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Barcelona of co-creative experiences.*

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Abstract

This study explores the phenomenon of co-creation and its interpretation by experience companies in the tourism industry. The aim of the research is to understand to which extent enterprises in the tourism sector are willing and able to co-create experiences with their consumers; in other words, which efforts do they make towards co-creative experiences, and how and when are these practices carried out.

This paper reviews the literature concerning the significance of co-creation of tourism experiences; the difference between co-creation and co-production; the dimensions of co-creation in the tourism sector; the practices which concern customer participation; and the existence of innovative tools which aid with the gathering of feedback. The research applied in this study is that of qualitative content analysis using Netnography. This was performed through a hybrid strategy of inductive and deductive approaches.

Information was gathered using a triangulation of data. To achieve this, a set of semi-structured interviews to professionals of different types of companies in the tourism sector was carried out; together with observation of these same companies through field notes; and online participation of their products through a Netnographer's diary.

The results of this study show that the paradigm of co-creation is still not reality in the tourism sector, as companies are not aware and do not fully understand the concept of co-creation. Furthermore, results show that efforts which might be considered as co-creative are actually carried out in aims of product improvement.

Limitations of this study are suggested, as well as a set of recommendations which could be valuable to enterprises in the tourism sector. Finally, opportunities for future research in this area are proposed.

Keywords: co-creation, tourism experience, active participation, value creation, innovation

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Catherine Bulkman

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1. Introduction

1.1. Context of the research

The concept of co-creation can be described as *“the process through which customers interact with the company and generate their own experience”* (Binkhorst & Den Dekker, 2009, p. 313). In the co-creation of experiences, firms and consumers also collaborate interdependently in aims of value creation within the context of service production (Chathoth, Altinay, Harrington, Okumus & Chan, 2012). Jagger (2009) argues that co-creation not only leads to the creation of value but also contributes towards innovation. Co-creation occurs before, during and after the travel (Jager, 2009; Neuhofer et al, 2012), and it should not be confused with co-production (Chathoth et al., 2012).

Campos, Mendes, do Valle and Scott describe how, in the context of tourism, the tourist’s role becomes *“that of a producer and actor, instead of a passive sightseer”* (2015, p. 19). As a unique individual, the tourist co-creates the experience by adding his own personal (cultural, intellectual, emotional and physical) resources (Campos et al., 2015). The contact between the customer and firm facilitates the creation of the product by tailoring it to his specific needs (Chathoth et al., 2012).

1.2. Identification of the research problem

Literature review confirms that active participation of customers in the service industry does contribute to co-creation and product innovation. The co-creation process does not start at the moment of consumption - rather, there are three main stages to it: that which happens before, during and after the tourist experience. It has been stated that *“The first stage includes the planning and decision making, the trip covers the touristic act itself, and the third one all post-considerations.”* (Aho, 2001, p. 35).

However, tourism entities do not always pay attention to the whole process of co-creation, choosing to focus only on the moment of consumption (Prahalad & Ramaswamy, 2004). Tourists are rarely included as partners in the process of designing the tourism experience beforehand, reporting about it during the experience of it, or evaluating it afterwards. The reason for this is that tourists by definition are only considered as such when they are

consuming the product or service. Companies then tend to overlook the value which can be added before and after the experience (Binkhorst & Den Dekker, 2009).

Binkhorst and Den Dekker (2009) argue that it is precisely at these stages of before and after an individual becomes a tourist, that the most value can be added, as that is the longest period of time which can be spent thinking about the event: whilst deciding about future holidays and reflecting about past experiences. This is also the time when tourists can better express their own values and needs. Not taking these stages into account can therefore result in the loss of value of the co-creation process (Campos et al., 2015).

Besides this, it is suggested that enterprises in the tourism sector do not take full advantage of social media, given that these provide new opportunities to engage in social interaction (Hajli, 2014). According to this author, *“online communities and social networking sites are an effective way for social interactions and sharing information”* (p. 388). Although social media enables companies to interact with consumers and access useful information, which can facilitate co-creation, this study suggests that tourism companies do not exploit these tools to the fullest extent. It is aimed in this research to understand to which extent this is true and how these new tools for co-creation are currently being used by tourism companies.

1.3. Originality and contribution to knowledge

Since the first appearance of the concept “co-creation”, a number of authors have investigated this paradigm in different contexts and from different perspectives.

Our study is focused on the area of tourism and tries to find out whether tourism companies have knowledge of the concept of co-creation and whether they apply it in their everyday activities directly related to their main products and services offered to consumers.

Our literature review suggests that tourism companies are not ready to apply the co-creation paradigm. However there is a gap in the existing research between the goals for co-creation on behalf of companies and the end result.

Our contribution to knowledge will therefore be to the research community, in finding out to which extent tourism companies are currently participating in the co-creation process.

1.4. Aim and objectives

The aim of this degree thesis is to add new knowledge in the field of experience co-creation by discovering whether and if so, how enterprises in the tourism sector interpret and apply co-creation in their everyday processes. We aim to define if they are currently using effectively all of their potential to do so.

The objective of our research is, therefore, understanding to which extent are enterprises willing and able to provide their personal knowledge and resources to cooperatively create a tourist experience, and to engage in dialogue and interaction with one another during the whole process, from the experience design and production to the delivery, consumption and even the aftermath.

Besides this, this study tries to find out whether enterprises in the tourism sector use social media; whether tourism companies are aware of its importance in order to socially interact with consumers; and whether they take full advantage of these resources provided to co-create.

The proposed research questions for our degree thesis are:

- 1) How do the tourism companies interpret the co-creation paradigm?
 - a. How do they apply it in practice?
 - b. When do tourism companies apply co-creation?
- 2) How do the tourism companies take advantage of co-creation activities?
 - a. What do they get out from the application of co-creative activities?
 - b. How do they measure the outcomes?

1.5. Structure of the study

In the first chapter, the subject is briefly introduced by defining the concept of co-creation and contextualizing it into the tourism industry. The aims and objectives of this project are defined through the identification of research gaps within the existent literature.

Chapter two consists of a literature map and a conceptual framework which will help the reader understand the wider picture of co-creation within the context of tourism, and the contribution of each author is explained.

Chapter three focuses on the research methods which were used to acquire new knowledge regarding the concept of co-creation. Afterwards, data collection techniques are described in order to clarify how this knowledge was acquired. Data was collected through a Netnographic design, which mainly includes a combination of online and offline methods of ethnographic data gathering tools (observation, participation and interviewing).

A discussion of the conducted research can be found in chapter 4. This discussion will reveal the answers to our previous research questions and assumptions.

Finally, chapter 5 presents the conclusions and recommendations, and also describes the limitations of our study which can open up further research.

2. Literature review

2.1. Literature map

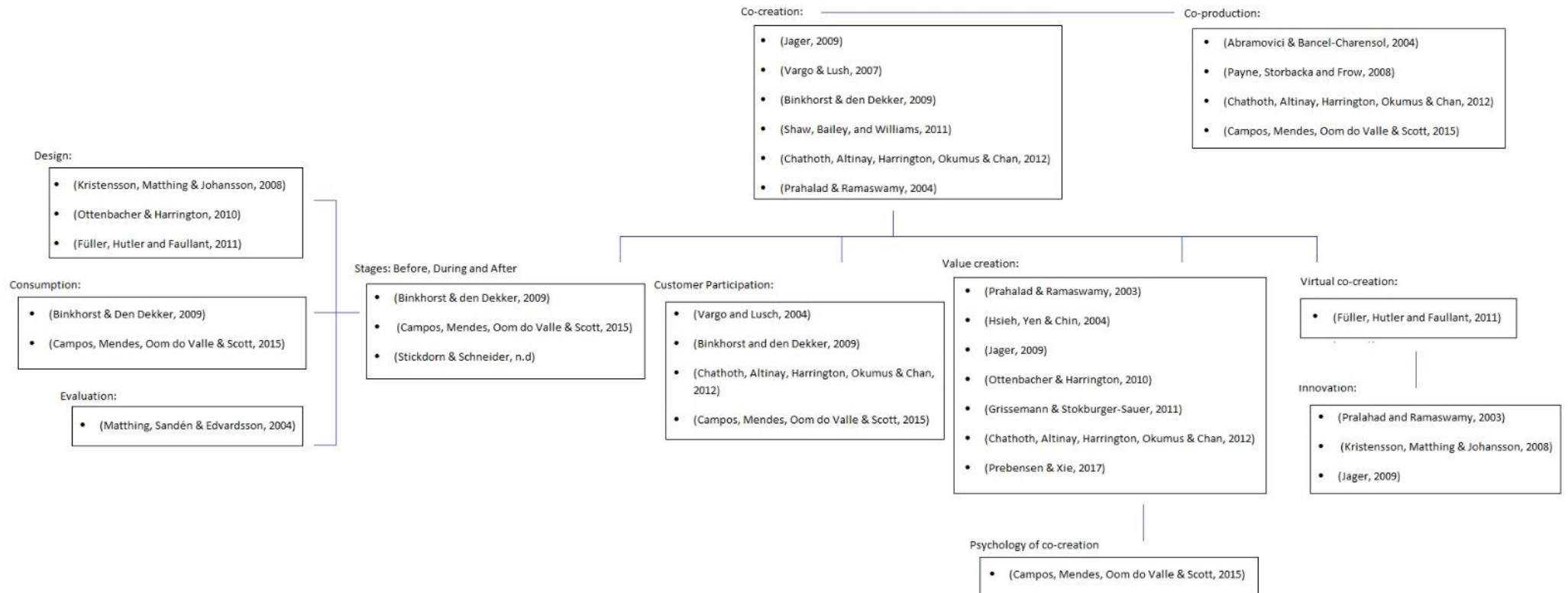


Figure 1. Literature review. *Source: Own elaboration.*

2.2. Conceptual framework

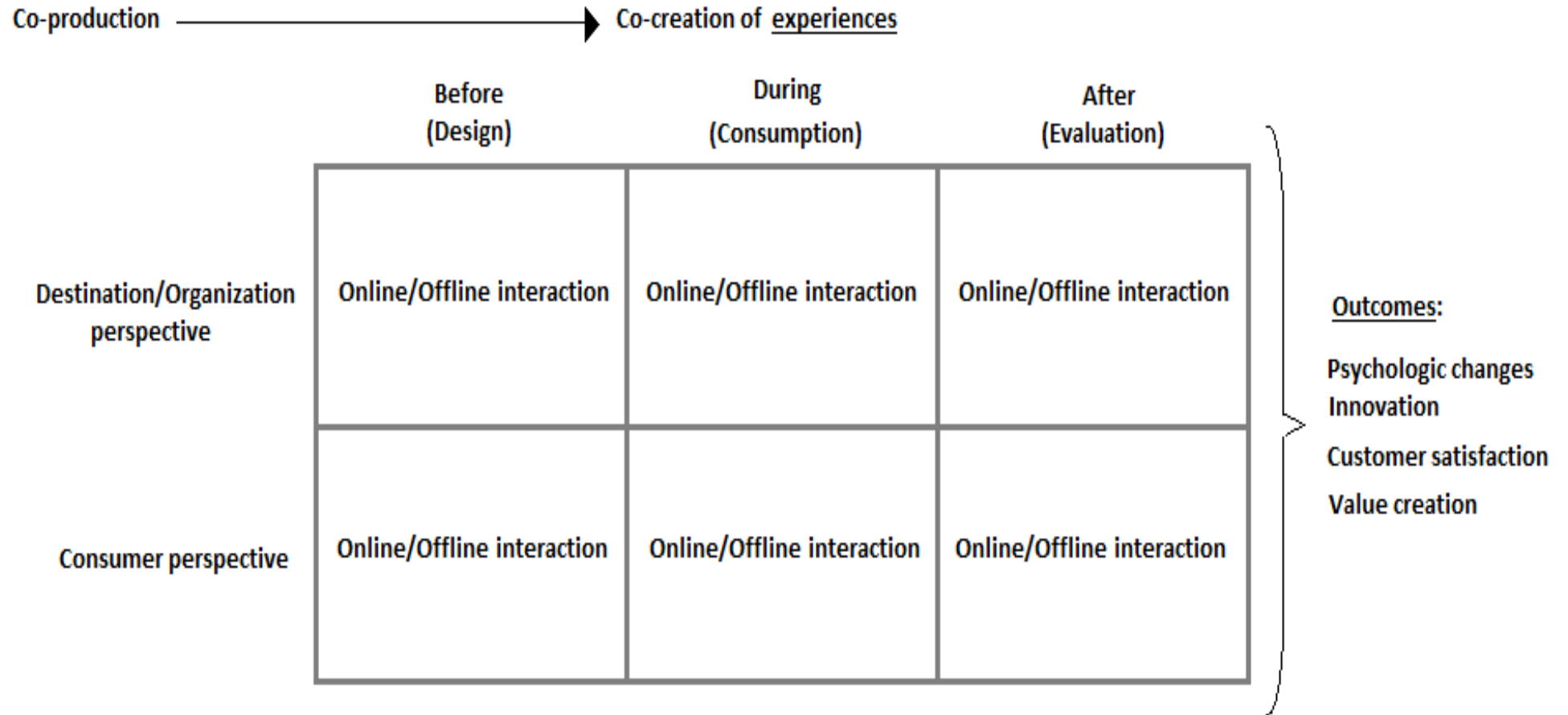


Figure 2. Conceptual framework. *Source: Own elaboration.*

2.2.1. Co-creation and co-production

To begin with this literature review, it should be stated that co-creation should not be confused with co-production. Chathoth, Altinay, Harrington, Okumus and Chan (2012) pinpoint co-production as an exchange of goods or services in which the customer has very little say on the attributes of what is given to him. It is characterized by a “production-oriented philosophy” and a “firm centric view” which give producers almost complete power over what is offered. Customers are considered as a resource rather than an active participant (Abramovici & Bancel-Charensol, 2004). As a consequence, customers are not generally attached to their purchase, physically nor emotionally (Chathoth et al., 2013).

The main difference between co-production and co-creation is the role that service plays in the process. While in co-production the main focus is the product or service itself rather than on the interaction, co-creation prioritizes the interaction between the company and the customer (Chathoth et al., 2012). Shaw, Bailey, and Williams describe co-creation as “*a constructive customer participation in the service creation and delivery process’ requiring meaningful and co-operative contributions*” (2011, p. 208).

Payne et al. provided in 2008 five main reasons why co-production might not be the most appropriate approach, especially for a services companies; these being “*the emotional engagement of customers through the advertising of services and products; self-service in which customers benefit from labour input; customers being part of the context in which the supplier offers a service experience; customers self-selecting and using the prescribed processes of the supplier; and suppliers and customers collaborating and acting collectively to co-design products and services*” (Chathoth et al., 2013, p. 12). These authors state that there is a continuum from co-production to co-creation, while stressing the need of shifting to a service-dominant logic (Vargo & Lush, 2007); in other words, adopting co-creation as a common practice.

2.2.2. Co-creation in the tourism sector

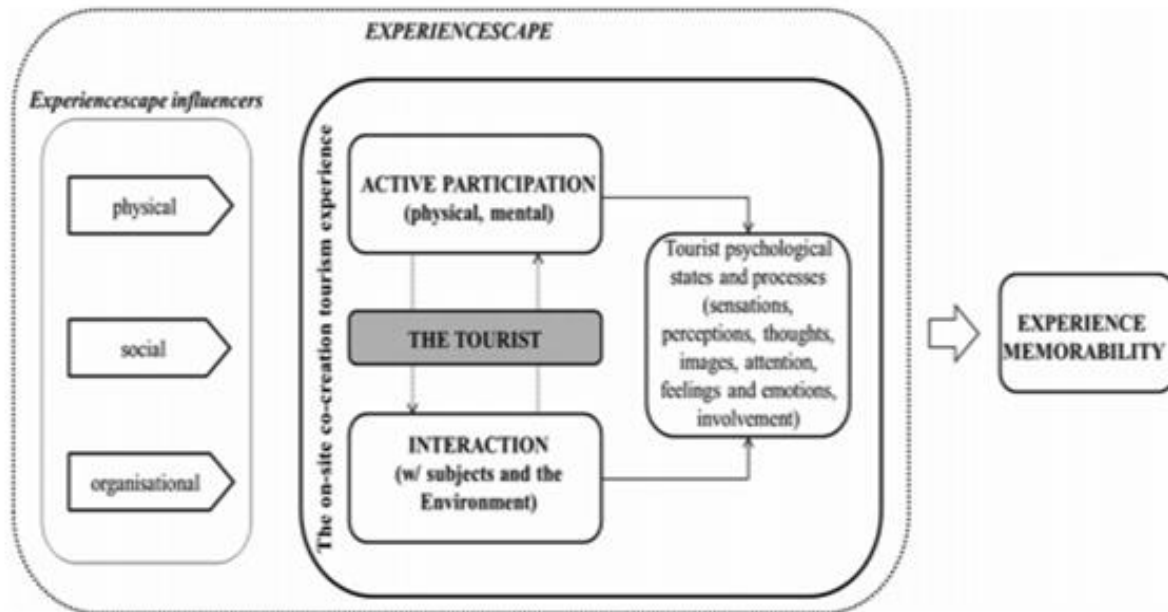


Figure 3. The tourist on-site co-creation experience: A conceptual framework. *Source: Campos et al. (2015)*

Binkhorst and Dekker (2009, p.4) describe how co-creation in the tourism sector implies “*the inclusion of the tourist in the process of designing the tourist experience*”. In the co-creation of experiences, firms and consumers collaborate interdependently in aims of value creation within the context of service production (Chathoth et al., 2012).

