk information og ting, så ikke noget mere end det føler jeg.

Hvor involveret har du været i det her samarbejde i forhold til at brainstorm det osv.?

Nej det har jeg slet ikke. Jeg har fået en mail omkring... altså jeg har lavet noget arbejde for Wonderful Copenhagen i forvejen, men jeg har ikke været inde over en del af projektet. Så kan man ligesom brainstorm efter med sit eget og hvad jeg vil lave.

Nej okay, helt fint, ville du gerne have været mere inde over processen eller var det er fint som det var?

Jeg synes det har været fint som det var, men det er da altid rart at være med fra en start og være med til det første møde. Men jeg tror også bare hvis man har for mange mennesker over på en gang til samme møde...

hvor var det vi var otte mennesker eller sådan noget det er også mange mennesker med mange meninger og sådan noget. Så er det nemmere at der bare er nogen der tager beslutningerne og siger sådan er det. Og så er der noget der stemmer og noget der ikke stemmer, men sådan er det.

Følte du at da i var til informationsmøde at opgaven der blev stillet, var lige til?

Ja det synes jeg, og meget specifik. Jeg tror måske det der er ved projektet, er at det har været meget langt, altså det skulle have kørt en måned en billedserie så det er jo 12 billeder eller 12 serier ikke, men problemet er bare at det bliver en meget lang billedserie lige pludselig at administrere. Både fordi at folk skulle ligesom have hver sin kommune, men så kan man ligesom sige at der er nogen der har overlappet ind over andres kommuner, det er jo sådan lidt problematisk. Fordi jeg havde måske skudt et projekt som en anden som lige pludselig poster, som ikke har noget med den kommune at gøre. Jeg havde Frederiksberg kommune, så det er sådan lidt 'hvorfor er du inde på Frederiksberg lige pludselig, du hører til den kommune'. Så lige pludselig går der lidt ged i det. Fordi jeg har måske skudt noget i forvejen som jeg gerne vil dele, men nu har du allerede skudt det så virker det er lidt ffollet hvis jeg også deler det. Så det er måske det eneste der har været sådan lidt du bliver nødt til at holde dig til dit eget når det er det er der var opgaven.

Ja selvfølgelig, og oplevede du det mange gange eller var det bare sådan en enkel gang?

Den er svær også lige at sige til folk at du må kun gå til den her grænse her og du ligger lige ti meter over, så det er jo også svært fordi hvor går grænsen med kommunen, så det er også lidt ffollet. Men det er bare sådan lige at man oplevede et par gange at 'nå så skal jeg ikke skyde det'. Jamen altså det er jo bare sådan det er, så har jeg fundet andre ting at producere også igen holde det lokalt i forhold til hvad jeg kigger efter.

Ja helt sikkert! Hvor meget information har i fået fra Wonderful Copenhagen yderligere eller løbende, ud over det er informationsmøde der var?

Ja, nej... både og altså der har været lidt mailkorrespondance men det har ikke rigtig været sådan information. Det har bare været sådan nogle små småjusteringer til det vi har lavet.

Når du så har oplevet at der er nogen der er kommet ind over dit område, er det så noget du kunne finde på at sige til Wonderful Copenhagen eller tog du fat i den person?

Nej det gjorde jeg ikke altså jeg havde lidt følelsen af at vi har fået en information at vide, så må man jo følge det og kunne holde sig til i det.

Ja helt sikkert synes du der har været nok information fra Wonderful Copenhagen side af omkring opgaven?

Ja umiddelbart synes jeg men igen som jeg sagde så synes jeg at horisonten den havde været lidt lang og den har måske været svær at udfylde med at vise relevante ting fordi det ene var jo at du skulle vise dit byrum og det er sådan lidt ja men så mange byrum er der bare heller ikke at vise ud over at det er fordelt på otte mennesker og hver deres kommuner. Altså så er det sådan noget en gade, men hvad skal jeg så fylde resten ti ud med. Det kan godt være men har sat en ide op men man skulle måske have fyldt ekstra på. Nu tog jeg i zoologisk have og prøvede at lave noget der fordi det er jo for mig er lokalt. Men igen man kan kun skyde en kaffebar og så lige pludselig begynder man at løbe tør for lokale steder så det er om at være kreativ tror jeg måske man skulle have lagt nogle emner ind at hvis man løber tør skulle man prøve de her.

Ja okay så synes du at du har fået frirum nok til at gå med din egne ideer og at de har støttet op omkring det?

Ja som sådan men altså jeg vil sige det bliver lagt fast på at det hele skulle være byrum så lidt stramt mål at de skal være i byrummet, hvor jeg synes man skulle opdele lidt og sige tre billeder skal være byrum og tre billeder skal være det og tre billeder skal være det ikke. Så der er lidt variation i det.

Undervejs i løbet af det her hvor meget dialog var der så mellem dig og Wonderful Copenhagen ud over de her mails?

Nej ikke sådant telefonopkald eller noget, det var bare et par mail en gang imellem. Men det har været lidt op til en selv at finde ud af hvad der fungerede og hvad ikke.

Jo helt sikkert spurgte de ind til dine holdninger omkring noget eller inkluderet dig hvis der skulle have været noget løbende?

Nej ikke som sådan igen der har ikke været sådan rigtig... det har bare været spørgsmål og svar på småting. Det har ikke været sådan et opfølgende møde efter vi er færdig nu her ikke... projektet er jo allerede færdigt men vi har jo ikke været inde efter det.

Ja det er også det indtryk jeg har fået...

Jamen også bare sådan generelt lige at få rundet af og sagt 'født projekt hvad synes I var godt og hvad synes I var skidt' så de selv kan bruge det bagefter, men jeg ved så at en af dem der har arbejdet derinde ikke arbejder der mere så det kan jo også gøre processen undervejs har haltet lidt, så det gør jeg også at der lige pludselig er en mand mindre til at holde styr på det.

Vil du gerne have haft at der var flere ting løbende for jer som samlet?

Jeg tænker ikke som sådan altså jeg har forhandlet mig til... Altså det er jo også hvordan man er som person om man føler det er nemmere bare at gå ind og levere og få betaling eller anderledes.

Kunne der godt have været mere sådan mellem jer influensers i forhold til at samarbejdet?

Altså jeg har snakket med dem internt, men det har ikke været sådan en gruppe vi har mødt op med igennem halvvejs hvilke man godt kunne hvis man selv havde nogle rettelser ikke eller noget man ville ændre.

Jo helt sikkert hvad har motiveret dig til at arbejde sammen med Wonderful Copenhagen?

Jeg synes bare at projektet var sjovt. Nu er jeg jo selv fotograf så jeg synes at det var et meget sjovt projekt i sig selv fordi jeg vidste også godt at det resultat der kom ud af det at jeg har lidt mere interesse i at skabe nogle flere serier omkring små selvstændige og små butikker. Så det er ikke udspring er det her projekt som jeg bare lidt har udnyttet, fordi nu havde jeg så en grund til at tage billederne.

Har du følt løbende under samarbejdet at Wonderful Copenhagen har været gode til at give noget credit til dit arbejde?

Altså kun i form af at der er blevet re-postet, resten ved jeg ikke hvad der sker bagved. Man kan sige at alt det der er blevet produceret, er ikke alt det er der er blevet vist. Så de har tydeligvis haft nogle ting de har prioriteret og ikke vist. Det er jo der at man så kunne gå ind og holde et lille møde undervejs. Det kræver jo bare at sætte et møde op og hve alle folk ind. De havde sagtens give mening med et møde undervejs og lige få snakket lidt om hvad der er fedt og ikke fedt, men det havde de så ikke gjort. Altså det tager ikke meget tid at holde det møde der.

Helt sikkert! havde du nogen forventninger til samarbejdet da i startede og hvis ja så om de har levet op til de forventninger du havde?

Jeg havde ikke som sådan nogen forventninger, men mener altså det kommer an på personen selv og man har forventninger til sit eget projekt. De har jo sagt hvad de gerne vil have og så må man som fotograf gå ud og levere det og så selv have sit eget synspunkt og stil på det. Så jeg føler ikke det har været deres projekt, men mere været ens eget projekt.

Og har du synes det har været fedt at det har været dit projekt og at de ikke har haft særlig stramme guidelines til det?

Jeg vil sige både og, fordi jeg vil altså gerne have et mål for det jeg vil producere det gør det nemmere for en at både levere men også i forhold til hvad jeg selv skal lave fordi det der med at bare lave hvad man har lyst til, er lidt sådan... jamen hvad er det i skal bruge? Så igen det er det med at hvis de havde delt det lidt op i kategorier, eller havde sagt at det her er næste emne... man kunne sagtens bare have lavet emner fordelt på tre billede serie ad gangen eller noget.

Hvordan har du det med at promovere København hvis du kunne prøve at sætte nogle følelser på det?

Det har jeg ikke som sådan noget problem med, det gør jeg jo i min hverdag i forvejen.

Har i fået at vide hvem i skal tænke over er modtageren når i laver billeder?

Ikke andet at det bare er turister i Danmark. Det er jo igen også det der er lidt abstrakt, altså er det til kinesere eller er det til det amerikanske marked? altså det er svært fordi vi ved jo ikke hvem målgruppen er og om vi så viste det, så ville vi jo stadig ikke vide hvad personen synes om billederne. Så derfor tror jeg også det er et stort mængde content, hvor noget bliver brugt og noget ikke bliver.

Fik du noget generelt feedback på dine billeder fra Wonderful Copenhagen?

Nej, jeg fik ikke umiddelbart noget credit, men det er jo igen det er det er med at der ikke har været nogle opfølgende på det at man har produceret. For mig er det jo en fed (billede)serie og alt giver mening, men om det giver mening for dem, det må de jo give udtryk for og derfor giver det måske mening at vi havde taget et møde halvvejs for at finde ud af om vi er i den rigtig retning eller ej. Jeg tror der er mange der har været sådan lidt 'jeg har to-tre billeder af byrummet nu hvad skal jeg nu tage billeder af?' fordi det er ikke alle der er fotografer og det kan være svært nogle gange for den ene mand at få stillet en opgave, som du skal gå ud og lave hvis du ikke har mere end to billede serier i hovedet.

Ja helt sikkert har du oplevet andre udfordringer med samarbejdet i forhold til kommunikation eller andet under processen, udover det vi allerede har snakket om?

Ikke hvad jeg synes nej. Igen der skulle nok have været et møde undervejs og kan man sige det kan stadig etableres fordi det stadigvæk er aktuelt.

5. Transcript – Astrid (LI)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Hej Astrid.

Hej

Jamen tusind tak fordi du vil være med i vores interview.

Ja, det er da også noget af en speciel situation i skriver speciale under

Ja, ja det er det, det havde man ikke lige forudset.

Nej, haha.

Nej, sådan er det. Den skal jo skrives... Når, jamen lad os bare springe ud i det. Bare for en god ordens skyld vil jeg gerne give en introduktion til vores opgave. Formålet med vores opgave er at prøve at skabe forståelse for co-creation processen og hvordan den bliver brugt mellem DMO'er og lokale eksperter i København. Og co-creation er en proces mellem firmaet og kunden som samarbejder for at skabe en form for værdi, hvor i som lokale eksperter bliver set som kunden. Og det her interview kommer til at tage max en time, og det vil blive lydoptaget og så senere hen transkribert.

Ja, og så Katrine kan få lov til at høre det, går jeg ud fra?

Ja lige præcis. Så skal jeg bare lige have dig til at sige ja til følgende, hvis du er enig: at vi bruger co-creation til at forstå co-creation i forhold til Wonderful Copenhagen i samarbejde med lokale influencers og derfor bliver svarene hold fortrolige og ikke udgivet. Det er kun os, vores vejleder og external eksaminator som kommer til at se svarene. Du er ikke tvunget til at svare på noget, hvis du føler ubehag eller ikke føler du har lyst til at svare. Og du er velkommen til at spørge ind til noget til interviewet, og du må svare som du vil, da dette interview er semi-structuret, og vi derfor tager den lidt på 'gefühlen', og vi vil gerne have dit perspektiv på det, så nu vil jeg egentlig bare gerne være sikker på at du gerne vil være med

Ja det vil jeg gerne.

Okay, jamen så vil jeg gerne høre lidt om dit samarbejde med Wonderful Copenhagen?

Ja, jamen det er nok lidt mere indgående end mange andre i vil snakke med fordi jeg har arbejdet for dem på flere punkter, og har før det her projekt blev sat i gang også haft andre mindre opgaver for dem også, og jeg er blevet brugt en del til at lave guidede ture til når der har været udenlandske influencers, som har været inviteret af dem til København og de har haft udenlandsk presse, så har jeg tit været den der er blevet brugt, fordi jeg ligesom, øh, har været go-to person i forhold til arkitektur, så har jeg haft et nogenlunde sådan øh,

samarbejde med dem. Og videre har jeg også haft et barsels-vikariat inde hos dem også, hvor jeg har været, det var bare lige et kort vikariat. Men det betyder ligesom også at jeg kender dem rimelig indgående, og det kan godt være det er rimelig relevant for det her projekt. Og det her var dels i støbeskeen derinde for dem, da jeg sad derinde for dem fast, og ja, i samme afdeling som udførte det. Og dels har jeg også været med til nogle møder om hvordan vi kunne gøre det bedst, og hvem vi skulle bruge osv.

Okay

Så derfor har jeg lidt en fod i hver lejr.

Okay, jamen det lyder godt, så har du måske lidt mere insider viden

Ja.

Ja, jamen det vi kommer til at fokusere lidt mere på her, er det samarbejde som blev lavet i 2019 med 9 influencers og Wonderful Copenhagen.

Ja.

Og det kommer vi til at fokusere lidt på. Så derfor vil jeg høre dig, hvor involveret var du så i dette samarbejde i processen?

Jeg er... jeg tror jeg har været til et par møder, hvor jeg var til et par møder med Bjarke, som jeg tror var ansvarshavende på det i et omfang. Og så Martin, en tidligere medarbejder, som stod for noget praktik og noget udtænkning af det. Øh, så jeg har været hevet ind et par gange for at tale om hvordan vi kunne gøre det an, og for at snakke om hvordan influencers vil sige til sådan her, og hvordan vil de sige til sådan her. Og sådan nogle ting. Øhm, og ja, så har der været gået et stykke tid fra at vi snakkede om det, til det rent faktisk blev ført ud i livet. Og det har også taget en lidt anden form end hvad vi snakkede om til at starte med. Men ja, i et lille omfang har jeg i hvert fald været med og involveret.

Men vil det sige i forhold til det samarbejde, at du ligesom havde med dem det sidste år – arbejdede du så som lokal influencer for dem til at kunne skabe content for dem, eller var du med til at planlægge det for dem?

Jeg var med til at udtænke tingene for dem. Men jeg lavede også content. Så begge ting, og alligevel ingen. Jeg tror mere jeg skitserede hvordan tingene kunne blive kørt i praksis, også fordi jeg kender alle de andre influencers personligt, udover en tror jeg, og øh, så det er også ligeså meget hvordan vi får solgt denne her, så den giver mening og værdi for begge parter. Og hvordan får man dem med ombord. Ja, det har været en – hvorfor skulle man arbejde for en – altså ja, noget for et relativt lille beløb for et relativt stort arbejde.

Ja, okay, så du var ligesom inde over for at designe denne her co-creation process, for at den kunne komme op og køre?

Ja, det tror jeg nok er den bedste beskrivelse.

Okay, super. Men hvad var designet så, hvad gik i efter? – hvad var guideline og tanker bag. Hvorfor det ene frem for det andet?

Altså jeg tror sådan, hm. Det startede med at se ud, da jeg slap den til at starte med, at det var markant større sum penge for apper. Og så var der sådan, hvad var det så... Ej, jamen vi snakkede også om at der var en der skulle være sådan lidt større, sådan værdi-udveksling mellem begge parter. At Wonderful Copenhagen i virkeligheden kunne have. Så har de nogle andre, øh, man kan sige, områder end lige penge, man kan sige, de har sådan noget som værdi for os – at de har så mange følgere, at man gerne vil 'ud' hos dem på Instagram, nu kan man så sige at vi efterhånden er blevet re-postet så mange gange fra dem at vi måske også har fået de følgere man kunne få ud af det, men derfor vil man jo stadig, det er jo en blåstempling af, at de har nogle stærke værdier, og der er noget prestige i at blive brugt hos dem. Så det er jo en værdi. Så har de også adgang til en masse samarbejdspartnere. Og så har de jo selvfølgelig også en masse in-house opgaver, som mange af os, som halvdelen eller næsten alle, arbejder med det professionelt. Så der er jo også, sådan, helt sikkert noget værdi at hente.

Men altså, bare for at forstå Wonderful Copenhagens brug af co-creation, med de lokale samarbejder, hvordan var det ment, hvad var strategien bag? Hvordan skulle det bruges?

Når ja, det hele store plot er jo at Wonderful Copenhagen skulle have turisterne ud af indre by. Dybest set. For at bevare at Københavners gode forhold til turisterne – som de egentlig har nu, når de bliver spurgt, så ved man godt i Wonderful Copenhagen at man skal arbejde benhårdt på at få dem ud af indre by, fordi der er en smertegrænse. Så det har ligesom været nu man skulle det – eller ja, det ved man jo så ikke helt lige nu, i denne her situation, men ja, man har jo ligesom vidst at man skulle gøre noget ny – og ved at få det privellegie at stadig have københavnernes opbakning, så skal hele det store plot og at vi har en bydel hver – og det har jo så været det vi skulle fokusere på, og det har så været der hvor vi skulle få det localhood kom meget ind. At hvad hedder det, at vi har skulle poste content – jeg har så haft det østlige Amager, så meget som muligt, fordi vi er dem der kender de små hidden gems, fordi vi er dem der kender det bedst. Og det har så været det der har været opgaven. Øh, og det har de sådan set ikke blandet sig i – det har de ikke korrigeret. Vi har fået nogle små guidelines i en indledende måde, i sådan at de forestiller sig sådan og noget i denne stil, men de har egentlig ikke styre det undervejs.

Okay, var det sådan meningen med det, at der ikke skulle være så meget kommunikation mellem influencers igennem processen?

Jamen, jeg ved ikke... Jeg tror ikke jeg havde nogen forventning til hvor meget kommunikation der skulle være. Jeg vil i hvert også for at få noget problematisk ind hvis det blev styret for meget, for det undergraver nok det hele lidt, for hvis det er os der kender det bedst, så hvad hedder det, så skal man jo også ville det 100%. Og altså, det har fungeret godt, der er ligesom ikke nogen der har fået noget at vide om at det var dårligt eller noget.

Ja, jamen hvad så i forhold til den information som Wonderful Copenhagen har givet til de lokale influencers, hvordan var den, og hvad var der ment?

Det kan de jo selvfølgelig selv kun svare på. Men altså kommunikationen har været markant mindre end hvad jeg havde forventet. Der var ligesom noget i starten, og vi kom ind til møde, og alle chefer var der og

hilse, hilse. Og vi blev treated meget, og så har vi egentlig hørt utrolig lidt siden. Vi har egentlig kun fået en venlig reminder om at vi manglede at poste. Og ja, så der har ikke været noget opfølgning på noget.

Men nu hvor det lød som om at du egentlig også var med, i opgaven, til at kunne skabe content til dem, og hvis du så ikke synes der var nok information til det, om du så – nu hvor du har været med til og til at gøre den bedre, hvordan kan det så være du synes der har været for lidt information?

Ja... jamen der manglede i hvert fald noget feedback, for det er jo altid fedt at få at vide at de synes det kan bruges. Øh, gør vi det godt, gør vi det skidt, lever vi op til forventninger? Det kunne man godt bruge. For altså, jeg tror ingen af os er gået ind i det for pengene, for det har været en alt, alt, alt for lille mængde penge for det i forhold til arbejdsindsatsen, det ville svare til 1000 kr. Før skat pr billede, og arbejdsindsatsen og tiden er meget, meget mere. Så det slår slet ikke mål til arbejdsindsatsen, så det er pga. Noget andet. Og det er klart, man vil jo gerne have en kunde der er tilfreds, og derfor er det jo rart at vide hvad de synes – den kommunikation vi har fået er ligesom hvis de har repostet vores billede. Og så tænkte man, ”når jamen, så er det jo nok indenfor skemaet”. Og jeg ved så godt, fordi jeg har været med på den anden side af bordet i starten af processen, at man selvfølgelig ikke kan regne med at samtlige 90 billeder vil være brugbare, og det har man kalkuleret med, men lad os sige – hvis halvdelen kan fungere, så har man får rimelig billige penge, fået content, ja alligevel sådan et halvt års content.

Ja okay. Så ja, dialogen mellem jer, og Wonderful Copenhagen, den har været sådan lidt sparsom, der har ikke været så meget?

Nej, der har ikke været så meget... Og nej, det er også lidt svært. For ja, man gider jo heller ikke – ja nu arbejder jeg også som fotograf til daglig, og ja, det er sku en hårfin grænse med hvor meget man gider at en kunde skal blande sig i den kreative process. Men ja, derfor er det måske meget rart lige at føle at man kører i den rigtige retning.

Ja,

Men ja, det kan jo være der er nogle af de andre der synes noget andet – det er jo også en personlig sag.

Men hvad var så din motivation til at samarbejde med Wonderful Copenhagen?

Ja, altså, jeg synes det kunne være en interessant udfordring det her. Og ja, den som ligesom vovede mig ud i denne her bydel, og den vil jeg ligesom gerne, altså på en eller anden måde stedfeste – at det mig der ved noget om Amager. Og det synes jeg egentlig var meget fedt. Og så i forhold til mit arbejde generelt, jeg arbejder meget med København. Så det ligger sig meget op af min eget strategiske branding. Og så er Wonderful Copenhagen endvidere en god, altså en god virksomhed at blive sat i forbindelse med i instagram miljø – det bliver betragtet som noget rigtig godt. Og så er dem der har lavet det her, det er nogle af mine kammerater, så det er nogle jeg gerne vil fortsætte med at arbejde sammen med. Altså, sådan der er også noget i det at sige nej, så er der nok nogle andre der bliver spurgt til de her opgaver.

Ja, jamen hvis du så kan uddybe lidt mere, hvordan har du det så med at promovere København sammen med Wonderful Copenhagen?

Ja, jamen det har jeg det rigtig godt med, det er noget jeg kan stå inde for, også med deres budskaber og værdier. Det er nemt at arbejde for dem, altså sådan, fordi jeg synes det samme. Og jeg synes det er en sjov opgave, og jeg vil gerne arbejde for dem, for selvom turister kan være irriterende på cykelstien, så kan de også nogle andre ting. Og øh, og så er der det at det er ligeså meget det at når du ser dem fra et instagram perspektiv, så når du ser dem der, så tjener det den funktion at der er lige så mange københavnere der følger dem, og det er også rigtig vigtigt for mig, det med at man kan påvirke sine kammerater, og også andre menneskers følelse af at cykle igennem byen, eller opleve nogle nye ting de ikke vidste lå der. Og det er – det gør en forskel, det er jeg slet ikke i tvivl om.

Og nu har jeg kigget nogle af dine instagram billeder igennem, og de er virkelig fine – men tænker du over hvad modtageren skal opleve i et billede? Har du nogle steps for at modtageren oplever noget?

Ja, altså det er ikke et dogme, men jeg vil gerne fremstille byen fra sin bedste side, og det er øh, der er nogle ting man lidt kan påvirke i underbevidstheden, bl.a. sådan noget med at man kan beskære en grim skraldespand væk, og man kan gøre nogle ting. Så kan man gøre det nogle ting. Og det gør vi – ja nu siger jeg vi, fordi jeg ved mange af de andre gør det sammen, men jeg fotograferer sådan meget, lidt mennesketomt, fordi det gør det mere behageligt at se på og lidt roligt, det gør det mere simpelt. Men det gør måske også at man får en følelse af noget magisk, at øh, at sådan kan de by også se ud. Jeg tager også ud i det omfang som jeg kan – sådan hvis det snrer eller er fåget, sådan, fordi det kommer til at få et andet – en anden form for eventyrligt look. Og det får fremstillet byen på en anden måde, en den der travle, triste hverdag. Og det er helt sikkert nogle knapper man kan trykke på – og det er helt sikkert noget man kan gøre noget ved. For det ser jo altid helt mennesketomt ud på vores billeder, og der er meget sjældent nogle parkerede billeder, for dem har vi fjernet, eller vi er kommet en dag hvor der ser tomt ud,

Og i forhold til tekst-mæssigt, i forhold til hvad du skriver?

Ja, altså... det gør jeg ikke. Og ja, det gør jeg måske ikke fordi jeg ikke altid har så mange holdninger tror jeg... Men øh, og det ligger måske ikke til min person at skrive noget så dybt eller noget. Så derfor holder jeg det meget kort, eller ingen ting. Eller måske til noget sjovt. For jeg synes mine billeder, er måske tit lidt moody, og det er jeg måske ikke som sådan selv som person, og så kan det godt blive lidt for ømt, og så holder jeg den lige lidt derfra. Så jeg gør ikke så meget ud af hvad jeg skriver.

Øhm, og så bare lige her til sidst med samarbejdet med Wonderful Copenhagen? Både i forhold til information, kommunikation og måske til fremtidige samarbejder?

Jeg tror noget del-møder, eller en form for status møde kunne være godt, også fordi vi influencers kender hinanden godt – og vi har jo ligesom forsøgt – altså vi har talt rigtig meget om, ”hvad synes du” ”hvordan løser du ting?” ”Hvad tænker det om det her?” Er detinden eller uden for skiven? Og sådan noget – og vi i øvrigt også fotograferet meget sammen, fordi vi har kunne bruge hinanden. Jeg har blandt andet væretude med et par stykker af de andre, fordi så havde de brug for en der skulle sidde på en café. Og så har jeg taget et sted hen på Nørrebro hvor hun er. Og vi har kunne finde motiver. Og vi har kunne hjælpe hinanden. Mega hyggeligt. Men all in all, så må jeg bare sige, så er vi slet ikke blevet betalt for det, der er meget stort arbejde, som hvis det var en klassisk opgave, så burde vi være blevet betalt måske 2,5 gange mere.

Okay. Ja, det giver et ret godt perspektiv på samarbejdet.

Ja, jamen det er nok også fordi vi blev stillet lidt i udsigt i starten til at der ville blive sendt ret mange ting forbi os. Og nogle af deres co-visit organisationer, så ville der også kunne komme noget derfra, og så ville vi kunne være 'de udvalgte' københavnske instagrammere, som man kunne bruge, og det var selvfølgelig sådan noget som vi synes var mega interessant for os. Øh, og alt sådan noget. Nu ved jeg ikke lige med de andre, men jeg tror ikke der er nogen der har været ude og rejse hvor det har været igennem det her – det kunne godt være Mette willers har, men jeg tror det ikke. Jeg tror måske også der er blevet lagt mere op til at vi ville få mere ud af det fra starten. Og det har ikke, det har der ikke været noget af – der har været nogle betalte foto-opgaver, som nogle af os har kunne byde ind på. Og det vil vi jo gerne –og det er jo egentlig arbejde. Og på den måde har de ikke helt levet op til forventningerne. Så ja, der har været en lille smule difference imellem hvad vi er blevet stillet i udsigter, og det har også gjort noget ved motivationen. Og jeg ved faktisk ikke om der er nogle der ikke har nået at poste alle tingene, men det tror jeg måske, men øh, det er mit indtryk at ikke alle har nået de 10 billeder og der var en masse af os der lige skulle klappe en masse af lige sådan 5 minutter i nytår agtigt, og øh, så det vil man nok også kunne se på det post som er kommet – mange af dem er nok kommet, ja der er mange af dem der er kommet i sidste kvartal af året. Og det er selvfølgelig fordi det har været et hængeparti, og ja... For mange af os, vi har simpelthen ikke lige... Ja og det er klart, hvis vi havde følt vi fik mere ud af det, og der kom mere, sådan 1 til 1, og en lille gulerod, så skulle man sku nok få taget alle de billeder.