From a psychological perspective, co-creation in tourism has been identified as the result of a number of psychological events built through interaction. Co-creative experiences have the potential to become memorable since consumers’ physical and mental resources are enriched in combining it with that of other people (Campos et al., 2015).

a) Dimensions to co-creation in the tourism sector

On one hand, the literature of co-creative experiences on the tourism sector gathers both the organization/destination perspective and the tourist perspective to the paradigm (Campos et al, 2015). The former interprets co-creation as a result of institutional incentives, which means that co-creation results would depend on how well the organization or destination uses its internal and

external resources to encourage the participation of consumers. The latter perceives co-creation as stimulating and potentially meaningful experiences where diverging backgrounds, context, external situations, psychological mindsets and even interactions play a key role into how the experience is lived.

To this regard, and according to Vargo and Lusch (2004), consumers are resource providers in experiential settings. Thus when the tourist engages in the experience, the use of their personal resources, capabilities and strategies in both physical and cognitive activity are involved (Campos et al, 2015).

On the other hand, experts refer to three key stages in the co-creation of experiences: before, during and after (Campos et al., 2015; Binkhorst & Den Dekker, 2009). In a very brief manner, Campos et al. (2015) describe the “Before” stage as the planning process, which happens while the tourist is still at home and in which tourists have the opportunity to design what the experience will be. According to Campos et al. (2015), co-creation in the before stage can sometimes be referred to as “co-design”. Binkhorst and Den Dekker (2009) set out the example of Starwood Hotels and their ‘Virtual Aloft’ in 2006, a virtual experience through which consumers were able to design an upcoming Aloft hotel which would then open in 2008. The “During” stage can be understood as the moment of consumption, when the consumer is actively participating. An example presented by Binkhorst and Den Dekker is Qbic Design Hotels, which “offer rooms of a futuristic style, where guests can change the colour of their room depending on their mood” (2009, p. 317). The “After” stage is in essence the reflection on what the experience was and what it meant to the tourist. The evaluation of the experience also occurs in this stage (Campos et al., 2015).

Regardless of how little information is available about the specific processes and actions which take place in each stage, evidence of the existence of these stages can be found in the Customer Journey Canvas Model (Stickdorn & Schneider, n.d.), a tool which can be used by companies to help them better understand their processes and interactions in a co-creative setting. This model distinguishes between the general courses of action which are normally taken by a company during what is known as the “pre-service period”, the “service period” and the “post-service period” and establishes that these stages relate to expectations, experiences, and satisfaction/dissatisfaction respectively.

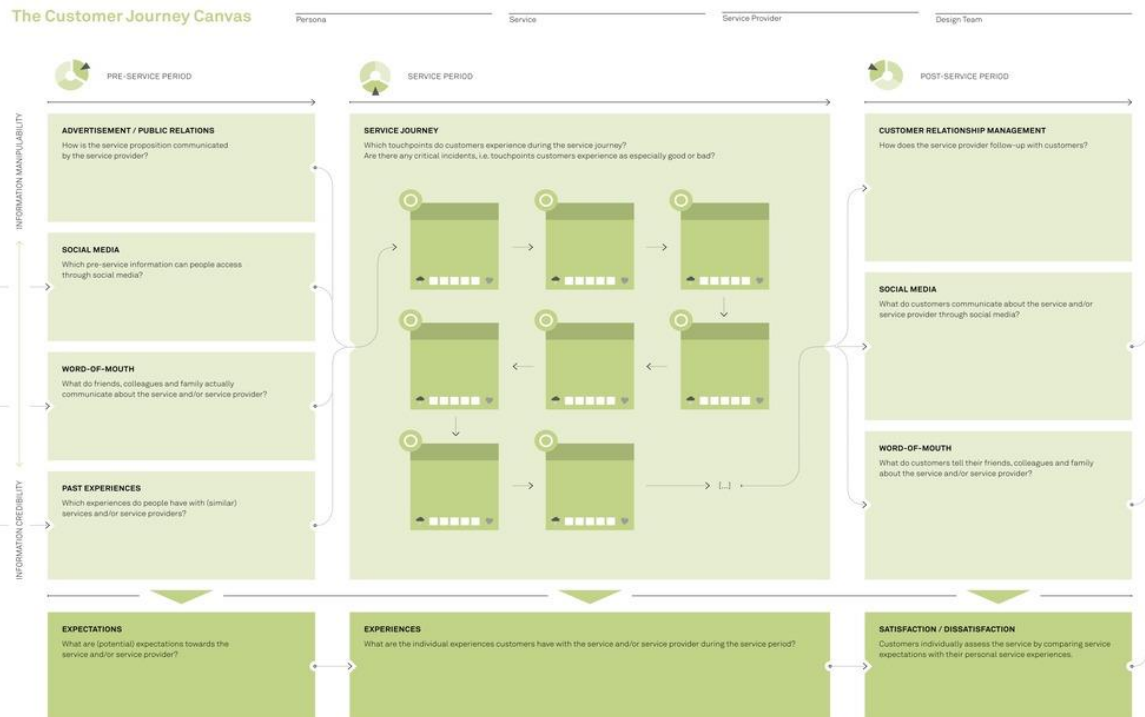


Figure 4. Customer Journey Canvas Model. Source: Stickdorn & Schneider (n.d.)

b) Significance of co-creation within tourism

Hospitality organisations have realised that their future depends on creating unique products and services with their customers through co-creation (Chathoth et al., 2012). As mentioned before, these authors suggest that there is a continuum from co-production to co-creation. According to the industry sector, life-cycle of operations and the type of production, companies may stand somewhere on this continuum; but *“the co-creation end of the continuum appears to be an antecedent of competitive advantage in today’s dynamic world with changing consumer expectations and needs.”* (Chathoth et al., 2012, p. 19).

Some authors defend that co-creative experiences result on an enhancement of satisfaction, loyalty and sales, on behalf of both the company and the tourist (Ottenbacher & Harrington, 2010). According to Hsieh, Yen and Chin (2004), there is a positive relationship between customer participation and service providers’ perceived workload. When customers temporarily participate in the service delivery process and become partial employees, they can help reduce the provider’s perceived workload by taking over some of their job functions.

At the same time, customer participation can increase customer's service quality perception. With consumers working in the delivery process, service providers are working harder. The combination of customers assuming some control and employees engaging in response to this participation that also leads to increased satisfaction (Hsieh et al., 2004).

From this productive view of the customer participation, it has been also recognized that the customer not only adds value through labouring time and effort saved for companies, but also by contributing towards innovation (Jagger, 2009), as companies constantly seek market-oriented methods of developing new products and services in order to meet customer needs and avoid market failure (Kristensson, Matthing & Johansson, 2008).

In order to adapt to those needs and to be able to understand the use of current products and services, verbal techniques such as focus groups and customer surveys have been mainly used by companies. Yet those techniques do not always present improvements (Matthing, Sandén & Edvardsson, 2004), as *"customers have trouble imagining and giving feedback about something that they have not experienced"* (Matthing et al., 2004, p. 479).

Surveys and interviews are therefore not the optimum tools for organizations to access, understand and meet the needs of customers (Matthing et al., 2004). Rather, it has been proven that a more effective way of doing so is involving customers in the early stages of the new product development process, by inviting them to suggest ideas for innovative products and services. Kristensson et al. argue that *"Involving users as co-creators during new product development produces ideas that are more creative, more highly valued by customers, and more easily implemented"* (2008, p. 475) . This way, co-creative businesses obtain better differentiated products adapted to customers' needs and values, resulting in product/service differentiation (Ottenbacher & Harrington, 2010).

However, Grisseemann and Stokburger-Sauer (2012) suggest that there is a significant relationship between company support for the customer to co-create and the degree of co-creation, which is not always positive. According to this theorization, customers who are satisfied with their own co-creation performance, are not *per se* more satisfied with the service company than those customers who are not satisfied with their co-creation performance. Customers who are satisfied with the product or service which they co-created with their own inputs, consider that there is an unfair distribution of resources and see themselves as the main responsables for the outcome of the co-

created products or services. The more they get involved in the co-creation process, the lower engagement they perceive from the company and subsequently they might become dissatisfied with the company's performance (Grisseemann & Stokburger-Sauer, 2012).

c) Virtual co-creation

In recent times, companies have started to strive for virtual co-creation. Füller, Hutter and Faullant state that a variety of internet-based environments have been recently introduced to the game, in aims of co-creation and which are perceived as more innovative than focus groups or online surveys (2011).

Füller et al. also argue that *"online idea and design competitions enable corporations to be perceived as customer-oriented and innovative which further strengthens the brand and increases customer loyalty"* (2011, p. 261-262). However, according to the same authors, companies also fail to create motivating experiences for participants to engage in the design of the products or services: although companies' investment in virtual co-creation and co-design are substantial, companies bear the risk of evoking little interest in participation.

Rather than stressing the idea that design competitions are popular open innovation tools to get access to highly creative and knowledgeable communities from all over the world within a short period of time and at manageable expense (Füller et al., 2011), Prahalad and Ramaswamy (2003, p.18) argue that, although the need for innovation is greater than ever, motivating experiences are created when the attention is paid on the experience rather than on the business benefits that could arise from them:

"The intent of experience innovation is not to improve a product or service, per se, but to enable the co-creation of an environment populated by companies and consumers and their networks - in which personalized, evolvable experiences are the goal, and products and services evolve as a means to that end. From that perspective, a new technological capability is meaningful only when it is focused on improving the experiences desired by the consumers."

2.2.3. Research gap

The literature review establishes that there is an increasing demand for more participative and interactive experiences - what is of special importance to tourism because it is an industry that inherently sells experiences (Campos et al, 2015).

The existing literature on the subject recognizes the main stages of co-creation; however, very little attention is paid to what actions are required to be carried out before and after the experience in order to co-create successfully. This evidence suggests that enterprises understand co-creation only as participation *in situ*.

The research undergone in this Degree thesis will focus on covering this gap in the existing literature, by exploring what do enterprises exactly understand by co-creation, and investigating whether they carry these practices out in all three stages: before, during and after the experience, and both online and offline.

3. Methods

3.1. Overall research design

The literature review responded to the search of the terms of “co-creation”, “experience economy”, “value creation” and “active interaction” together with tourism-related terms such as “tourism”, “service sector” and “customer experience”. This stage of the process was aimed at gaining knowledge regarding the definition and concept of co-creation, and how it is applied in the tourism sector. Nevertheless it served us out on the identification of the research gap.

In order to provide new knowledge to the field of co-creation, a qualitative investigation is designed through ethnographic methods. Particularly through an adaptation of the ethnographic method for the study of communities moving on the online and offline environments, called Netnography (Kozinets, 2010). Similar research methods have been also identified as “virtual ethnography” (Hine, 2000) or “online ethnography” (Markham, 2005). Although the former allows a more flexible approach to the research field, instead of implying its application through online environments only, as are the latter.

It can be stated that *“netnography is ethnography adapted to the complexities of our contemporary, technologically mediated social world”* (Kozinets, 2010, p. 3). Netnography therefore adds new practices to ethnography. These include locating communities and topics, narrowing data, handling large digital datasets, and navigating difficult online ethical matters and research procedures (Belk, Kozinets, Dicks, Mason, Coffey & Atkinson, 2015).

The objective of netnography is to translate social media data into applied cultural insights. Netnography is also less intrusive than ethnography (Kozinets, 2010). By using netnography, companies can build deep consumer insight, as well as a realistic understanding of online communication, a social understanding of consumer choice, a natural interpretation of brand meaning, and discoveries regarding consumer innovation.

Both ethnography and netnography strive to enlarge the investigation subject. This contrasts heavily with the method of Grounded Theory, which tries to enclose it and make it more specific. Generally,

an Ethnography or Netnography based investigation is prolonged until data saturation: in other words, when after a number of attempts no new information is gathered (Corbin & Strauss, 1990).

During the process of ethnography and netnography, information is acquired through a different range of data gathering methods or tools: observation, participation and interviewing or focus groups, surveys, or traditional in-person (see 3.2. Data collection techniques and research instruments). According to Kozinets (2002), a useful analysis tool within Netnography is the triangulation of data. This consists of comparing the different data, providing from different gathering methods or tools after their treatment or codification.

This research applies this technique of data triangulation, providing from three different sources and at collected at different times (asynchronously) and in different places, both online and offline (multi-sited, Hine, 2000). Investigation through all three channels was conducted until data saturation and based on a constant comparison analysis (Leech & Onwuegbuzie, 2007).

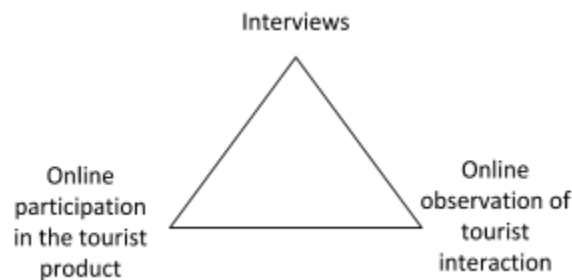


Figure 5. Example of triangulation of data. *Source: Own elaboration based on Leech and Onwuegbuzie (2007)*

3.2. Data collection techniques and research instruments

In order to conduct qualitative research, there are a variety of methods of data collection such as interviews, participant observation, and textual or visual analysis (Gill, Stewart, Treasure, Chadwick, 2008).

Interviewing is the most common way of collecting data in qualitative research. Its purpose is to understand the subject matter from the interviewees' point of view (Adhabi and Anozie, 2017). Gill et al. (2008) argue that interviews are most appropriate when the subject matter requires detailed

insight to reveal nuances. In an academic setting, the researchers are the interviewers and the subjects of the interview process are considered the interviewees (Edwards and Holland, 2013).

There are many types of interviews, depending on the way in which they are conducted; but for this specific research, it was decided that the interviews undergone should be formal, individual, face-to-face and semi-structured. This would ensure that all possible information which is relevant to the subject matter can be properly revealed. According to Adhabi and Anozie (2017), formal interviews are more adept for the professional world, while Sturges and Hanrahan (2004) suggest that face-to-face interviews - though more time-consuming - do not suffer from loss of nuanced meanings. Elaborating a semi-structured interviewing protocol or guide makes a difference in retrieving findings which are relevant to the subject in their entirety but that fully cover each participant's individual view and experience on the matter of co-creation (Adhabi and Anozie, 2017). For this research, an interview protocol was made which respected all of these characteristics (see Data Collection Instrument/s) (e.g. interview, questionnaire, observation sheet).

Observation as the second research method data gathering was conducted through online channels, in order to ascertain whether what is said by the interviewee is actually been carried out in reality. However, these 'accounts' represent different perspectives on the data and are also subject to interpretation by the researcher (Mulhall, 2002).

In accordance to the Saunders et al. model (2003), we acted as complete observers; this allowed us to maintain an anonymity. The revealing of the researcher role was not needed. This is because the data which was gathered is completely public: the terms and conditions of the sites observed allow the access and treatment of any information displayed on them. In addition, the fact that the people interviewed and the people observed were not the same meant that we did not have to analyze any additional information than that which is explicitly observable. For this research, a set of field notes, complete with observation sheets and coding schedules, were created in order to protocolize the observation process.

Participation was considered the third element for data triangulation, its objective being the same as observation: to analyze the similarities and differences between what is specified in interviews and what is actually carried out in reality. Participation was conducted through the same channels as the observation, but recorded the information related to our experience as consumers. To that end and

in accordance to the Saunders et al. model (2003), we acted as complete participants. A netnographer's diary, complete with a participation sheet and a coding schedule was elaborated in order to protocolize the participation process.

See section "8.4.2. Observation Sheets" and "8.4.3. Participation Sheets" for the tables designed for observation and participation respectively.

3.3. Research context and participants

In qualitative research, participants are carefully selected upon the extent to which they can inform the research questions and enhance understanding of the subject studied (Sargeant, 2012). Therefore, four different types of tourism companies were chosen for the study: a theater, two hotels, and an intermediary events company located in Barcelona, Spain. The interviews were conducted between March and April 2018.

The participants for the research degree thesis were four different departmental managers in the tourism industry. Participants were interviewed in their usual workplace, in order to ensure that their answers would not be affected by a change of environment (Kozinets, 2010).

3.4. Data analysis

In order to analyze the data gathered through interviews, observation and online participation, we used a CAQDAS (Computer Assisted Qualitative Data Analysis System), a system that refers to a wide range of software available that assists with qualitative research such as transcription analysis, coding, and text interpretation, amongst others. The CAQDAS software used for this research is EdEt (Editor for Ethnographers). This software enabled us to manage data acquired through netnography.

We applied a qualitative content analysis, which can be defined as *"an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytical results and step by step models, without rash quantification."* (Mayring, 2000, p. 2). According to this author, the source of information can be all kind of recorded communication such as transcripts of interviews, observation, and participation, amongst others.

Within qualitative content analysis, two approaches are central, which are the inductive codification process and the deductive category application (Mayring, 2000). For the inductive codification

process, we developed categories and subcategories by following the aspects of the text interpretation and the research questions. As the thematic categorization was based on hybrid strategy, we previously developed a preliminary codebook. Regarding the deductive category application, we assigned each passage of text with one or various of the priorly formulated categories and/or subcategories. Once every text passage had been coded with one or various categories and/or subcategories, the software highlighted the connections between the codified text passages. Besides this, the software also indicated whether two or multiple categories and subcategories coincided where we created arising categories and codes; interrelationships were found. Thus, we could compare the common categories, subcategories and interrelationships within the triangulation data from transcribed interviews, observation and online participation, letting emerge unforeseen themes and subthemes (Guest, MacQueen & Namey, 2012).

3.5. Ethical considerations

The risk level of this degree thesis is considered to be in the second category. This is due to the fact that some information is gathered through primary sources (for example, the interviews). This research also has a risk of compromising confidentiality and anonymity. However, for both of this risks specific measures were taken: through protection of data, we made an effort to anonymize any information gathered in our research which was susceptible of identifying any of the participants in the study or which disclosed confidential information. This was agreed between both parties through signed confidentiality sheets beforehand.

On the other hand, while the data analyzed through social media belongs to the respective outlets, we ensured by reading each platform's terms of use that it was specified that the use or re-use of this information is allowed.

Throughout the investigation process, our identity as investigators was only revealed in the interviews; this measure was taken to ensure that none of the participant companies would modify their behavior simply because they were being observed.

3.6. Evidences of data collection

The figures below illustrate the process of analyzing the three sources of primary data with the aid of a CAQDAS, in this case EdEt. The colors highlighted in this software allowed us to identify and analyze recurring themes within the investigation, as well as new themes which may appear through the overlap of different categories. For example, the colors green and purple in the second figure are the result of overlaps between categories:

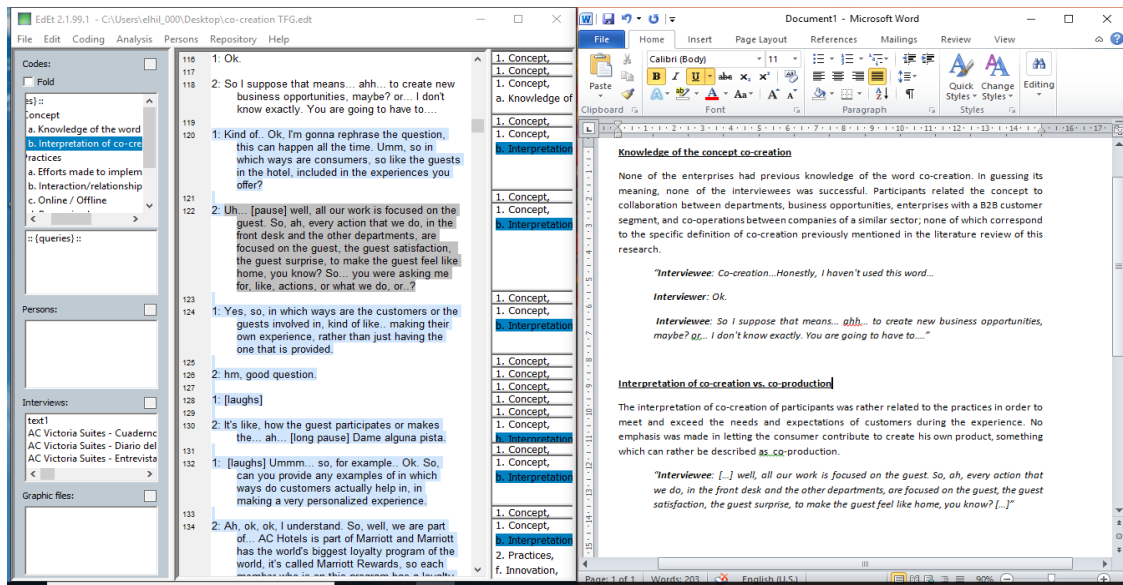


Figure 6. Data Analysis through CAQDAS (1). Source: Own elaboration.

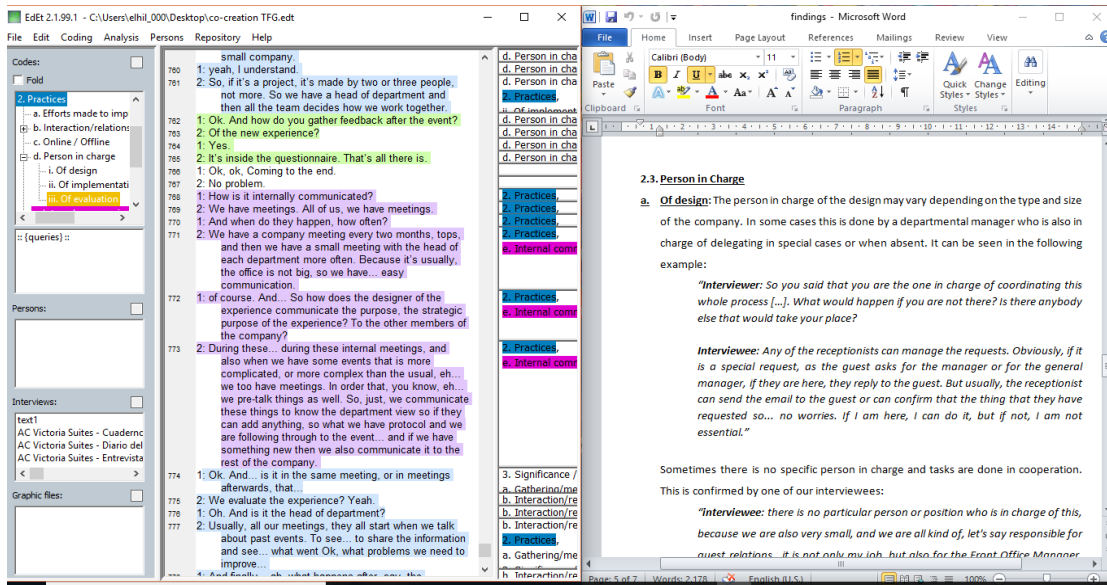


Figure 7. Data Analysis through CAQDAS (1). Source: Own elaboration.

4. Findings

Conceptual understanding of co-creation and relation with co-production

None of the enterprises had previous knowledge of the word co-creation. In guessing its meaning, none of the interviewees was successful. Participants related the concept to collaboration between departments, business opportunities, enterprises with a B2B customer segment, and co-operations between companies of a similar sector; none of which correspond to the specific definition of co-creation previously mentioned in the literature review of this research.

Efforts were made to explain the concept of co-creation to the interviewee through a different phrasing of the question, without inducing the participants to an answer; this occupied a large part of the interview. As expressed by one of our informants:

“Interviewee: Co-creation...Honestly, I haven't used this word...”

Interviewer: Ok.

Interviewee: So I suppose that means... ahh... to create new business opportunities, maybe? or... I don't know exactly. You are going to have to....

Interviewer: I'm going to rephrase the question [...] Umm, so in which ways are consumers, so like the guests in the hotel, included in the experiences you offer?”

The interpretation of co-creation on behalf of participants was rather related to practices in order to meet and exceed the needs and expectations of customers during the experience. No emphasis was made in letting consumers contribute to create their own product, something which can rather be described as co-production. As seen in the following interview extract:

“Well, all our work is focused on the guest. So, ah, every action that we do, in the front desk and the other departments, are focused on the guest, the guest satisfaction, the guest surprise, to make the guest feel like home, you know?”

Co-creative practices carried out by enterprises in the tourism sector

When talking about **online practices**, none of the companies is regularly present in their interactions through social media. After participating as consumers through social media, trying to reach out to them in aims of interaction, we never got answers to any of our comments; and even one of the emails that we wrote was never answered. On the other hand, main websites do not facilitate or encourage the consumer to interact with the company. As expressed in this field note:

“SESSION 4: Saturday, 14th of April 2018

No new information on their webpage or any of their social networks.

SESSION 5: Sunday, 15th of April 2018

No new information on their webpage or any of their social networks.

SESSION 6: Monday, 16th of April 2018

No new information on their webpage or any of their social networks.

SESSION 7: Tuesday, 17th of April 2018

No new information on their webpage or any of their social networks.”

On the other hand, **offline practices** are mainly present during the experience. Offline practices focus on fulfilling the immediate requests, needs or wants of the user. The two hotels were more prepared to deal with these needs than the other two companies. However, efforts towards co-creation remained the same across enterprises. One of our informants gave us an example:

“At the moment, for example, we have just edited guidebooks for people with Autism so that they can come [...] These guidebooks are very easy to understand, because they are sequential: “the first thing that I will do when I come to the theatre, will be to see [the street]. When I arrive, I will see the building’s facade. I will have to buy the ticket at the Box Office”. Then, everything is explained through pictures”

During all stages of the experience process (Before, During and After), **internal communication between departments** and cooperation were said to be especially vital. As stated by an informant:

“In our hotel, we daily make little recall briefing, that is a small meeting between all the managers of the hotel, and uh, we talk 5 minutes each manager of department, and then we talk about the important things of the day.”

Generally, every interaction prior to the consumption of the product or service is initiated by the customer, whether it is through social media, or through direct channels such as telephone or email.

Efforts are then made towards co-creation. As seen in this interview extract:

“For example, if a guest contacts us before his arrival telling us that it's a special day because it's his birthday or, his honeymoon trip, or something, we can prepare the room, or we can put on the room some flowers, some chocolates”

Preparations are made before the experience, to anticipate the needs of the future consumer. In the case of consumers which can be especially vulnerable, efforts were made in being informed of the particularities of their case. As stated by one of our informants:

“For example, we decided that because there are some [autistic] children that are hypersensible to light, we didn’t turn off the lights, instead the lights were dimmed. [...] Also what we did was to leave empty spaces between seats so that the children didn’t feel, um, pressure or angst. And, also we made sure that during the performance there would be no loud or unpleasant noises, that could frighten them”

In both lodging cases investigated, it appeared that loyalty related programs and softwares can enable companies to access information about personal requirements of future guests. That happens only in the context of companies which pertain to a larger group or chain. As seen in this case:

“each member who is on this program has a loyalty card with the number and they can personalize and they can modify his own profile and for example, if I'm a guest and I prefer the foam pillows, or I prefer a smoking room or a balcony room, or gluten free breakfast, I can put it in my profile and then every property in the world will know that I have these preferences.”

Interaction during the experience tends to be through **offline** practices. However, there was one enterprise which managed to simultaneously enable the use of offline and online interactions during the experience. As our field notes revealed:

“There is one product listed in the webpage which could be considered as co-creative. This product is called “Congress”. In the context of a congress, attendees can interact through iPads with the content of the presentations while these are happening: for example, they can vote for the subjects that they find the most interesting and inform the speaker (without interrupting them) that they want to hear more about it. All of this is achieved thanks to the use of these iPads.”

Cooperation with other companies is used as a tool for the co-creation of experiences. As explained by one of the participants:

“We have been working with [...] a company that is specialized in private tours, so if they...would like to go and visit one of the wineries in Penedès with a helicopter and

then go to San Sebastian to have lunch or something, they organize this and it, they have very special packages, they are very personalized.”

An interaction with the guest is made to know about the guest’s experience after his or her departure. This is done both **online** through surveys sent by email and **offline** through conversation and **internal communication** with employees. Interaction is made in aims of **evaluation** of the product or service. As exemplified below:

“Interviewer: How do you further use the chain platform to gather feedback once the guest has left the hotel?

Interviewee: we do always send an email once they have left, with a survey that they can fill out”

After the experiences, data is generally gathered in a protocolized way. However, relevant information is not usually archived; and in one case, the interviewee wasn’t sure if data was gathered after the experience at all.

“We ask the guest "How was your stay?" "Did you love the room?" anything. Yeah, normally "it was fine and thank you". Weekly, on Mondays we print a report of all the guest reviews [...]this way we can improve our service, [...] we can learn about it, and then we can extent the information to all the other departments and to avoid that these things happen again.”

“Uhm... we do always send an email once they have left, uhm with a survey that they can fill out, but it is true, I need to check on that and I can ask my colleague later if you want, because I know that they send a survey, but I am not sure about uhm, if we are still keeping track on the results... I know we did it before, uhm, and I think we are reconsidering the survey, but there are still a lot of procedures that we want to change, and but I don't think that we don't do the survey anymore... I am a little bit confused now (laughs)”.

The person in charge of the design may vary depending on the type and size of the company. In some of our cases this is done by a departmental manager who is also in charge of delegating in special cases or when absent. It can be seen in the following example:

***“Interviewer:** So you said that you are the one in charge of coordinating this whole process [...]. What would happen if you are not there? Is there anybody else that would take your place?*

***Interviewee:** Any of the receptionists can manage the requests. Obviously, if it is a special request, as the guest asks for the manager or for the general manager, if they are here, they reply to the guest. But usually, the receptionist can send the email to the guest or can confirm that the thing that they have requested so... no worries. If I am here, I can do it, but if not, I am not essential.”*

Sometimes there is no specific person in charge and tasks are done in cooperation. This is suggested by one of our interviewees:

“There is no particular person or position who is in charge of this, because we are also very small, and we are all kind of, let's say responsible for guest relations, it is not only my job, but also for the Front Office Manager, Reservations Manager, we are all involved in the guest relations.”

After the investigation, it was found that implementation tends to be carried out by the same person or people who were in charge of designing it. As stated below:

***“Interviewer:** And who is in charge of designing these experiences?*

***Interviewee:** We are different departments, so it's... the head of the department is in charge, with the crew. [...]*

***Interviewer:** And who implements the process?*

***Interviewee:** once again, you have to realize that this is a small company. [...]*

***Interviewee:** So, if it's a project, it's made by two or three people, not more. So we have a head of department and then all the team decides how we work together.”*

Generally, the person who designed and implemented the experience is also in charge of evaluating it. Efforts are made towards **internal communication** to evaluate in cooperation with other members of the company.

Internal communication is present in the practices of all companies, before, during and after the experience. Internal communication was said to be challenging but implemented on a daily basis. One of our informants stated the following:

“it’s difficult to communicate through all the departments which is the guest request, to communicate all the information, but in our hotel, we daily make little recall briefing”

Innovative platforms exist which are used as tools to facilitate internal communication. As explained by an interviewee:

“Internally, we have an intranet and through this intranet we gather a lot of information, from news, activities that will be carried out or that were recently carried out, um, various pieces of information that can be interesting to us”

Interpretation of the significance of co-creation, on behalf of companies in the tourism sector

Gathering and measurement of benefits can be done offline when talking directly with the guest. As explained below:

“We have to ask the guest: “How was the room? How was uh, the everything, how was the bottle of wine that we have provided you? Are you enjoying your stay?” We have to make sure that uh the guest feels that we are taking care of them, and it is very important to know his feedback, because we can see the errors or the things we have not made or we have made it perfectly”

We found in one case that it can also be done online through guest reviews and even apps:

*“**Interviewee:** we have a an app in our system that is called “Guest Voice”, [...] with this app we can print the reports that I told you and we can also see the overall score, the position of the hotel with the ranking, the bad reviews, the good reviews, which are our overall score in to recommend our property, in check-in experiences, in check-out experiences, in room experiences. So with this app we can see the percentage of failures, the percentage of... good reviews. Also, there is a segment that you can click that is the guest request, so [...] there is a question that: “Have you requested any amenity, any special service?” If yes, please “Did the hotel make it, did the hotel have this on your room?” [...] they can write his feedback, and we [...] and we can learn about it. Like the 70% of the guests that have been in our property, [...] would recommend it.”*

Enterprises attach value creation to an emotional component. They are aware that this emotional component, created through the establishment of relationships, is key to the experience industry. As one of our informants explained:

“This morning I have been checking out a girl that spent in the hotel 3 months... and she was crying! because she loved the hotel and she was here in Barcelona for work for three months; [...] And we established like a... a good relation [...] and she was crying this morning saying that... well, that she loved the experience and that she will miss us, so it's a very good thing to create this kind of feelings, no, to the guest?”