Jamen det er super, mange tak fordi du var med, og tak fordi du gad!

Held og lykke med hele processen, og i må endelig gerne kontakte mig igen!

God dag!

6. Transcript – Martin (WoCo)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Hej

Hej det er Martin.

Du har nok aftalt med Katrine at du skulle have et interview i dag.

Det har jeg.

Ja, jamen super. Så lad os bare, er du klar til at komme i gang?

Ja, jeg er klar.

Ja, jamen først og fremmest tusind tak fordi du gider at være med i vores interview. Og så lige for en god ordens skyld så bliver jeg lige nødt til at give en lille introduktion til omfanget af vores opgave, og lige introducere den lidt for dig. Formålet er at prøve at skabe forståelse for co-creation processen og hvordan den bliver brugt i samarbejde med Wonderful Copenhagen og de lokale eksperter i København. Og co-creation er en proces mellem firmaet og kunden eller en partner samarbejder for at skabe en værdi, hvor kunden i dette tilfælde er de lokale eksperter i København. Øhm og interviewet kommer til at tage max en time, så vi kan transskribere det, sådan vi kan undgå fejl. Og jeg vil bare lige have dig til at sige ja til det følgende, hvis du er enig i det – vi bruger interviewet til at forstå co-creation i relation til Wonderful Copenhagens samarbejde med lokale influencers, og derfor bliver svarene holdt fortrolige og ikke udgivet, det er kun os internt der kommer til at se svarene. Og du er ikke tvunget til at svare på noget, og du er velkommen til at spørge ind til det, da vi gerne vil høre dit perspektiv på tingene.

Yes.

Så vil jeg bare gerne høre hvad din jobtitel var da du arbejdede for Wonderful Copenhagen?

Min jobtitel var visual content producer.

Og hvad indebar det?

Jamen det indebar det at jeg havde del-ansvaret for at lave den content som vi skulle bruge, både til vores almindelige sociale medier, Instagram og Facebook, og nogle japanske sociale medier. Og så også til kampagne brug. Og så derudover havde jeg det daglige ansvar for at styre vores Instagram konto. Både med hensyn til at lægge indhold op, og community management delen.

Okay, og hvornår stoppede du der så?

Jeg gik derfra i udgangen af juni sidste år – altså 2019, og jeg var der fra maj 2017.

Okay, så du har været i en del år.

Ja, to års stund.

Vores opgave handler om det influencer samarbejde som der har været i 2019. Mellem 9-10 influencers, og så fik vi at vide at du havde været med til at starte det op, og har haft en del af tankerne bag det.

Ja, det var et projekt jeg var med til at starte med, og var ligesom hjernen bag til at starte med.

Hvad var tanken med strategien om at involvere de lokale influencers i sådan et samarbejde?

Problemet i gæseøjne var jo at der var så mange historier ude på kvarterene, som vi simpelthen ikke kunne nå at fortælle, og som vi ikke kunne nå at opfange, før det var for sent. Så tanken var at sige ”x person bor på Amagerbro, og har et stort kendskab til at se hvad der sker på Amagerbro, og ved når der dukker en ny bager op, eller en ny vinbar, eller en ny cafe, eller en ny pasta biks, og sådan nogle ting”. Og ja, sådan være mere med på beatet, hvor vi ligesom måske ikke kunne nå at være med. Og forklare øh, forklare historierne fra de lokales perspektiv. Ja...

Okay, jamen hvordan kan det så være det blev de lokale influencers, ja til sådan et samarbejde?

Man kan sige at til dels var det fordi de kendte deres bro-kvarter, eller ja, deres kvarter bedre, og så også for at engagere hele tiden i København, og så for ligesom at vise at ‘vi’, Wonderful Copenhagen som turismeorganisation fik, eller ja, satte pris på de lokale, og vidste at de lokale var en del af det som de besøgende gerne ville opleve. De ville gerne være en del af det lokale og ligesom se det, og opleve det de lokale gør. Rigtig mange rejsende vil ikke bare besøge Nyhavn, selvom ja, det gør de, men de vil også rigtig gerne føle sig midlertidig lokal. Og det gør de ved at tage hen og spise de samme steder som de lokale, eller ja, som vi gør blandt andet.

Altså, hvis vi kigger på selve samarbejdet og processen og det stykke tid du var med, hvordan planlagde i så det her samarbejde med de lokale influencers?

Først var det noget med at finde ud af, hvem vil vi gerne vælge, altså sådan. Jeg kendte communitiet rigtig godt, både personligt og via min titel som visuel content producer. Og ja, altså vælge de 9 rigtige som jeg synes både matchede både stilmæssigt og billedmæssigt, men også kunne finde ud af skrive en caption der var fængende og inspirerende.

Ja okay, hvordan lærte i dem ellers at kende – du kendte dem så lidt i forvejen, men jeg gætter ikke på du var alene om at starte det op, så hvordan lærte i dem at kende så det kunne passe ind til jer (Wonderful Copenhagen)?

Jamen altså, vi ville faktisk ikke ændre så meget på den stil, det skulle være noget de kunne stå inde for. Både billedmæssigt og caption-mæssigt. Men vi inviterede dem til et fællesmøde da vi havde udvalgt de 9-10 stykker og så kunne de så stille spørgsmål omkring opgaven, og tankerne om hvad de skulle gøre, og

hvordan de skulle gøre, og ja, hvordan de skulle gibe det an. Og vi præsenterede opgaven for dem, og sagde det her er vores tanker og ideer og dem kan vi tage fra A-Z og så som sagt, så kunne de så stille spørgsmål, eller bekymringer. Eller kunne se at det her var – det passer ikke ind i min stil, hvordan kan vi gøre det. Og så var der så nogle af deres ideer hvor vi tænkte 'fedt, jamen det kan du eller i sagtens gøre, og der var andre ting, jamen det passer nok ikke ind i det vi gerne vil gøre, så det må i løse på en anden måde'. Øh, så man kan sige, det var måske også et kreativt benspænd for nogle af dem.

Så man kan sige i tog deres ideer og forslag ind til betragtning?

Ja det gjorde vi.

Men under hele processen, hvordan kommunikerede i så med dem, eller hvis de havde spørgsmål?

Jamen altså vi snakkede sådan set ikke særlig meget med dem. Ikke sådan som jeg ved. Men man kan sige altså jeg skrev jo med dem i lang tid sådan privat fordi kendte dem, men, ja, det var egentlig en vigtig ting at kommunikere "det er jer der styrer det her". Men altså tanken var jo at de skulle poste sådan 10 billeder i hele 2019. Og ja, så var tanken jo egentlig sådan "jamen hvis der sker noget i marts, jamen så poster i noget dér. Og hvis der sker noget i maj så poster i noget dér". Det gør ikke noget at det er hver måned. Man kan sige, det var ikke så vigtigt at det var hver måned, men ja, det var jo også noget med at sige "hvornår sker der mest". Æhm ja, så det var meget med at sige "Det er op til jer at finde ud af hvordan de vil poste de her ti billeder" Selvfølgelig skal de ikke poste de 10 billeder i december fordi de har glemt det, men øh, men det var meget op til dem selv hvornår de synes der var noget der var spændende at poste.

Ja, hvor meget information gav i dem omkring hele det her projekt, både før og under samarbejdet?

Jamen altså, vi gav dem jo det fællesmøde hvor vi præsenterede det til dem, og så sendte vi også præsentationen ud til dem, så de ligesom havde det. Ja øh, så de ligesom havde noget de kunne gå ud fra. Og ja, så havde vi egentlig ikke så meget kontakt til dem efterfølgende.

Nej okay, hvor meget var den enkelte influencer så involveret i selve processen?

Meget lidt vil jeg sige. Det var ligesom "os" der styrede det, og sagde 'det er det her de gerne vil have', og så må de ligesom som kreative mennesker finde ud af hvordan de vil løse det. Og man kan sige, der var også nogle af dem som vi oprindeligt havde tænkt os, som sagde nej, det havde de ikke tid til, eller de kunne ikke se sig selv i projektet. Og det var jo også fint nok, så valgte vi jo bare nogle andre.

Men var det så tænkt sådan at de ikke var super meget involveret?

Ja, både og. Vi havde denne her tanke om hvad vi gerne ville have, og hvad vi gerne ville opnå. Øhm, og det synes vi var en god ide. Og så tog vi jo, og det var ikke meget vil jeg sige, men vi tog et par ideer op til revision, på det fællesmøde, men tanken var ikke at de skulle involveres i arbejdsgangen og i processen som sådan.

Men havde i så nogle udfordringer i denne proces?

Det synes jeg ikke nej, det kørte egentlig sådan rimelig smooth. Der var selvfølgelig nogle som ikke helt leverede så meget, eller som ikke lige leverede det som vi gerne ville have haft. Åh, det fik de så også at vide – at det post som de havde lavet, det var ikke helt lige det, men vi havde måske forventet noget andet.

Og så lige tilbage til noget andet, når i så postede de billeder, eller re-postede de her billeder fra Wonderful Copenhagens side, tænkte i så over hvad modtageren skulle opleve med de billeder?

Bestemt. Man kan sige både på vores profil, og sådan set også på deres, for man kan sige at tanken var jo egentlig at det var dem selv der skulle poste først, og så re-postede vi bagefter. Og man kan sige, tanken var jo egentlig at de skulle kunne inspirere både den originale influencers følgere til at opleve København og også vores følgere til at inspirere dem til at komme ud til bro-kvarterene, og ud af de top tre bro-kvarterer, og opleve byen. Og gå rundt og lade sig inspirere.

Men så i forhold til caption og tekst på billeder, gav i dem så en guide? Eller var det op til dem?

Det var op til dem. Vi anbefalede dem selvfølgelig i caption ”mentionede” det sted de postede om, hvis det var fx en cafe, restaurant eller whatever, så hvis det sted havde en Instagram profil, så ville vi klart anbefale at de skrev det i deres caption. Og samtidig også forklarede, hvad man kunne opleve det her sted, som de valgte at fremvise – hvilken stemning er der. Ja, altså er det en god stemning, og ja. De ville forhåbentlig kun poste hvis der var god stemning, men ja, hvilken vibe kan man få fra det sted.

Og så bare lige det sidste spørgsmål, da i gik ind i denne her proces, og det her samarbejde med de lokale eksperter, hvordan så i dem så? Som langvarige samarbejdspartnere eller?

Nej, tanken var at – altså projektet hed, nu skal jeg lige tænke mig om, det hed, localhood ambassadors, men det var ligesom de lokale ambassadører, så tanken var jo så også at det var dem vi ville bruge til andre projekter. Det var ligesom tanken at de var vores lokale faste partnere. Øhm, så det var dem vi ville bruge til andre projekter. Og det var det vi ville anbefale når vi fik request i ”hvem skal vi tage fat i?” – det var ret tit at vi fik sådan noget ind fra fx hoteller hvor de spurgte ”hey, vi har brug for en der kan tage nogle billeder der, eller vi har brug for en der kan tage nogle billeder der.” Og ja, nogle flyselskaber som spurgte ”hey vi har brug for en der kan det her” og så var tanken ligesom at det var dem vi ville anbefale i første omgang. Så ja, det var ligesom tænkt som dem vi så som nogle af de mest spændende lokale.

Okay, så det var ikke ment som et langvarigt samarbejde?

Jo, det var dem vi ville bruge fremover til opgaver, og til at anbefale vores samarbejdspartnere.

Okay, så tanken var også at de skulle blive anbefalet til andre?

Ja lige præcis.

Når du ligesom var med til at starte det her samarbejde op, har du så nogen form for dokumentation eller papir på en guide på samarbejdet og hvordan det skulle foregå?

Det vil jeg sige at Sanne nok har – det kan i sikkert godt få.

Mange tak fordi du gad at være med.

Selv tak, og held og lykke.

7. Transcript – Mette (LI)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Hvad var det der gjorde i ville dykke ned i det her problem-felt?

Vi har begge læst en bachelor hvor der var fokus på turisme, og derfor er vi begge interesserede i turisme-branchen. Og derfor fandt vi Wonderful Copenhagens strategi, da vi søgte en del indenfor turisme-branchen.

Ja, spændende. Det er også en spændende strategi.

Når jamen, jeg er klar. I styrer det.

Jamen det er fint. Lad os starte med at fortælle dig at vi vil bruge det her interview til at få en forståelse af co-creation. Og vi vil derfor gemme dette materiale confidential, og vi vil derfor ikke offentliggøre det. Du er ikke tvunget til at svare på spørgsmål hvis du ikke føler dig tryg ved det. Men du er mere end velkommen til at stille spørgsmål, og snakke ud fra dine egne tanker. Vi vil derfor bare lige sikre at du kan give **oral consent to this: Mette, yes.**

Vi vil derfor gerne høre hvad dit navn er: *Mette*.

Alder: 44 år

Køn: Kvinde.

Nationality: hundrede procent dansker

Jeg blev færdig på CBS i 2004. Jeg har så siddet hos DSB i 10 år inden jeg gik selvstændigt.

Spændende, så da du begyndte at gå selvstændigt, hvornår fik du så samarbejde med Wonderful Copenhagen?

Øh, det gjorde jeg – det blev vi briefet om sidste år i april. Der blev vi briefet. På daværende tidspunkt sad der en fyr der hedder Martin. Han hedder @Meetmartin på instagram. Jeg kender ham fra instagram community. Og det var også ham der stod for at indkalde folk til den briefing. Og det var så mange af dem han kendte fra det community der blev kaldt ind til den briefing.

Så det er meget ham der har været inde over det?

Ja, det var meget ham der udvalgte profilerne. Han er der ikke længere. Han stoppede sidste sommer.

Vi har haft snakket med Sanne Olsen fra Wonderful Copenhagen, så hende er vi i kontakt med.

Okay.

Så vi ved hvordan det hele fungerer.

Super, ja. Det udsprang sig af den store undersøgelse de havde fået lavet og hvad de synes er interessant når det kommer til byerne – og hvordan man kan få turisterne ud af Nyhavn, og de steder hvor der er mange turister. Så det var det spændende omlagde hele deres turist strategy. Og det synes vi var super interessant da vi så på dem.

Dit samarbejde med Wonderful Copenhagen – hvad laver du?

Altså, samarbejdet var jo selvfølgelig på en leverance af X antal billeder fra mit område – jeg stod for Østerbro. Og så var folk så delt ud i forskellige områder, afhængig af hvor de boede. Der var nogle fra Svanemøllen, Nørrebro osv, og selvfølgelig ikke indre by. Og så skulle jeg egentlig skabe små historier fra Østerbro området på instagram. Og så ville de reposte det. Så det var egentlig en meget løst defineret brief.

Og det var det du fik at vide i april måned?

Ja, præcis. Små historier fra nabo-laget – mit område. Så det var det jeg skulle dele.

Så du fungerede ligesom en influencer?

Ja, altså nu har jeg et meget anstrengt forhold til ordet influencer, men jeg er content creator. Jeg skaber indhold sammen med de virksomheder som jeg samarbejder med. Jeg ser en influencer som en der laver samarbejder for at sige at nivea's nyeste creme er så fantastisk. Og der ser jeg så en forskel i definitionen. Og jeg så også i havde brugt ordet ekspert, og det er jeg jo heller ikke – jeg er bare passioneret. Og jeg har en viden fordi jeg bor i området. Jeg har boet på Østerbro siden 2007. Og jeg tager billeder, og går rundt og ser byen på måske en anden måde, end hvad en 'almindelig' borgers gør. Jeg tager billeder der afspejler byen og arkitekturen.

Ja, så det er lidt en anden måde at skabe en historie på?

Ja, at skabe en historie på.

Men er du inde over deres processer og hvordan de skal udføre deres samarbejder?

Nej, det er slet ikke sådan vi er blevet briefet ind på. Vi er blevet briefet ind på en opgave levering. Vi har fået at vide at vi skal producere X antal posts. Og det har vi så fået en betaling for.

Så når du er inde i det her samarbejde, så er det hvad Wonderful Copenhagen rådgiver og fortæller dig hvad du skal gøre?

Altså briefen i marts 2019 bestod i at vi fik at vide at der skal leveres X antal billeder. I må selv finde ud af hvad det er for nogle historier. Vi går ikke ind og dikterer, men samtidig, nu bor jeg på Østerbro, og der er fx Juno Bakery, som i forvejen for en masse 'instagram love' og der står folk i lange køer for at købe deres brød. Så briefing var lidt i retning af "hav mindre fokus på dem der i forvejen har en masse hype, men tag nogle af dem som måske er små og 'up and coming' – så vi kan give noget fame".

Ja, så tilgangen var til det, at det skulle være det der ikke var eksponeret nok?

Ja, præcis. For det er jo selvfølgelig også en af Wonderful Copenhagens fornemmeste opgaver – at vise noget variation. Og hvis det er de samme ting der bliver vist igen og igen, så er det jo ikke inspiration. Det er bare at kannibalisere på nogle af de allerede kendte steder. Deres fornemmeste opgave er jo at inspirere. Og det vil sige man skal vise en bred variation af alt hvad man har at tilbyde.

Så når du er med i samarbejdet – er du stadig med i det?

Altså, samarbejdet sluttede 31. december 2019. Ved årsskiftet. Så det var et forløb der kørte sidste år.

Men når du så var inde i den proces i løbet af 2019. Blev der så løbende så inddraget jer som influencers?

Nej, det gjorde der ikke – det var sådan en 'one off' – en briefing og så havde vi egentlig bare frihed til selv at gøre ting. Der var ikke nogen opfølgning eller afslutning på den måde.

Ville du gerne have haft mere briefing af dem løbende – at man kunne komme ind og snakke med dem? Man kunne måske også have kommet ind med nogle ideer og inputs.

Man kan sige at uddover denne indholdsproduktion, som der blev leveret. Så var jeg også med i en film, som Wonderful Copenhagen brugte internationalt – det var sådan 'on top' oven på det her, og altså lidt en anden aftale. Men det synes jeg var virkelig positivt, så de brugte os til andre ting end at lave de her små historier.

Så du ville gerne have været mere inde over?

Nu er jeg selvfølgelig også lidt biased af at jeg er rådgiver, og derfor ville min vurdering have været at man skulle have stoppet op ved nytår og set om der var potentiale for at der kunne være mere samarbejde – så kunne man have haft en dialog. Men det virker jo som om at de ikke er interesserede i at fortsætte – men det ved man ikke. Man har ikke haft en dialog med dem. Men jeg tænker at der er et stort potentiale i at folde det her samarbejde ud, både med videoer, men også at man kan få turister der kommer til byen – så har de jo mig de kan trække på, på Østerbro. Altså jeg kan lave en lille miniguide hvor jeg kom med mine fx "5 favoritter på Østerbro" – altså der er så stort et potentiale. Man kunne have tappet ind i.

Så hvis nu at Wonderful Copenhagen spurgte dig mere om hvad du havde af ideer, så du kunne komme med de ideer – kunne det have været oplagt?

Jeg tænker det kunne have været super oplagt – at bruge os endnu mere, nu hvor vi er der.

Hvad ville du så have rådet dem til? Er der andre ideer?

Ja, altså filmene, men guides, været lokal fysisk guide. Der er så mange muligheder indenfor turisme. Man kunne i hvert fald sagtens have gjort samarbejdet meget bredere.

Så du kunne have været mere inde over? Så de kunne have taget dine ideer ind?

Ja, en dybere dialog.

Hvad er så det gode ved at bruge instagram?

Instagram er jo en visuel platform, det handler om visuel storytelling – igennem billeder og video. Hvorfor bruger brugeren så, så meget tid på Instagram. Og det er jo fordi man bliver inspireret. Vi bliver inspireret til at skulle ud og rejse – fordi vi ser billeder. Jeg skulle have været til Lissabon i overmorgen, det kommer jeg så ikke, men der går jeg jo ikke ned og køber en guide-bog. Men der går jeg ind på @visitlisboa for at finde inspiration til cafeer, og udstillinger og sjove steder. Og så finder jeg nogle lokale jeg så kan følge. Så vi går på Instagram for at planlægge vores rejse, og blive inspireret til at tage nogle nye steder hen. Og derfor er det oplagt at når man har en ændret turist-strategi, eller når man som turistbureau, så skal man jo være til stede på den kanal hvor forbrugeren er.

Kunne det have været muligt fra Wonderful Copenhagens side at lægge mere op? De har ca. Et post om dagen – skulle der have været mere, mindre?

Altså jeg vil ikke kommentere på deres og blande mig i deres frekvens, det kan jeg jo ikke tillade mig. Men ud fra et rådgivningsperspektiv, så er det som minimum 1 gang om dagen, for at have et steady flow. Også i stories. For at opretholde engagement.

Synes du så de gør det godt? Kunne de gøre noget mere?

Jeg synes de gør det rigtig godt, særligt deres videoer. Deres inhouse fotograf, han gør det godt, han er virkelig dygtig til at lave fine film. De gør det super godt. Der har selvfølgelig været en ændring i deres strategi, og efter at Martin er stoppet har der været en ændring i hvordan tingene bliver gjort – han var meget stærk på billede delen. Hvor at Daniel er meget stærk på video-delen. Og det gør jo også en ændring. Det kan jeg også se fra mit tidligere arbejde hos DSB, hvor der kan jeg tydeligt se fra da jeg slipper, fordi vi jo har forskellige æstetikker i hvordan vi gør ting, og der præger jo hvordan ens stil er. Man kan jo godt definere en stil, men det er jo også personbåret.

Så jeg synes de gør det godt, og de kommer sindssygt meget rundt, og er on-top med hvad der sker. Og eksempel med en der hedder Katrine, hun har noget der hedder butchers heat – et mobilt sauna. Og den historie den skriver de om på deres Instagram, og den ser jeg og kontakter Katrine. Og nu har jeg været vinterbader siden, fordi hun har sauna hun kører rundt med i København. Og det er jo det der er det fornemmeste formål også i forhold til byens egne borgere – at de bliver inspireret.

Helt sikkert, det er også det vi har fået af indtryk fra Wonderful Copenhagen, at de meget gerne vil ramme de lokale – at københavnerne også kan blive inspireret.

Ja, helt enig. Jamen jeg synes de gør det godt. Og hvis man sammenligner med andre turistbureauer rundt om i verden, så er det helt sikkert en anden profil de har.

Vi synes også det virker til at de er gået meget ind på det lokale perspektiv – er der noget der har været udfordringsmæssigt ved det?

Ja altså, der er jo udfordringer ved at man tager 10 forskellige fotografer, og det er et look and feel. Og folk har deres forskellige måder at beskære et billede, eller hvordan billedet bliver taget. Og det giver jo selvfølgelig et forskellig-artet udtryk, og det giver jo selvfølgelig sin charme.

Og derfor er det godt der er nogle forskellige, der kan byde ind med noget forskelligt?

Ja, det tænker jeg helt sikkert. Det er meget fint. Det er jo også det når man kigger ned i deres galleri, så kan man jo også se at det er meget 'rodet' - det har ikke det der æstetiske og denne her 'stramhed' i feedet, som jeg ellers går ud og argumenterer for er vigtigt. Men det er også fint, for de skal jo vise en diversitet. Det gør ikke noget at det ser lidt rodet ud, for det skal afspejle byen – for byen har så meget diversitet, og man kan så mange ting, så hvis feedet blev for poleret, så ville det også gøre noget ved den historie-fortælling som Wonderful Copenhagen vil fortælle og det skal jo afspejle diversiteten. De ønsker man kan en masse forskellige ting, og det favner meget alt det forskellige.

Er det så på Instagram der har størst muligheder?

Jeg tror helt klart de fokuserer på Instagram, og det er en vigtig kanal for dem. Det er Youtube selvfoligelig også. Jeg ved de flere gange har kørt med meget store influencers på Youtube, hvor de har laver rejseblogs. Så altså hvis spørgsmålet er om der er noget de kan gøre bedre, så synes jeg faktisk de gør det rigtig godt. Og jeg har talt med flere forskellige turist-bureauer og de ser alle op mod København og ser hvad de laver – fordi de er pissem dygtige.

Så de gør det virkelig godt – men er der også noget i selve planlægningen og det med at inddrage jer der kunne være anderledes/bedre?

Jamen altså de har jo forsøgt og de har kørt det i et år. Og de har en kæmpe mulighed for at fortsætte samarbejdet og udvide samarbejdet, så det ikke nødvendigvis kun er at producere noget indhold som jeg lægger op på min Instagram, og de så kan reposte, men at man kan lave meget mere. Der er massere af muligheder – og det er jo positivt. Og det er jo ikke fordi det skal være negativt, men jeg kan jo bare se at der er muligheder for at bruge os, hvis de ønsker det. For vi er alle super passionerede i at markedsføre vores by. Og vi har en stor interesse i hvad der sker, og hvornår der sker nogle nye ting. Og vi er alle stærke visuelle historie-fortællere. Hvis i har tjekket @visitBerlin ud – de gør det på en anden måde, og har også fokus på forskellige byområder. Men de har et bureau til at varetage deres community management til deres feed. Dette bureau tager så billeder til deres feed, og varetager det. Så hvis i kigger på dem, så vil i kunne se at der er stor grad af diversitet, men samtidig også en ensartethed over deres billeder, fordi de har det bureau til at varetage det.

Kunne der også være mulighed for at jer (jer 10 fotografer) kunne have snakket mere sammen?

Ja, men det er ikke en del af det, og sådan arbejder vi ikke. Og som fotograf går man ikke ind og går sammen med andre. Det er ens eget kreative frirum. Og de har jo købt ind i hvilken stil jeg fx repræsenterer, og hvad de andre repræsenterer osv. Og det er jo det de gerne vil have, og det er med til at afspejle denne her variation. Fordi hvis de havde sat begrænsninger, og der er for mange begrænsninger, så havde de misforstået deres rolle – og det har de netop ikke gjort. De har netop ikke givet os en stram brief, den har været meget åben, og det tror jeg er sindssygt vigtigt, når man arbejder med content-creators.

Altså vigtigt at den brief er åben?

Den skal være meget åben, fordi vi fortæller vores historie på forskellige måder. Når det så er sagt, så har de jo lavet en brief, hvor der er sat nogle retningslinjer ud. Find nogle historier fra steder hvor der mangler

noget kærlighed til de steder – så det har de jo gjort os opmærksomme på. Plus der var jo så også det med at der skulle være mennesker på vores historier.

Så når du har lavet posts for Wonderful Copenhagen, har du så tænkt over hvem posten er til? Hvem det skal påvirke?

Helt sikkert. Jeg har tænkt meget internationalt. Jeg har et stort internationalt antal følgere, så jeg har tænkt meget på dem også. Men det er lige meget om det er for Wonderful Copenhagen eller fra min egen side af. Men målgruppen et publikum der kommer og skal se København. Det er ikke kun lokale jeg taler til – jeg kommunikere til.

Sagde Wonderful Copenhagen noget om hvem jeres audience skulle være til?

Jeg mener faktisk ikke de snakkede om audience. Andet end det var meget det lokale liv det skulle afspejle. Det erindrer jeg ikke, men jeg arbejdet meget med at tænke over mit eget audience. Nu er jeg også i det spændingsfelt hvor jeg måske arbejder med det, og ser kanalen som en mere strategisk metode. Og nu ved jeg ikke, skal i tale med Thue? For han arbejder i et firma og derfor har dette som en hobby, og derfor vil der være en anden tilgang til det – han tænker måske ikke så meget i hans målgrupper.

Så det er heller ikke sådan at da i har været inde til den briefing at i så har snakket sammen? Fx om jeres forskellige strategier.

Nej, nej, slet ikke. Når jeg tænker tilbage, og ser på det, så kunne jeg have gjort det bedre for mig selv ved at tænke over strategien. Men det var selvfølgelig ikke tanken fra Wonderful Copenhagens side af. Men jeg kunne have hjulpet mig selv ved at udvælge de 10 steder jeg skulle have taget billeder af for mig selv. Så havde jeg i hvert fald hjulpet mig selv. Men det står jo på egen regning.

Så nu hvor de har opfordret til en del posts om året – hvordan har det så været at skulle opfylde det?

Det har været meget, meget hårdt. Det har regnet rigtig meget, så det har været vildt svært.

Så der kunne godt have været noget andet – kunne man have gjort det på en anden måde. Også nu hvor vejret har været så dårligt – sådan at man kunne have henvendt sig til dem og have sagt ”Det her er lidt svært for mig, er der en anden måde vi kan finde ud af noget på”?

Jeg tror måske man skulle have sagt at det var et helt år det her skulle forløbe ud over og ikke fra marts/april og året ud. Sådan at det var et helt år. Men jeg ved ikke om man kunne have gjort det anderledes. Det har jeg ikke lige nogen holdning til, det ved jeg ikke. Det er jo også op til ens egen planlægning.

Hvis at de så køre det her igen, er der så noget du vil opfordre dem til – uddover den dialog du har sagt du gerne ville have haft til sidst.

Et det er at briefen – opgaven de stiller til os – den kan de med fordel sende til os på skrift. Vi var inde på et fællesmøde. Den gode opgave-brief, den er forarbejdet, og de skal have afklaret internt hvad det er de gerne vil. Så det er vigtigt at man er klar på den brief, og at man har sendt den til kunden/leverandør. Jeg er jo leverandør for dem, og får en betaling for det. I enhver produktion er briefen vigtig, der skal bruges tid på at

briefen den er i orden. Og ligesom det, så synes jeg det er vigtigt at vi havde fået den i vores email, så vi både kunne se den før, og så vi hele tiden kunne slå den op og se ”okay, hvad var det de gerne ville have”. Sådan når man stod et halvt år efter og ikke blev usikker på hvad det var de gerne ville have. Og netop også; hvem er målgruppen? Hvad er det vi skal løse? Har vi nogle ting i forhold til tunnalitet, og nogle ting i forhold til teksten? Og er der nogle ting vi skal skrive på postet – selvfølgelig at det er sponsoreret, men er der nogle andre ting? Så de ligesom havde lavet ’den gode brief’. Det er sindssygt vigtigt. Jeg bruger selv meget tid på at briefe fotografer når jeg er ude og lave opgaver, og det er bare sindssygt vigtigt, for det gør virkelig meget for outputtet. Men det er bare sindssygt vigtigt. Især når man arbejder med fotografer, fordi jeg ved at de har fået noget indhold som de ikke kunne bruge, fordi det stak i en forkert retning.

Så der kan godt være nogle komplikationer med at det går hen og bliver noget andet end hvad de selv havde troet det skulle blive?

Lige præcis. Så noget med forventningen. Med den gode brief, så har man også afstemt forventningerne.

Og der er det jo dem der skal gå og briefe om deres forventninger. Men sådan at i også kan komme med jeres input? Sådan at man kan få en dialog omkring hvad i kan/kan ikke?

Ja, lige præcis. Men altså, hvis du ikke kan levere det som briefen går ud på, så er du jo nok heller ikke den rigtige til opgaven. Så skal der findes nogle andre. Så det er jo også en forretning for Wonderful Copenhagen – der handler det jo også om hvor mange turister de kan få til byen, og hvor mange overnattende, osv. Det kommer an på hvad deres KPI’er. Men ja, hvis du ikke kan løse den opgave der er blevet stillet, så er du jo nok ikke den rette til at løse opgaven.

Ja, helt sikkert. Men ja, nu er briefingen vigtigt, er der andet i løbende samarbejde der kunne have været anderledes, kunne de have gjort mere?

Altså, en on-going, continuerly, dialog. Altså på den måde at de kunne godt have lavet et eller andet fællesforum, hvor vi alle var blevet samlet, sådan at hvis de skulle kommunikere noget til os, så havde de kunne kommunikere til os alle. Så havde de jo haft den gruppe. I stedet for det, fordi vi jo er så mange mennesker, så har de og vi jo sindssygt travlt, så man kunne godt have oprettet et forum hvor de havde connected os alle, og derved løbende kunne have underrettet os omkring ændringer eller hvis der var nogle ting der skulle justeres. Det var jo en mulighed uden at det blev fuldstændig styrende. Men også det med at man bare har en dialog. Plus man så derved havde haft et forum, sådan at man kunne komme med ideer, sådan at hvis man nu sagde ”jeg har en ide om en guide til jeres hjemmeside for Østerbro, og derved kunne man brainstorme sammen.” Der er jo helt sikkert andre muligheder, eller hvis der kommer nogle turister til byen, hvad kan jeg så gøre for dem – kan jeg tage dem rundt og vise Østerbro. Sådan at nu hvor vi alle er fotografer og kreative mennesker, så har vi masser af ideer og vi vil gerne hjælpe.

Sådan at i med jeres ideer kan komme med det, og selvfølgelig indenfor hvad Wonderful Copenhagen synes, men sådan at i kan komme med jeres input?

Altså det er jo ikke fordi jeg synes de har gjort det dårligt. Men jeg synes de er nogle store muligheder. Og jeg vil gerne have at det står klart at jeg ikke synes det er dårligt, men at der derimod er nogle kæmpe muligheder.

Nej, det skal også være tænkt som i hvad Wonderful Copenhagen kan få yderligere ud af det her.

Ja, sådan at når de næste gang de laver samarbejder, så ser jeg at der er en masse andre muligheder. Det er helt sikkert. Jeg tænker det er meget oplagt.

Men hvad motiverer dig i samarbejdet?

Jamen det er jo min passion af København, og jeg elsker min by, og fortælle historier fra min by. Og dele ud af min viden og indsigt i byen, fortalt igennem billeder. Jeg synes det er en kæmpe ære at være en del af det her projekt, og den kampagne, fordi understøtter også mit personlige brand, og kan definere den person som jeg er.

Så det er meget i den kærlighed til det brand København, som motiverer dig?

Ja, lige præcis. Altså jeg er en stolt borger i København.

Så passionen for København er motivationen. Er der andet der kunne motivere dig yderligere i samarbejdet?

Hm, altså nej... Jeg synes passionen og kærligheden for byen, og det at være en del af samarbejdet var en stor motivationsfaktor. Jeg er lige ved at sige at hvis jeg ikke havde fået penge for det, men ej, men alligevel... vi fik en betaling for det, og vi har også brugt mere tid på det end det. Om hvis jeg havde fået flere penge for det, jeg ved ikke om det havde gjort noget. For der er jo selvfølgelig brugt noget tid. Og den tid jeg har brugt på det svarer ikke til den indtjening, men det synes jeg er underordnet. For jeg har også kunne gå ud og fortælle om dette samarbejde, og profilere min profil omkring det. Så på den måde, så synes jeg ikke der var mere der kunne motivere mig.

Tror du der ville have været forskel i valget mellem Wonderful Copenhagen og VisitDenmark?

Jeg er jo større fortaler for København, for det kender jeg bedre. Men så kunne det have været nogle andre historier. Men det ville jeg helt sikkert også.

Jeg har en stolthed i det land jeg kommer fra, og de gode ting der sker, vil jeg gerne være med til at fortælle om.

Er der noget du tænker omkring det her samarbejde?

Nej.

Men i forhold til processen i co-creation mellem os og Wonderful Copenhagen. Men så tror jeg helt sikkert der er nogle ting i forhold til proces, som jeg har sagt før i forhold til den gode brief. Og så med at de med fordel kunne lave en co-creation strategi, så de kan få aktiveret de rigtige influencers, der kan hjælpe med at opnå deres overordnede strategi.

Sådan at i måske fik lidt mere information omkring dem som Wonderful Copenhagen?

Det fik vi egentlig, men jeg tænker at hvis de som internt kunne have en co-creation strategi, som man havde sikret at kandidaterne var valgt på de rigtige kriterier. Og man var sikker på hvad de skal gøre. Så man havde

sat nogle rigtige KPI op i hvad det er de/vi skal – skal vi drive trafik, hvad er det vi skal? Hvordan de kan bruge vores indhold, ikke kun på Instagram, men bruger vi det også på Twitter, kan vi bruge det på vores hjemmeside, kan vi bruge det i pressesammenhænge. Sådan at man ligesom har lagt en blog ind for indholdsproduktionen. For de har jo virkelig fået meget indhold fra os

Ja, sådan at der var lidt mere struktur?

Ja, mere struktureret tilgang. Og det ved jeg jo godt at virksomheder ikke altid har i forhold til influencers, men det er jo helt sikkert vejen frem for det er jo for virksomheden, når de går ud og arbejder med influencers, så bruger de et stort mediebudget på dem, og det er jo penge der går fra noget andet, og derfor er det vigtigt man får værdi for pengene. Så set i det lys, så er det nogle af de ting der godt kunne blive forbedret.

Ja, så det er noget de godt kunne tage ind til fremtiden?

Min anbefaling er også at man skal teste det af, og de har fået en masse erfaring, og den erfaring er jeg sikker på at de også sidder og kigger ind i. Og derfor er næste runde jo så at man tager de indsigtter og bruger dem.

Helt sikkert, og der kunne man så godt bruge jeres input i hvad der har været godt/dårligt?

Ja, helt sikkert. Og også deres eget internt. Men det er jo ikke fordi man som virksomhed altid går tilbage og spørger influencers hvad der har været godt/dårligt, men det kan man vælge at gøre. Men det er deres egne analyser, KPIer osv der kunne de be' os om at levere de indblik. Så der var mere på datadelen. Hvis vores målsætning var noget, hvis man så ikke lever op til det. Hvad er så grunden. Sådan at det er data der ligger til grund for strategi-arbejdet. Og for de nye målsætninger.

Ja, så hvad der har virket godt – så kan man tage det ind og bruge mere af det, og bruge den viden?

Ja, og så ved de hvem skal udvælge til fase to. Og det tager jo selvfølgelig tid, men det er jo sindssygt vigtigt.

Men du ville gerne gøre det igen med dem?

Ja, naturligvis. Det ligger og passer perfekt op af min profil, og der hvor jeg er med min Instagram, men jeg laver generelt ikke mange samarbejder, fordi jeg passer på mit brand. Og derfor skal det passe sammen med det jeg gør. Og fordi at autentisitet og troværdighed er to vigtige ting for mig- det kan godt være de er overbrugte, men det er vigtigt for mig. Og jeg går ikke ud og laver noget som ikke passer sammen med mig. Og nok også fordi jeg er selvstændig og sårbar – jeg skal passe på mit personlige brand. Og det skal stemme overens.

Og et videre samarbejde ville jo også vise en troværdighed og give mere motivation?

Ja, præcis. Men det vil i opleve med alle i taler med, og i vil se at vi er meget passionerede. Vi har alle vores egen ide om at dele ud af vores ideer. Ja, og man ser jo hvad de andre influencers gør, og finder inspiration i dem. Og man bliver venner med dem.

8. Transcript – Morten (LI)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Kan du fortælle mig lidt om dit samarbejde med Wonderful Copenhagen og hvad det gik ud på?

Jamen det det konkrete samarbejde som du henviser til og har været i kontakt til mig er jo i forbindelse med at prøve at udbrede nogen af de her kvarterer i Kbh. så alle turismen ikke bliver samlet Nyhavn og indre by osv. fordi det bliver overbelastet af turister... Det var i hvert fald sådan, men ikke sådan mere (pga. coronavirus) men på det tidspunkt var det relevant at prøve at sprede turismen mere ud i Kbh. Og sådan et kvarter som Nordvest, som jeg bor i, får jo ikke særlig meget kærlighed på de sociale medier. De har ligesom prøvet at finde ambassadører rundt omkring for de forskellige kvarterer og så vidt som jeg forstod på dem så var strategien at anvende dem der bor i kvarteret og kender det bedre osv. og de var også meget interesseret i at det skulle være ikke nødvendigvis klassiske, flotte steder men mere sådan 'dokumentaristisk' næsten... de havde en lille smule svært ved at forklare hvad de forventede og jeg spurgte ind ret mange gange fordi det virkede som om at de havde lidt svært ved at forklare det på det tidspunkt omkring hvad de helt præcis forventede.

Var det til det første møde? Som jeg har forstået det så havde de et møde i marts/april måned, sådan stor briefing med jer...

Jeg kan simpelthen ikke huske det det, men jo de havde en briefing, jeg kan ikke lige huske tidspunktet, da det er et helt år siden, men ja det er rigtig nok vi havde en briefing... de inviterede os over og vi var kun to eller sådan noget, der skulle have været tre, men den sidste hun kom ikke. De fleste af de andre havde...det er fordi jeg blev hægtet på lige lidt senere tror jeg.

Okay. Hvor involveret har du været i samarbejdet med dem? Mht. hvis du havde ideer du gerne ville ude med?

Ja altså jeg endte også ud med strukturer mit samarbejde anderledes. Dealen eller aftalen var jo på ti billeder henover resten af året fordelt og jeg endte med at sige jeg gerne vil lave en video i stedet for en del mennesker var jo i gang... og jeg havde en ide til hvordan jeg gerne ville lave den, så jeg skrev om jeg ikke kunne lave fem billeder i stedet for og lave en video. Det endte de med at gå med på.

Ja okay og de var meget med på ideen eller var det svært at få den ide igennem?

Nej, de prøvede lige at få sådan og sige 'hvad med syv billeder eller otte billeder også videoen', men jeg vidste hvor meget arbejde den video ville være for mig så jeg holdt fast med fem og det gik de så med på. Men det var langt mere arbejde for mig end hvis jeg bare havde lavet ti billeder.

Ja det er klart, fordi det er også det jeg har på forståelsen efter at have snakket med de andre influensers at det også har krævet en del mere end hvad der måske lige havde været tænkt fra Wonderful Copenhagen. Der er en del af dem der havde det lidt svært ved at få taget billeder og få gjort det, så jeg ved ikke hvordan, for dig, nu når du var kommet op med ideer, har krævet meget?

De skal ikke brokke sig, jeg havde det dårligste kvarter hahah i forhold til at tage billeder er det klart mest udfordrende i Nordvest fordi de fra starten af sådan at de ikke gad Bispebjerg kirkegård og sådan noget Sakura og de helt oplagte ting altså så jeg ville sige jeg gjorde hvad jeg kunne i forhold til Nordvest, fordi det var ikke verdens næste kvarter. Så jeg definerede det ligesom også for mig selv fra starten af ved at sige at jeg ville finde det smukke i det rå ... altså det ville være min opgave herude at ligesom finde juvelen i sit mudder eller hvad man nu vil sige. Så der har jeg været heldige at finde noget ting heroppe.

Ja det kræver jo også at man skal tænke på tid og sted osv. så jeg kan godt se at der har været den der udfordring med at skulle finde noget og tage et billede i ...

Jo det var det og jeg endte også med at opsøge... jeg fik et tip fordi jeg skrev ud på Instagram hvor der var sådan en person der vidste hvor man kunne tage hen her i Nordvest og besøge og filme og tage nogle billeder, som var en mega fed personlighed. Men altså der skulle gøres ret meget, jeg gjorde en ret stor indsats, jeg tog ud snakkede med personer og filmede visuelt mit eget kvarter ret meget for at finde ud af hvordan man kunne gøre det her osv. så der lå en relativ stor indsats i forhold til hvor lidt penge det var... det jeg tjente på det kunne jeg lave meget hurtigt på mit andet arbejde, så jeg gjorde det også fordi jeg godt kunne lide samarbejdet.

Jo helt sikkert og det er også en af de ting jeg ville spørger dig om og det er selve motivationen med at lave at samarbejde med Wonderful Copenhagen, altså har du nogen bestemte grunde til at du har valgt at samarbejde med dem?

Jamen jeg kan godt lide brandet og jeg elsker København og altså jeg har sagt nej til mange forskellige mærkelige firmaer der har henvendt sig for et samarbejde, det her var bare så meget... altså deres værdier osv. svinger bare rigtig godt med min egen branding osv. så det er bare et rigtig godt fit vil jeg sige. Jeg er meget bevidst omkring at det jeg tager ind til et samarbejde... det er virkelig ikke særlig ofte jeg gør det fordi jeg behøver ikke i forhold til økonomien, det kan være jeg gør det efter den her krise her. Så det der skal være er jeg meget bevidst om ikke at jeg helst ikke vil reklamere til mit publikum så ofte og hvis der skal være det så skal det også give mening synes jeg.

Ja helt sikkert! Så hvordan har du følt med at skulle promovere København? Kan du sætte nogen ord på følelserne bag det?

Der har jeg haft det lidt ambivalent af at Nordvest ikke lige noget jeg er stolt af så der tog jeg det ligesom også som en udfordring det der med at se et kvarter som jeg faktisk taler ret meget ned generelt når jeg erude... jeg plejer faktisk at sige at Nordvest er Nordvest og det foregiver ikke at være andet end det er. Det er ikke noget hvor jeg tænker at det er et fedt kvarter eller noget, sådan har jeg det i langt højere grad med andre kvarterer og andre steder... så jeg har haft det lidt ambivalent i forhold til det, men Nordvest er jo en del København og København kan jeg som helhed meget godt lide så...

Ja så helhedsfølelsen er der jo 100%, men det der med at der også nogen udfordringer i hvordan man har af forhold til sig egen del, selvom man jo er glad for hvor man bor, men alligevel.

Ja jeg ved det ikke fordi jeg har boet her længe så jeg er lidt træt af det her at bo her... jeg er også klart til noget nyt og det er jo en personlig ting der ligger hos mig.

Ja det er jo klart! Men kan du fortælle lidt mere om hvor meget information du fik omkring samarbejdet med Wonderful Copenhagen?

Jeg fik en mail i starten af Martin som ikke helt var afklaret hvor jeg havde nogen opfølgende spørgsmål der, fordi jeg stadigvæk var i tvivl om hvad de ønskede og jeg skrev lige nogen forskellige ting for at høre om 'kan man det her og det her' fordi det var lidt uklart. Så var jeg så efterfølgende til det der møde der hvor jeg kunne stille lidt mere konkrete spørgsmål som hjalp lidt mere med at få afklaret det.

Ja var de så gode til at kunne svare på de spørgsmål du havde?

Ja det synes jeg! Jeg synes stadigvæk det virkede som om de stadigvæk lidt sådan søgte efter hvad det var de gerne vil have. Man kunne godt mærke der var en proces de selv var i gang med.

Og selve dialogen med Wonderful Copenhagen løbende under samarbejdet her i 2019, hvordan var den?

Det har mest været mig der har skrevet til Sanne faktisk, hvis jeg har haft noget, ellers så har der ikke rigtig været noget... ellers så har det været en eller to follow-ups fra Wonderful Copenhagen hvor det har været ved siden af omkring noget materiale de skulle bruge, så har jeg selvfølgelig været i kontakt med dem der, men det har jo ikke været en del af det her. Men altså den del der nok har været mest kærlig behandling i det her det er ligesom i starten hvor det her blev sat ud osv. og vi blev en del af deres... kan ikke lige huske hvad de kaldte det... det var sådan noget de kaldte det så blev man en del af et eller andet program... preferred partner program og det blev vi jo solgt på at hvis de fik et eller andet samarbejde... tror jeg har den originale mail her (åbnede e-mail fra Wonderful Copenhagen og læser fra den) som en del af vores preferred partner program ville det være dig vi anbefaler når vi bliver kontaktet og spurgt hvem vores partner skal tage fat i og det ville være dig vi selv ville re-poste og det ville være dig vi vil anbefale til vores Airline-samarbejder når de arbejder med når nye ruter mellem København og X oversøisk destination skal promoveres og det ville være dig vi ville være dig der ville komme til store VIP arrangementer og altså der har jo ikke rigtig været noget af det overhovedet. Da de skrev det der så tænkte man jo at det lyder lidt gimmicky, det lyder meget fedt at være en del af, men det kommer nok aldrig til at ske og det havde jeg ret i. Det har ikke været noget som helst, jeg tror ikke der er nogen af dem der har været en del af det her har fået tilbuddt noget samarbejde med en Airline eller andet, og som sagt så tror ikke det job vi var en del af, havde noget at gøre med det her preferred partner program. Det har heller ikke været noget instawalks der var et enkelt ude i Carlsberg byen... der var stort set ikke nogen der gad at tage med fordi der var nogle virkelige mærkelige krav osv.

Ja helt sikkert, men ville du gerne have haft at de ting de havde lagt ud fra start at det var kommet til at ske?

Ja, jeg synes altid at det var ærgerligt når man lover noget, men som så ikke kommer til at ske. Det synes jeg altid reflektere negativt tilbage på et brand. De ville jo nok have at man skulle føle den her eksklusivt følelse med det her program, men så når man aldrig hører noget til det i løbet af et halvt år så bliver det jo lidt ligegyldigt. Så det er ikke en kritik af dem, det er bare det koncept var jo så åbenlyst ikke har været stærkt nok til at blive gennemført.

Ville du gerne have haft at de havde henvendt sig til dig og fuldt mere op på nogle ting løbende sådan kommunikationsmæssigt?

Øhm altså det kunne have været meget fedt at kunne få... jeg brugte rigtig lang tid på den der video der... og hørte intet og det er meget rart når man lægger ekstra indsats i ting at man lige får... altså i det mindste bare sådan anerkender det, altså man behøver ikke et klap på skulderen hvis de ikke nødvendigvis kan lide produktet, men bare sige sådan 'hey, fedt du gad og bruge så meget tid på det her og har lavet aftaler med forskellige mennesker og brugt to uger på at producere den her osv., det er mega nice at du vidste hvad du skulle osv.' jamen altså bare lige sådan du ved at anerkende arbejdet hvis det er der, det tog klart længere tid end jeg havde regnet med, men jeg fik gjort det.

Det er jo også virkelig fedt at man fik gjort det. Det virker også som om at opgaven, for nogen, var for at udfordre sig selv, så det har også været sådan en spaendende opgave. Man ja derfor vil man måske også gerne have en lille gulerod i enden eller hvad skal man sige...

Ja bare sådan det at man lige får sådan et klap på skulderen og siger 'fedt vi har set billedeerne, det ser sgu fint ud det du har lavet for os' altså bare sådan en opfølging og afslutning måske eller evaluering eller whatever det kunne have været. Det tror jeg egentlig havde været meget fedt altså meget rart bare lige at få... og det tror jeg også er en god måde at slutte samarbejdet på synes jeg. Altså sådan nogen ting det synes jeg er godt.

Ja helt sikkert, fordi det virker lidt som om at samarbejdet er sluttet her 31 december og der har ikke været noget efterfølgende eller en opfølging derfra vel?

Nej nej overhovedet ikke. Det sluttede så senere for mig fordi at jeg troede jeg kunne nå at lave den der video færdig før jul, men det viste sig at være totalt håbløst og jeg prøvede at lave aftaler med folk tre uger før jul og der er folk bare et helt andet sted, så det måtte jeg lave det i januar.

Ja det giver selvfølgelig mening, men der har ikke været noget opfølging på samarbejdet efter det?

Nopes!

Okay! Når du lægger noget op og poster, tænker du så over din modtager og har i fået noget at vide om Wonderful Copenhagen om hvem der skulle være modtageren til det her?

Åh det kan godt være der var noget...altså modtageren ville være mit publikum og jeg går udfra at de har valgt de forskellige folk fordi de går ud fra at der er et eller andet publikum som er relevant for det. Men en

del af strategien var jo at få turister spredt ud, så jeg går ud fra at de har haft en eller anden målgruppe der hedder potentielle turister i København, det må næsten have været en eller anden form for målgruppe.

Ja helt sikkert! Har der været andre udfordringer i det her samarbejde, både i forhold til kommunikationen eller andre ting?

Ikke hvad jeg kan komme i tanke om sådan umiddelbart, ud over det jeg allerede har nævnt.

Hvid du havde nogen ønsker løbende under samarbejdet følte du så at du kunne komme hen til dem og sige det?

Ja det gjorde jeg jo med videoen.

Ja selvfølgelig, jeg tænkte også lidt mere på sådan også i samarbejde med nogle af de andre influensers, hvis du skulle snakke med dem om noget?

Jeg snakkede ikke en skid med nogle af de andre, udover en der var på det der møde. Der er ikke lagt op til det, det kunne have været hyggeligt hvis de havde arrangeret noget, også imellem os fra Wonderful Copenhagens side, men det var der heller ikke. Det var jo sådan et fællesmøde i starten og det var jeg jo ikke med til fordi jeg kom lidt senere. Det ville have været cool hvis de havde lavet en eller anden lille arrangement hvor man lige kunne lærer hinanden at kende og hvad ved jeg lavede et eller andet swaps så man skulle ud med dem i hver af deres kvarter og vises rundt eller et eller andet sjovt, som havde styrket hele konceptet lidt.

Ja okay så du ville gerne have lavet noget mere med de andre influensers?

Ja det kunne have været sjovt.

Helt sikkert! Er det nogen andre ting du har følt var en udfordring ved samarbejdet sådan?

Ikke umiddelbart

Jamen så tror jeg umiddelbart jeg har fået styr på alle mine ting. Tusind tak fordi du gad at være med!

Det var så lidt! og held og lykke med specialet!

9. Transcript – Sanne (WoCo)

Italics – Interviewer

Normal – Interviewee

Hej det er Sanne

Hej det er Katrine og Nisma

Hej med jer!

Hej! Hvor er det godt at du gider at snakke med os!

Ja men selvfølgelig vil jeg det, i den her lidt mærkelige tid! Har i medhør på nu her eller hvordan?

Ja den er på medhør

Kan i optage det så? Sådan så i har det eller hvordan?

Ja det prøver vi i hvert fald på

Ja det er en meget god ide! Jeg er blevet interviewet af mange og det kommer jo tit i en vending af hvad vi laver, også når i stiller ind med spørgsmål og sådan noget. Så jeg tænker i skal hapse alt muligt forskellige fragmenter ud, både det ene og det andet svar ift. hvad i skal bruge...

Ja det vil vi i hvert fald prøve på

Ja og det gør i bare og spørg endelig ind hvis der er noget i... altså jeg har arbejdet 12 år i Wonderful Copenhagen, så nogle gange kan det være sådan lidt indforstået, selvom jeg prøver at forklare det ud fra et perspektiv at i skriver speciale og er hvor jeg var for 12 år siden... men det bare nogen gange så går det lidt hurtigt fordi så tager man nogen ting forgivet når man snakker og sådan er det bare. Så i skal endelig både afbryde mig og spørge ind til hvad fanden det er jeg mener.

Perfekt! Det gør vi!

Altså vores opgave omhandler co-creation, altså samarbejdet mellem influensers og Wonderful Copenhagen, og hvordan influenserne kan blive inddraget mere til at optimere co-creation processen... i form af at i har en strategi om 'localhood', altså at gøre ting mere lokalt.

Ja, eller i hvert fald at fremhæve ting som ligger lidt udenfor... hvad kan man sige K (København) og de traditionelle turiststeder, som i jo mange år har været fremhævet, det er jo typisk sådan nation branding som går ind og peger på de samme ting og de samme ting og de samme ting, så folk ligesom kan huske. Så nu her går man jo lidt i den anden retning fordi på det steder så oplever man jo... friktion og overophedning og for mange mennesker og et sammenstød med dem som så bor der og dem der besøger og alt muligt... så har vi gået en anden vej og stadig så, altså dem der besøger København taget i møde med det lokale som så bor i København så man får sådan en autentisk oplevelse, men sådan gerne væk fra de typiske steder og brede København ud til hvad København faktisk er jo og nu ved jeg ikke om i bor i byen, men København er jo langt fra kun Nyhavn, faktisk slet ikke, hvis man går ned gennem Nyhavn så er det ikke som at være i Kbh., det er ligesom alle mulige andre hovedstæder, der er bare ubehageligt of dårligt musik og dyre fadøl, altså der er ikke specielt fedt og der er mange andre farvede bygninger helt ude på Østerbro og Nordvest osv. altså så ja det var lige et sidespring...