5. Discussion

Conceptual understanding of co-creation and relation with co-production

Although co-creation, understood as the participation of the consumer on the co-creation of their own experiences through interaction (Binkhorst and Den Dekker, 2009), has been assumed as a working concept on the academic world for a number of years now, our findings suggest that practitioners do not assume yet neither the concept, nor its proper application.

On the other hand, as explained in the literature review section, the main focus of co-production (in contraposition to co-creation) is on the product itself rather than the interaction (Grissmann & Stokburger-Sauer, 2012). Based on this description, it can be said that everyday practices on behalf of the companies that we have investigated relate more to co-production than to co-creation. Our netnographic investigation suggests that they use their social media outlets in a very product-centric way, rather than customer-centric. Furthermore, when we asked the interviewees about co-creation, the examples they gave us related more to co-productive practices. An example was given to us about a hotel guest who preferred city views and a room of these characteristics was given upon demand. In this example, the guest is not inputting any of his own resources, rather just choosing from a set of options which the hotel provides.

The reason for this unclear understanding of concepts may be due to the fact that, in the services industry, interaction is a basic component for any company: The products they sell are based upon an exchange between individuals. However, this does not mean that consumers are creating their own products: for that to be true, they would have to be able to contribute with his own resources into the product and mold it until it is completely unique (Prahalad & Ramaswamy, 2004). In the case of the companies investigated, their practices are interactive but they reduce the customers' ability to contribute with his or her own resources, rather presenting a pre-existing set of choices which the customer can choose from.

Co-creative practices carried out by enterprises in the tourism sector

Findings on the efforts made to implement co-creation from an online point of view suggest that companies do not fully take advantage of the wide range of online tools available nowadays to co-create experiences, as they are mainly focused on promoting their product. Interaction is not fostered and there were almost no efforts in trying to build or maintain a relationship with clients, regardless of whether they were actual or potential clients. This is consistent with latest data on the

use of online corporate communication tools, such as social media, as means of brand image instead of to take advantage of the dialogical possibilities of the net (Durántez-Stolle, 2017).

Communication encounters with clients are seen as those activities aimed at connecting with customers to promote and enact dialog (Payne, Storbacka & Frow, 2008). During the netnographic process only one of the companies revealed to be making an effort to perpetuate a bond with some customers after the experience, in retweeting pictures taken by previous guests and mentioning their name in the retweet. It should be noted that research through interviews confirms that companies are aware of the fact that they could take more advantage of online tools. The reason why companies do not exploit social media outlets to their fullest potential might be related to the fact that they have a product-centric view (Griseemann & Stokburger-Sauer, 2012).

It was also found that most forms of co-creative practices in an offline context tend to happen during the experience; for example, when a hotel guest wants to personalize product features, such as the pillows on the bed. However, although some efforts are made in the stages previous of consumption, they do not imply to be effectively managing value-creation during the service encounter but rather during the usage encounter (Payne, Storbacka & Frow, 2008). An example is the special guidebooks designed for people with Autistic Spectrum Disorder to facilitate their access into the theatre. According to the authors, usage encounters are related with the inclusion of services supporting the usage of a product/service, whether service encounters allows for value co-creation (capture and measure) during customers and customer service personnel or service applications.

Findings also suggest that the two hotels were more prepared in their efforts to personalize guests' stays, efforts which can translate into co-creative practices; this can be due to the fact that, by nature, hotels' main resource is its staff, whereas other companies rather depend on physical resources. Therefore hotels tend to have more employee-customer interaction than other types of touristic companies; something which in turn can lead to more personalization. An example of this is a hotel guest who tells a receptionist that he is allergic to the linen on the beds; the receptionist would make sure to fulfill this special requirement in changing the linen to a non-allergenic fabric. However, this implies that the maximization or care of service is oriented towards quality standards, not the enhancement of the relationship with the guest in the long run. Again, this is a product-dominant and firm-centric logic (Vargo & Lusch, 2014).

Literature theorizes that there are three key stages in the co-creation of experiences in the tourism sector: Before, During and After (Campos et al., 2015; Binkhorst & Den Dekker, 2009) this was proven to be true after our investigation. Interviews suggest the importance of the internal communication between departments during the whole experience process, in order to successfully apply co-creation. However, the perception of its importance would not imply the effective implementation of the co-creative logic.

Our findings suggest that the Before stage is that which happens while the tourist still has not consumed the product; this finding is supported by the literature review (Campos et al., 2015). At this stage, the tourist is still able to decide on major components and features of the product to be consumed, and it is generally the consumer himself who reaches out to the company for these types of requests; a process which can also be enabled by loyalty softwares. For example, guests can only choose the type of room and view that they will stay in by informing the hotel, and this decision can only be altered until the moment of check-in; after that, the normal procedure is to stay in the room which has been assigned.

On the other hand, the Before stage can also be used to anticipate the needs and requirements that each consumer may have. This can be exemplified through the research process that was conducted by the interviewed theatre in order to adapt their product to children with Autistic Spectrum Disorder.

As stated by Binkhorst and Den Dekker, the During stage can be understood as the moment of consumption, in which the consumers participates actively (2009). The During stage is mainly carried out offline; the reason for this may be that the product requires for the consumer to be physically present, and therefore there is no need to reach out to him through online tools. For example, guests at a hotel will be consuming the product by sleeping on the hotel bed, and guests at a theatre consume the product by attending a performance. However, the example of one company suggested that it is possible to implement online tools into an offline experience, and another example confirmed that some companies team up together for the co-creation of experiences.

Our literature review states that the After stage is strongly connected with the evaluation of that experience. However, observation and interviews reveal that the connection is so strong that in

some cases the evaluation of the guest experience is implemented in aims of product quality improvement rather than as a last step of the co-creation process.

There is a gap in the existing literature regarding the person in charge of designing, implementing and evaluating the experience and what their main tasks and focus should be. This is possibly because tourism companies vary greatly in characteristics such size, type or target customer; these characteristics have a great influence in the everyday practices which are conducted by each company. Our investigation reveals that in many cases the person or people who design the experience are also in charge of implementing and evaluating it.

There is also a gap in the existing literature concerning the importance and the main procedures for internal communication in the context of co-creation of experiences. Again, the reason for this gap may be related to the wide variety of companies regarding type, size and other characteristics. However, interviews revealed that internal communication is in fact important and that efforts are made to carry it out on a regular basis. Corporative platforms can also be used in aims to improve internal communication.

According to Chathoth et al. (2012), hospitality organizations have realized that their future depends on creating unique products and services with their customers through co-creation. Our findings suggest that companies are definitely interested in involving their customers more on the creation of their products; however, the fact that they don't fully know what co-creation is could mean that they accidentally fall into co-production patterns in their attempts to co-create. Our interviews reveal that the investigated companies could be creating products for customers instead of with customers.

Existing literature does not currently cover the procedures that companies use in order to gather and measure the benefits of co-creation. Although it has been recognized that online-based environments enable contributions for innovation processes (Füller, Hutter & Faullant, 2011), ineffective techniques, such as focus groups and customer surveys are being carried out as means of improvement (Matthing, Sandén & Edvardsson, 2004). Our findings also suggest that there is not always a protocolized procedure for the gathering of data and in some cases employees might not even be aware of the existence of these.

Our research has found that the companies investigated do make efforts to gather feedback using

the tools that are available for them. However they don't fully take advantage of the gathering of benefits or use it towards more co-creation, rather using it as a way to improve their product quality and therefore increase market share and profits.

Some authors defend that co-creative experiences result on an enhancement of satisfaction, loyalty and sales, on behalf of both the company and the tourist (Ottenbacher & Harrington, 2010). Our findings suggest that enterprises know that there is value creation when they ask the guest directly and that there is an emotional component which arises when value has been created. However, it should be noted the fact that companies still have a product centric view in their processes may mean that they could give more importance to the improvement of quality in their product than in the generation of that emotional component which is the essence of a co-creative experience.

5. Conclusions

After conducting this study, our main conclusion is that co-creation is a theoretical concept which is not effectively put into practice by tourism companies. We didn't find any evidence of interactions on behalf of the tourism companies which required the full engagement of the customers, inviting the latter to create their own experience.

It can be said, though, that tourism companies do understand the importance of participation on behalf of the client; evidence suggests that they are aware of the value that this interaction creates. However, there is a lack of theoretical basis on behalf of the companies as they didn't have any previous knowledge of co-creation nor its definition; and once the meaning of co-creation was explained to them, it was still difficult for participants to understand which of their own practices were co-creative or not.

When comparing their everyday practices to our literature review, it can be concluded that these are interactive but not co-creative, and actually fall more into the definition of co-production. The reason why there is confusion between these terms may be due to the fact that service companies are required to be interactive by nature.

Efforts which might seem as co-creative are rather implemented in aims of improving service and product quality. Relationships with customers are generally only created in order to evaluate the service and gain feedback. These practices are valued by clients, and while they do help with co-creation, they are not aimed to be co-creative.

On the other hand, tourism companies tend to mainly focus on the moment of consumption; in other words, the participation *in situ*. Our research shows that companies are aware of the three main stages of co-creation; evidence suggests that tourism companies would like to take more advantage of the moments before and after the experience. However, their efforts are mainly present during the actual exchange of the product or service.

Both online and offline resources are used in aims of interaction with potential, current and previous consumers. However, social media - which is in theory considered as an enabler of co-creative experiences -, is rather applied as a visual support for product presentation and promotion.

Companies are therefore not using these tools at their fullest potential, and could exploit them to create relationships and therefore add value through means of co-creation.

5.1. Recommendations

Even though our intention is not to validate one perspective or another, the theoretical research which was conducted for this study does suggest that co-creation can lead to many benefits both for the customer and the enterprise. Therefore, our first suggestion to new and existing tourism companies would be to effectively implement co-creative practices which implies to set goals both for customers and suppliers.

In order to strengthen co-creative practices and build relationships that lead to the creation of value, we recommend that enterprises make an effort to understand the consumer's perspective, by involving him or her through all the three stages (Before, During and After) and kinds of encounters (communication, usage and service encounters).

One option at hand would be for companies to fully exploit their social media outlets in order to establish a deeper connection with consumers right from the beginning. It is extremely important to focus on the relationships with clients rather than on promoting and improvement of the product. A good way to involve customers on social media is through bilateral forms of communication such as online contests and open questions, which invite people to participate. An essential step to the transition to actual co-creation within the tourism world is for companies to reply to every comment they get on social media, trying to start a conversation and therefore engaging consumers into the experience.

Regarding offline practices, we suggest that companies completely develop a system for internal communication, so that no information on the client is lost, and establish internal procedures to gather all this information to further reflection on strategic purposes.

In essence, the capacity of co-creation with consumers would allow companies to gather information about the market, which in turn is vital for the perseverance of co-creation.

5.2. Limitations and further research

Although this research was conducted as thoroughly as possible, there are a number of limitations which should not go unmentioned.

First of all, there was a time restriction which obliged us to limit the number of sources of primary data. More time could have allowed us to undergo more research based upon a wider variety of sources.

Co-creation is also a relatively new term in the tourism industry. Therefore this paper attempts to highlight the need for a more in-depth study of this concept. This research could be considered as an exploratory study as there is a very limited number of existing literature which covers the concept of co-creation.

Besides this, the fact that we were only able to consume the products from an online point of view means that our experience was not as complete as that of a client who also consumed the products offline.

Further research should concentrate on the exploration of **why** do enterprises not understand co-creation in the right way, and **how** can they begin to apply it.

As this is an exploratory study, future research should explore the subject from a quantitative point of view, such as an online questionnaire. This form of research would serve as a validation to previous studies, and would possibly reveal more information in a short period of time.

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Appendices

Information Sheet & Consent Forms

CONSENT FORM FOR PARTICIPANTS

Name of Researchers: Catherine Bulkmans, Laura Hilferty

We are gathering research regarding co-creation in the tourism industry. The enquiry we will conduct is for our dissertation as part of our Bachelor Degree in Tourism and Hospitality Management.

The aim of our study is to gain information and an understanding of the concept, characteristics and practices of co-creation of experiences. We would like to know if you could give us any information regarding what the company you work at does in regards to this matter from a face-to-face / telephone interview as we would be most grateful.

Contact details: Catherine Bulkmans
Laura Hilferty

Students Email: catherine.bulkmans@htsi.uri.edu
erinlaura.hilferty@htsi.uri.edu

Supervisor's email: alexandra.samper@htsi.uri.edu

Please tick to confirm

I confirm that I have read and understand the information sheet dated for the above study.	Yes/No
I have had the opportunity to consider the information, ask questions and have answered them satisfactorily.	Yes/No
I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason, without my business or legal rights being affected.	Yes/No
I agree to take part in the above research study.	Yes/No
I give permission for the interview to be voiced recorded.	Yes/No
I certify that the information shared with the researchers can be revealed in the study.	Yes/No
I certify that my personal details will not be revealed for the study and made anonymous.	Yes/No

Name of Person taking consent: 

Date:

Signature: 

11/04/2018

CONSENT FORM FOR PARTICIPANTS

Name of Researchers: Catherine Bulkmans, Laura Hiferty

We are gathering research regarding co-creation in the tourism industry. The enquiry we will conduct is for our dissertation as part of our Bachelor Degree in Tourism and Hospitality Management.

The aim of our study is to gain information and an understanding of the concept, characteristics and practices of co-creation of experiences. We would like to know if you could give us any information regarding what the company you work at does in regards to this matter from a face-to-face / telephone interview as we would be most grateful.


Contact details: Catherine Bulkmans
Laura Hiferty

Students Email: catherine_bulkmans@htsi.url.edu
erinlaura.hiferty@htsi.url.edu

Supervisor's email: alexandra.samper@htsi.url.edu

Please tick to confirm

I confirm that I have read and understand the information sheet dated for the above study.	<input checked="" type="radio"/> Yes/ <input type="radio"/> No
I have had the opportunity to consider the information, ask questions and have answered them satisfactorily.	<input checked="" type="radio"/> Yes/ <input type="radio"/> No
I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason, without my business or legal rights being affected.	<input checked="" type="radio"/> Yes/ <input type="radio"/> No
I agree to take part in the above research study.	<input checked="" type="radio"/> Yes/ <input type="radio"/> No
I give permission for the interview to be voiced recorded.	<input checked="" type="radio"/> Yes/ <input type="radio"/> No
I certify that the information shared with the researchers can be revealed in the study.	<input checked="" type="radio"/> Yes/ <input type="radio"/> No
I certify that my personal details will not be revealed for the study and made anonymous.	<input checked="" type="radio"/> Yes/ <input type="radio"/> No

Name of Person taking consent: 

Date: 06.04.18

Signature: 

CONSENT FORM FOR PARTICIPANTS

Name of Researchers: Catherine Bulkman, Laura Hilferty

We are gathering research regarding co-creation in the tourism industry. The enquiry we will conduct is for our dissertation as part of our Bachelor Degree in Tourism and Hospitality Management.

The aim of our study is to gain information and an understanding of the concept, characteristics and practices of co-creation of experiences. We would like to know if you could give us any information regarding what the company you work at does in regards to this matter from a face-to-face / telephone interview as we would be most grateful.


Contact details: Catherine Bulkman
Laura Hilferty

Students Email: catherine.bulkman@htsi.url.edu
erinlaura.hilferty@htsi.url.edu


Supervisor's email: alexandra.samper@htsi.url.edu

Please tick to confirm

I confirm that I have read and understand the information sheet dated for the above study.	<input checked="" type="radio"/> Yes/ <input checked="" type="radio"/> No
I have had the opportunity to consider the information, ask questions and have answered them satisfactorily.	<input checked="" type="radio"/> Yes/ <input checked="" type="radio"/> No
I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason, without my business or legal rights being affected.	<input checked="" type="radio"/> Yes/ <input checked="" type="radio"/> No
I agree to take part in the above research study.	<input checked="" type="radio"/> Yes/ <input checked="" type="radio"/> No
I give permission for the interview to be voiced recorded.	<input checked="" type="radio"/> Yes/ <input checked="" type="radio"/> No
I certify that the information shared with the researchers can be revealed in the study.	<input checked="" type="radio"/> Yes/ <input checked="" type="radio"/> No
I certify that my personal details will not be revealed for the study and made anonymous.	<input checked="" type="radio"/> Yes/ <input checked="" type="radio"/> No

Name of Person taking consent: 

Date: 28/3/2018

Signature: 

CONSENT FORM FOR PARTICIPANTS

Name of Researchers: Catherine Bulkmans, Laura Hilferty

We are gathering research regarding co-creation in the tourism industry. The enquiry we will conduct is for our dissertation as part of our Bachelor Degree in Tourism and Hospitality Management.