Nej det er så fint!

Vi ville lige starte ud med at spørger om hvad din alder er og hvad din nationalitet bare for god ordens skyld.

Jeg er 40 år og jeg er Dansk. Jeg ville også lige tage det forbehold altså fordi med jeres spørgsmål så kommer jeg til at tale sådan bagud skuende og kommer til at tale om hvad vi gjorde i 2019 og 18 og 17 osv. Fordi at faktisk er vores fokus for 2020... eller har været fordi nu kommer det her coronavirus til at ændre på alt i forhold til hvad vi kommer til at gøre i 2020, fordi der ligesom ingen turister er, men vi havde faktisk ændret vores fokus for 2020 inden corona også i forhold til vores influenser samarbejder, fordi at København ligesom mange andre storbyer oplever en overophedning i turisme, hvilke er positivt... men dvs. vi har besluttet at langt størstedelen af vores markedsføringsbudget har skulle gå til at markedsfører overfor dem der allerede er i byen og det er et stort skift i forhold til hvad vi ellers har gjort alle de år jeg ellers har arbejdet i Wonderful Copenhagen, hvor vi har tiltrukket besøgende internationalt altså lavet store kampagner og arbejdet med journalister, influensers og jeg ved ikke hvad ude i den store verden, men det har vi lagt lå på jo... altså vi har stadigvæk nogen samarbejder men har omstruktureret så at vi faktisk inden corona havde en ambition om skulle ind og lave nogen markedsføring overfor dem der var i byen og prøve at nudge dem ud og gøre deres oplevelse både bedre og større og brede Kbh. ud for dem. Det var vores 2020 ambition og

de kommer jo så til at blive kastet lidt op i luften fordi lige om altså der er ikke særlige mange turister lige nu og om en måned er der slet ikke nogen og hvornår kommer de så igen, så der er faktisk ikke nogen at nudge lige nu. Så lige nu er det sådan en undtagelsestilstand, det tror jeg heller ikke i kommer til at skrive om eller fokusere på i jeres projekt... det er kun for at sige at det influenser samarbejder jeg har styret de seneste mange år havde vi i forvejen her for 2020 og inden corona havde vi sådan omstruktureret og vi ville fokusere lidt anderledes fordi der er kommet lidt mætning omkring det, men det kan jeg komme lidt tilbage til, det er bare for at sige at det jeg snakker om nu lige om lidt det kigger lidt bagud og er noget vi har gjort helt fra 2017, altså hele 17, hele 18, hele 19 altså de sidste tre år. Det passer nok meget godt med vores strategi, altså den strategi i lægger jer lidt op ad tænker jeg som i kan bruge som en eller form for base...

Ok men er tanken stadig at bruge influensers fremadrettet til den nye strategi?

Altså både og altså en ting er at vi laver... altså vi er i en strategi udvikling generelt i Wonderful Copenhagen i og med at den her strategi som i lægger jer opad, den løber jo ud her i det her år, dvs. fra 21 også tre år frem, der har vi en ny strategi forbedring, men altså tanken inden corona var at vi vil drosle rigtig meget ned for vores international influenser samarbejder i og med at vi har skulle prøve og se hvordan kan vi målrette vores markedsføring og den kontekst vi får ud af hvem vi samarbejder med over for dem der er i byen lige nu altså lave sådan noget her og nu markedsføring altså der foregår nogen her-og-nu i et event, der er det her teater... altså helt ned på sådan noget lavpraktisk noget for at få folk ud til nogen sådan action ting og det kan du jo godt lave med nogen influencers og gemme deres materiale også markedsføre det overfor turister der er i byen på det andet tidspunkt, men nogen gange kan både årstid og alt sådan noget godt være afslørende for hvornår vi så bruger det materiale. Jeg vil sige vi havde faktisk en... altså vores ambition har været at lige nu indgår vi slet ikke nogen samarbejder pga. corona for der er slet ikke nogen der kommer hertil jo så alt er sat på stop, men inden da har jeg faktisk ikke i år endnu lavet en international samarbejdsaftale med en influenser fordi vi har tænkt at måden at få noget indhold der er relevant lige nu og dvs. for eksempel at få en..., så vil vi nok heller bruge lokale influencers, altså danske influencers i Kbh., københavnske influencers som vi kunne kaste rundt omkring til de forskellige ting der sker og betale dem for både at lave posts men også stories og materiale, levere det til os også ville vi kunne bruge det altså samme dag nærmest i vores stories og målrette det og i vores feed målrette det med betalt markedsføring overfor dem der var i byen, man kan godt lave sådan nogen sociale medier kampagner på YouTube og Facebook og Instagram overfor nogen der har checket ind i Danmark som ikke er danske eller i Kbh. som ikke er fra Kbh., dvs. man servere noget meget meget aktuelt og målrettet markedsføring over for dem der er i byen lige nu og det er meget svært at sammenkøre med en influenser som kommer hele vejen fra Kina eller Indien eller USA... det kan godt lade sigøre men det er ikke helt det der er vores mål faktisk, vores mål er måske også ikke at mindske informationerne omkring Kbh. men det er i hvert fald ikke et mål i sig selv at komme ud til

sådan et stort publikum... altså når man indgår et samarbejde med en influenser så indgår man jo også at der bliver smidt noget materiale og content omkring Kbh. ud til deres målgrupper, som vi eller ikke kan nå med vores markedsføring og det er jo ikke fordi vi ikke gerne vil ud med budskabet omkring kbh til dem nu , men det er ikke det der er hovedformålet lige i øjeblikket. Hovedformålet er at mobilisere dem der er i Kbh. allerede rundt.

Det er også lidt af det vi har kunne se når vi har kigge Instagram igennem fra jeres side af og vi har bla. kigget på det hashtag der er blevet brugt der hedder #copanhagenlocalhood, hvor vi har godt kunne se at det er meget danske influenser og det er også dem vi også gerne vil have med ind i det her speciale.

Men det er faktisk et specielt samarbejde vi havde etableres sidste år hvor vi indgik med 9 lokale influensers, som så har skulle kunne leveret 10 posts hver fra deres område. Vi har udvalgt dem ud fra hvor de bor og selvfølgelig også deres stil og tone og at vi har et godt samarbejde med dem i forvejen på andre niveauer. De har så skulle... der er så nogen der måske ikke har nået at leve 10, men altså opgaven hed 10 posts fra deres respektive områder i løbet af hele sidste år, fordi opgaven blev jo startet i starten af året sidste år, også måtte de egentlig selv finde ud af det og selv styre det. For eksempel hvis du går ind og ser på sådan en som @astridkbh, hun har lavet 10 posts fra Amager, hvor hun så boede på det tidspunkt så har vi taget meget af hendes materiale og re-postet det og hun når jo selvfølgelig også ud i hendes feed, men ellers så ville vi også tage det og både re-poste det men også at putte betalt markedsføring i et post og skyde det ud til nogen af dem der er i byen, altså planen var i år så stadig at indgå i samarbejder med lokale influensers, altså danske influensers, men så at stille dem lidt mere konkrete opgaver fordi sidste år var mere løst i forhold til at de bare skulle portrætterer deres områder hvor de boede sådan så vi fik indhold fra alle mulige forskellige brokvarterer og områder fra Kbh., men så i år skulle det være mere af sådan noget med... vi har lavet sådan et årshjul med event og stemninger og alt muligt med hvad der sker i løbet af hele året også vil jeg udpege x antal influensers hvad de skulle dække og hvad de skulle leve, sådan så vi også kunne sætte et årshjul op omkring hvad vi ville køre på betalt over for dem der var i byen ift. at vi hele tiden får brandvarmt materiale som vi kan smide ud igen til dem der er i byen for at de kan se noget relevant og nuværende og lige nu information omkring hvad der sker i Kbh. som vi ikke selv har lavet...vi er to content producers på vores kontor i vores team så da kan slet ikke dække alt hvad der normalvis ville ske i byen og altså også bare stemninger eller en ny restaurant altså alt det der... vi prøver at dække meget af det, men vi har virkelig brug for de lokale også altså dem vi normalt har indgået samarbejde med og altså måske er det bedre at vi fokusere på de co-creations og samarbejder vi har lavet med internationale de seneste år, men det er ikke vores 2020, og måske heller ikke de næste par års hensigt, der har vi en større opgave og få dem der allerede er i byen og allerede kommer til byen rundt i byen og for at undgå de der sammenstød med de lokale der bor her, men også for at understøtte de der 10x resultater. Vi har større undersøgelser som også viser at jo flere

områder i en by man oplever, jo mere tilfreds rejser man hjem fra et besøg og at man har større tilbøjelighed for at anbefale det hvis man har oplevet og set mere... så der er masser af positive ting og vinde ved at prøve at opfordre til at folk skal opleve noget mere end bare det typiske.

Ja vi vil også gerne fokusere på de lokale som i bla. har brugt i det der #copenhagenlocalhood og det samarbejde med dem. Så den strategi i bruger nu den er primært målrettet til københavnerne eller danskerne og ikke så meget turisterne?

Dem vi ville indgå samarbejde med i år ville primært ikke være internationale, men dem der måske er bosat i Kbh., både for at portrætttere noget fra deres område men så man også kan sende ret kort varsel ud til et event eller et eller andet hvis vi skal bruge noget indhold til netop at bruge i vores markedsføring overfor dem der er i byen for at vise hvad der er i byen for at have... også nogen gange er det meget fint at have en anden stemme end en turistorganisation stemme på hvad der sker. Vi er mere ud på at samarbejde med nogen af dem der er... vi kan rykke fra A til B rimeligt hurtigt og det kan man bare ikke så meget med de internationale og fordi tidligere har vi jo gerne ville markedsfører Kbh. overfor dem der er i de forskellige internationale influensers' netværk fordi dem kunne vi ikke selv nå, så det har jo også været et mål i sig selv, men det er jo ikke det der er vores primære mål lige nu. Det primære mål og opgave er at mobilisere folk og nudge folk rundt i byen. Det for har vi jo også nødt til at ændre strategien overfor samarbejdet med influensers sådan så at de internationale influensers kommer til at fylde mindre, jeg har også haft ca. I don't know 60 igennem de sidste to år, det er jo helt absurde høje tal, så det skal under alle omstændigheder drosle ned fordi der har jo også været sådan en kurve der var gået opad og blevet brudt også inden corona og alt muligt – der er kommet en mætning i brugen af influensers, men ellers har det jo været et medie der har stormet derudaf de seneste år hvor man... vi har da prøvet at ride med og vi har også fået noget fantastisk indhold som vi aldrig selv kunne producere og nåede nogen spændende målgrupper vi aldrig selv kunne have nået. Det har været rigtigt i den periode vi har gjort det, men lige nu er det ikke rigtig mere, vi bliver nødt til at omstille i forhold til både hvad analyserne har sagt, men også at man kan se at forskellige storbyer rundt omkring i verden at man ligesom skal... altså vi har en opgave i at bearbejde dem herfra fordi så får vi endnu flere og det kunne vi sagtens, men det er ikke lige det der er vores mål lige nu.

Ja det er klart! Men det samarbejde i så har med de lokale hvordan samarbejder i så med dem? Altså du sagde at i sender noget ud med at de skulle lave 10 posts på et år, men er de inde hos jer og lave nogen ting eller er det mere bare sådan at i siger 'lav et eller andet' også kommer de med noget?

Ej lige med det tilfælde sidste år der havde vi dem alle sammen ind til sådan et introduktionsmøde også fordi det var lidt et skifte i vores strategi generelt og det de skulle leve ind på, altså deres område som de skulle

portrættere så ville vi også gerne have nogen elementer ind i deres billeder for eksempel, vi vil gerne have nogen mennesker med og der var bare nogen ting omkring samarbejdet der var lidt anderledes end man bare lige sagde 'hej kan du ikke lige lave det her', så vi havde dem faktisk inde til sådan et introduktionsmøde alle sammen i starten hvor vi ligesom briefede dem også har vi jo ligesom været i dialog undervejs også har jeg jo for eksempel med nogen af dem der ikke måske har leveret så meget har jeg jo både ringet og skrevet opfordrende til. Der var ikke nogen kontrakt og man skriver ikke under og det er sådan altså på den måde så det bare en aftale man har... vi har ikke lavet kontrakt på det, men de har fået penge for det. Vi ville jo gerne gøre det så frit som muligt og det skulle egentlig være lidt en forlængelse af deres eget feed så de ikke skulle føle at det var en stor opgave de gik ind på, men at det var en naturlig del af hvordan de ellers tager billeder og portrætteret byen via deres feed. Det ville vi i hvert fald gerne have.

Så det er heller ikke fordi de får noget information om specifikke ting de skal tage billeder af?

Nej, vi har givet eksempler på hvad det kunne være altså hvordan man ligesom kunne prøve at portrættere sit nærmiljø og sit område fordi det kan da godt være svært hvis man er vant til... det er jo også en omstrukturering for dem ift. mange af dem fokuserer meget på Nyhavn og kanaler og farvehuse og sådan noget i deres feed for det er også dem der giver en masse likes, men vi er jo gået ind i den er strategi på at vi ved jo udmarket godt vi ikke får mange likes og mange delinger og mange kommentarer på nogen af de posts vi sætter ud, men det er fint for det er ikke det vi er ude på, vi vil vise et andet Kbh. end det der ellers har været overskriften i mange mange mange år og det kommer til at tage lang tid at ændre på jeg er ikke sikker på om vi får ændret rigtig på det men derfor er vores strategi heller ikke at opnå mange likes og det er heller ikke et KPI vi ligesom går ind og bliver målt på i slutningen af året når vi skal se tilbage, det handler ikke kun om like-hunting, det handler om hvor meget indhold af det vi får skabt, både internt hos os men også i samarbejde med andre, ligger udenfor Kbh. K, er udenfor højsæson og er ude ved forskellige attraktioner sådan så man får højnet nogen af de andre oplevelser der også er i Kbh. Så det har været briefingmøde, også har de kørt på også har jeg snakket med dem undervejs.

Så det er ikke fordi de kommer ind og er inde ved jer et eller andet antal gange om året og har en dialog omkring ideer eller forslag hvis de har nogen...?

Nej det har de helt selv styret. De har kun haft deres områder som legeplads altså der hvor de bor og det var den begrænsning eller retningslinje der var, også skulle der også være interaktion med på billederne. Så man kunne se folk der ligesom gjorde noget på billederne så det ikke bare var typisk tomme instagram billeder vi også gerne ville væk fra. Nogen andre undersøgelser vi har lavet, viser også at tomme billeder kan virke skrämmende nogen gange, så det har også været noget vi gerne vil have med i... det har de også løst okay,

vi er ikke så tæt på som vi gerne vil være, men det er også en svær øvelse for dem fordi instagrammers er bare... det er nogen andre billeder de lægger ud så derfor er det også i modstrid med deres feed i forvejen at skulle ind og lave nogen meget person-agtige billeder, og de skal jo heller ikke gå for meget på kompromis med hvad deres stil egentlig er altså...

Og er det primært billeder, eller er det også blogindlæg hvis de havde en blog eller videoer?

Ej det er billeder også har nogle af dem også fået lov til at skære ned i antal posts for at lave videoer altså jeg har Morten Svane der har lavet en video fra Nordvest også har han fået lov til at skære ned i antal billeder også lavet en video i stedet, så han da havde lige brug for et andet ophav og det aftalte vi så hen ad vejen fordi han fik lyst til at lave det og igen vi er totale åbne for at folk bare lad deres fantasier og kreativitet rende ind.

Hvis nu han (Morten Svane) har den idé kommer han så ind til jer eller snakker med dig over telefon og siger hvad han har af ideer?

Øh nej altså vi taler i telefon... så har han en idé også snakker vi sammen der altså han har også været inde til en informerende intro møde i starten hos Wonderful Copenhagen hvor vi har holdt de der møder i starten, men eller så kunne han godt komme forbi hvis det var, men normalt så skriver de bare eller ringer og siger hvordan og hvorledes.

Så det er meget hvis de har en idé, så kan de selvfølgelig snakke med jer men det er meget deres idé at de får lov til at følge?

Ja det gør de, altså indenfor de rammer og igen der heller ikke nogen ret og forkert og jeg kommer heller ikke efter dem der ikke har postet 10 posts i løbet af året, altså der er nogen af dem der ikke har levet op til de krav der blev stillet, men sådan er det bare når vi ikke har mere strikse omkring kontrakter osv. fordi det skulle ikke opfattes på den måde det samarbejde, det skulle mere være sådan et... på en eller anden måde at vi indgik et partnerskab at vi gerne vil samarbejde med dem men og at vi også gerne betale nogen penge for det for at de så portrætterede deres områder, optimalt set i 10 posts i løbet af året og portrætttere selvfølgelig området men også portrættere det i sæsoner, dvs. både vinter, forår, sommer og efterår.

Jo helt sikkert. Så i bruger meget det med at bruge dem til at give lidt mere et nyt præg, altså det lidt mere lokale og det som sådan kan vises på en anden måde i forhold til at kører Nyhavn og ja...

Præcis! Og helt sikkert for os selv også til at skabe indhold til både vores feed og også til vores kampagner er det ligesom for at højne at få portrætteret Kbh. præcis hvor det ikke er Nyhavn eller nogen af de andre typiske steder men det der med at komme rigtig rundt og der synes vi at der er en god ide i at få fat i både fotografer og influensers som allerede bor i de forskellige steder fordi de kender meget bedre til den lille kaffebar ned på hjørnet. Så vi prøver at få fat i dem der ved bedst, også behøver det ikke at være sådan farvet huse osv. det kan godt bare være en der sidder og drikker kaffe på en lille lokal også er der en lille historie sammen med det, så mere komplekst og større skulle de heller ikke være og det var heller ikke meningen...

Ja sådan så det får det der sådan...

Ja autentiske præg... men vores ambition var heller ikke at få dem ud og stable alt muligt på benene altså det skulle egentlig bare være et naturlig forlængelse af deres feed, altså ikke være så meget mere end det og det skulle helst ikke føles så stort... altså nogen meget i den stil da lavede i forvejen også satte de så bare lige nogen benspænd ind fordi vi vil jo gerne have nogen flere mennesker med på billederne fordi mange af dem poster billeder uden mennesker og det ville vi gerne prøve at ændre lidt på og så også det der med at det var fra deres små gader og områder og hvor de boede for at få det med, fordi det sagde vi til dem at det kom vi ikke ud at lave, så det er en stor hjælp.

Så i har vel også sat jer lidt ind i at lære dem at kende i forhold til hvad de normalt gør for sådan at trække det ind...

Jo jo det har vi nogen der sidder og kigger på også, altså også nogen af vores tidlige medarbejder har også været instagrammers så det har vi nogen der har mega check på. Jeg følger dem lidt og kender deres stil og sådan noget og har været med til at udvælge nogen af dem men ikke alle sammen, det har der været nogen andre inde over som er meget mere ned i instagram osv...

Okay så der er nogen der sidder og lige prøver at se hvordan det kan passe ind til jer?

Ja ja så er vi også nu i gang med nu her, altså nu må vi lige se hvad der sker i forhold til corona, men inden da var vi i gang med at se på hvordan vi ... en ting er hvordan at vi samarbejder med dem som vi har samarbejdet med sidste år, men vi vil gerne åbne op og samarbejde med flere andre der også er... det her er jo kun ni ud af rigtig mange der er i byen. Der er jo også mange andre man kan tage fat i som sagtens kan markedsføre byen på en god måde, uddover de der centrum og top 10 attraktioner og højsæson, hvor deres feed også er over mod design eller tøj osv. Der kan være mange forskellige vinkler på det og der er ikke

noget rigtigt eller forkert, det her var bare en start. Det er meningen at vi ville fortsætte det, men nu må vi lige se hvad året bringer nu her.

Ja helt sikkert, men hvad får i ud af hele den her proces, altså kan i se nogen effekt og hvad det giver?

Ja men jeg kan godt forstå spørgsmålet og der er jo ikke rigtigt et ja eller nej, fordi vi får masser ud af det. I vores feed for eksempel, vores organiske feed på Instagram og Facebook får jo et boost i en retning som vi ikke selv kunne måske have gjort det, så det er en stor hjælp at få vist den alsidige Kbh. som vores strategi ligesom lægger op til så det er en stor hjælp til det. Vi kan også set at selvom vi har gået ind på at den her ændring i vores stil og tone og hvad vi portrættere fra Kbh. godt ville gå ind og give os nogen hug på både likes og delinger og kommentarer, fordi tit er det sådan nogle meget klassiske og meget sådan ikoniske bearbejdede billeder som måske går ind og scorer højt på de parametre, så kan vi se at, ja måske får vi ikke så mange likes og delinger og sådan noget men der er der faktisk nogen af det der gør selvom at de ikke noget som helst har at gøre med Nyhavn...

Så ja vi har skulle have nogen på trynen af at sådan skifte stil i forhold til at gå ned på nogen af det her ting som vi har klaret os på rigtig godt før.

Ja altså man kan jo selvfølgelig heller ikke se effekten af noget der er så nyt...

Nej præcis, men der er også om at skabe nogen nye fyrtårne og få nogen nye kroge at hænge Kbh. på som ikke kun hedder Nyhavn, der er jo kommet sådan noget som Copenhell og kirke ude i Nordvest osv. der er jo masser af sådan nogen større fyrtårne man godt kan hænge Kbh. op på en eller anden måde det er i hvert fald det vi prøver på at lave det der hedder oplevelses sammenhænge i sammenhæng med det ved at sige hvad kan man så mere opleve ved Nørrebro eller Nordhavn når man alligevel er derude og skabe en oplevelse derude i stedet for det typiske Nyhavn og strøget og den lille havfrue og alt det der.

Så det er ikke fordi i måler det på andre måder indtil nu sådan rent effekt-mæssigt?

Altså vi kigger selvfølgelig på det og generelt så er algoritmen jo også ændret sig meget på Instagram det seneste også ift. likes og alt sådan noget så hvad der lige gør at man måske ikke score så højt, det er lidt svært at sige... altså vi kan sige nogen om engagement rate fra sidste år og der har vi på forhånd sagt at det vil falde fordi vi godt ved det vil blive lavere næste år. Vi bliver målt på hvor meget produceret indhold vi har altså af nyt produceret indhold vi har så skal over 50% ligge udenfor Kbh. K og udenfor højsæson som er juni, juli og august og udenfor de ti attraktioner dvs. vi måler på content produceret ud som ikke er i de

kategorier så det er et måle parametre i sig selv. Det er jo igen et skifte i hvordan vi ellers har gjort det, så vi har bare taget det til os med det samme og ageret derefter.

Ja okay. Er der nogen udfordringer ved at samarbejde med de her lokale influensers?

Jamen jeg synes kun det har været... altså i forhold til at de ikke har leveret ind i forhold til hvad vores aftale har været som vi kun opfordre til at de gjorde det fordi hvis de så ikke gjorde så kunne vi ikke rigtig gøre så meget andet. Vi er heller ikke ude på at være efter den rent juridisk, det er ikke det der er vores... altså så mange penge er der heller ikke involveret. Vi vil jo gerne lægge op til at det var et samarbejde der var sådan lidt naturligt og i forlængelse af deres feed, som jeg har sagt før, så de ikke skulle føles som en stor opgave, men alligevel er det ikke alle der har været så gode til at få taget det til sig. Men igen det så en testperiode og dem vil jeg så nok ikke indgå et samarbejde igen med i år, så på den måde har de afskrevet sig selv fra fremtidige samarbejder med os. Så det er udfordringen når man gør det på den måde, men jeg vil nødigt gøre det på en anden måde medmindre det er et større samarbejde til mange flere penge, så skal det kontraktmæssige også være på plads osv. Det har ikke været et forsøg, men det første vi har gjort på den her måde med dem, eller så har det været den måde vi har prøvet at gøre det på også må vi se om det også er den måde vi også kommer til at gøre det fremadrettet. Man kan sige sidste år havde vi ikke fastlagt hvad vi skulle bruge de forskellige posts til vi havde ikke sagt til dem hvornår de skulle poste og det ville jo være lidt anderledes i år hvis det er vi kommer i gang med samarbejdet igen, så ville vi jo skulle bruge nogle ting til nogen events på nogen specifikke tidspunkter. Dvs. der vil være en større grad... vi ville skulle følge det meget tættere, vi skulle have det leveret på meget mere faste tidspunkter altså det ville være et helt anderledes setup i år i forhold til sidste år. Det ville ikke være lige så frit og igen vi ville sætte dem til at dække nogen forskellige ting som rent faktisk sker i byen som man kan opleve på det pågældende tidspunkt. Det ville være lidt mere oplevelsesbaseret.

Ja så også i forhold til hvad man skal gøre...

Ja jeg vil lave en hel forventningsafstemning i forhold til at jeg ville lave en hel kravsspecifikation i forhold til hvad vi skulle have leveret for at skulle målrette noget overfor turister på stories, gennem Instagram eller en video til YouTube osv.

Det ville være en helt anden opgave og de ville nok også blive betalt anderledes efter at det er meget mere en bunden opgave så skal de have mange flere penge for det og det er jo klart.

Bliver det så også meget mere med at tage deres ideer ind og høre på hvad de siger eller bliver det meget jeres planlægning?

Det er svært at sige når vi ikke rigtig har startet processen... de ville helt klart have mulighed for at komme med ideer til hvordan man angriber den ting vi ligesom sætter dem til, men der ville ligesom nok være noget styring omkring hvad det er. Det velkommen til at kommen med input til hvilken vinkel der kan komme på det og hvis det er en god ide så kan vi sagtens løbe med dem, men det er svært at sige fordi inden corona der havde jeg et større årshjul og mønster i hovedet som jeg skulle til at effektuere dvs. have 20 aktiveret i løbet af året hvor jeg allerede her i starten af året ville jeg så tildele dem hvem der skulle stå for hvad dvs. vi jo allerede fra starten af året her allerede fra marts april kunne sige, de her ting bliver dækket og de her ting får vi ind på de her tidspunkter og tidsrum. Så tror jeg nok at det ville være de rammer de ville få også, ville jeg havde tiltro til at de ville udfylde opgaven som jeg gerne vil have det. Det ville være de rammer de ville få også, vil de kunne tolke på det som de nu vil så længe vi ville få noget ordentligt kvalitets indhold i god oplosning.

Ja for de må jo også kende lidt til hvem i er og hvad i står for, for at få det ind på deres måde selvom det stadig skal passe med jer...

Jamen præcis og det er også noget med at i og med at jeg tror ikke det gør så meget at det ikke er turistorganisationen Wonderful Copenhagen der skyder materiale ud til turisterne, men at det er en lokal influenser, som er ude og lave noget som man måske mere kan identificere sig med.

Ja det ville også være det der påvirker både københavnernen men også turisten i sidste ende at der er tænkt over at det er lidt mere lokalt fordi man kan se at det er en københavn der gider at vise det her frem.

Ja men helt sikkert, men også noget lavpraktisk at det er dem der vil være både bedst til det, men også mulighed for at dække det, altså i stedet for at det er os der skal dække det hele, fordi vi ville også satte noget ud i forhold til hvis det var os selv der dækkede det. Det handler jo også om at være aktuel og relevant hele tiden og hvad der sker lige nu, for det der sker lige nu, er jo ikke relevant for ham der kommer om ti dage. Men ja pga. corona bliver vi nok nød til at fokusere lidt anderledes nu og se hvad vi lige gør.

Ja det giver rimmeligt god mening! Det er lige en anden situation at tage sig af...

Men piger jeg bliver nødt til at løbe nu og håber i har fået svar på nogen af jeres spørgsmål, ellers er i velkommen til at sende, det gør i bare!

Jo tak det er vi glade for!

10. Transcript – Siw (LI)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Kan du fortælle mig lidt om det samarbejde du har haft med Wonderful Copenhagen? Som jeg har forstået det så er det kørt i 2019, hvor der har været sådan et fokus på lokale.