The aim of our study is to gain information and an understanding of the concept, characteristics and practices of co-creation of experiences. We would like to know if you could give us any information regarding what the company you work at does in regards to this matter from a face-to-face / telephone interview as we would be most grateful.

Contact details: Catherine Bulkmans
Laura Hilferty

Students Email: catherine.bulkmans@htsi.url.edu
erinlaura.hilferty@htsi.url.edu

Supervisor's email: alexandra.samper@htsi.url.edu

Please tick to confirm

I confirm that I have read and understand the information sheet dated for the above study.	Yes/No <input checked="" type="checkbox"/>
I have had the opportunity to consider the information, ask questions and have answered them satisfactorily.	Yes/No <input checked="" type="checkbox"/>
I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason, without my business or legal rights being affected.	Yes/No <input checked="" type="checkbox"/>
I agree to take part in the above research study.	Yes/No <input checked="" type="checkbox"/>
I give permission for the interview to be voiced recorded.	Yes/No <input checked="" type="checkbox"/>
I certify that the information shared with the researchers can be revealed in the study.	Yes/No <input checked="" type="checkbox"/>
I certify that my personal details will not be revealed for the study and made anonymous.	Yes/No <input checked="" type="checkbox"/>

Name of Person taking consent: [REDACTED]

Date: 2/09/17

Signature: [REDACTED]

Ethics Form



Ethics form

It is important that you are sufficiently prepared to collect data doing fieldwork with 'human participants.' Your supervisor will support you in completing the Ethics Form.

The Ethics Form MUST BE COMPLETED BY YOURSELF AND SIGNED OFF BY YOUR SUPERVISOR BEFORE UNDERTAKING RESEARCH.

THE SIGNED ETHICS FORM MUST BE INCLUDED IN THE FINAL UNDERGRADUATE DISSERTATION.

Risk checklist – Please answer ALL the questions in each of the sections below.

Risk category 1	Ye s	N o
Use any information OTHER than that which is freely available in the public domain?	X	
Involve analysis of pre-existing data which contains sensitive or personal information?		X
Involve direct and/or indirect contact with human participants?	X	
Require consent to conduct?	X	
Require consent to publish?		X
Have a risk of compromising confidentiality?	X	
Have a risk of compromising anonymity?	X	
Involve risk to any party, including the researcher?		X
Contain elements which you OR your supervisor are NOT trained to conduct?		X

Risk Category 2		
Require informed consent OTHER than that which is straightforward to obtain to conduct the research?		X
Require informed consent OTHER than that which is straightforward to obtain to publish the research?		X
Require information to be collected and/or provided OTHER than that which is straightforward to obtain?		X
Risk category 3		
Involve participants who are particularly vulnerable?		X
Involve participants who are unable to give informed consent?		X
Involve data collection taking place BEFORE consent form is given?		X
Involve any deliberate cover data collection?		X
Involve risk to the researcher or participants beyond that experienced in everyday life?		X
Cause (or could cause) physical or psychological negative consequences?		X
Use intrusive or invasive procedures?		X
Include a financial incentive to participate in the research?		X

IF APPLICABLE:

List agreed actions with your tutor to be taken to address issues raised in questions Risk Category 2:

Use any information OTHER than that which is freely available in the public domain → Yes, we will do in-depth interviews which gather data that is not publicly available. We will ask for

permission to handle this data.

Involve direct and/or indirect contact with human participants → Yes, and in these interviews we will ensure the anonymity of personal information, both direct and indirect..

Require consent to conduct → Yes, we will ensure the anonymity of the Company (if applicable), of the informant, and of any sensitive or identifying data regarding the interviewees.

Have a risk of compromising confidentiality → Yes, we will ensure the anonymity of the company (if applicable), and of any sensitive or identifying data regarding the enterprise.

Have a risk of compromising anonymity → Yes, we will ensure the anonymity of the informant and of any sensitive or identifying data regarding the interviewees.

Student Declaration: I confirm that I will undertake the Undergraduate Dissertation as detailed above. I understand that I must abide by the terms of this approval and that I may not make any substantial amendments to the Undergraduate Dissertation without further approval.

Name: *Carla Maria Ballester* Signed: [Redacted] Date: *5/04/2018*

Agreement from the supervisor of the student:

Name: *LAURA MURPHY* Signed: [Redacted] Date: *5/04/2018*

Risk Category 1: If you answered NO to all the questions, your study is classified as Risk Category 1. In this case:

- The supervisor can give immediate approval for undertaking the field work for the Undergraduate Dissertation.
- A copy of this signed Form MUST be included in the Undergraduate Dissertation.

Risk Category 2: If you answered YES only to questions in Risk Category 1 and/or 2, your study is classified as Risk Category 2. In this case:

- You must meet with your supervisor and clarify how the issues encountered are going to be dealt with before taking off with the field work.
- Once clarified, the actions taken must be stated in the Form. Then the supervisor can guarantee approval for the field work for the Undergraduate Dissertation.
- A copy of this signed Form **MUST** be included in the Undergraduate Dissertation.

Risk Category 3: If you answered YES to questions included in Risk Category 3, your study is classified as Risk Category 3. In this case:

- You must discuss with your supervisor how to re-direct the research and data collection thesis to avoid risks mentioned in Category 3.
- You must complete the Ethical Form again until Risk Category 1 or 2 is obtained.
- A copy of this signed Form **MUST** be included in the Undergraduate Dissertation.

A copy of this signed form **MUST** be included in the Undergraduate Dissertation.

Data Collection Instrument(s)

Interview Protocol

1. Company information:
 - Company name if provided (see confidentiality sheet)
 - Position in the company
 - Type of company
 - Number of employees
2. How do you understand what co-creation is?
 - 2.1. In which activities that you offer do consumers intervene?
 - 2.2. In which ways are consumers included in the experiences you offer? (online or offline)

- 2.3. When do they intervene? (before, during, after)
3. Why do you offer co-creative experiences? (Importance for the company)
 - 3.1. What are the benefits (for your company), derived from co-creative activities?
 - 3.2. How are the benefits (for your company), derived from co-creative activities, gathered/measured?
4. What is the process followed to design this experience?
 - 4.1. Who is in charge of designing the experience?
 - 4.2. How do you validate the experience design beforehand? (product testing)
 - 4.3. How are changes on the experience design being handled?
5. How is the process implemented?
 - 5.1. Who implements the process?
 - 5.2. When is the process being implemented? (before, during, after)
 - 5.3. How do you gather feedback after the experience?
6. How is it internally communicated?
 - 6.1. How does the (designer) communicate the strategic purpose?
 - 6.2. How does the (implementer) communicate the outcomes?
 - 6.3. What happens after the experience?

Observation Sheet

Coding schedule

Updates: Yes/No

Interaction: Yes/No

Quality of interaction: 1-5 (evaluated upon engagement created)

Date	Main Webpage	Facebook	Twitter	Instagram	Others (if applicable)
	Updates: Interaction: Quality of interaction:	Updates: Interaction: Quality of interaction:	Updates: Interaction: Quality of interaction:	Updates: Interaction: Quality of interaction:	Updates: Interaction: Quality of interaction:

Table 1. Observation sheet. *Source: own elaboration based on Leech and Onwuegbuzie (2007)*

Participation Sheet

Coding Schedule

Sent message: Yes/No

Response: Yes/No

Emotion: 😊 / 😐 / 😞 .This refers to the emotion we felt when acting as consumers, based on the response of the company (or lack thereof).

Date	Sent message	Response	Feeling

Table 2. Participation Sheet. *Source: own elaboration based on Leech and Onwuegbuzie (2007)*

Raw Data

1. AC Victoria Suites: Field Notes

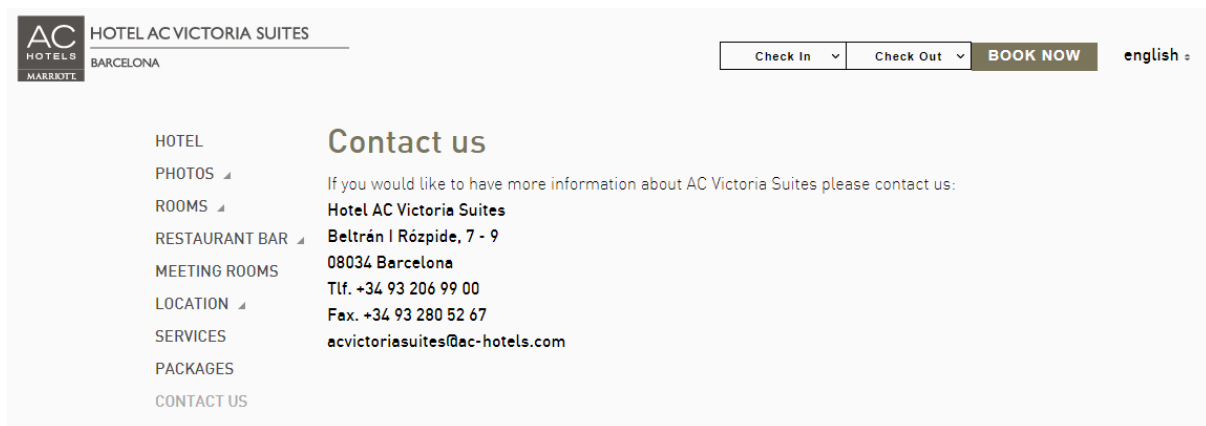
Date	Main Webpage	Facebook	Twitter	Instagram	Others (if applicable)
26/03/18	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: No Quality of interaction: -	Updates: Yes Interaction: No Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	-
27/03/18	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Quality of interaction:	Updates: Yes Interaction: Yes (1 like) Quality of interaction: 1	Updates: No Interaction: - Quality of interaction: -	-
28/03/18	Updates: No	Updates: Yes	Updates: Yes	Updates: Yes	-

	Interaction: No Quality of interaction: -	Interaction: Yes (3 likes) Quality of interaction: 1	Interaction: Yes (2 likes) Quality of interaction: 1	Interaction: Yes Quality of interaction: 3	
29/03/18	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes (2 likes, 1 share) Quality of interaction: 1	Updates: Yes Interaction: No Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	-
30/03/18	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes (52 likes) Quality of interaction: 3 (image is a repost from instagram)	Updates: Yes Interaction: Yes (1 like) Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 1	-
31/04/18	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes (2 likes) Quality of interaction: 1	Updates: Yes Interaction: No Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	-
01/04/18	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes (3 likes) Quality of interaction: 2	Updates: Yes Interaction: No Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	

SESSION 1: Monday, the 26th of March, 2018

Main webpage: <http://www.victoriabcn.com/>

The main webpage of AC Victoria Suites is mainly informative, providing all of the hotel's information which can be of any use to the guest; and additionally, they provide their contact details which enables guests to request more information or any special service which is not detailed in the page. However, these interactions cannot be investigated further as they are done privately between the hotel and the guest. There is no evidence in the main page of any interaction between the two parties.



The screenshot shows the website for Hotel AC Victoria Suites in Barcelona. The header includes the AC Hotels by Marriott logo, the hotel name, and navigation options for 'Check In', 'Check Out', 'BOOK NOW', and 'english'. The main content area features a 'Contact us' section with the following details:

- Hotel AC Victoria Suites
- Beltrán I Rózpide, 7 - 9
- 08034 Barcelona
- Tlf. +34 93 206 99 00
- Fax. +34 93 280 52 67
- acvictoriasuites@ac-hotels.com

A sidebar menu on the left lists various hotel services: HOTEL, PHOTOS, ROOMS, RESTAURANT BAR, MEETING ROOMS, LOCATION, SERVICES, PACKAGES, and CONTACT US.

Moreover, AC Victoria Suites provides links to all of their social media.

Social media: <https://www.instagram.com/achotels/>

<https://www.facebook.com/achotels/>

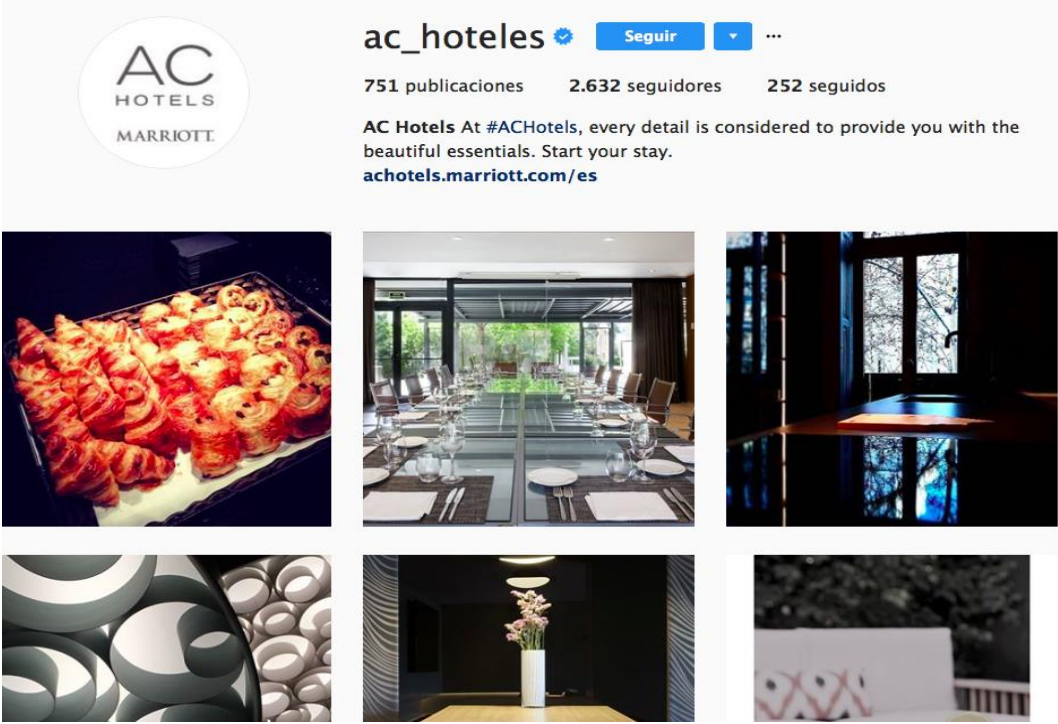
https://twitter.com/ac_hoteles?lang=es

Hotel AC Victoria Suites doesn't have its own Instagram or Twitter account. As the hotel belongs to the chain of AC Hotels by Marriott, all forms of communication through social media are conducted by the chain.

AC Victoria Suites has a facebook account, but rather than having their own posts it is AC Hotels by Marriott who posts on this Facebook page. Regarding Instagram, the chain has two accounts, one in English and one in Spanish, both for their hotels worldwide and where posts are made weekly. The same happens with Twitter, where one account in English and another one in Spanish for AC Hotels by Marriott can be found. However, some hotels of the chain do have their own Twitter account, although this is not the case for AC Victoria Suites. Social media accounts are used for posting

exclusive pictures of hotels and locations, presenting new concepts related with Food & Beverage and design. Their social media accounts are also used for competitions, for example on its Spanish Instagram account, followers were asked to upload a picture and the name of the winner was revealed in one of the posts. Besides this, the chain also has a YouTube channel where visitors can find videos about architecture and interviews with architects.

It can be stated that a wide range of the comments of followers are answered by the chain. AC Hotels is interactive with its followers in the sense that they respond to the customers' comments and questions, but does not use social media as a manner to invite followers to co-create experiences.



AC HOTELS
MARRIOTT

AC Hotels by Marriott ✓
@achotels

Inicio

Información

Reserve a Room

Instagram

Fotos

Eventos

Ubicaciones

Pinterest

Videos

Notas

Publicaciones

Comunidad

Crear una página

Me gusta Seguir Compartir

Reservar Enviar mensaje

Estado Foto/video

Escribe algo en esta página...