Ja, lige præcis, altså det er som en del af deres strategi med at sprede turister lidt ud, grund af der kommer for mange turister til Kbh., som kun er inde i indre by så det er egentlig for at få spredt dem lidt ud til brokvarterende bla. og der bor jeg så på Nørrebro og har været deres form for Nørrebro repræsentant. Så samarbejdet bestod i af at i løbet af 2019 så skulle jeg dele ti gange fra nogen af mine yndlingssteder fra Nørrebro og det skulle meget gerne have den der lokale følelse. Netop det som man snakker meget om det der med turister gerne ville komme og føle sig som en del af det samfund de ligesom besøger, altså den følelse af noget lokalt Nørrebro stemning. Så det har egentlig været at jeg skulle rundt og besøge nogen af mine forskellige yndlingssteder også fotografere dem. Der har ikke rigtig været krav til at det skal være restauranter eller cafeer eller parker eller hvad det skulle være, men bare de havde den der lokale følelse. Så skulle jeg prøve på en eller anden måde at få det til at passe ind i min normale stil kan man sige ikke.

Så hvor involveret har du så været i selve processen med Wonderful Copenhagen?

Hmm ikke så meget, altså de lavede meget rammerne kan man sige i starten og jo der var et intromøde hvor vi kunne stille nogle spørgsmål og komme med lidt ideer og sådan noget, men de havde egentlig lavet rammerne og sådan fast på den måde at de godt kunne tænke sig noget lokalt følelse og der skulle være nogen mennesker på, så man kunne ikke gøre det sådan helt tomt hvilket jeg tror var lidt en udfordring for nogen af os. Men ellers så var der egentlig nogen faste rammer så man kunne ikke ligesom byde så meget ind på det. Samtidigt med det så tror jeg ikke på de helt præcist vidste hvad de gerne ville have, så jeg tror de håbede på at vi ville byde ind undervejs, men jeg synes ikke der var så meget mulighed for det.

Okay, men ville du gerne have budt lidt mere ind, hvis du havde nogle ideer som du havde tænkt?

Øhm nej ikke nødvendigvis, men der blev også snakket om noget med at følge op undervejs og holde sådan lidt mere network-agtige møder hvor vi skulle samles os sådan noget og det blev bare udsat et par gange

også ved jeg også at, jeg kender ham privat ham der stod for det og han skiftede så også job undervejs, så tror ikke rigtig de vidste hvem der skulle tage over på det projekt.

Nej okay, som jeg har forstået det nu så er det Sanne der er...?

Ja ja, det virkede lidt som om det der med at hun var ikke med fra starten af også tror jeg at hun muligvis fik for travlt også i forhold til at vi ikke fik holdt de der network-møder, så jeg har egentlig bare snakket med dem jeg kender privat om det som tilfældigvis også er repræsentanter for deres område, men der har ligesom ikke været det der fællesskabs netværks lignende møde.

Nej okay men ville du gerne have haft der var lidt mere sådan inde over det sådan fællesskabet, og det med man altså havde de her møder og workshops undervejs?

Ja det ville jeg rigtig gerne fordi det var ligesom noget af det jeg også byd ind på kan man sige, noget af det der tiltrak mig at de ville skabe sådan en netværk mellem os og det gør vi jo meget altså for os selv privat men i højere grad gøre det på sådan en lidt professionel måde kan man sige at de kunne facilitere netop at der var en form for netværk. Ja det tror jeg havde gjort det nemmere med at løse opgaven nogen gange at man mange gange lige kunne vente lidt med i et forum.

Ja helt sikkert fordi som jeg har forstået det så har i været sådan 10 influensers? Kan det passe?

Ja det passer meget godt. Det var lidt svært at forstå fordi der var nogen der kom til på et senere tidspunkt osv. så jeg vidste kun ligesom hvem der var med fra starten af også er det fordi jeg tilfældigvis har lagt mærke til det undervejs, men det passer nok meget godt ja.

Så der kunne godt have været lidt mere sådan løbende, som der egentlig var blevet sagt at der ville. Så hvor ofte havde de sagt der skulle være sådan en workshop eller noget undervejs?

Altså de havde snakket om at mødes to gange, så det var ikke vildt meget, men så var det et møde vi skulle have haft som blev udsat et par gange osv. hvor de ikke kunne få det til at passe, så det blev aflyst helt også tror jeg at der skulle have været to ting senere hen, men hvor den ene ting skulle have været et lidt større møde med netværksbaseret så skulle der have været et eller andet form for event vi skulle til tror jeg. Men det endte så ikke sådan.

Nej det kan jeg godt hører så! Men når i så har fået information omkring hele det her samarbejde, fordi som jeg har forstået det så er det startet med den her store briefing, og nu hvor de her events ikke er kommet til at ske, hvor meget information har i så ellers fået løbende?

Ikke rigtig noget nej. Altså, vi har fået information fordi at Martin der stoppede så han skrev ligesom til os ud at han stoppede. Også skrev han så lidt løbende i starten, men fordi det blev aflyst et par gange det der møde, så var det ligesom informationen omkring det, men det var ligesom ikke mere i det end det. Også da Sanne tog over så skrev hun også ligesom til os så var det ligesom en afsluttende mail, men det har været meget sådan praktisk omkring møder som så ikke endte med at blive til noget, så det har ikke været sådan en...

Så der kunne godt have været mere information nu hvor i var involveret i alt det her?

Ja altså jeg tror især det der med at man ligesom møde og så deler nogle erfaringer og inspirerer hinanden lidt på en eller anden måde kunne have været meget godt.

Ja okay så selve sådan dialogen og kommunikationen, under det her samarbejde, den er foregået under noget mail osv.?

Ja!

Kan du fortælle lidt mere om selve dialogen nu hvor den så ikke rigtig har været der, altså sætte nogen ord på det?

Øhm ja men som sagt altså, der har været sådan lidt åbne rammer. Der var ligesom den indledende dialog, som også var på mail hvor vi fik lidt et brief om hvad de havde tænkt sig og meget overordnet rammer også var det det første møde, men efter det så har det bare været lidt praktiske mails, som ikke rigtig lagde op til noget bestemt egentlig. Så der har vi ligesom bare skulle køre vores eget ræs på en eller anden måde.

Ja og har det været nemt og køre sit eget ræs så?

Nej altså jeg synes det var svært, men jeg synes det store udfordring for mig var også, og det må jeg være ærlig at sige at normalt så tager jeg ikke billeder med særlig mange mennesker på, så min stil er ikke så reportage agtigt det er meget sådan ren æstetik og for det meste så er det ja netop bygninger eller lignende, men også stemninger, men jeg kan godt lide at der var et enkelt menneske på, det er altid sådan en form for

statist i mine billeder kan man sige som fylder lidt ud. Det har egentlig været min stil og jeg kan ikke rigtig lave om på min stil fordi det skal jo stadig passe ind i min stil og der er også derfor de har valgt mig. Så jeg tror den store udfordring for mig har helt klart været det der med hvordan laver man de her lokale følelser, hvis man ikke rigtig har mennesker på sine billeder og jeg ved det har været nogen af de samme problemer for nogen af de andre at vi vil helst ikke gå for meget væk fra vores stil for det ville heller ikke give mening fordi Wonderful Copenhagen har jo også valgt os for en bestemt årsag, men det der med at finde den der balance og holde sin egen stil og stadigvæk lave noget der vil sådan tiltrække turister og at de vil føle der også er mange mennesker i de her kvarterer.

Jo præcis! Så der har været sådan rimelige frie retningslinjer, selvom der var nogen ting mht. der skulle være mennesker på osv., men ellers så kunne i lidt selv styre det, men kunne der godt have været nogen flere sådan smuthuller man kunne have bygget lidt videre på selv og styret på en lidt anderledes måde?

Ja det kunne måske have været meget fint altså en eller anden feedback løbende det kunne også have været at man selv skulle være bedre til at tage fat og sige hvilke udfordringer jeg havde, hvor jeg ved at nogen af de andre de havde sådan at 'nå jeg tager det ikke så højt hvad de siger' og at 'mit kommer til at være sådan her osv.' og det kan god at være at pga. min personlighed at jeg prøver at holde mig lidt til hvad jeg har fået at vide, men så kommer jeg også til at tænke mere over hvad produktet bliver, hvor de nogen af de andre har tænkt at 'jeg laver det her fordi det er jeg god til og det passer sikkert meget godt', så tror jeg det bliver en meget personlighedsting. Men altså jeg vil sige jeg gik også lige så meget ind i samarbejdet for at udfordre mig selv, for ligesom at inspirere mig selv på en ny måde samtidig med at jeg også bruger mit kvarter rigtig meget, men det er faktisk ikke det her kvarter jeg fotograferer mest i og det er måske meget fordi det er sådan lidt hjemligt for en. Jeg føler nogen gang når jeg skal fotografere, så for det meste tager jeg væk fordi så er jeg ligesom i et andet mind-set nu er jeg klar til at fotografere et eller andet.

Ja det er klart også sådan lidt en udfordring i at finde noget som man egentlig lidt ser som sit hjem...

Præcis noget man kigger på hver dag og det kan nogle gange god være lidt udfordrende faktisk.

Ja det kunne jeg godt forestille mig! det gør det lidt anderledes Så selve under hele den her proces kunne der godt have været noget lidt mere sådan en åben dialog sådan løbende altså at Wonderful Copenhagen kunne have taget lidt mere fat i jer også?

Ja det synes jeg. Selvom jeg normalt ikke bryder mig om sådan noget der så kunne det være fint med sådan en netværksmulighed og hvor de sagde 'det her er et godt eksempel på hvad vi leder efter' så er man sådan

'okay, fint ok så er det her en retningslinje" osv. Og helt klart ikke fra dem selv fordi jeg ved jo godt hvad deres stil er, men nogen af de billede der allerede er blevet taget af nogen af os kunne være rigtig fint. Så vi kunne sige vi godt kunne tænke os mere i denne retning, uden at det skulle kunne lægge en striks ramme rundt om det, men bare man havde en fornemmelse af hvad var det de ledte efter.

Ja præcis, sådan så i selvfølgelig havde den frihed som har, men man lige kan bruge hinanden til noget inspiration så man ved hvad det er en god ide i det her.

Ja lige præcis, også fordi jeg så mange begyndte at lave noget mere reportageagtigt og det var rigtig fint fordi det ved jeg godt Wonderful Copenhagen elsker og det de bruger meget af deres egen tid på ikke, men det synes jeg også var lidt specielt fordi det jo ikke sådan noget vi gør normalt, så det virkede lidt kunstigt at skulle lave en reportage.

Jo det er klart! Tænker du der kunne have været noget andet udover netværksmøder der kunne have optimeret det?

Altså jeg tænkte på en måde så kunne det være interessant med en eller anden form for bundene opgaver og det ved jeg godt det er også et krav hos dem fordi de gerne ville have at vi er kreative og vi selv viser hvad der er inspirerende, men man kunne godt sige at i denne her måned er der fokus på et eller andet bestemt tema også er det tema ligesom et kriterie. Det tror jeg kunne have været ret spændende, så man kunne sammenligne kvarterende på en eller anden måde.

Ja også man kan se at hvis der er fokus på det kan det ene kvarter det ene og det andet kvarter det andet.

Præcis, også fordi de laver ret meget selv med det her med til turister og bestemte temae og viser steder rundt i Kbh. som tilbyder det. Så det tror jeg kunne havde været en sjov opgave for os, som vi kunne havde løst med hinanden. Så nogen temae hvor de spurgte os om vores bud på det.

Ja, er der andre ting du tænker kunne være godt?

Nej ikke lige umiddelbart.

Okay så det er selv kommunikationen og strukturen i planlægningen der helt sikkert har været en udfordring i det?

Ja det tror jeg. Nogen evalueringer undervejs og noget netværk og nogen lidt tydeligere rammer tror jeg.

Ja helt sikkert. Har der været andre udfordringer ved samarbejdet, udover at tage et billede som man ikke lige er vant til at tage?

Nej, jeg synes egentlig mest det har været det. Det er været meget det der med at skulle lave noget hvor man føler at det er en lidt anden stil end det man er vant til, netop fordi de (Wonderful Copenhagen) er så glad for sådan noget reportage lignende med mennesker og en mere klar fortælling. Hvor at vores billede tit bare er æstetiske.

Som jeg har kunne forstå det så har der også været et ønske til et forum eller en anden form så i nemmest også kunne snakke sammen og skabe noget sammen, kunne det også være noget?

Jamen helt sikkert det jeg mener med netværk. Det var egentlig noget af det der tiltalte mig da de kom med et forslag om samarbejde, det var meget det her med at så skal vi mødes undervejs også skal vi sørge for at i lærer hinanden lidt bedre at kende, men også sådan så at vi kan byde ind med noget... eksterne samarbejder også formidle det. Så ja et forum eller nogen møder eller et eller andet som kunne have gjort at vi følte at vi repræsenterede København sammen, selvom vi er i hver vores område. Også det jeg sagde før med at der var nogen der kom til undervejs og på et tidspunkt havde jeg ikke rigtig styr på hvem der var med.

Nej for det skaber også lidt forvirring for dig eller jer tænker jeg at det der med at man sådan finde ud af hvem er det der er del i det her fordi jeg tænker at man jo også er med i et samarbejde fordi det nogen man rigtig gerne ville men man ville jo også gerne vide hvem der ellers er med.

Ja lige præcis.

Hvor meget kommunikation har det ellers været udover de mails? Har du ringet ind og snakket med dem eller andet?

Nej ikke rigtig nej.

Og de har heller ikke rigtig sådan opsøgt dig udover...?

Nej, det var kun lige i starten og det der med nogen skift undervejs. Det har været det.

Hvad har motiveret dig til at arbejde med Wonderful Copenhagen og lave det her samarbejde?

Jeg ville sige forskellige ting. Jeg synes de er virkelig virkelig dygtige for det første og så en helt reel grund jeg er københavner og jeg har boet i København hele mit liv så jeg vil selvfølgelig også gerne vise København for sine bedste sider og jeg elsker mit kvarter når jeg ligesom har boet her i ti år, så jeg har også et rent personligt forhold med det at vise folk hvor fedt Nørrebro det egentlig er, selvom det er en kæmpe udfordring for mig som sagt fordi man ser tingene hver dag. Men når jeg selv skal anbefale til turister og venner fra udlandet osv. så sørger jeg jo også for at anbefale en masse steder på Nørrebro fordi jeg synes de skal opleve den stemning det har, det har været en mission i det. Også igen det der med at udvikle mig og inspirere mig selv til at tænke på en anden måde... altså rent kreativt prøve at udfordre mig selv ved at stille lidt mere faste opgaver... altså ligge lidt pres på en selv med at nu skal jeg fotografere og nu skal jeg tage mig sammen og komme ud fordi at når man har travlt og når man har et arbejde ved siden af, så tror jeg det er meget godt med sådan nogen rammer hvor man rent faktisk får gjort det.

Ja sådan så man også, selvom at det har været udfordrende, synes det sjovt at få prøvet nogen nye ting...

Ja lige præcis også er der igen en motivation til at få et endnu stærkere netværk med de andre fordi der er nogen som jeg har et rigtig stærkt netværk med, men der er nogen jeg har set et par gange til et par arrangementer, også bliver det ikke mere end det. Så det var en motivation også at have det der netværk.

Har det gjort noget for dig at det ikke helt har levet op til det her så?

Jeg tror det ville gøre noget i forhold til hvis jeg blev tilbuddt sådan noget en anden gang, eller at de skulle lave det igen, så vil jeg nok stille lidt krav fra starten af og være lidt mere kritisk overfor det. Jeg vil ikke sige nej til det en anden gange, men bare still lidt flere krav og flere spørgsmål og være lidt mere opsøgende selv.

Ja helt sikker så man kan få det bedste ud af det også fra deres side af...

Lige præcis også fordi jeg ikke er 100% tilfreds med det jeg fik lavet og jeg tror bare at jeg mistede sådan lidt inspirationen, fordi vi var overladt lidt til os selv og der kunne det helt klart godt have været et jeg skulle have lidt mere opsøgende selv, men så er man i gang med alle mulige andre ting og tænker at de kontakter vel nok hvis der er et eller andet.

Ja okay. Du snakker lidt om at det er især det at være københavn og det der med at promovere Kbh. og vise sin by frem, men er der sådan mere følelser omkring det du kan uddybe?

Jeg tror bare helt ærligt det handler om snobbet stolthed på en eller anden måde. Man synes sin egen by er den mest fantastiske overhovedet, men ja som sagt også det der med at jeg nærmest slet ikke bevæger mig ind i indre by fordi jeg synes der er alt for mange turister, jeg synes det er blevet til en boble for sig selv der ikke viser det ægte Kbh. For Wonderful Copenhagen er det jo også en økonomisk ting, de vil jo gerne have at økonomien trives i andre områder og selvfølgelig indre by kan ikke bære på så mange turister som den har lige nu og at det så bliver ved med at stige, jeg synes også at det er vigtigt at vise andre sider af København ligesom hvis jeg også besøger en by selv så vil jeg også sørge for at se andre områder ikke. På den måde har det været et succes det her fordi at det er virkelig nogle forskellige billeder der er kommet ud af det og det viser meget at kvartererne er meget forskellige med forskellig stil.

Ja præcis det er en spændende måde at blive inspireret på også som københavn sådan...

Ja det er også ligeså meget for københavnernes skyld som det er for turisternes skyld...

Ja helt sikkert! Har du tænkt meget over hvem modtageren er når du poster et billede?

Øhm ja... jeg vil sige både og. Jeg tænker over det men jeg ved også nogle gange godt at når jeg poster så det er måske den mest populære men fordi jeg også arbejder med kunst og kultur professionelt så prøver jeg også at få det ud og det ved jeg godt nogen gange ikke altid er det der interesserer folk. Men der bruger jeg også kanalen på en eller anden måde hvor jeg tænker at det med et professionelt øje er ret godt at have og vise også nogen af de ting. Nogen gange lægger jeg nogen ting ud hvor jeg tænker 'okay det her det ved jeg godt det synes folk er bare pænt', men nogen gange er det lidt mere kompliceret... måske kræver lidt større interesse i kunst og kultur og det ved jeg godt det falder lidt til jorden men det ved jeg godt kan gavne mig selv på en eller anden måde.

Da i blev briefet omkring alt det her har i fået noget at vide om hvem målgruppen var?

Hmm nej ikke så meget, jeg synes ikke de har stillet en bestemt person-type op, nej ikke rigtigt. Ikke andet at de fokuserede på turister og at det skulle have den her lokale følelse.

Helt sikkert! Så udfordringen har ligget meget i det her med at de har været svært med det personlige og selve hvad der helt præcist skal gøres, men har der været andet?

Øhm nej altså det jo altid en udfordring det der med at skulle tænke sig selv til at prøve at få ens egen stil og andre forventninger til at passe sammen, så synes jeg ikke rigtig jeg vidste hvad deres forventninger var... så jeg tror det var det der var den store udfordring egentlig.

Helt sikkert! Har der været nogen positive ting du tænker de kan tage med til et nyt samarbejde eller projekt?

Jeg tror egentlig at det mest positive er tanken om at bruge nogen der kender kvarterene godt. Fordi det kan nogle gange godt virke kunstigt at journalister skal skrive artikler om alle kvarterer i København hvor man jo godt ved at de ikke nødvendigvis kender hvert enkelt kvarter. Så jeg synes hele den her tanke med at finde nogen lokale eksperter og nogen der har det ind under huden og bruger de her steder dagligt ikke. Det synes jeg ja... hele den tankegang synes jeg er rigtig god. Så hvis de kunne bruge det på andre måder, ville det jo også være helt oplagt.

Ja helt sikkert og så selve det med at være mere involveret i processen kunne have været en kæmpe fordel for jer og hvis de havde spurgt om det så kunne du godt tænke dig at have været mere ind over?

Ja det kunne jeg godt, jeg tror hvis de kom og sagde vi har brug for jeres hjælp til at sikre os at det bliver et godt samarbejde og at vil i mødes de her de her dage og udveksle osv. så tror jeg størstedelen vil sige ja til det.

Ja for det virker også som om at selvom der godt kunne have været lidt mere kommunikation og information omkring det hele så har det også været en spændende opgave for dig?

Mmm ka helt sikkert det har været spændende også at udfordre sig selv lidt.

Ja helt sikkert! Er der noget du har tænkt over ellers omkring samarbejdet?

Øhm nej ikke nødvendigvis, men jeg tror at en eller anden opfølgning kunne have været god også dertil sidst fordi det løb bare mod sandet på en eller anden måde. Det kunne være rart at have en eller anden evaluering på det netop. Fordi jeg ved godt med mig selv at der var mange af mine forventninger jeg ikke levede op til og det var en periode og et meget meget travlt år hvor jeg har arbejdet alt alt for meget, men også samtidig med at man på en eller anden måde... måske at de faciliterede det på en eller anden inspirerende måde og involverende måde.

Ja helt sikkert! Og bruge jeres ideer og tanker osv. og en eller anden form for evaluering.

Ja sådan så vi kunne komme med vores input og de kunne sige deres erfaringer og hvordan de vil arbejde videre med det og hvad de synes der fungerede og ikke fungerede osv.

Helt sikkert! Ja men det synes jeg lyder spændende. Så tror jeg vi har styr det hele. Tak for det!

11. Transcript – Thue (LI)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Det er Thue.

Hej Thue, det er Nisma. Hej, du har nok aftalt med Katrine at have det her interview i dag.

Ja, det har jeg.

Super.

Der er lige lidt..

Undskyld hvad siger du?

Ja, det er lige lidt, her, jeg har meget rumklang hvor jeg står, går det?

Ja, det er okay, nu, før kunne jeg ikke høre dig. Ja.

Ja, for ellers finder jeg lige et andet sted.

Okay, nej det er fint nu.

Godt nok.

Og tak fordi du gider at være med i vores speciale, det er virkelig en stor hjælp.

Ja, jamen det er fint i skriver igen, for lige da i skrev i første omgang, der sad jeg med noget deadline og der havde jeg sku ikke så meget tid, og vi skulle have været ude og rejse, så der var også lige en masse der skulle afbestilles. Og ja, bare på jobbet osv, der var lige en hel masse der lige skulle ordnes. Så det er super fint at det kan lade sig gøre nu. Det er bare helt okay.

Okay, jamen så lad os bare komme i gang.

* Researcher gives introduction *

Ja, jamen jeg er med på det hele, så det lyder bare super godt.

Ja, jamen så vil jeg bare lige starte ud med at høre om du kan fortælle mig lidt om det samarbejde du havde med Wonderful Copenhagen sidste år?

Ja, jamen du tænker sådan lidt ’hvordan forløbet har været’, eller ’hvad jeg har lavet’?

Ja, jamen bare sådan helt generelt.

Ja, ja, jamen øhm, det blev sådan lidt. Ja, det er meget kort, men det blev sådan at vi var 10 der blev inviteret til at vi skulle køre det her program for dem, og for at skabe fokus ude omkring i områderne uden for centrum af København, altså bro-kvaterene, og ja, sådan der hvor jeg bor, Vestamager. Og det takkede jeg ja til, og eller så har der været sådan en lidt løbende kontakt med dem hvor jeg.. Ja, jeg var inde til sådan et samlet møde, sammen med de andre influencers som var en del af det her program, hvor vi ligesom blev introduceret til den form som de ligesom havde sat op, og skulle udfylde og ja, sådan bare introduceret til det. Og øhm, efterfølgende har jeg så været i dialog med dem vedr. Opgaven derinde fra nogle gange. Det er sket nogle gange, i form af hvordan det gik, og om sådan, hvordan tingene så ud for dem, om de simpelthen sparring undervejs, så jeg var sikker på at de fik det som jeg ønskede de skulle få.

Ja, hvor involveret var du så i det samarbejde?

Ja. Øhm... Jeg var involveret på den måde at jeg har fået frie hænder til at belyse områder herude i Vestamager, som skulle fremhæve nogle af de steder som trængte til et besøg i København. Så for mig har det handlet lidt om, og det har det måske generelt, men ja, vi skulle skabe interesse for at besøge København uden for centrum, og sådan få folk væk fra at ville se 'the little mermaid'. Øhm, så for at finde nogle gode ting herude, så var det ligesom det de gerne ville have fokus på. Og det havde jeg, eller ja, jeg har sendt nogle billeder løbende til dem, og jeg har fået respons løbende fordi vi har snakket og øhm. Lige vidst har de prøvet at inkludere mig i nogle andre opgaver, hvor de har haft brug for en fotograf til at lave noget indhold. Men desværre har det passet ret dårligt ind i de andre opgaver som jeg laver. Øhm, så desværre har jeg ikke kunne deltage i nogle af de ting.

Øhm, Thue kan jeg måske lige bede dig om at tale en smule tydeligere?

Det kan du tro, jeg kan lige gå lidt ud fra lejligheden, der er nemlig også lidt liv og glæde herinde. Så ja, det kan godt være lidt svært at høre mig herude måske.

Ja, jamen det var meget bedre!

Okay perfekt.

Okay, men så i forhold til samarbejdet med dem, hvor meget information fik du omkring samarbejdet?

Det fik jeg ikke lige?

Hvor meget information fik du omkring samarbejdet?

Når information. Ja, altså der var nogle klare retningslinjer i hvordan vi skulle lave arbejdet. Først havde jeg fået den indledningsvis, en mail fra en af deres ansatte derinde, og det var med udgangspunkt i den at jeg ligesom arbejdede frem imod et mål, til det. Og så det sammenholdt med det møde vi har haft, og de to gange vi har fået noget at vide hvad vi skulle forholde os til opgaven. Øhm, og det der har været med det, har været sådan at der har været sådan nogle 'key posts', som de gerne ville, eller de ønsker, og få, lagt ud på en periode, eller ja på selve året hvor vi havde indgået aftalen. Og så selvfølgelig nogle områder hvor de

laver mad, eller nogle andre ting som kunne have interesse for besøgende i København. Det kunne være Vestamager naturcenter herude ved mig. Og det kunne være spisesteder, og ja sådan andre interesse og ja, besøgssteder.

Havde du Ørestaden som dit område?

Ja, Ørestaden er mit område.

Okay, super. Kan du fortælle lidt med dialogen mellem dig og Wonderful Copenhagen?

Ja, altså den har været rigtig rigtig fin, den har været. Det har været sådan at hvis de havde haft ønske om noget jeg skulle eller skulle forholde mig til, så har jeg taget kontakt til dem, og det har jeg fået noget respons på. Og de har været gode til og respondere på det, sådan relativt hurtigt.

Okay, så dialogen har egentlig har egentlig været fin nok, og du har synes det har været fint for dig?

Ja, det vil jeg sige, i grove træk har det været fint, og det har fungeret godt.

Okay. Hvad har sådan motiveret dig til at arbejde med wonderful Copenhagen?

Hvad kan man sige, en ting er at det ligger nært for mig at, og, lave noget i mit nærmiljø herude, og så for at simpelthen bruge mit virke i den sammenhæng og ja, kunne have en ny klient, og det handler ikke udelukkende om en ny klient, men simpelthen for at, og, få en ny oplevelse og ny erfaring med omkring det her, i mit sidejob jeg har med det her. I min egen virksomhed. Det har været min primære. Men jeg blev gladere fordi jeg kender VisitCopenhagen, og fordi jeg kender et par stykker derinde, og tænkte ”det giver da god mening at takke ja til det”.

Ja, var der andre underliggende ting der lå til grund, noget du tænkte – det kunne jeg godt tænke mig pga et eller andet?