Publicaciones

AC Hotels by Marriott
7 de marzo a las 18:02 · 🌐

"You may not see all the details, but you will feel them." Watch the #ACUnpacked film, "Architecture," and discover how architecture influences all of our senses. Uncover the story here: spr.ly/ACUnpacked

Ver de nuevo

Empresa en Bethesda

Comunidad Ver todo

- Invita a tus amigos a indicar que les gusta esta página
- A 58.350 personas les gusta esto
- 56.774 personas siguen esto
- A Juanma Pastor Salz le gusta esto

Información Ver todo

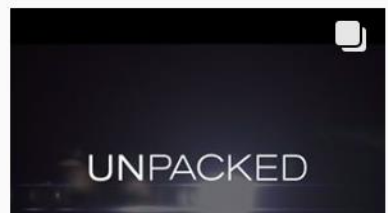
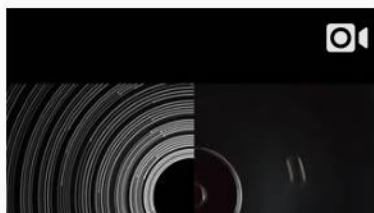
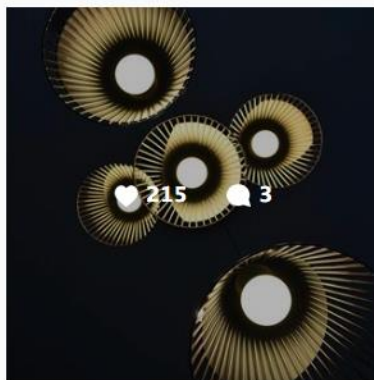
- Normalmente responde en un día
- Enviar mensaje
- www.AC-Hotels.com
- Empresa
- Sugerir cambios

achotels ✓

Seguir

366 publicaciones 6,779 seguidores 1,036 seguidos

AC Hotels At #ACHotels, every detail is considered to provide you with "A New Way To Hotel." Member of @MarriottRewards.
spr.ly/ACUnpacked





AC Hotels by Marriott



Tweets 1.816 Siguiendo 2.234 Seguidores 4.722 Me gusta 1.624 Listas 1

Seguir

AC Hotels by Marriott

@ACHotels

At #ACHotels, every detail is considered to provide you with "A New Way To Hotel." Start your stay at AC-Hotels.com. Member of @MarriottRewards.

Bethesda, MD

ac-hotels.com

Se unió en julio de 2013

319 fotos y videos



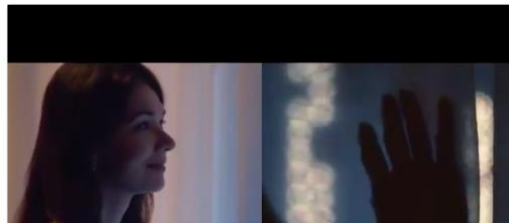
Tweets Tweets y respuestas Multimedia

Tweet fijado



AC Hotels by Marriott @ACHotels · 9 mar.

We reveal the story behind our thoughtful architecture in #ACUnpacked. Watch now: spr.ly/ACUnpacked #ACHotels



¿Nuevo en Twitter?

¡Regístrate ahora para obtener tu propia cronología personalizada!

Regístrate

También te puede gustar

Actualizar

Marriott Hotels @Marriott

AC Hotels / Marriott @AC_Hoteles



MARRIOTT

Tweets 8.347 Siguiendo 1.736 Seguidores 27,3 mil Me gusta 1.645 Listas 16

Seguir

AC Hotels / Marriott

@AC_Hoteles

Hoteles urbanos de diseño con cobertura internacional para quienes buscan otra forma de vivir la ciudad

España, Italia y Portugal

ac-hotels.es

Se unió en julio de 2009

2.100 fotos y videos



Tweets Tweets y respuestas Multimedia



AC Hotels / Marriott @AC_Hoteles · 5 h

Sabemos como mirar vuestras mañanas y hacerlas perfectas. @meryvena #ACHotelAtocha #ACHotels bit.ly/1Nkx4wv



¿Nuevo en Twitter?

¡Regístrate ahora para obtener tu propia cronología personalizada!

Regístrate

También te puede gustar

Actualizar

NH Hotels España @nhhotelses

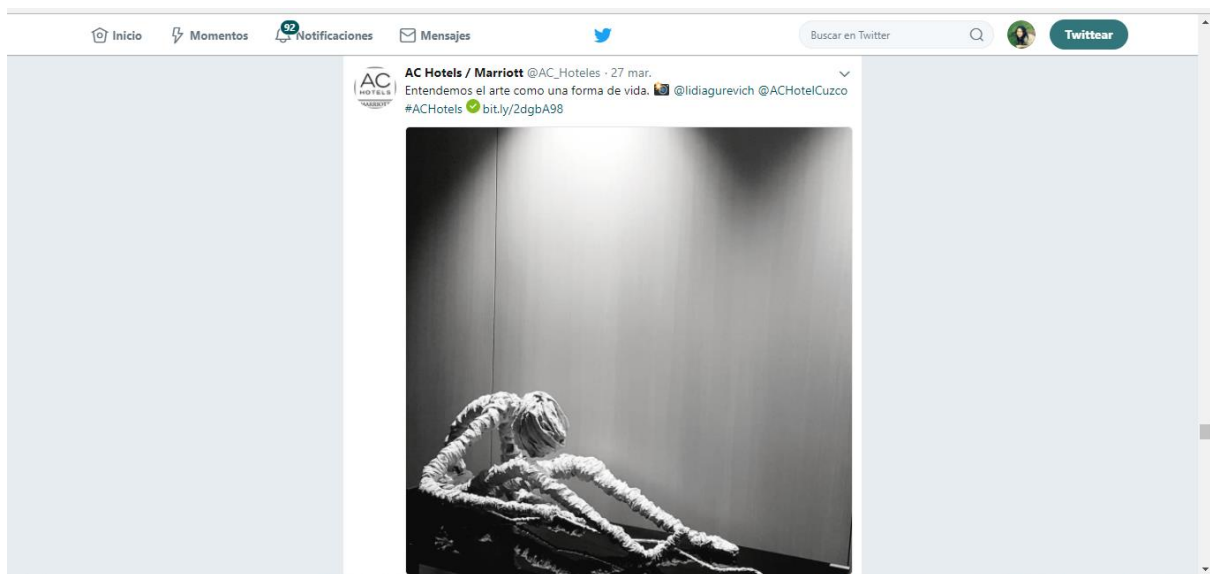
Vincci Hoteles @Vincci_Hoteles

Other:

No other information is available to customers (on platforms such as online blogs or forums) which future and previous customers can use to exchange experiences.

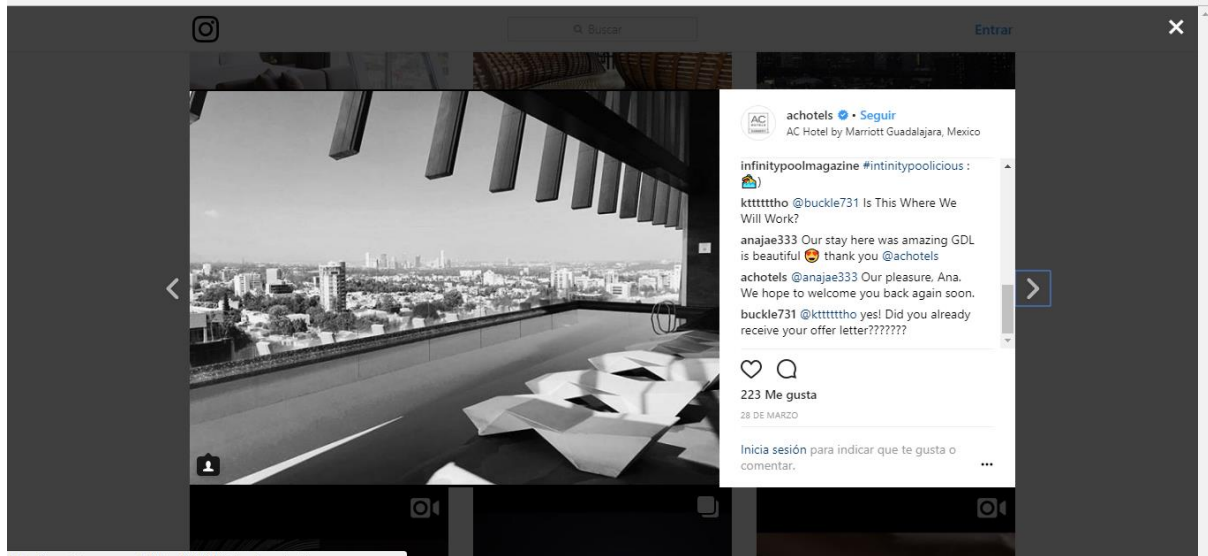
SESSION 2: Tuesday, the 27th of March, 2018

There is no new information on the main webpage. There is one new publication on Facebook. There are two new tweets today, one of which is a repost from a guest's picture. However there are no comments or retweets.



SESSION 3: Wednesday, the 28th of March, 2018

There is no new information on the web and one new post on their Facebook page. A new Instagram picture was posted. Guests have commented on the photo, but AC Hotels responded to only a few of them.



Two new posts appear on twitter, with no comments or re-tweets.

SESSION 4: Thursday, the 29th of March, 2018

There is no new information on the web nor Instagram and one post on Facebook. It is a repost from a guest picture. Two new pictures are posted on twitter featuring their hotels worldwide, with no comments or retweets.



SESSION 5: Friday, the 30th of March, 2018

There is no new information on the web and one post on their facebook page.

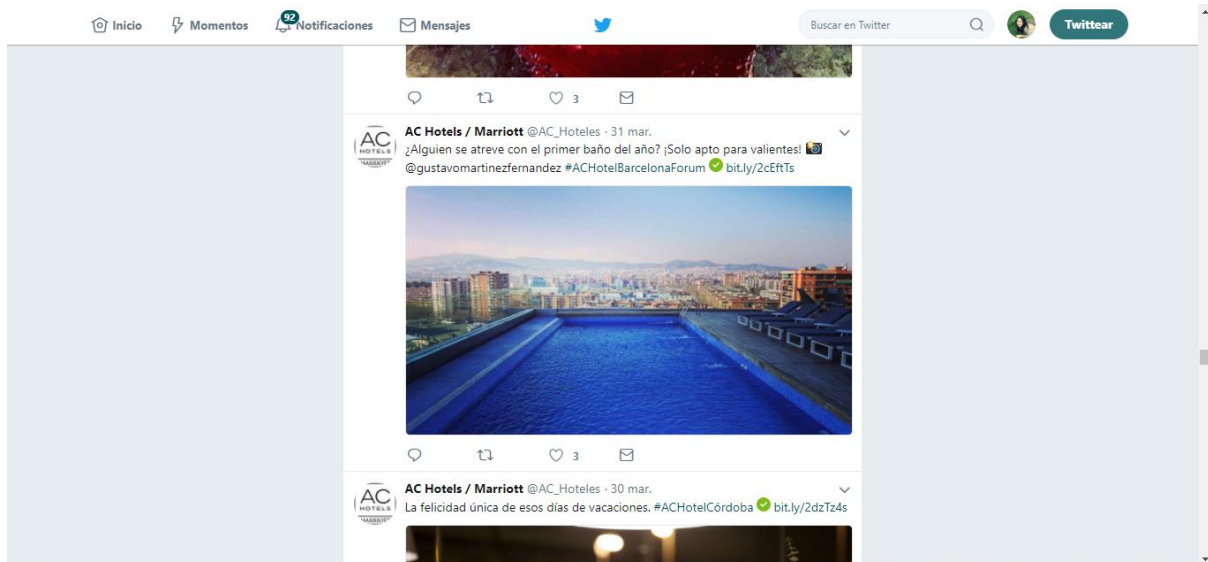
There is a new picture on instagram. Its comments are not answered.



SESSION 6: Saturday, the 31st of March, 2018

There is no new information on the web nor their Instagram page. There is one more post on Facebook.

There are two new twitter posts, both featuring guest's pictures. Nobody commented or re-tweeted these pictures.



SESSION 7: Sunday, the 1st of April, 2018

There is no new information on the web nor their Instagram page. There is one more post on Facebook.

There are two new tweets featuring photos of their hotels worldwide, with no comments or retweets.

We decide to end the observation process here as we feel we have reached the moment of data saturation.

AC Victoria Suites: Netnographer's Diary

Date	Sent message	Response	Feeling
26/03/18	Yes (Through mail)	No	😊
27/03/18	No	Yes	😐
28/03/18	Yes (Through Instagram)	No	😐
29/03/18	No	No	😞
30/03/18	No	No	😞
31/03/18	No	No	😞
01/04/18	No	No	😞

SESSION 1: Monday, the 26th of March, 2018

We were quite surprised to see that very little interaction is made between the guests and the hotel using their webpage and outlets. Not that much information was available and so we decided to act as future guests and send them an email.

As there is no way to interact with the hotel directly from the webpage, we have reached out to the hotel by email, asking them to provide us with more information regarding activities in Barcelona and requesting to personalize our stay by asking for twin beds instead of a double one.

Para: Hotel AC Victoria Suites - Recepción
Asunto: information booking

Dear AC Victoria Suites,

we are two friends coming to Barcelona in the Fall and were thinking of staying at your wonderful hotel.

However we are quite lost as to what to do in Barcelona.... For example we are quite big soccer (football) fans, is there any way that we can do a cool activity related to soccer? we read that you are quite close to Camp Nou.

Besides that, if we make a reservation would it be possible to get two separate beds? This would be essential to us.

Thank you so much in advance for your response.

Kind regards,

██████████

Session 2: Tuesday, the 27th of March, 2018

Their answer was the following:

Van: Hotel AC Victoria Suites - Recepción <██████████>
Verzonden: dinsdag 27 maart 2018 21:41:44
Aan: ██████████
Onderwerp: RE: information booking

Dear /██████████,

Thank you for contacting our AC Victoria Suites by Marriott.

You can have the Camp Nou tour:

It will bring you around all the stadium, seeing all the trophies, the field, the changing rooms and knowing all the FC Barcelona history.

Also if there are any match you can go to see the football match or the football indoor match.

In Barcelona also be the RCD Espanyol, team from the first division.

About the two separate beds, we also have junior suites with twin beds.

Do not hesitate to contact us for further assistance.

Kind regards,

We were surprised by their quick answer and feedback. However their response, even though quite informative, was not at all proactive in regards to co-creation: There were no comments saying that “the hotel can take care of this for you” or “if you give us more details, we can come up with more ideas”. The response gives the impression that it is the guest who should book everything, as the hotel merely informs of the options available.

Session 3: Wednesday, the 28th of March, 2018

We decide to comment on an Instagram picture in order to allow for more co-creation.



Session 4: Thursday, the 29th of March, 2018

No response.

Session 5: Friday, the 30th of March, 2018

No response.

Session 6: Saturday, the 31st of March, 2018

No response. We are a bit disappointed to not have received an answer by now, we're not sure that we'll ever get it at this point. Even though we understand that there are many comments, there should probably be someone there to answer them.

Session 7: Sunday, the 1st of March, 2018

No response.

We decide to end the participation process here as we feel we have reached the moment of data saturation.

2. Teatre Liceu: Field notes

Date	Main Webpage	Facebook	Twitter	Instagram	Youtube
2/04/2018	Updates: Yes Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 3	Updates: Yes Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 3	Updates: Yes Interaction: No Quality of interaction: -
3/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 3	Updates: Yes Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 3	Updates: No Interaction: No Quality of interaction: -
4/04/2018	Updates: No Interaction: Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 4	Updates: Yes Interaction: No Quality of interaction: -	Updates: Yes Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -
5/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: No Quality of interaction: -	Updates: Yes Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -

Session 1 - Monday, the 2nd of April, 2018

Main webpage: <http://www.liceubarcelona.cat/en>

The main webpage of Gran Teatre del Liceu is mainly informative, providing all of the theatre's information regarding the current and upcoming season which can be of any use to the guest.

Additionally, they provide their contact details which enable guests to request more information or any special service which is not detailed in the page. However, these interactions cannot be investigated further as they are done privately between Liceu and the guest. There is no evidence in the main page of any interaction between the two parties.

It should be said, though, that each section of the webpage features pictures of past versions of the particular activity, as a visual support to future visitors.

A section is dedicated to the social project which Liceu carries out. This project is where the most interactive experiences happen:

Open Day

La temporada 2016/17 el Liceu ha innovat amb l'Open Day, una iniciativa pionera a l'estat que obre les portes del Teatre per rebre 120 famílies de nens i nenes amb Trastorn de l'Espectre Autista (TEA). El Liceu i la Facultat de Turismes i Direcció Hotelera Sant Ignasi (HTSI) de la Universitat Ramon Llull van treballar estretament per adequar el teatre a les necessitats dels nens i nenes amb la TEA: la platea es va omplir al 50% de la seva capacitat per facilitar la mobilitat i assegurar un ambient no asfixiant; els llums es van mantenir a la meitat de la seva potència per evitar la foscor; i el teatre va facilitar un espai de relax per si algun nen necessitava descansar.