Øhm, jeg synes deres formål med det giver god mening, altså at flytte og ja hvad hedder det, at få besøgende i København til at komme lidt ud fra de her områder som er meget besøgte og hvad kan man sige. Noget af det der har været i oplægget det har været omkring det, omkring hvor meget turister de holder sig inde midt i byen, og til de seværdigheder som er highlightet i de gamle turist-bøger. Og det ville man gerne have ud af byen, og fordi der er en tendens til at der er flere og flere besøgende, og så for at man ikke oplever at ligesom, man har haft i Amsterdam fx, så har man ligesom øh, prøvet på at gøre det lidt an lidt tidligere, ved at skabe opmærksomhed til bro-kvarterene – såsom Vestamager, Vesterbro, Østerbro osv. Og ja, de andre områder som ikke er centralt i København. Og det har helt klart været nogle af de faktorer som jeg har synes at det har gjort det spændende at få lov til at arbejde med det.

Ja, men hvordan har du det så med at promovere København?

Det er, det er positivt. Wonderful Copenhagen er umiddelbart en rigtig fin en at have med i baghånden når man ligesom, ja når man har skulle ud og lave en opgave. Og ja, hvis man så siger det er i samarbejde med VisitCopenhagen, så har det altid været sådan en følelse af at det giver rigtig god mening og øh, sådan for de

klienter man har været ude ved, så er det sådan ”det er en rigtig god ide”. Også fordi de har kunne se det som en mulighed for at de får noget promovering for det i sociale medier. Så det synes jeg har været positivt. Nu kan man sige at VisitCopenhagen, er en af de institutioner som er, eller flere vil nok tænke ”det kender jeg”, hvor der kunne være mindre virksomheder hvor man ville tænke ”hvad er nu det her?”. Så det sådan, det ved man godt at man har tillid til. Helt klart nogle rigtig gode ting.

Okay, helt klart. Når du så har postet billeder for dem, har du så tænkt over hvem der er modtageren?

Øh, ja det har jeg. Jeg har forsøgt at vælge et tema, som skaber, hvad kan man sige, som vil have interesse for besøgende, ikke både fra udenlandske, men besøgende som ville have interesse i at se noget herude som man ikke var klar over lå her. Så jeg har været bevidst omkring modtageren, det har jeg helt sikkert.

Og fik i så at vide af dem hvem der skulle være modtageren til jeres billeder?

Altså det har de sagt til mødet, og det ved jeg ikke om jeg nævnte før, men de har i hvert fald sagt omkring det med at få turisme flyttet fra centrum og ud i bro-kvarterer. Så det er turisme og besøgende ud til de områder.

Så ud gennem hele det her samarbejde sidste år, har der så været nogle udfordringer ift kommunikation eller information?

Hm, altså det er svært at sige. Altså i forhold til at drøftelse omkring, hvad kan man sige, opslagene, der har der været en skrivelse om at man ønskede 10 billeder i den første beskrivelse vi fik, og ja, jeg har været inde og læse det flere gange, og det var i virkeligheden 10 opslag de gerne ville have, og ikke ti billeder i opslagene. Så der var et mismatch dér, men altså, de har været meget sådan øh, nemme at arbejde med, og det har vi fundet ud af, og har landet rigtig fint, så både Pia (??) og jeg, og jeg tror sådan så de også har været glade og tilfredse med det. Hvad kan man sige, det indhold som jeg har leveret.

Okay, jamen det lyder som et positivt samarbejde?

Ja, det må man sige. Det har fungeret rigtig fint.

Jamen det var det, det var hurtigt igennem det sidste spørgsmål.

Jamen det var super fint!

Ja, jamen det var i hvert fald super fedt at du gad at deltage. Tak!

Ja, jamen, jeg ved ikke, må jeg spørge om noget?

Ja, selvfølgelig må du det!

Altså, en positiv oplevelse, ved jeg ikke, men lige omkring kommunikation i forhold til hvad der er blevet skrevet i starten, så øhm, hvad kan man sige, det kunne måske tolkes på flere måder, og jeg har måske tolket det på en anden måde. Så øhm, og vi er kommet godt ud af det, og vi har snakket om det, og har kommunikeret godt, og det er jo dét det handler om, at man kan snakke og kommunikere om det. Og kan

blive enige om det. Jeg vil hellere have gode klienter og et godt omdømme end ja, end jeg vil have det beløb vi får for opgaven, fordi det har været vigtigere for mig. Fordi der var som sagt, det som jeg nævnte før med at de skrev det i det første, som jeg tog for at være en kontrakt, og det var som sagt de 10 posts som jeg husker der stod skrevet, med de 10 billeder. Og jeg tror der stod 10 billeder, og jeg læste det mange gange for at forstå det, jeg kunne kun finde ud af, om det er 10 billeder jeg skal leverer, og der havde man måske ønsket at det skulle præciseres lidt mere, i forhold til at de ønskede 10 posts over den periode. For det var det jeg fandt ud af ved at snakke med en af deres meget søde kollegaer derinde fra. Øh, så vi fandt ud af det rigtig godt sammen, så der var måske nogle ting der i starten som kunne have været lidt mere skarpe. Og om det så ligger i en person, eller om det ligger i flere, det ved jeg så ikke, men jeg tror teamet lidt, det går bare meget hurtigt i organisationen, og det vigtigste er at sige at ”når jamen, det kan være at man får fejlinformeret, men så længe man kan tilpasse hen af vejen, og man finde ud af det, og få kommunikeret sig ud af det og man kan få et godt resultat, så synes jeg det er rigtig rigtig godt alligevel. Så det er den oplevelse jeg kom af det med.” så jeg vil super gerne lave noget mere med dem, og tage kontakt til dem, nu er det noget tid siden jeg sidst har snakket med dem. Så det må være egentlig gerne, være en af de ting der skal gives af ting jeg har oplevet med det. Altså at det matchede ikke lige den første oplevelse med det, men vi har fundet rigtig fint ud af det.

Ja, men det er helt fint. For det er meget af det vi kigger på – mere sådan processen og de steps og hvordan denne proces kunne blive bedre og blive optimeret.

Noget jeg ikke har fået drøftet med dem om, det er outcomet, altså sådan, hvad har de fået ud af det. Den del, ville egentlig være rart at vide. Altså jeg har lavet de billeder og opslag, og de har fået høj opløsning af filerne og så de kan bruge dem over en periode – hvilket jeg tror var meningen. Men i forhold til opgaven, og det ved jeg ikke om man skal vide i dag, men det ville jo egentlig fedt at finde ud af om de har fået noget ud af det, og om det har givet noget mening. Og jeg ved ikke – og om de overhovedet har nogen mulighed for at måle det, og det så man savner er en respons, og det som man kunne måle på. Altså sådan, det jeg har lavet har det gavnet virksomhed i en sammenhæng, og jeg ved godt det går hurtigt, og man skal videre, og man har en hel masse andre ting, men når de har sat det i værk, og man så regner med at det giver et eller andet i sidste ende. Så det var måske en af de ting man så godt kunne have, gerne ville have noget sparring. Det kan også være det kommer, det kan også være at de kommer og siger ”det gik sådan, sådan og sådan”. Det kan også være de er videre i en ny stil og i gang med at lave en ny ting. Det er det jeg lige kan sige som min sidste kommentar.

Nej, og man kan også sige, det er også sådan overordnet, den forståelse vi har fået – at der godt kunne have været en form for evaluering til at runde det af på.

Ja en sparring.

Ja, til at runde det af på en god måde. Så det er super at du også nævner det, så der er en overordnet forståelse.

Så jeg er ikke den eneste der siger det sådan?

Nej, overhovedet ikke, der har selvfolgtlig været forskellige oplevelser, men overordnet har det været meget af det samme som er blevet sagt.

Ja, jamen så fint

Jamen tusind tak!

Ja, jamen held og lykke med det hele, det er et godt stykke arbejde – det er en kandidat i er i gang med?

Ja, det er det.

Så i er lige ved at være færdige?

Ja halvanden måned.

Jamen spændende, held og lykke med det!

Tak og god dag til dig!

12. Transcript – Viktor (LI)

Italics – Interviewer

Normal – Interviewee

Interviewer gives the introduction

Hej Viktor, og godmorgen, og tak fordi du kunne deltage.

Jo, jamen selvfølgelig, selvfølgelig, og beklager for kommunikation i går. Nu er jeg her.

Det er så fint, og tak. Øhm, jeg vil egentlig lige starte med at forklare lidt, vi er to der skriver det her speciale, og vi må ikke sidde sammen, så jeg optager det her, både så hun kan høre det, og så vi kan bruge det i opgaven.

Okay

Men vores opgave handler lidt om at skabe en forståelse for det samarbejde der er mellem Wonderful Copenhagen og jer lokale influencers, og så hvordan denne her proces den kan blive bedre og kan blive optimeret, og så den kan blive brugt af Wonderful Copenhagen til at skabe et bedre forhold. Og øhm, hvis der er noget du er tvivl om undervejs så må du endelig gerne stille spørgsmål, og hvis der er noget du ikke har lyst til at svare på, så siger du endelig bare til. Og ellers så tager vi den lidt sådan på gefühlen. Så jeg håber du er klar på, og kan sige ja til at du gerne vil deltage i det her..

Ja, jamen det kan jeg.

Men måske vi kan starte lidt med om du kan du fortælle mig lidt om dit samarbejde med Wonderful Copenhagen?

Øhm, jo, jamen det kan jeg godt. Jamen det er faktisk et samarbejde som har stået på en del gange. Det er ikke noget fast overhovedet, det er egentlig, ja. Inden for det sidste har det egentlig været to forskellige opgaver. Øhm, og jeg har også arbejdet sammen med dem før. Men det er ligesom ja, mest. Det jeg har lavet for nyligt med dem, det var sådan en opgave som noget de kaldte "localhood", hvor ideen egentlig var at man skulle fremhæve den bydel man boede i, som man godt kunne si, og så ligesom poste 10 opslag med det. Og det skulle så være henover 2019, og det er så færdigt nu.

Ja, det er også sådan jeg har forstået det, og det virker til at i har været ca. 10 influencers som har fået denne opgave

Ja, det tror jeg passer meget godt.

Kan du fortælle mig lidt om hvor involveret du så har været i denne her opgave – i har haft et indledende møde, men ellers, hvor involveret har du så været?

Vi havde det indledende møde, ja, og ellers så har det egentlig bare været sådan en mailkorrespondance. Øhm, så jeg har egentlig ikke. Hm, ja, det skyldes måske også at ham som egentlig styrede VisitCopenhagens Instagram profil, indtil for nyligt, han er en af mine gode venner, så der har selvfølgelig også været noget kontakt dér.

Helt sikkert, er det Martin?

Ja, så når jeg har arbejdet, så har jeg egentlig bare tit spurgt ham til råds undervejs. Som jeg også gør med alle andre opgaver, så spørger jeg til råds. Og så har det jo bare været dejligt at have ham ved hånden.

Så han har også kunne hjælpe dig i løbet af processen?

Ja, helt klart, han har jo ligesom vidst hvad der var en del af opgaven, og hvad han ville have.

Ja, det er klart. Hvor meget information har du ellers fået omkring det – både da i startede op og undervejs?

Jamen, jeg tror egentlig der var kommet en mail med sådan grundideen, og hvad det handlede om, og så netop en invitation med det møde, med noget mere dybdegående information, hvor de ligesom havde forberedt en powerpoint.

Og så undervejs, så var det mest bare mail-korrespondance, eller har der været andet?

Der har været lidt i løbet af samarbejdet, øhm, altså mest det med.. Øhm ja, det er mest det med den nye persondatalov, den er lidt ny for mig, så det har jeg skulle have noget hjælp med – sådan hvad er okay, og hvad er ikke okay, så det har egentlig mest været korrespondance omkring det. Jeg føler egentlig lidt, øhm, ja, det ved jeg ikke om du har snakket med nogle af de andre om, men jeg føler måske lidt at opgaven faldt lidt til jorden på et tidspunkt.

Ja, det føler jeg måske også lidt er den forståelse jeg har fået af det

Ja, det føler jeg 100 procent at det gjorde. Øhm, og jeg tror måske også det har noget med at skiftet fra at Martin gik væk og at Sanne ligesom overtog. Ja, der gik et eller andet 'galt' der.

Ja, det kan jeg godt se så. Så der er måske også gået noget i kommunikationen dér, mellem Martin og Sanne, eller bare generelt?

Jeg tror måske egentlig bare meget det var Martins projekt det med localhood, og ja... Og så tror jeg faktisk også de har ret travlt inde hos VisitCopenhagen, altså bare sådan helt generelt har de virkelig travlt.

Ja, så der har måske bare ikke rigtigt været så meget tid til det?

Nej lige præcis.

Har du følt at hvis der så var noget, fx hvis du havde nogle spørgsmål, ville du så kunne stille dem til dem?

Ja ja 100 procent. Det har der slet ikke været nogen tvivl om.

Hvordan har dialogen så været, sådan har du spurgt meget dem, eller har de også henvendt sig til dig?

Ja, egentlig i det hele taget så tror jeg egentlig ikke der var så meget kommunikation. Jeg tog heller ikke så meget fat i dem, det var ikke så svær en opgave at forstå, det var meget ligetil. Ja, det var det jo egentlig.

Og du har også følt at det var en okay opgave i blev stillet? Nu har jeg hørt lidt forskellige holdninger til den opgave

Jamen man kan godt sige, det er måske også, ja, hvor ærlig skal man være.. Hm, ja det kan jeg måske godt sige.. Det var jo Martins ide. Men opgaven lød egentlig super nem i det at den blev stillet, og ja hm, jeg ved ikke om du ved hvor mange penge vi fik for det?

Ja, altså hvad jeg har forstået, så omkring 1000 kr. For et billede?

Ja, altså 1000kr pr post, og det var jo så de 10 posts, så ja omkring 10.000kr for det hele. Og ja, da man ligesom fik det præsenteret, så virkede det jo virkelig som mange penge, men så da man gik i gang senere hen.. Altså, der var jo virkelig meget arbejde i det. Og altså, ja, man skal jo forhenvæde betale skat af det beløb

Ja, det er jo ikke bare.. haha. Ja, så der har ligget meget arbejde i?

Ja, men det har også været en virkelig sjov opgave, det med at man skulle ud og have kontakt til nærmiljøet, og man skulle.. Ja, det var måske også bare det med at man skulle bruge virkelig lang tid på det. Så ja, det var sku lidt...

Følte du så at de spurgte ind til dine holdninger undervejs så, var de gode til at tage fat i jer?

Jamen altså de spurgte jo en gang imellem om de måtte reposte, og lægge det ud på deres kanal. Og ja, jeg tror egentlig det tætteste på at man fik noget credit var ved at de spurgte om de måtte reposte, så var det jo fordi det var godt. Men altså, det er jo også en ny fyr der har taget over på deres social media, og der er jo så et eller andet med at man så heller ikke rigtigt kender hinanden dér. Og ja, der røg lige noget.

Ja, så der er røget noget af det interne?

Ja, helt klart, der er helt sikkert røget noget af den tætte følelse med dem.

Men følte du så de spurgte dig ind til nogle ting hvis de var i tvivl om noget?

Hm, næ egentlig ikke rigtigt.

Og der har så ikke været noget andet undervejs der så har gjort du var mere inde over?

Hm, ja.. jeg tror egentlig at det der ligesom var ved det, det de snakkede om dengang, det var ligesom også at nu skulle det blive sådan en – det skulle ikke bare være et samarbejde, men et samarbejde på længere sigt. Vi skulle jo ligesom være med det ”Preferred partner program”. Og ja, der tror jeg sku bare ikke lige.. Ja, netop

hvis de måske har haft så travlt, så tror jeg måske bare ikke lige.. Ja, hele det med skiftet, og ja, det var bare ikke lige det, for man var ligesom blevet lovet at blive inviteret til nogle ting. Og jeg tror måske jeg blev inviteret til én ting, og det var et eller andet på en hverdag kl. 11, og der kan jeg sjældent.

Ja, nej, det er selvfølgelig rigtigt. Ja for de fleste af jer, har vel et job ved siden af?

Ja, helt klart, jeg arbejder fuld tid ved siden af, så man kan ligesom bare ikke lige det hele.

Der er ligesom noget der ryger lidt der. Men hvad så i med motivationen til at arbejde sammen med Wonderful Copenhagen?

Ej, jamen det er jo altså det med at det er Danmarks største turist-bureau, og ja, de gør det virkelig godt. Og da Martin var med, der synes jeg bare at han gjorde det mega godt. Og ja, hele deres Instagram. Og ja, jeg synes de har leveret ret god kvalitet af content, henover det sidste lange stykke tid, så det er da helt sikkert en samarbejdspartner man gerne vil have.

Følte du at du har fået noget ekstra ud af samarbejdet, har det givet nogle mulighed for noget?

Ikke rigtigt.

Nej, helt i orden. Havde du så nogle forventninger til samarbejdet?

Ej, jeg håbede egentlig bare på.. Jeg tror egentlig bare jeg håbede på at det gik lidt lettere end hvad det gjorde. I og med, at det jeg synes var lidt irriterende for mig, det var at man jo lidt fik sådan en, ja, ingenting, ja det tog bare rigtigt lang tid, og ja, det med at hvis man skulle tage billeder af folk, eller have folk med på sine billeder, så skulle man have dem til at skrive under, og det tog bare sindssyg lang tid synes jeg.

Ja, som jeg har forstået det, så har informationsmødet til at starte med, så har der ikke været nogle krav? Skulle i køre det som i gerne ville

Ja, vi skulle køre det som vi gerne ville, og der var som sådan ikke nogle krav. Der var selvfølgelig kravet om at det skulle være 10 billeder, og så var der nogle eksempler fra et powerpoint med hvad der var fedt, og hvad der ikke var fedt.

Synes du så at det levede op til forventningerne?

Ja, det gjorde det jo egentlig, det var jo egentlig bare et samarbejde som jeg havde tænkt det. Fordi det var ikke et så tæt samarbejde. Så ja... Ja, det var fint.

Hvordan var dine tanker så omkring det med at promovere København, har du nogle tanker omkring det?

Ja, jamen det synes jeg da er mega cool. Det er mega fedt. Jeg kan jo sjovt nok virkelig godt li København, så er det jo mega fedt. Altså i forhold til så meget andet man kan promovere, så synes jeg klart det er at foretrække.

Helt sikkert! I forhold til da de så har stillet jer opgaven, har i så fået noget at vide om hvem modtageren skulle være?

Ja, jamen det tror jeg egentlig bare var turister. Vi skulle jo egentlig bare være med til at skabe noget viden omkring, og brede det ud fra indre by. Og det var jo ligesom også en af dogmerne, at det skulle bredes ud fra København. Det skulle væk fra indre by. Fuldstændig, for at skabe opmærksomhed omkring de andre bydele. Det var noget med at de havde lavet et studie omkring turisterne, og det med at turister der havde besøgt flere end 3 områder i København havde ligesom haft en bedre oplevelse af byen.

Ja, så i skulle poste noget fra jeres egen bydel, og det skulle skabe noget.

Ja helt sikkert.

Men tænker du selv meget over din modtager når du poster billeder?

Nej det gør jeg nok egentlig ikke så meget. Haha det er jeg ikke så god til at tænke over.

Nej, det er også helt fint. I forhold til samarbejdet, du har sagt der ikke var så meget kontakt, og kommunikation undervejs, kunne du godt have tænkt dig at der var mere?

Ja, det måtte der jo egentlig nok godt, for man vidste jo egentlig nok lidt godt hvad der foregik bag kulisserne. Så det var også måske lidt forståeligt at der ikke var så meget kommunikation. Men ja.. altså ja, det var jo selvfølgelig ikke den største opgave, men alligevel.

Så ja, der kunne godt have noget mere undervejs?

Ja, jamen helt sikkert. Men ja, jamen det tror jeg måske også var meningen, men ja.. Man kunne måske godt have haft brug for sådan ”hey, går det, eller har i brug for noget hjælp?”. Og sådan noget med ”Vi kender ham her, prøv at tage fat på ham” eller sådan noget.

Ja, så ville du måske gerne have snakket mere med de andre influencers?

Jamen de fleste af dem er egentlig mine venner. Så vi snakker egentlig meget sammen om altting. Haha. Så ja, der blev jo selvfølgelig snakket en del dér.

Så dem havde du kontakt til – men hvis WoCo havde stået for noget med at samle jer, så kunne det ikke have interesse?

Hm, nej jeg tror det ikke, men... hmm... Jo måske lidt. For vi snakker jo alligevel lidt sammen, så måske.

Ja, for hvad jeg har forstået på nogle af dem, så kunne et forum måske have været en ide?

Ja, jamen helt klart. Det kunne have været mega fedt, at der var flere ting sammen. For ja, vi snakker jo sammen. Jeg har snakket meget med Thue, Astrid og Aske. Og ja... Så Aske er i hvert fald en af mine bedste venner. Haha. Så ja, vi snakker meget sammen.

Ja, det indtryk har vi også fået, vi ved også at Astrid har snakket en del med Siw. Så en ide kunne måske være at i havde haft kunne udnytte hinanden mere?

Ja, jamen jeg tror også vi var mange der ikke endte med at ligge de 10 billeder ud. jamen det var også forvirrende, for jeg tror måske... Ja, at vi blev lidt overrasket over at det tog lidt længere tid end forventet, og så ja... Så blev det ligesom nytår og så var den ligesom ikke noget information. Og så tror jeg egentlig at vi tænkte ”Når, jamen så har de måske egentlig ikke så meget interesse i at det skulle være færdigt”.

Nej, men du kunne godt have brugt en form for afslutning på det?

Ja, det kunne man helt sikkert.

Men har der været andre udfordringer i løbet af samarbejdet? Både i forhold til kommunikation og information?

Hm, nej ikke som sådan. Jeg ved ikke om... Jeg tror også at det med at når man skriver og kommer ud til de forskellige steder, hvad end det kan være, at når man skriver man har VisitCopenhagen i ryggen, så er folk rimelig åbne overfor at man må komme forbi. Så når jeg har taget kontakt til nogle har det egentlig været rimelig nemt.

Så det er mere det i at få selve jobbet gjort der har været en udfordring?

Ja, simpelthen.

Blev i informeret om nogle ting i skulle være opmærksomme på undervejs?

Det gjorde vi – de ville meget gerne have at man, øhm, ja, at man lavede en form for en serie, det lagde de meget vægt på. Ja, måske sådan at man fik et bedre indtryk af stedet, en bedre feeling. Fx så skulle man måske starte med et billede til ens Instagram og så det slog lidt mere over i, ja... i nogle af de mere detaljeorienterede billeder.

Og du har haft okay tillid til Wonderful Copenhagen som en organisation?

Ja, jeg tror jeg godt kan si når virksomheder siger hvad de godt kan si. Så jeg ikke selv skal tænke mig frem til det. Ja, sådan kan jeg måske bare bedst si at arbejde. Fordi så misforstår man ikke hinanden så meget. Og det føler jeg de fik gjort på det møde-

Så mødet var fin nok, og også information dertil?

Ja. Jamen det føler jeg. Og de havde jo også sagt at man bare kunne ringe.

Og det har været okay nemt at tage fat i dem?

Ja, det synes jeg. Og også, ja da Sanne trådte til. Men ja, jeg ved faktisk ikke helt om det er okay, men jeg har faktisk fortsat med at spørge Martin til råds. Han har jo ligesom været den der var på den opgave.

Ja, det har været meget hans ide?

Ja.

Har der været nogle virkelig gode ting de kan tage med videre?

Jeg tror mest det er det med det økonomiske, haha. Og også tidsfordelingen. Åhm, det skulle man nok have sat lidt mere op. Sådan "Vi regner med at i bruger så og så lang tid på det"

Så noget mere i forhold til planlægningen?

Ja, helt sikkert. For planlægningen tog dobbelt så lang tid som det tog at gå ud og tage billederne. Det var mange mails frem og tilbage.

Ja, og det tager meget lang tid.

Ja, og det var jo egentlig det jeg havde tænkt med den opgave, for jeg kan jo virkelig godt li at tage billeder, øhm, så det er jo noget jeg godt kan li. Og det var det jeg synes var fedt ved opgaven, det med at man kunne komme ind og få taget nogle billeder, men det var så også det der bare tog sindssygt lang tid. Så ja, sådan det hele 'bag ved' billedet.

Så fra Wonderful Copenhagens side af kunne de godt have kigget ind på tidsaspektet i det?

Ja, jamen det tror jeg måske også at det kom meget bag på Martin. For han havde heller ikke lige tænkt at det blev så omstændigt. Og det var jo selvfølgelig også en ny måde at tænke på, og ja, det skal der jo et nyt syn.

Ja, så det var lidt tænkt som en test? Men kunne du tænke dig at fortsætte i det her med jer 10 influencers?

Ja, helt klart. Og jeg har jo også lavet andre samarbejder med dem før og efter, så helt sikkert. Dog på nogle andre måder – jeg har også hjulpet med nogle julebilleder. Og det var faktisk en opgave jeg fik med Aske, og det var faktisk meget sjovt at have en opgave sammen. Og det var meget mere overskueligt, og det var helt samme beløb for en meget mindre opgave, så det gav bare meget mere mening. Og jeg tror egentlig også det jeg godt kunne tænke mig i fremtidige samarbejder med Wonderful Copenhagen, det er at de siger "vi kan godt tænke os at du tager herud". Og at de finder nogle steder. Og så det er mere én opgave ad gangen, og ikke 10 på samme tid, og over så lang tid.

Ja, så selve tidshorisonten var meget lang?

Ja, det var den virkelig.

Ja, det kan jeg godt følge dig i. Så du vil gerne arbejde sammen med dem igen – med at bruge jer 10?

Ja, helt klart.

Og så lidt mere konkrete jobs?

Ja. Og ja, egentlig bare det, det med at få det kogt lidt ned, så det ikke bliver så stort.

Så har jeg fået svar på alt hvad jeg skulle bruge, tusind tak for dine svar!

13. Coding – Co-creation Continuum

Co-creation continuum				
Theory	Subcategory	Codes	Quotes	Interview
Tactical market research tool	Limitation	No rules	<p><i>“Fordi hvis de havde sat begrænsninger, og de er for mange begrænsninger, så havde de misforstået deres rolle - og det har de netop ikke gjort”</i></p> <p><i>“Men ellers så var der egentlig nogen faste rammer så man kunne ikke ligesom byde så meget ind på det.”</i></p> <p><i>“Jeg var involveret på den måde at jeg har fået frie hænder til at belyse områder herude i vestamager, som skulle fremhæve nogle af de steder som trængte til et besøg i København”</i></p>	Mette Siw Thue
		Flexible	<p><i>“Jamen altså vi snakkede sådan set ikke særlig meget med dem. Ikke sådan som jeg ved. Men man kan sige altså jeg skrev jo med dem i lang tid sådan privat fordi kendte dem, men, ja, det var egentlig en vigtig ting at kommunikere ”det er jer der styrer det her”</i></p>	Martin
		Insights	<p><i>“Det var ligesom ”os” der styrede det, og sagde det er det her de gerne vil have, og så må de ligesom som kreative mennesker finde ud af hvordan de vil løse det.”</i></p> <p><i>“Vi havde denne her tanke om hvad vi gerne ville have, og hvad vi gerne ville opnå. Øhm, og det synes vi var en god ide. Og så tog vi jo, og det var ikke meget vil jeg sige, men vi tog et par ideer op til revision, på det fællesmøde. Men tanken var ikke at de skulle involveres i arbejdsgangen og i processen som sådan.”</i></p>	Martin Martin

		Community	<p><i>“Altså på den måde at de kunne godt have lavet et eller andet fællesforum, hvor vi alle var blevet samlet, sådan at hvis de skulle kommunikere noget til os, så havde de kunne kommunikere til os alle.”</i></p>	Mette
	Information	Accurate information	<p><i>“Jamen altså, vi gav dem jo det fællesmøde hvor vi præsenterede det til dem, og så sendte vi også præsentationen ud til dem, så de ligesom havde det. Ja øh, så de ligesom havde noget de kunne gå ud fra. Og ja, så havde vi egentlig ikke så meget kontakt til dem efterfølgende.”</i></p> <p><i>“men lige omkring kommunikation i forhold til hvad der er blevet skrevet i starten, så øhm, hvad kan man sige, det kunne måske tolkes på flere måder, og jeg har måske tolket det på en anden måde. Så øhm, og vi er kommet godt ud af det, og vi har snakket om det, og har kommunikeret godt, og det er jo dét det handler om, at man kan snakke og kommunikere om det”</i></p>	Martin
				Thue
		Asking community	<p><i>“Og så tog vi jo, og det var ikke meget vil jeg sige, men vi tog et par ideer op til revision, på det fællesmøde. Men tanken var ikke at de skulle involveres i arbejdsgangen og i processen som sådan.”</i></p> <p><i>“Jeg tænker det kunne have været super oplagt – at bruge os endnu mere, nu hvor vi er der.”</i></p>	Martin
				Mette
		Customers inspire ideas	<p><i>“Og så var der så nogle af deres ideer hvor vi tænkte ‘fedt, jamen det kan du eller i sagtens gøre, og der var andre ting, jamen det passer nok ikke ind i det vi gerne vil gøre, så det må i løse på en anden måde’”</i></p>	Martin

		Customers test ideas		
	Knowledge	Inside the organization	<p><i>"Og vi præsenterede opgaven for dem, og sagde det her er vores tanker og ideer og dem kan vi tage fra A-Z og så som sagt, så kunne de så stille spørgsmål, eller bekymringer. "</i></p>	Martin
		Conflict between expectation and perception	<p><i>"Der var selvfølgelig nogle som ikke helt leverede så meget, eller som ikke lige leverede det som vi gerne ville have haft."</i></p> <p><i>"Jeg tror måske også der er blevet lagt mere op til at vi ville få mere ud af det på en anden måde. Og det har ikke, det har der ikke været noget af – og det vil vi jo gerne –og det er jo egentlig arbejde. Og på den måde har det ikke helt levet op til forventningerne"</i></p>	Martin Astrid
Strategic collaborative method	Customer centric	High degree of openness of customer views	<i>"Meget lidt vil jeg sige. Det var ligesom "os" der styrede det, og sagde det er det her de gerne vil have, og så må de ligesom som kreative mennesker finde ud af hvordan de vil løse det."</i>	Martin
		Including of customers	<i>"Jeg var med til at udtænke tingene for dem. Men jeg lavede også content. Så begge ting, og alligevel ingen. Jeg tror mere jeg skitserede hvordan tingene kunne blive kørt i praksis"</i>	Astrid
		Involve customers' ideas	<p><i>"Ja, vi tog influencernes ideer og forslag til betragtning, det gjorde vi"</i></p> <p><i>"Og så tog vi jo, og det var ikke meget vil jeg sige, men vi tog et par ideer op til revision, på det fællesmøde. Men tanken var ikke at de skulle involveres i arbejdsgangen og i processen som sådan."</i></p> <p><i>"vi er totale åbne for at folk bare laderes fantasier og kreativitet rende ind."</i></p>	Martin Martin

				Sanne
		Engage customers	<i>“jamen der manglede i hvert fald noget feedback. For det er jo altid fedt at få at vide at de synes det kan bruges. Øh, gør vi det godt, gør vi det skidt, lever vi op til forventninger?”</i>	Astrid
		Customers with expert knowledge	<i>“Men man kan sige altså jeg skrev jo med dem i lang tid sådan privat fordi kendte dem, men, ja, det var egentlig en vigtig ting at kommunikere ”det er jer der styrer det her”.</i>	Martin
		Customers creating concepts		
		Long-term innovative partners	<p><i>“som en del af vores prefered partner program ville det være dig vi anbefaler når vi bliver kontaktet og spurtet hvem vores partner skal tage fat i og det ville være dig vi selv ville re-poste og det ville være dig vi vil anbefale til vores Airline-samarbejder når de arbejder med når nye ruter mellem København og X oversøisk destination skal promoveres og det ville være dig vi ville være dig der ville komme til store VIP arrangementer og altså der har jo ikke rigtig været noget af det overhovedet.”</i></p> <p><i>“Det var ligesom tanken at de var vores lokale faste partnere. Øhm, så det var det vi ville bruge til andre projekter. Og det var det vi ville anbefale når vi fik request i ”hvem skal vi tage fat i” – det var ret tit at vi fik sådan noget ind fra fx hoteller hvor de spurgte ”hey, vi har brug for en der kan tage nogle billeder der, eller vi har brug for en der kan tage nogle billeder der.”</i></p>	<p>Morten</p> <p>Martin</p>

		On-going dialogue	<p><i>“Ja, jeg synes det har været okay nemt at tage fat i dem. Og også, ja da Sanne trådte til. Men ja, jeg ved faktisk ikke helt om det er okay, men jeg har faktisk fortsat med at spørge Martin til råds. Han har jo ligesom været den der var på den opgave.”</i></p> <p><i>“Det har været sådan at hvis de havde haft ønske om noget jeg skulle eller skulle forholde mig til, så har jeg taget kontakt til dem, og det har jeg fået noget respons på. Og de har været gode til og respondere på det, sådan relativt hurtigt.”</i></p>	Viktor Thue
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14. Coding – DART model

Prahlad & Ramaswamy's DART model				
Theory	Subcategory	Codes	Quotes	Interview
DART model	Dialogue	Knowledge sharing	<p><i>“Jeg var med til at udtaenke tingene for dem, men jeg lavede også content. Jeg var med til at designe denne her co-creation process i praksis”</i></p>	Astrid.
		Job-formulation	<p><i>“De har kun haft deres områder som lejeplasser altså der hvor de bor og det var den begrænsning eller retningslinje der var, også skulle der også være interaktion med på billederne”</i></p> <p><i>“Fordi der var som sagt, det som jeg nævnte før med at de skrev det i det første, som jeg tog for at være en kontrakt, og det var som sagt de 10 posts som jeg husker der stod skrevet, med de 10 billeder. Og jeg tror der stod 10 billeder, og jeg læste det mange gange for at forstå det, jeg kunne kun finde ud af, om det er 10 billeder jeg skal levere, og der havde man måske ønsket at det skulle præciseres lidt mere”</i></p>	Sanne Thue
		Interaction	<p><i>“Så vi havde dem alle inde til det her introduktions møde til at starte med, så de kunne blive briefet om opgaven, og informeret om det”.</i></p>	Sanne.

		Involvement of own views	<p><i>“Jeg tænker at det kunne have været super oplagt hvis de havde spurgt til vores ideer - at bruge os mere, nu hvor vi er der”</i></p> <p><i>“Det her var til dels i støbeskeen derinde for dem, da jeg sad derinde for dem fast, og dels har jeg også været med til nogle møder om hvordan vi kunne gøre det bedst, og hvem vi skulle bruge osv.”</i></p> <p><i>“Vi havde denne her tanke om hvad vi gerne ville have, og hvad vi gerne ville opnå. Øhm, og det synes vi var en god ide. Og så tog vi jo, og det var ikke meget vil jeg sige, men vi tog et par ideer op til revision, på det fællesmøde. Men tanken var ikke at de skulle involveres i arbejdsgangen og i processen som sådan.”</i></p>	Mette. Astrid. Martin
		Empathic understanding	<p><i>“De har netop ikke givet os en stram brief, den har været meget åben, og det tror jeg er sindssyg vigtigt når man arbejder med content-creators”</i></p> <p><i>“Jeg tror ingen af os er gået ind til det for pengene, for det er en alt, alt, alt for lille mængde penge i forhold til arbejdsindsatsen - og derfor er det jo rart at vide hvad de synes”</i></p>	Mette Astrid
		Listening	<i>“Det er jo ikke fordi man som virksomhed går tilbage og spørger influencers hvad der var godt/dårligt, men det kan man vælge at gøre”</i>	Mette

		Open dialogue	<p><i>“Det har været okay nemt at tage fat i dem hvis man havde spørgsmål, også da Sanne trådte til”</i></p> <p><i>“Jamen altså vi snakkede sådan set ikke særlig meget med dem, ikke sådan som jeg ved, men ja, det var egentlig vigtigt at kommunikere “Det er jer der styrer det her”</i></p> <p><i>“Så har vi ligesom bare skulle køre vores eget ræs på en eller anden måde”</i></p>	Viktor Martin Siw
		on-going communication	<p><i>“Vi havde det indledende møde, og ja, ellers så har det egentlig bare været et par mailkorrespondancer”</i></p> <p><i>“Men altså kommunikationen har været markant mindre end hvad jeg havde forventet. Vi blev ‘treated’ meget i starten, og så har vi egentlig ikke hørt så meget siden”</i></p> <p><i>“Ja det kunne måske have været meget fint altså en eller anden feedback løbende det kunne også have været at man selv skulle være bedre til at tage fat og sige hvilke udfordringer jeg havde”</i></p>	Viktor Astrid Siw
		Interaction with company	<p><i>“Så synes jeg også det er vigtigt at vi havde fået den i vores email, så vi både kunne se den før, og så vi hele tiden kunne slå den op og se - “okay hvad var det de gerne ville have”</i></p> <p><i>“men normalt så skriver de bare eller ringer og siger hvordan og hvorledes.”</i></p>	Mette Sanne

	Engagement	<p><i>“Jeg har været hevet ind et par gange for at tale om hvordan vi kunne give det an, og for at snakke om hvordan influencers vil sige til sådan her, og hvordan de vil sige til sådan her”</i></p> <p><i>“Jeg tænker det kunne have været super oplagt at bruge os endnu mere, nu hvor vi er der”</i></p>	Astrid Mette
	Feedback	<p><i>“Det tætteste man fik på noget credit var ved at de spurgte om de måtte reponde”</i></p> <p><i>“Nej, jeg fik ikke umiddelbart noget credit, men det er jo igen det er det er med at der ikke har været nogle opfølgende på det at man har produceret.”</i></p> <p><i>“Ja bare sådan det at man lige får sådan et klap på skulderen og siger 'fedt vi har set billedeerne, det ser sgu fint ud det du har lavet for os' altså bare sådan en opfølgnings og afslutning måske eller evaluering eller whatever det kunne have været”</i></p> <p><i>“Jamen der manglede i hvert fald noget feedback, for det er jo altid fedt at få at vide at de synes det kan bruges - og hvad gør vi godt og skidt og lever vi op til forventningerne?”</i></p> <p><i>“De kunne godt have lavet et eller andet fællesforum, hvor vi alle var samlet, så de kunne kommunikere til os - så havde de jo haft den gruppe, sådan at hvis der var ting der skulle justeres,</i></p>	Viktor Andreas Morten Astrid Mette

			<p><i>så kunne de det”</i></p> <p><i>“De havde sagtens give mening med et møde undervejs, og også et forum at kunne snakke i, og lige få snakket lidt om hvad der er fedt og ikke fedt, men det havde de så ikke gjort. Altså det tager ikke meget tid at holde det møde der.”</i></p>	Andreas
		Forum	<p><i>“Altså på den måde at de kunne godt have lavet et eller andet fællesforum, hvor vi alle var blevet samlet, sådan at hvis de skulle kommunikere noget til os, så havde de kunne kommunikere til os alle.”</i></p> <p><i>“Helt sikkert et forum, jeg har faktisk haft opgaver med Aske, og det var mega sjovt at lave noget sammen”</i></p>	Mette Viktor
		Shared learning	<i>“Sådan at nu hvor vi alle er fotografører og kreative mennesker, så har vi masser af ideer og vi vil gerne hjælpe”</i>	Mette
		Ending-dialogue	<p><i>“Så blev det ligesom nytår og så var den ligesom ikke noget information. Og så tror jeg egentlig at vi tænkte ”Når, jamen så har de måske egentlig ikke så meget interesse i at det skulle være færdigt”.</i></p> <p><i>“Ja bare sådan det at man lige får sådan et klap på skulderen og siger ’fedt vi har set billedeerne, det ser sgu fint ud det du har lavet for os’ altså bare sådan en opfølgning og afslutning måske eller evaluering eller</i></p>	Viktor Morten

			<p><i>whatever det kunne have været”</i></p> <p><i>“Noget jeg ikke har fået drøftet med dem om, det er outcome, altså sådan, hvad har de fået ud af det. Den del, ville egentlig være rart at vide.“</i></p>	Thue
	Access	Information of the company	<p>“men det har været meget sådan praktisk omkring møder som så ikke endte med at blive til noget”</p> <p><i>Så der har været briefing møde, også har de kørt på også har jeg snakket med dem undervejs.</i></p>	Siw Sanne
		Access to desirable experiences	<p><i>“noget af det der tiltrak mig at de ville skabe sådan en netværk mellem os og det gør vi jo meget altså for os selv privat men i højere grad gøre det på sådan en lidt professionel måde kan man sige at de kunne facilitere netop at der var en form for netværk.”</i></p>	Siw
		Information of process	<p><i>“Når det så er sagt, så har de jo lavet en brief, hvor der er sat nogle retningslinjer ud. Find nogle historier fra steder hvor der mangler noget kærlighed til de steder - plus at der skulle være mennesker på”</i></p> <p><i>“De har kun haft deres områder som lejeplads altså der hvor de bor og det var den begrænsning eller retningslinje der var, også skulle der også være interaktion med på billedeerne.”</i></p>	Mette Sanne

			<p><i>“Ja, nej... både og altså der har været lidt mailkorrespondance men det har ikke rigtig været sådan information. Det har bare været sådan nogle små småjusteringer til det vi har lavet.”</i></p>	Andreas
		Information of who to contact	<p><i>“jeg har måske tolket det på en anden måde. Så øhm, og vi er kommet godt ud af det, og vi har snakket om det, og har kommunikeret godt, og det er jo dét det handler om, at man kan snakke og kommunikere om det. Og kan blive enige om det”</i></p>	Thue
		Information on collaboration	<p><i>“Briefen i marts 2019 bestod i at vi fik at vide at der skal leveres X antal billeder. Vi må selv finde ud af hvad det er for nogle historier. De ville ikke ind og diktere”</i></p> <p><i>“Det var ligesom ”os” der styrede det, og sagde det er det her de gerne vil have, og så må de ligesom som kreative mennesker finde ud af hvordan de vil løse det.”</i></p> <p><i>Altså de havde snakket om at mødes to gange, så det var ikke vildt meget, men så var det et møde vi skulle have haft som blev udsat et par gange osv. hvor de ikke kunne få det til at passe, så det blev aflyst helt også tro jeg at der skulle have været to ting senere hen, men hvor den ene ting skulle have været et lidt større møde med netværksbaseret så skulle der have været et eller andet form for event vi skulle til tro jeg. Men det endte så ikke sådan.</i></p>	Mette Sanne Siw

		Information regarding communication during process	<p><i>“Ja øh, så de ligesom havde noget de kunne gå ud fra. Og ja, så havde vi egentlig ikke så meget kontakt til dem efterfølgende.”</i></p> <p><i>“Ja, der måtte godt have været mere kontakt og kommunikation, for man vidste jo egentlig nok lidt godt hvad der foregik bag kulisserne. ”</i></p> <p><i>“Ja og det er klart, hvis vi havde følt vi fik mere ud af det, og der kom mere, sådan 1 til 1, og en lille gulerod, så skulle man sku nok få taget alle de billeder. ”</i></p>	Martin Viktor Astrid
		Information regarding what to do	<i>“Så briefen var lidt i retning af ‘hav mindre fokus på dem der i forvejen har en masse hype, men tag nogle af dem som måske er små og ‘upcoming’ - så vi kan give noget fame’”</i>	Mette
	Risk assessment	Information of collaboration	<p><i>“Jeg tror måske også der er blevet lagt mere op til at vi ville få mere ud af det på en anden måde. Og det har ikke, det har der ikke været noget af – der har været nogle betalte foto-opgaver, som nogle af os har kunne byde ind på”</i></p> <p><i>“Jamen altså, vi gav dem jo det fellesmøde hvor vi præsenterede det til dem, og så sendte vi også præsentationen ud til dem, så de ligesom havde det.”</i></p>	Astrid Martin
		Information regarding risk	<i>Jamen der manglede i hvert fald noget feedback, for det er jo altid fedt at få at vide at de synes det kan bruges - og hvad gør vi godt og skidt</i>	Astrid

			<i>"og lever vi op til forventningerne?"</i>	
	Clear dialogue		<p><i>"Der var meget lidt kommunikation under samarbejdet, men jeg føler måske lidt at opgaven faldt lidt til jorden på et tidspunkt"</i></p> <p><i>"Så igen det er det med at hvis de havde delt det lidt op i kategorier, eller havde sagt at det her er næste emne... man kunne sagtens bare have lavet emner fordelt på tre billedserie ad gangen eller noget."</i></p>	Viktor Andreas
	Benefits		<p><i>som en del af vores prefered partner program ville det være dig vi anbefaler når vi bliver kontaktet og spurgt hvem vores partner skal tage fat i og det ville være dig vi selv ville re-poste ...noget af det overhovedet. Da de skrev det der så tænkte man jo at det lyder lidt gimmicky, det lyder meget fedt at være en del af, men det kommer nok aldrig til at ske og det havde jeg ret i.</i></p> <p><i>"Ja, jamen det er nok også fordi vi blev stillet lidt i udsigt i starten til at der ville blive sendt ret mange ting forbi os. Og nogle af deres co-visit organizationer, så ville der også kunne komme noget derfra, og så ville vi kunne være 'de udvalgte' københavnske instagrammere, som man kunne bruge, og det var selvfølgelig sådan noget som vi synes var mega</i></p>	Morten Astrid

			<i>interessant for os.. Og det har ikke, det har der ikke været noget af”</i>	
	Trust		<p>“Men altså, der er jo også en ny fyr der har taget over på social media, og ham kender man jo ikke rigtigt, så der er røget lidt af den tætte følelse med dem”</p> <p>“de havde en lille smule svært ved at forklare hvad de forventede og jeg spurgte ind ret mange gange fordi det virkede som om at de havde lidt svært ved at forklare det på det tidspunkt omkring hvad de helt præcis forventede.”</p> <p>“Jeg synes stadigvæk det virkede som om de stadigvæk lidt sådan søgte efter hvad det var de gerne vil have. Man kunne godt mærke der var en proces de selv var i gang med.”</p> <p>“Da de skrev det der så tænkte man jo at det lyder lidt gimmicky, det lyder meget fedt at være en del af, men det kommer nok aldrig til at ske og det havde jeg ret i”</p>	Viktor Morten Morten Morten
	Transparency	Information of operations	<p>“Ja, helt sikkert noget med planlægningen. For planlægningen tog dobbelt så lang tid som det tog at gå ud og tage billederne. Det var mange mails frem og tilbage.”</p> <p>“Vi har egentlig kun fået en venlig reminder om at vi manglerede at poste. Og ja, så</p>	Viktor Astrid

			<p><i>der har ikke været noget opfølging på noget.”</i></p> <p><i>“De kunne have haft en co-creation strategi, så man var sikker på hvad de skal gøre - så man havde sat nogle KPI op i hvad det er vi skal - og hvad de kan bruge i vores indhold”</i></p> <p><i>“Men ja, derfor er det måske meget rart lige at føle at man kører i den rigtige retning.”</i></p> <p><i>“Vi fik egentlig okay med information omkring Wonderful Copenhagen”</i></p> <p><i>“Selvom jeg normalt ikke bryder mig om sådan noget der så kunne det være fint med sådan en netværksmulighed og hvor de sagde ’det her er et godt eksempel på hvad vi leder efter’ så er man sådan ’okay, fint ok så er det her en retningslinje’”</i></p>	Mette Astrid Mette Siw
		Technology	<i>“men altså tanken var jo at de skulle poste sådan 10 billede i hele 2019. Og ja, så var tanken jo egentlig sådan ”jamen hvis der sker noget i marts, jamen så poster i noget dér. Og hvis der sker noget i maj så poster i noget dér”. Det gør ikke noget at det er hver måned</i>	Martin
		Knowledge	<i>“Jeg fik en mail i starten af Martin som ikke helt var afklaret hvor jeg havde nogen opfyldende spørgsmål der, fordi jeg stadigvæk var i tvivl om hvad de ønskede og</i>	Morten

			<p><i>jeg skrev lige nogen forskellige ting for at høre om 'kan man det her og det her' fordi det var lidt uklart."</i></p> <p><i>"Ja umiddelbart synes jeg men igen som jeg sagde så synes jeg at horisonten den havde været lidt lang og den har måske været svær at udfylde med at vise relevante ting fordi det ene var jo at du skulle vise dit byrum og det er sådan lidt ja men så mange byrum er der bare heller ikke at vise"</i></p>	Andreas
Points of interaction	Influencers	Opinions	<p><i>"Der er helt sikkert nogle ting i forhold til processen og den gode brief, der mangler"</i></p> <p><i>"Og det har også taget en lidt anden form end hvad vi snakrede om til at starte med. Men ja, i et lille omfang har jeg i hvert fald været med og involveret."</i></p>	Mette Astrid
		Interaction	<p><i>"Fordi hvis de havde sat begrænsninger, og de er for mange begrænsninger, så havde de misforstået deres rolle - og det har de netop ikke gjort"</i></p> <p><i>"Det har været sådan at hvis de havde haft ønske om noget jeg skulle eller skulle forholde mig til, så har jeg taget kontakt til dem, og det har jeg fået noget respons på. Og de har været gode til og respondere på det, sådan relativt hurtigt."</i></p> <p><i>"Men altså kommunikationen har været markant mindre end hvad</i></p>	Mette Thue Astrid

			<p><i>jeg havde forventet. Vi blev 'treated' meget i starten, og så har vi egentlig ikke hørt så meget siden"</i></p> <p><i>"Man kunne måske godt have brugt sådan en "hey, går det, eller har du brug for hjælp?"</i></p>	Viktor
		Opportunities	<p><i>"Jeg var samtidig med i en film, som Wonderful Copenhagen brugte internationalt - det var sådan 'on top' oven på det her, og altså lidt en anden aftale, men det synes jeg var virkelig positivt - at de brugte os til noget andet."</i></p> <p><i>"Jeg tænker at der er stort potentiale i at folde det her samarbejde ud, både med videoer, men også at man kan få de turister der kommer til byen - så kunne jeg lave en miniguide over Østerbro"</i></p>	Mette.
		Frustrations	<p><i>"Det tætteste man fik på noget credit var ved at de spurgte om de måtte reposte"</i></p> <p><i>"Jamen der manglede i hvert fald noget feedback, for det er jo altid fedt at få at vide at de synes det kan bruges - og hvad gør vi godt og skidt og lever vi op til forventningerne?"</i></p> <p><i>"Nej altså jeg synes det var svært, men jeg synes det store udfordring for mig var også, og det må jeg være ørlig at sige at normalt så tager jeg ikke billeder med særlig mange mennesker på"</i></p>	Viktor Astrid Siw

		Wishes	<p><i>“Jeg tænker at det kunne have været super oplagt hvis de havde spurgt til vores ideer - at bruge os mere, nu hvor vi er der”</i></p>	Mette
		Aspirations	<p><i>“Selvom jeg normalt ikke bryder mig om sådan noget der så kunne det være fint med sådan en netverksmulighed og hvor de sagde ’det her er et godt eksempel på hvad vi leder efter’ så er man sådan ’okay, fint ok så er det her en retningslinje’”</i></p>	Siw

15. Coding – Motivation Theory

Füller motivation theory				
Theory	Subcategory	Codes	Quotes	Interview
	Content and task	work with the because of the brand/content	<p>“Jamen jeg kan godt lide brandet og jeg elsker København”</p> <p>“Ja, jamen det synes jeg da er mega cool at skulle promovere København. Det er mega fedt. Jeg kan jo sjovt nok virkelig godt li københavn, så er det jo mega fedt”</p> <p>“Og ja, jeg synes de har leveret ret god kvalitet af content, henover det sidste lange stykke tid, så det er da helt sikkert en samarbejdspartner man gerne vil have.”</p> <p>“Og øh, og så er der det at det er ligeså meget det at når du ser dem fra et instagram perspektiv, så når du ser dem der, så tjener det den funktion at der er ligeså mange københavnere der følger dem, og det er også rigtig vigtigt for mig, andre menneskers følelse af at cykle igennem byen, eller opleve nogle nye ting de ikke vidste lå der.”</p> <p>“Jeg synes det er en kæmpe ære at være en del af det her projekt, og den kampagne, fordi understøtter også mit personlige brand, og kan definere den person som jeg er.”</p>	Morten Viktor Viktor Astrid Mette
		Work with them because of the product	<p>“men derfor vil man jo stadig, det er jo en blåstempling af, at de har nogle stærke værdier, og der er noget prestige i at blive brugt hos dem. Så det er jo en værdi. ”</p> <p>“Og så er Wonderful Copenhagen endvidere en god, altså en god virksomhed at blive sat i forbindelse</p>	Astrid Astrid

			<p><i>med i instagram miljø”</i></p> <p><i>“Wonderful Copenhagen er umiddelbart en rigtig fin en at have med i baghånden når man ligesom, ja når man har skulle ud og lave en opgave. Og ja, hvis man så siger det er i samarbejde med VisitCopenhagen, så har det altid været sådan en følelse af at det giver rigtig god mening”</i></p>	Thue
	Incentives, Intensity and Expectations	monetary incentives	<p><i>“Ja og det er klart, hvis vi havde følt vi fik mere ud af det, og der kom mere, sådan 1 til 1, og en lille gulerod, så skulle man sku nok få taget alle de billeder.”</i></p>	Astrid
		non- monetary incentives	<p>“så der lå en relativ stor indsats i forhold til hvor lidt penge det var... det jeg tjente på det kunne jeg lave meget hurtigt på mit andet arbejde, så jeg gjorde det også fordi jeg godt kunne lide samarbejdet.”</p> <p><i>“Jeg vil hellere have gode klienter og et godt omdømme end ja, end jeg vil have det beløb vi får for opgaven, fordi det har været vigtigere for mig.”</i></p>	Morten Thue
		Expectations	<p><i>“Lige præcis, noget med forventningen. Med den gode brief så har man også afstemt forventningerne”.</i></p> <p><i>“Og på den måde har det ikke helt levet op til forventningerne. Så ja, der har været en lille smule difference imellem hvad vi er blevet stillet i udsigter, og det har også gjort noget ved motivationen.”</i></p> <p><i>“Det var egentlig noget af det der tiltalte mig da de kom med et forslag om samarbejde, det var meget det her med at så skal vi mødes undervejs også skal vi sørge for at i lærer hinanden lidt bedre at kende, men også sådan så at vi kan byde</i></p>	Mette Astrid Siw