[Més informació](#)



Social media: <https://es-es.facebook.com/liceu/>
https://www.instagram.com/liceu_opera_barcelona/?hl=es
https://twitter.com/liceu_cat?lang=es

Gran Teatre del Liceu has its own Instagram, Twitter and Facebook account. These accounts are active, where information about future performances are posted and artists are presented daily. Moreover, Gran Teatre del Liceu also has its own playlists on Spotify which can be downloaded.

However, there is not much of interaction of behalf of the Gran Teatre del Liceu with its followers, as they barely answer any of the comments of their followers. Gran Teatre del Liceu does not use social media as a manner to invite followers to co-create experiences.

The screenshot shows the Instagram profile for 'liceu_opera_barcelona'. The profile picture is a red circle with the number '20' and the Liceu logo. The bio reads: 'liceu_opera_barcelona', '1.189 publicaciones', '19,6k seguidores', '839 seguidos'. The bio text says: 'Gran Teatre del Liceu Benvinguts! Us convidem a descobrir els racons i tota la informació del Gran Teatre del Liceu a través del seu compte oficial a Instagram.' and includes the website 'www.liceubarcelona.cat'. Below the bio, there are six image thumbnails: a group of people in a red dress, the exterior of the Gran Teatre del Liceu building, a piano recital, a close-up of a man's face, a view of the opera house interior, and a couple kissing.

The screenshot shows the Twitter profile for 'Gran Teatre Liceu' (@Liceu_cat). The profile picture is a large image of the opera house interior with the '20' logo overlaid. The bio reads: 'Gran Teatre Liceu', 'Compte oficial / Cuenta Oficial / Official Account Gran Teatre del Liceu de Barcelona. Instagram: instagram.com/liceu_opera_ba...', 'Barcelona', 'liceubarcelona.cat', 'Se unió en febrero de 2012', and '6.040 fotos y videos'. The tweet statistics show: 'Tweets 16,7 mil', 'Siguiendo 3.366', 'Seguidores 20 mil', 'Me gusta 6.003', and 'Momentos 1'. The tweet content is: 'Sin los cantantes adecuados no tiene sentido hacer #AttilaLiceu. Ahora tenemos a los protagonistas perfectos' @larazon_es @SchepplmannCh'. Below the tweet is a photo of the same group of people from the Instagram profile. The right sidebar contains a '¿Nuevo en Twitter?' section with a 'Regístrate' button and a 'También te puede gustar' section with links to 'PalauMúsicaCatalana' and 'L'Auditori Barcelona'.

Gran Teatre del Liceu also has its own YouTube channel, named LiceuOperaBarcelona. They post various times per week, uploading videos with information on the upcoming season, specific snippets of plays and operas, both present and past, and even interviews and «behind the scenes». The videos which serve a more informative purpose are published three times, in Catalan, Spanish and English. Most videos have no comments, but those that do have no answer from Liceu’s part.

21 comentarios  ORDENAR POR




Añade un comentario público...



belcantopera Hace 3 semanas

Brava! Thank you for uploading this aria sung by Sondra Radvanovsky!

 6  RESPONDER


[Ver respuesta](#) 



Cristina Genover Dalmau Hace 3 semanas

Callas reborn

 4  RESPONDER

[Ver las 12 respuestas](#) 



Maestro Wenarto Hace 3 semanas

grandissima Sondra!

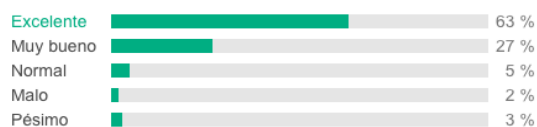
 3  RESPONDER

On TripAdvisor, the level and quality of interaction is not extremely high either. Customer reviews are answered with weeks of delay and the response is usually something along the lines of “thank you for your review”. Only negative reviews are answered more in detail.

Resumen

4,5 

589 opiniones



 hace 3 semanas
"Teatro clásico"



 19 feb 2018
"ESPECTACULAR"



UlisesdelBom
Barcelona,
España
17
Opinión escrita hace 3 semanas mediante dispositivo móvil

Private club art deco

[Traducir con Google](#)

Inside the opera theater there is "el cercle del Liceu", a private club, inspired in the English men's club of...Más



[Pregunta a UlisesdelBom sobre Gran Teatre del Liceu](#)

Esta opinión es la opinión subjetiva de un miembro de TripAdvisor, no de TripAdvisor LLC.
VisitesL, Director de Relaciones con Clientes en Gran Teatre del Liceu, respondió a esta opiniónRespondido: hace 3 semanas

[Traducir con Google](#)

Dear UlisesdelBom, Thank you for your opinion!

[Indicar que la respuesta no es apropiada](#)

Esta respuesta es la opinión subjetiva del representante de la dirección, no de TripAdvisor LLC

Dear Mr. [REDACTED]

We're sorry to know that your experience in our Theater wasn't as we wanted. We always try to guarantee that the experience of our audience is completely satisfactory.

The individual subtitling service provided during performances is a free system that the Theater offers and that does not condition the price of the tickets.

The Theater, in order to guarantee the correct working of those screens during the shows, previously performs daily reviews. But it may happen that, in an unexpected moment, at some point in the performance those screens do not respond correctly to the system of the application, and therefore, do not allow the corresponding subtitling.

The collaboration of the users is very important for the Theater, since allows us to know what happens, and consequently the technical equipment can try to solve it as soon as possible. This can be done always in the breaks of the operas. But sometimes happens that we are not able to arrange it. We're sorry that we could not solve the problem of your subtitling screen.

Our staff offered you the possibility of changing your seat and you didn't accept it. We're sorry to inform you that we never refund the money back unless we cancel the performance.

We hope that next time you come you'll be able to enjoy the whole performance.

All best wishes

Session 2 - Tuesday, the 3rd of April, 2018

Gran Teatre del Liceu has added a new post today that talks about rehearsals that are going on for the upcoming event. No interaction has been made with customers.



However, more posts have been uploaded on Twitter, four in total to be exactly. No interaction has been made with customers.





Gran Teatre Liceu @Liceu_cat · 3 abr.

One of the most genuinely Romantic operas of the Russian repertoire. Let's rehearsal #DemonLiceu bit.ly/DemonLiceu_



Tsymbalyuk Alexander y a Asmik Grigorian

6 17

On Facebook, they have uploaded an invitation for a festival. However this cannot be interpreted as co-creation.



Gran Teatre del Liceu compartió una publicació.

3 de abril a las 17:01 · €

Amb l'Orquestra i el Cor del Liceu, i la direcció musical de Josep Pons. Aquest estiu ens retrobem a Festival Castell de Peralada.

Ver traducción



Festival Castell de Peralada

3 de abril a las 14:18 · €

Me gusta esta página

- Estrena nova producció de Festival de Peralada. Dirigida per Oriol Broggi.
- Estreno nueva producción de Festival de Peralada. Dirigida por Oriol Broggi.
- N...

Ver más

Ver traducción

Me gusta

Comentar

Compartir



Regarding the email we have received, we didn't send them anything back.

Session 3 - Wednesday, the 4th of April, 2018

Gran Teatre del Liceu has uploaded a new post on Facebook and this time it could be seen as an opportunity to interaction with the consumers. The posts talks about the history of the theater and ask consumers a question like *"Do you know when the first theatre has been performed in Liceu?"* However, the company did not answer any of the comments of the consumers.

20 Gran Teatre del Liceu
Liceu 4 de abril a las 11:00 · 🌐

Hoy es un día para felicitarnos a todos los que queremos al Liceu. Nuestro teatro se inauguró un día como hoy en 1847 con un programa que incluyó música, teatro, danza... y curiosamente ninguna ópera. ¿Sabéis cuando se vió la primera ópera en el Liceu?



Jordi Hierro Riu Crec, que el 17 d'abril, s'hi estrenava Anna Bolena, de Gaetano Donizetti.
Me gusta · Responder · Ver traducción · 2 sem · 5

Aida Gómez La primera òpera va ser Ana Bolena, però abans i tal dia com avui fa 171 anys va ser el drama Don Fernando de Antequera de Ventura de la Vega
Me gusta · Responder · Ver traducción · 2 sem · 1

Dani Cortés Gil A veure si tenim més en compte aquesta història liceística gloriosa. Sembla que últimament només interessi el que ha passat en els últims 20 anys...
Me gusta · Responder · Ver traducción · 2 sem · 1

Eulalia Oliva Fernandez Pero eso fue antes del incendio y posteriormente se reconstruyó y cambio totalmente. En que año fue?
Me gusta · Responder · 2 sem

Jose Luis Acon Pastor 1847....ergo tenemos 171 años, no 20. Incoherencia institucional.
Me gusta · Responder · 2 sem
↳ 4 respuestas

Jose Luis Acon Pastor ¡¡Felicidades a todos!!
Me gusta · Responder · 2 sem

Fefa Palles Grau

Me gusta · Responder · 2 sem
↳ 1 respuesta

Montserrat Marques Ayza Felicitats!

Instagram and Twitter have more or less the same posts than Facebook, but without the question asked to participants.



liceu_opera_barcelona • Seguir
Gran Teatre del Liceu

liceu_opera_barcelona #OnThisDay #UnDiaComAvui #taldiacomohoy 1847 s'inaugurava el Gran Teatre del Liceu #LiceuOperaBarcelona #Barcelona
mj_suarez Felicitades!!
elsindromedestendhal Enhorabuena ❤️
sandraferrandez Viva el LICEU!!!!
moilm Felicitades!!! Es lo más hermoso que yo haya podido visitar 😊
paucasals_fund Felicitats @liceu_opera_barcelona 🎵
mariacarmesabat Felicitats
paulasvo Per molts anys! 🎉

657 Me gusta
4 DE ABRIL

Añade un comentario...

Gran Teatre Liceu retwiteó



Museu d'Història @mhistoriacat · 4 abr.

#taldiacomavui de 1847 es va inaugurar el Gran Teatre del Liceu #Barcelona @Liceu_cat

📷 El teatre cap als anys vuitanta



💬 2

🔄 101

❤️ 156

Session 4 - Thursday, the 5th of April, 2018

We have seen new posts on Facebook and Twitter. However, there are no updates regarding interaction or co-creation.

20 Gran Teatre del Liceu
Liceu 5 de abril a las 16:57 · 🌐

Poco frecuente en las programaciones de ópera de todo el mundo, hoy aprovechamos la versión concierto de 'Attila' de Verdi para recordar la última vez que lo vimos en el Liceu, en el 1984.



👍 Me gusta 💬 Comentar ➦ Compartir 👤

Gran Teatre Liceu retwiteó



ARA Cultura @ARAcultura · 5 abr.

"És l'òpera típica, la clàssica italiana. Si voleu sentir Itàlia, veniu!", diu la soprano napolitana Anna Pirozzi, que debuta en el paper d'Odabella, l'heroïna d'"Attila" de Verdi al @Liceu_cat



El Liceu impulsa el ressorgiment de l'"Attila" de Giuseppe Verdi
Ildar Abdrazakov i Anna Pirozzi lideren la versió en concert de l'obra
ara.cat

We decide to end the observation here, as we feel we have reached the moment of data saturation.

Teatre Liceu: Netnographer's Diary

Date	Sent message	Response	Feeling
2/04/2018	Yes (through Instagram)	No	😊
3/04/2018	No	No	😐
4/04/2018	No	No	😞
5/04/2018	No	No	😞

Session 1 - Monday, the 2nd of April, 2018

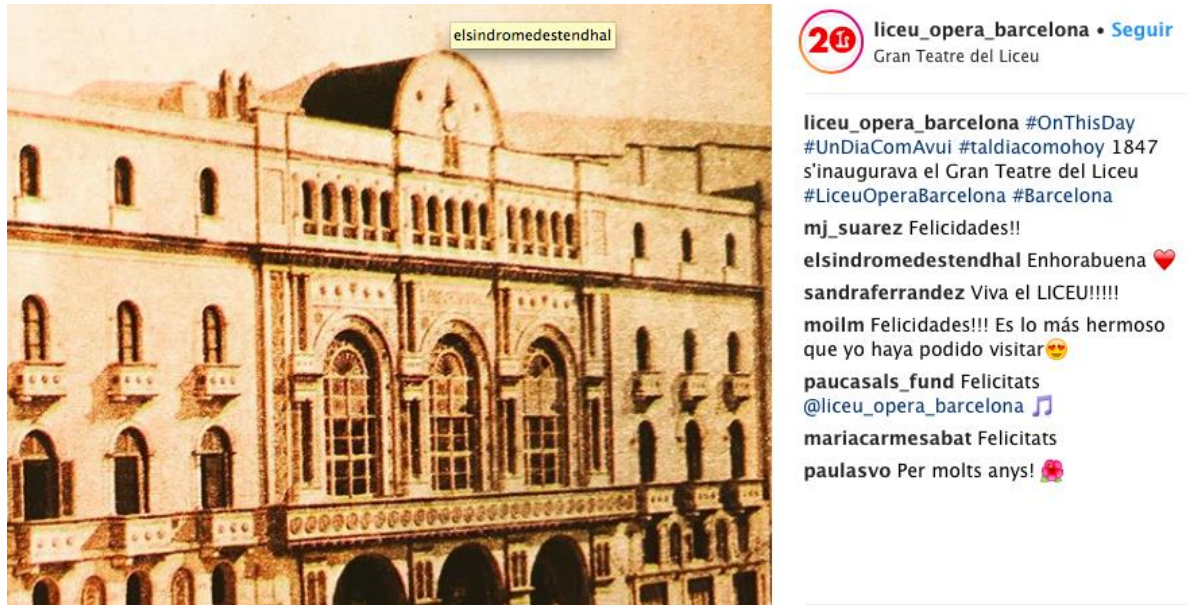
We were quite surprised to see that very little interaction is made between the guests and Liceu using their webpage and outlets. Not that much information was available; it would be hard to recommend this product to someone else without actually having lived through it.

As there is no way to interact with the hotel directly from the webpage, we have reached out to Liceu through Instagram, asking for further information regarding one of the pictures they uploaded.



Session 2 - Tuesday, the 3rd of April, 2018

We are very disappointed of not having received any answer on our question of yesterday on Instagram. Besides our comments, other consumers have positively commented their new posts and Liceu hasn't answered any of them.



Session 3 - Wednesday, the 4th of April, 2018

We still haven't received any answer on our question on Instagram.

Session 4 - Thursday, the 5th of April, 2018

We still haven't received any answer on our question on Instagram. When we are looking at other comments of consumers and neither they have received any answer.

We can conclude that the company does not give any importance to this type of interaction and does not consider it as appropriate.

We decide to end the participation here, as we have reached saturation of data.

3. Hotel Neri: Field notes

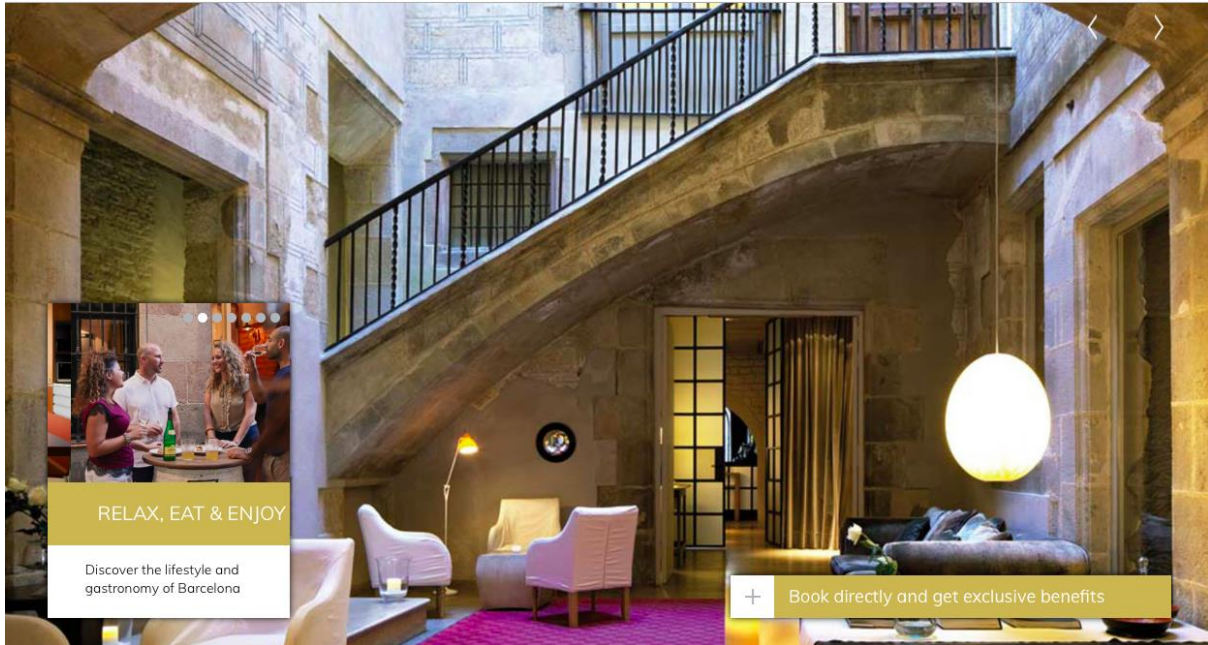
Date	Main Webpage	Facebook	Twitter	Instagram	Others (if applicable)
9/04/2018	Updates: Yes Interaction: No Quality of interaction: -	Updates: Yes Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	-
10/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	-
11/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	-
12/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	-

13/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 3	-
16/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: Quality of interaction:	-
17/04/2018	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: No Interaction: No Quality of interaction: -	Updates: Yes Interaction: Yes Quality of interaction: 2	-

Session 1: Monday, the 9th of April, 2018

Main webpage: <http://www.hotelneri.com/en/>

The main webpage of Hotel Neri is mainly informative, providing all of the hotel's information which can be of any use to the guest; and additionally, they provide their contact details which enables guests to request more information or any special service which is not detailed in the page. However, these interactions cannot be investigated further as they are done privately between the hotel and the guest. There is no evidence in the main page of any interaction between the two parties. However, there can be found information on the webpage regarding packages and activities organised with partners.