			<p><i>ind med noget... eksterne samarbejder også formidle det”</i></p> <p><i>“men vores ambition var heller ikke at få dem ud og stable alt muligt på benene altså det skulle egentlig bare være et naturlig forlængelse af deres feed, altså ikke være så meget mere end det og det skulle helst ikke føles så stort... altså nogen meget i den stil da lavede i forvejen”</i></p>	Sanne
		(intensity) how much time and effort they are willing to put in	<p>“så der lå en relativ stor indsats i forhold til hvor lidt penge det var...”</p> <p><i>“Og ja, da man ligesom fik det præsenteret, så virkede det jo virkelig som mange penge, men så da man gik i gang senere hen.. Altså, der var jo virkelig meget arbejde i det. Og altså, ja, man skal jo forhenvæde betale skat af det beløb”</i></p>	Morten Viktor
	Partners and interaction	Engage to interact with like-minded people	<p>“noget af det der tiltrak mig at de ville skabe sådan en netværk mellem os og det gør vi jo meget altså for os selv privat men i højere grad gøre det på sådan en lidt professionel måde kan man sige at de kunne facilitere netop at der var en form for netværk.”</p> <p>“Så det var en motivation også at have det der netværk. “</p> <p><i>“så ville vi kunne være ’de udvalgte’ københavnske instagrammere, som man kunne bruge, og det var selvfølgelig sådan noget som vi synes var mega interessant for os”</i></p> <p><i>“Det kunne godt have interesse at der havde været nogle flere ting sammen med de andre - vi snakker jo alligevel lidt sammen hele tiden”</i></p>	Siw Siw Astrid Viktor

	motives to engage	purely intrinsic (fun and kinship)	<p><i>“Ja, men det har også været en virkelig sjov opgave, det med at man skulle ud og have kontakt til nærmiljøet”</i></p>	Viktor
		purely extrinsic (payment and career prospect)	<p><i>“Ja, jamen det er nok også fordi vi blev stillet lidt i udsigt i starten til at der ville blive sendt ret mange ting forbi os. Og nogle af deres co-visits organisationer, så ville der også kunne komme noget derfra”</i></p> <p><i>“Så ja, der har været en lille smule difference imellem hvad vi er blevet stillet i udsigter, og det har også gjort noget ved motivationen.”</i></p>	Astrid Astrid
	Personal characteristics and how they affect their motivation		<p><i>“jeg er københavn og jeg har boet i København hele mit liv så jeg vil selvfølgelig også gerne vise København for sine bedste sider og jeg elsker mit kvarter når jeg ligesom har boet her i ti år”</i></p> <p><i>“så jeg har også et rent personligt forhold med det at vise folk hvor fedt Nørrebro det egentlig er”</i></p> <p><i>“Jeg synes bare at projektet var sjovt. Nu er jeg jo selv fotograf så jeg synes at det var et meget sjovt projekt i sig selv fordi jeg vidste også godt at det resultat der kom ud af det at jeg har lidt mere interesse i at skabe nogle flere serier omkring små selvstændige og små butikker. Så det er ikke udspring er det her projekt som jeg bare lidt har udnyttet, fordi nu havde jeg så en grund til at tage billederne.”</i></p>	Siw Siw Andreas
4 different motivated types	Reward-oriented consumers	desire for monetary reward	<i>“Men all in all, så må jeg bare sige, så er vi slet ikke blevet betalt for det, der er meget stort arbejde, som hvis det var en klassisk opgave, så burde vi være blevet betalt måske 2,5 gange mere.”</i>	Astrid

	need-driven consumers	develop new solutions because dissatisfied with current	<i>“Jamen altså man kunne godt have lavet noget mere Ja, både filmene, men guides, været lokal fysisk guide. Der er så mange muligheder indenfor turisme. Man kunne i hvert fald sagtens have gjort samarbejdet meget bredere.”</i>	Mette
	curiosity-driven consumers	very curious	<i>“Ja, altså, jeg synes det kunne være en interessant udfordring det her. “</i>	Astrid
	intrinsically interested consumers	highly motivational and low expectation to monetary reward	<i>“Jeg synes passionen og kærligheden for byen, og det at være en del af samarbejdet var en stor motivationsfaktor. Jeg er lige ved at sige at hvis jeg ikke havde fået penge for det, men ej, men alligevel... vi fik en betaling for det, og vi har også brugt mere tid på det end det.”</i>	Mette

16. Coding – Co-creation Framework

Payne et al., framework– coding of primary data				
Theory	Subcategory	Codes	Quotes	Interview
Customer-value-creating processes	Relationship experience	Cognition memory-based activities	<p><i>Jeg kan jo sjovt nok virkelig godt li københavn, så er det jo mega fedt. Altså i forhold til så meget andet man kan promovere, så synes jeg klart det er at foretrække.</i></p> <p><i>“Ja, men det har også været en virkelig sjov opgave, det med at man skulle ud og have kontakt til nærmiljøet.”</i></p> <p><i>(...) så sørger jeg jo også for at anbefale en masse steder på Nørrebro fordi jeg synes de skal opleve den stemning det har, det har været en mission i det. Også igen det der med at udvikle mig og inspirere mig selv til at tænke på en anden måde”</i></p> <p><i>“ja, det var bare ikke lige det, for man var ligesom blevet lovet at blive inviteret til nogle ting. Og jeg tror måske jeg blev inviteret til én ting, og det var et eller andet på en hverdag kl. 11, og der kan jeg sjældent”</i></p> <p><i>Så jeg definerede det ligesom også for mig selv fra starten af ved at sige at jeg ville finde det smukke i det rå ... altså det ville være min opgave herude at ligesom finde juvelen i sit mudder eller hvad man nu vil sige. Så der har jeg været heldige at finde noget ting heroppe.</i></p> <p><i>De har jo sagt hvad de gerne vil have og så må man som fotograf går ud og levere det og så selv have sit eget synspunkt og stil på det. Så jeg</i></p>	Viktor Viktor Siw Viktor Morten Andreas

			<i>føler ikke det har været deres projekt, men mere været ens eget projekt.</i>	
		Emotion attitudes and preferences	<p><i>“Jeg tror egentlig bare jeg håbede på at det gik lidt lettere end hvad det gjorde. I og med, at det jeg synes var lidt irriterende for mig, det var at man jo lidt fik sådan en, ja, ingenting, ja det tog bare rigtigt lang tid”</i></p> <p><i>“Ja, egentlig i det hele taget så tror jeg egentlig ikke der var så meget kommunikation. Jeg tog heller ikke så meget fat i dem, det var ikke så svær en opgave at forstå, det var meget ligetil. Ja, det var det jo egentlig.”</i></p>	Viktor
			<p><i>“Ja, jamen det er nok også fordi vi blev stillet lidt i udsigt i starten til at der ville blive sendt ret mange ting forbi os. Og nogle af deres co-visit organisationer, så ville der også kunne komme noget derfra, og så ville vi kunne være ’de udvalgte’ københavnanske instagrammere, som man kunne bruge, og det var selvfølgelig sådan noget som vi synes var mega interessant for os.. Og det har ikke, det har der ikke været noget af”</i></p> <p><i>“Nej altså jeg synes det var svært, men jeg synes det store udfordring for mig var også, og det må jeg være ærlig at sige at normalt så tager jeg ikke billeder med særlig mange mennesker på”</i></p> <p><i>Ja, jeg synes altid at det var ærgerligt når man lover noget, men som så ikke kommer til at ske. Det synes jeg altid reflektere negativt tilbage på et</i></p>	Viktor Astrid Siw Morten

			<p><i>brand. De ville jo nok have at man skulle føle den her eksklusivt følelse med det her program, men så når man aldrig hører noget til det i løbet af et halvt år så bliver det jo lidt ligegyldigt</i></p>	
		Behavior action that stem from and result in experiences	<p>(...) altså der er nogen af dem der ikke har levet op til de krav der blev stillet, men sådan er det bare når vi ikke har mere strikse omkring kontrakter osv".</p> <p>"Ja som sådan men altså jeg vil sige det bliver lagt fast på at det hele skulle være byrum så lidt stramt mål at de skal være i byrummet, hvor jeg synes man skulle opdele lidt og sige tre billede skal være byrum og tre billede skal være det og tre billede skal være det ikke"</p> <p>"Altså jeg tænkte på en måde så kunne det være interessant med en eller anden form for bundene opgaver og det ved jeg godt det er også et krav hos dem fordi de gerne ville have at vi er kreative og vi selv viser hvad der er inspirerende, men man kunne godt sige at i denne her måned er der fokus på et eller andet bestemt tema også er det tema ligesom et kriterie."</p>	Sanne Andreas Siw
	Thinking, feeling, doing		<p><i>Og få kommunikeret sig ud af det og man kan få et godt resultat, så synes jeg det er rigtig rigtig godt alligevel. Så det er den oplevelse jeg kom af det med." så jeg vil super gerne lave noget mere med dem, og tage kontakt til dem, nu er det noget tid siden jeg sidst har snakket med dem.</i></p> <p><i>Ja, naturligvis. Det ligger og passer perfekt op af min profil, og der hvor jeg er med min instagram, men jeg laver</i></p>	Thue Mette

			<p><i>generelt ikke mange samarbejder, fordi jeg passer på mit brand</i></p> <p><i>Jeg tror det ville gøre noget i forhold til hvis jeg blev tilbuddt sådan noget en anden gang, eller at de skulle lave det igen, så vil jeg nok stille lidt krav fra starten af og være lidt mere kritisk overfor det. Jeg vil ikke sige nej til det en anden gange, men bare still lidt flere krav og flere spørgsmål og være lidt mere opsøgende selv.</i></p>	Siw
		Challenges	<p><i>“Nej altså jeg synes det var svært, men jeg synes det store udfordring for mig var også, og det må jeg være ærlig at sige at normalt så tager jeg ikke billeder med særlig mange mennesker på”</i></p>	Siw
		Frustrations	<p><i>“ja, det var bare ikke lige det, for man var ligesom blevet lovet at blive inviteret til nogle ting. Og jeg tror måske jeg blev inviteret til én ting, og det var et eller andet på en hverdag kl. 11, og der kan jeg sjældent”</i></p> <p><i>“Jeg tror egentlig bare jeg håbede på at det gik lidt lettere end hvad det gjorde. I og med, at det jeg synes var lidt irriterende for mig, det var at man jo lidt fik sådan en, ja det tog bare rigtigt lang tid”</i></p> <p><i>“Ja og det er klart, hvis vi havde følt vi fik mere ud af det, og der kom mere, sådan 1 til 1, og en lille gulerod, så skulle man sku nok få taget alle de billeder.”</i></p> <p><i>“jeg har måske tolket det på</i></p>	Viktor
			Viktor	
			Astrid	
			Thue	

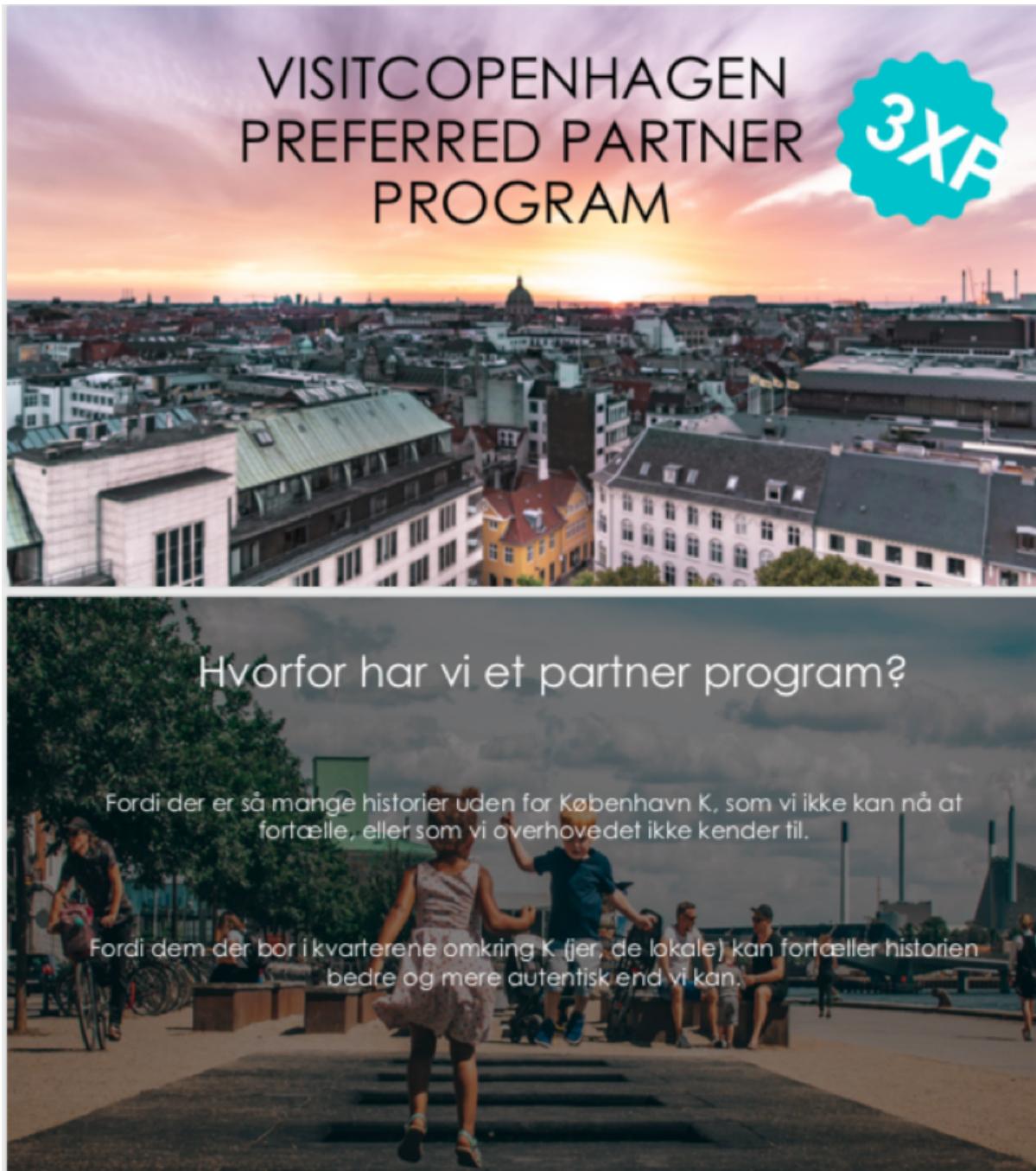
			<p><i>en anden måde. Så øhm, og vi er kommet godt ud af det, og vi har snakket om det, og har kommunikeret godt, og det er jo dét det handler om, at man kan snakke og kommunikere om det. Og kan blive enige om det”</i></p>	
Supplier-value-creating process	Processes	Opportunities	<p><i>“Altså jeg tænkte på en måde så kunne det være interessant med en eller anden form for bundene opgaver og det ved jeg godt det er også et krav hos dem fordi de gerne ville have at vi er kreative og vi selv viser hvad der er inspirerende, men man kunne godt sige at i denne her måned er der fokus på et eller andet bestemt tema også er det tema ligesom et kriterie.”</i></p> <p><i>Altså på den måde at de kunne godt have lavet et eller andet fællesforum, hvor vi alle var blevet samlet, sådan at hvis de skulle kommunikere noget til os, så havde de kunne kommunikere til os alle.</i></p> <p><i>Det ville havde været cool hvis de havde lavet en eller anden lille arrangement hvor man lige kunne lærer hinanden at kende og hvad ved jeg lavede et eller andet swaps så man skulle ud med dem i hver af deres kvarter og vises rundt eller et eller andet sjovt, som havde styrket hele konceptet lidt.</i></p> <p><i>Ja lige præcis også er der igen en motivation til at få et endnu stærkere netværk med de andre fordi der er nogen som jeg har et rigtig stærkt netværk med, men der er nogen jeg har set et par gange til et par arrangementer, også bliver det ikke mere end det. Så det var</i></p>	Siw Mette morten Siw

			<p>en motivation også at have det der netværk.</p> <p><i>og vi i øvrigt også fotograferet mycket sammen, fordi vi har kunnen använda varandra. Jag har blandt annat varit ute med ett par stycken av de andra, eftersom de hade behov för att sitta på en café. Och så har jag tagit till en annan på Nørrebro där hon är.</i></p>	Astrid
		Planning	<p><i>"Tidsfordelingen har der helt sikkert været noget med, den kunne godt optimeres - men det tror jeg måske også kom bag på dem"</i></p> <p><i>"Først var det jo noget med at finde ud af hvem vi gerne vil vælge - og så nogle der matchede både stil-mæssigt og billede-mæssigt"</i></p> <p><i>"For det var det jeg fandt ud af ved at snakke med en af deres meget søde kollegaer derinde fra. Øh, så vi fandt ud af det rigtig godt sammen, så der var måske nogle ting der i starten som kunne have været lidt mere skarpe. "</i></p>	Viktor
			<p><i>"Ja som sådan men altså jeg vil sige det bliver lagt fast på at det hele skulle være byrum så lidt stramt mål at de skal være i byrummet, hvor jeg synes man skulle opdele lidt og sige tre billeder skal være byrum og tre billeder skal være det og tre billeder skal være det ikke"</i></p> <p><i>Altså jeg tænkte på en måde så kunne det være interessant med en eller anden form for bundene opgaver og det ved jeg godt det er også et krav</i></p>	Martin Thue Andreas Siw

			<p><i>hos dem fordi de gerne ville have at vi er kreative og vi selv viser hvad der er inspirerende, men man kunne godt sige at i denne her måned er der fokus på et eller andet bestemt tema også er det tema ligesom et kriterie.</i></p>	
		organizational learning	<p><i>"Jeg tror noget del-møder, eller en form for status møde kunne være godt. Også fordi vi influencers kender hinanden godt – og vi har jo ligesom forsøgt – altså vi har talt rigtig meget om, "hvad synes du" "hvordan løser du ting?"</i></p> <p><i>"men det ville jo egentlig fedt at finde ud af om de har fået noget ud af det, og om det har givet noget mening. Og jeg ved ikke – og om de overhovedet har nogen mulighed for at måle det, og det så man savner er en respons, og det som man kunne måle på. (...) Så det var måske en af de ting man så godt kunne have, gerne ville have noget sparring. Det kan også være det kommer, det kan også være at de kommer og siger "det gik sådan, sådan og sådan".</i></p> <p><i>og jeg tror egentlig også det jeg godt kunne tænke mig i fremtidige samarbejder med Wonderful Copenhagen, det er at de siger "vi kan godt tænke os at du tager herud". Og at de finder nogle steder. Og så det er mere én opgave af gangen, og ikke 10 på samme tid, og over så lang tid.</i></p>	Astrid Thue Viktor
		Listening	<p><i>"Og så var der så nogle af deres ideer hvor vi tænkte "Fedt, jamen det kan du/i sagtens gøre"</i></p> <p><i>"jeg har været hevet ind et par</i></p>	Martin Astrid

			<p><i>gange for at tale om hvordan vi kunne gøre det an, og for at snakke om hvordan influencers vil sige til sådan her og hvordan vil de sige til sådan her”</i></p>	
Encounter-process	Channels	Points of interaction	<p><i>“Det har mest været mig der har skrevet til Sanne faktisk, hvis jeg har haft noget, ellers så har der ikke rigtig været noget”</i></p> <p><i>“Det har været sådan at hvis de havde haft ønske om noget jeg skulle eller skulle forholde mig til, så har jeg taget kontakt til dem, og det har jeg fået noget respons på. Og de har været gode til og respondere på det, sådan relativt hurtigt.”</i></p> <p><i>“Jamen altså, vi gav dem jo det fællesmøde hvor vi præsenterede det til dem, og så sendte vi også præsentationen ud til dem, så de ligesom havde det. Ja øh, så de ligesom havde noget de kunne gå ud fra. Og ja, så havde vi egentlig ikke så meget kontakt til dem efterfølgende.”</i></p>	Morten Thue Martin
		Cognitive goals	<p><i>Så også for at engagere hele tiden i København, og så for ligesom at vise at vi som turismeorganisation fik, eller ja, satte pris på de lokale, og vidste at de lokale var en del af det som de besøgende gerne ville opleve. De ville gerne være en del af det lokale og ligesom se det, og opleve det de lokale gør.</i></p>	Martin

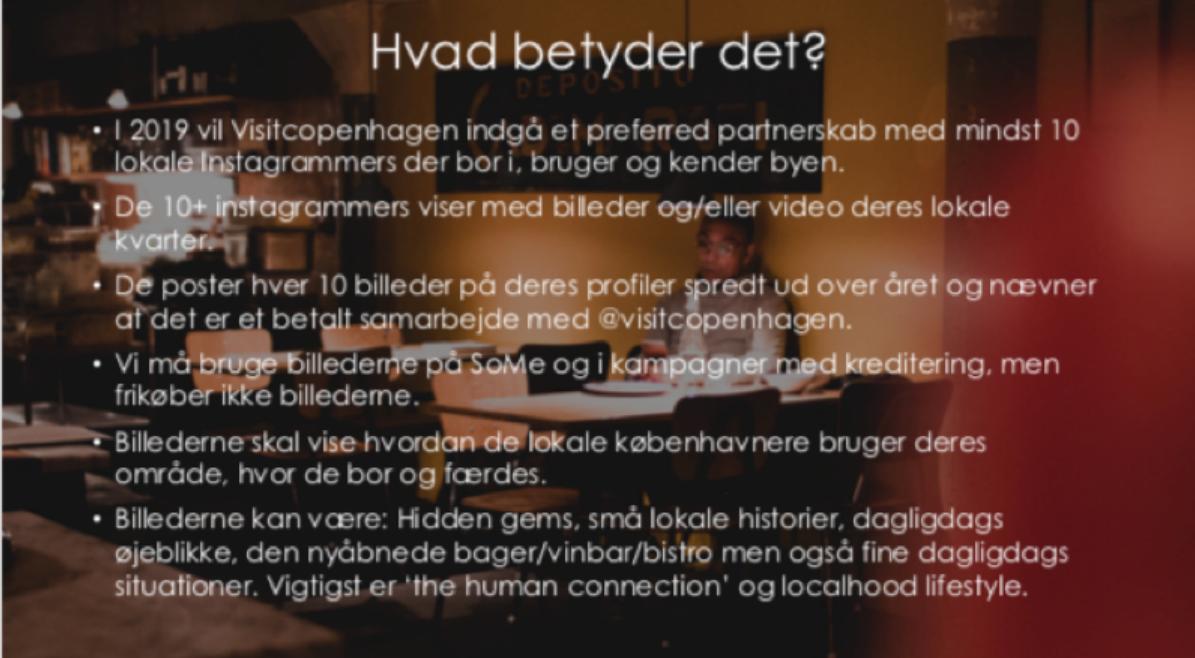
17. Preferred Partner Program - Slideshow





Ny content strategi

- Indre by er en elsket, men trængt bydel.
- Besøgende der besøger flere kvarterer, får en bedre oplevelse end dem der kun besøger 1-2.
- Mad og drikke er en stærk faktor for at få spredt byens gæster rundt i byen.
- Like hunting er ikke en KPI.
- Fra 2019 vil vi skære markant ned på omtalen af indre by.
- Genopfinder begrebet 'attraktion'.
- Øget fokus på fortællinger uden for højsæson (Q1 + Q4).
- Fokus på the human connection – ikke bare smukke billeder af stræder.



Hvad betyder det?

- I 2019 vil Visitcopenhagen indgå et preferred partnerskab med mindst 10 lokale Instagrammers der bor i, bruger og kender byen.
- De 10+ instagrammers viser med billeder og/eller video deres lokale kvarter.
- De poster hver 10 billeder på deres profiler spredt ud over året og nævner at det er et betalt samarbejde med @visitcopenhagen.
- Vi må bruge billederne på SoMe og i kampagner med kreditering, men frikøber ikke billederne.
- Billederne skal vise hvordan de lokale københavnere bruger deres område, hvor de bor og færdes.
- Billederne kan være: Hidden gems, små lokale historier, dagligdags øjeblikke, den nyåbnede bager/vinbar/bistro men også fine dagligdags situationer. Vigtigst er 'the human connection' og localhood lifestyle.

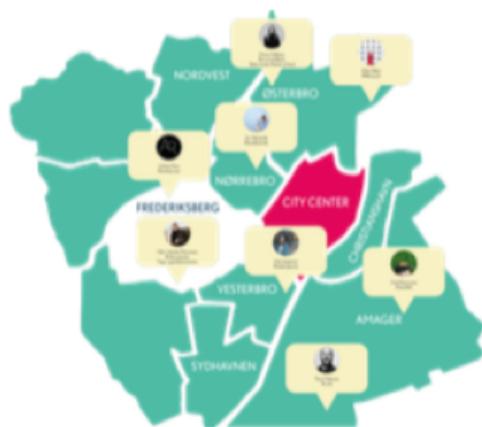
Hvad betyder det at være en del af vores partner program?

- Vi er vilde med jeres kreative stil og udtryk.
- Vi stoler på at I kan levere på et højt, kreativt niveau.
- Det er jer vi tager fat i når vi har brug for en ekstra kreativ hånd til et projekt.
- Det er jer vi inviterer med på instawalk og sneak peeks til åbninger m.m.
- Ambitionen er at der er jer vi anbefaler til vores forskellige samarbejdspartnere. Eks. hoteller og airline partnere.

Hvem er en del af programmet?

Til at starte med har vi 8 lokale københavnere i programmet:

1. Monica Steffesen (Østerbro)
2. Mette Willert (Østerbro)
3. Siw Aldershvile (Nørrebro)
4. Andreas Raun (Frederiksberg)
5. Viktor Sylvester Rasmussen (Frederiksberg & Vesterbro)
6. Aske Jørgensen (Vesterbro)
7. Astrid Rasmussen (Amager)
8. Thue T. Petersen (Amager)





Localhood guidelines:

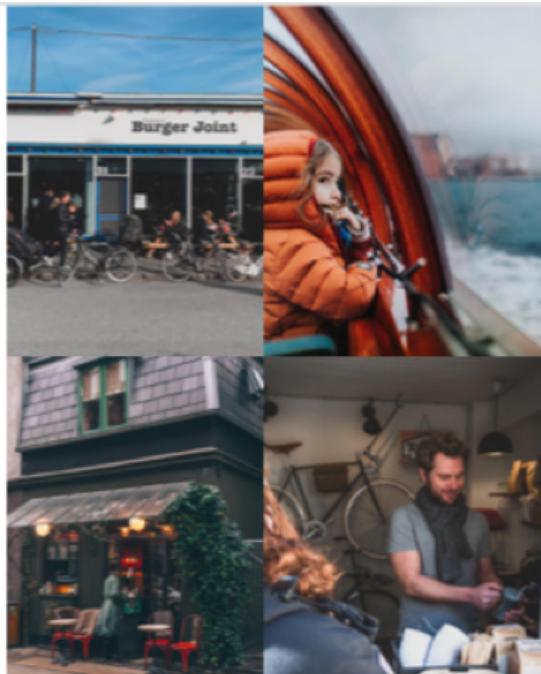
- Stemning, atmosfære og følelser.
- Smag af en emotionel forbindelse med det beskueren ser.
- Autentiske steder med særlige kvaliteter kendtegnende fra København og omegn.
- Albums kan være med til at styrke en fortælling eller oplevelses-sammenhæng fra start til slut, ind og ud, eller op og ned.



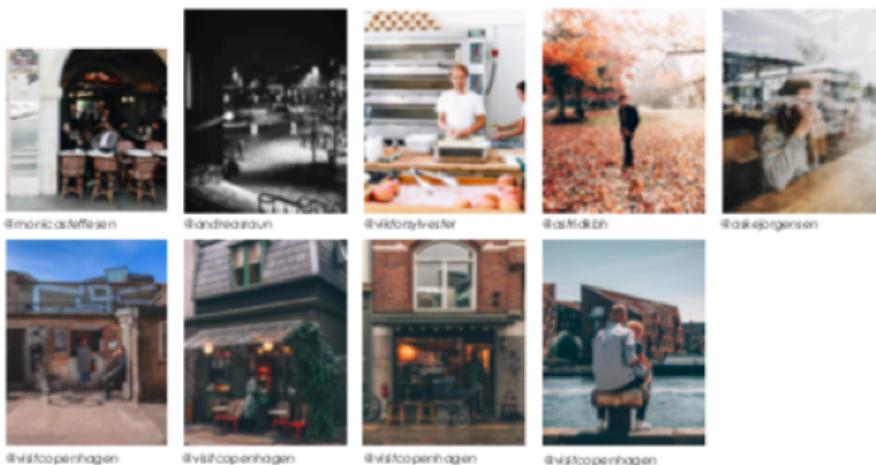
Hvornår er et billede Localhood?

The human connection

- Vi viser københavnerne frem.
- Situationer man kan se sig selv i – både som lokal og som rejsende.
- Close-up, stemning, personer, relaterbart,
- Albums – som folder en dybere (menneskelig og atmosfære) fortælling ud.



Hvilken kreativ stil leder vi efter?





BRAND THEMES

ARCHITECTURE

GASTRONOMY
&
DRINKS

GREEN
LIVEABILITY

MONACHY
&
HISTORY

ART
&
CULTURE