Moreover, Hotel Neri provides links to all of their social media.

Social media: <https://www.instagram.com/hotelneri/>

<https://www.facebook.com/HotelNeri>

<https://twitter.com/hotelneri>

Hotel Neri has its own Instagram, Twitter and Facebook account. Hotel Neri posts weekly on its Facebook and Instagram account page. However, their Twitter account is less active. Social media accounts are used for posting exclusive pictures of their hotel and its location, presenting new concepts related with Food & Beverage and design, and diverse thema. Besides this, the hotel has also its own playlist on Spotify. Hotel Neri is interactive with its followers in the sense that they respond to the customers' comments and questions, but does not use social media as a manner to invite followers to co-create experiences.



hotelneri

Seguir



383 publicaciones

1.493 seguidores

149 seguidos

Hotel Neri Relais & Châteaux ¡Bienvenidos al Hotel Neri, el hotel boutique más singular de Barcelona! Welcome to Hotel Neri, a unique boutique hotel in Barcelona! 📍 Book now 📄
hotelneri.com



Tweets **1.107** Siguiendo **167** Seguidores **1.852** Me gusta **461**

Seguir

Hotel Neri

@hotelneri

#HotelBoutique de 22 exclusivas habitaciones y con restaurante para disfrutar con los 5 sentidos. Hotel Relais&Châteaux sensual y único.

Barcelona

hotelneri.com

Se unió en marzo de 2012

426 fotos y videos



Tweets Tweets y respuestas Multimedia

Hotel Neri retweeted

Belén Parra @belenparra_ · 22 feb. · #comer!



¿Nuevo en Twitter?

¡Regístrate ahora para obtener tu propia cronología personalizada!

Regístrate

También te puede gustar

Actualizar

Hotel Murmuri
@murmurihotel

El Palace Hotel
@ElPalaceHotel

Hotel Sixtytwo BCN
@hotelsixtytwo

Hotel 1898
@Hotel1898

Other: https://www.tripadvisor.es/Hotel_Review-g187497-d285998-Reviews-Hotel_Neri_Relais_Chateaux-Barcelona_Catalonia.html

On TripAdvisor, the level and quality of interaction is good. Customer reviews are answered with no much delay, the response is personalized and many times answered by the general manager of the hotel.



maite a
1 2

Opinión escrita 13 diciembre 2017 mediante dispositivo móvil

Acogedor

Estuvimos tres noches y el trato recibido fue muy profesional. Jacopo, en recepción ha hecho todo lo posible para que nuestra estancia sea perfecta. Los productos del desayuno son de calidad y Henar siempre con una sonrisa dispuesta a ayudarte. El perfume de las velas... [Más](#)

2 Gracias, maite a

Respuesta de María M, Director General en Hotel Neri Relais & Chateaux

Respondido: 14 enero 2018

Estimado Huesped, Muchísimas gracias por su comentario y por las palabras de agradecimiento hacia Jacopo en Recepción y Henar en Restaurante. En el Hotel Neri hacemos todo lo que esta en nuestro poder para garantizar una estancia perfecta a nuestros huéspedes cuidando los detalles y... [Más](#)



Iluistorresroman
Ciudadela, España
1 1

Opinión escrita 12 diciembre 2017

Tiene un olor especial !

Es un hotel muy bien ubicado. Los desayunos que sirve Henar son excelentes con productos de gran calidad. Jacob el jefe de recepción es muy amable y profesional, nos gustaría volver sin duda. Gracias a todo el personal que hace que el hotel tenga un... [Más](#)

1 Gracias, Iluistorresroman

Respuesta de María M, Director General en Hotel Neri Relais & Chateaux

Respondido: 14 enero 2018

Estimado huésped, Le agradezco sus maravillosas palabras hacia el personal del Hotel Neri, me llena de orgullo saber que todos nuestros esfuerzos y dedicación han servido para que disfrutara de su estancia con nosotros y que el trato recibido haya sido INMEJORABLE. Muchas gracias! Espero... [Más](#)

Session 2: Tuesday, the 10th of April, 2018

No update on Facebook since the 26th of March, 2018.

No update on Twitter since the 22nd of February, 2018.

No update on Instagram since the 6th of April, 2018.

Session 3: Wednesday, the 11th of April, 2018

No update on Facebook since the 26th of March, 2018.

No update on Twitter since the 22nd of February, 2018.

No update on Instagram since the 6th of April, 2018.

Session 4: Thursday, the 12th of April, 2018

No update on Facebook since the 26th of March, 2018.

No update on Twitter since the 22nd of February, 2018.

No update on Instagram since the 6th of April, 2018.

Session 5: Friday, the 13th of April, 2018

No update on Facebook since the 26th of March, 2018.

No update on Twitter since the 22nd of February, 2018.

Today, we have seen their first posts on Instagram since weeks. They invite consumers to have a look at the Casa Neri Apartments.



hotelneri • Seguir
Hotel Neri

hotelneri Small details make the difference.... Welcome to Casa Neri apartments

www.hotelneri.com link in bio

#luxuryapartments #casaneri #hotelneri
#hiddengem #travelgram #barcelona
#boutiquehotel #luxurylifestyle
#specialmoments #enjoylife

115 Me gusta

HACE 6 DÍAS

Añade un comentario...



hotelneri • Seguir
Hotel Neri

Editado

hotelneri Right around the corner, near everywhere you want to be. Welcome to Casa Neri Apartments

www.hotelneri.com link in bio

#casaneri #hotelneri #hotelneribarcelona
#gothicquarter #barriogotico #luxury
#travel #barcelona #relaischateaux
#discoverbarcelona #hiddengem
#boutiquehotel #hoteldesign #travelgram

87 Me gusta

HACE 6 DÍAS

Session 6: Monday, the 16th of April, 2018

No update on Facebook since the 26th of March, 2018.

No update on Twitter since the 22nd of February, 2018.

No update on Instagram since the 13th of April, 2018.

Session 7: Tuesday, the 17th of April, 2018

No update on Facebook since the 26th of March, 2018.

No update on Twitter since the 22nd of February, 2018.

Today we have seen various new posts on Instagram which talk about the hotel itself and the upcoming event of Sant Jordi on Monday the 23rd of April. However, we cannot consider these post as interactive.



 **hotelneri** • Seguir
Hotel Neri

hotelneri Let the sun come in through your window... spring vibes.. Link in bio for more information #expericeluxury #hotelsuite #timetorelax #hoteldesign #interiordesign #luxurylifestyle #travel #hotelneri #barcelona #boutiquehotel #hospitality #enjoylife #excellence #service

latitudehotels Would you give us a follow?

4amhustler Your content is exceptional! It needs to be seen by more people, I can help you with it. Please check out the link in my bio for more details 🤗

poolsideentrepreneurs 🍷🍷



86 Me gusta

HACE 2 DÍAS

 **hotelneri** • Seguir
Hotel Neri

hotelneri Hotel Neri Relais & Châteaux is set in two historical and aristocratic houses, being one of them a medieval palace from the XII century.

Perfect place for a romantic #getaway , check our rates for Sant Jordi's day 23rd of April.
Link in bio

#romantic #getaway #luxury #luxurylifestyle #excellence #service #barcelona #interiordesign #relaischateaux #travel #travelgram #fivestars #hotelroom #welltravelled #weloveourcustomers

creative_destinations Beautiful!

hotelneri @creative_destinations thank you!



160 Me gusta

HACE 2 DÍAS



We decide to end the observation here, as we have reached saturation of data.

Hotel Neri: Netnographer's Diary

Date	Sent message	Response	Feeling
10/04/2018	Yes (through mail)	No	😊
11/04/2018	No	No	😐
12/04/2018	No	No	😞
13/04/2018	No	No	😞
14/04/2018	Yes (through Facebook)	No	😐
15/04/2018	No	No	😞
16/04/2018	No	No	😞
17/04/2018	No	No	😞

SESSION 1: Tuesday, the 10th of April, 2018

We were quite surprised to see that very little interaction is made between the guests and the hotel using their webpage and outlets. Except some comments on Facebook have been answered by the hotel, but this is not the case on Instagram.



Not that much information was available; it would be hard to recommend this product to someone else without actually having lived through it.

As there is no way to interact with the hotel directly from the webpage, we have reached out to Hotel Neri through e-mail, asking for further information on Barcelona and the hotel itself.

Dear Hotel Neri,

we are two friends coming to Barcelona in the next fall and we were considering staying at your wonderful hotel.

However we are not too sure as to what to do in Barcelona. We are big "foodies" and we would like to do any sort of interactive activity concerning food. Is there anything you can recommend?

On the other hand, we would need to have two separate beds. Is that possible at all?

Thank you so much for your attention, can't wait to be in barcelona!

Kind regards,

■

SESSION 2: Wednesday, the 11th of April, 2018

No response from the hotel.

SESSION 3: Thursday, the 12th of April, 2018

No response from the hotel.

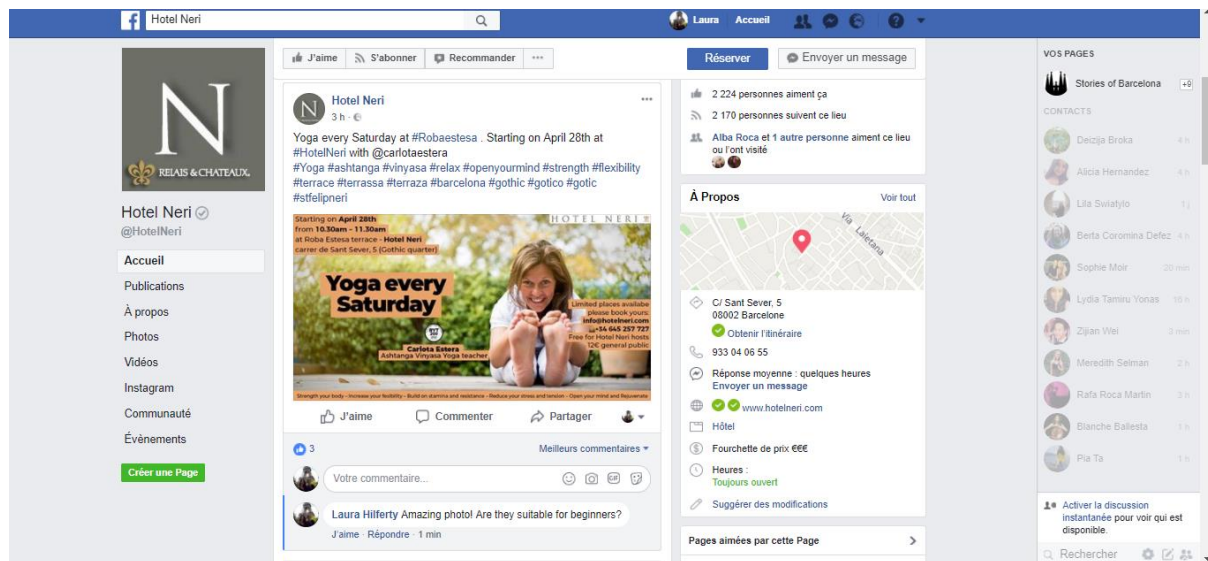
SESSION 4: Friday, the 13th of April, 2018

Until today, we have never received any answer on our email.

We were very disappointed to see that Hotel Neri doesn't have any interaction with its consumers through social media. Their Twitter and Facebook are rarely used and updated, and Instagram only once a week.

SESSION 5: Saturday, the 14th of April, 2018

Since our e-mail has apparently gotten lost, we decided to comment on one of their Facebook pictures and see if we had better luck.



SESSION 6: Monday, the 16th of April, 2018

No response from the hotel.

SESSION 7: Tuesday, the 17th of April, 2018

No response from the hotel.

We decide to end the participation here, as we have reached saturation of data.

4. Padcelona: Field notes

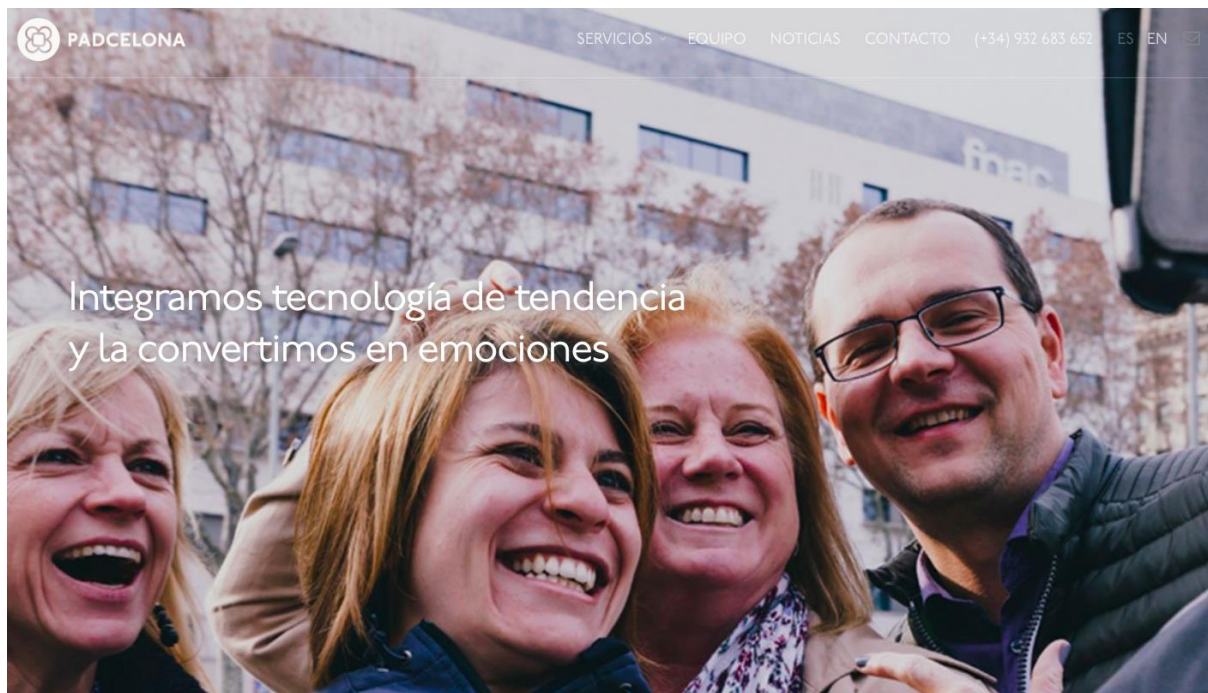
Date	Main Webpage	Facebook	Twitter	Instagram	Linkedin
10/04/18	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -
11/04/18	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -
12/04/18	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -
13/04/18	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -
14/04/18	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -
15/04/18	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -	Updates: No Interaction: - Quality of interaction: -
16/04/18	Updates: No	Updates: No	Updates: No	Updates: No	Updates: No

	Interaction: - Quality of interaction: -	Interaction: - Quality of interaction: -	Interaction: - Quality of interaction: -	Interaction: - Quality of interaction: -	Interaction: - Quality of interaction: -
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SESSION 1: Tuesday, 10th of April 2018

Main webpage: <http://www.padcelona.com/>

The main webpage of Padcelona is mainly informative, providing all of the company’s information which can be of any use to the customer; and additionally, they provide their contact details which enable customers to request more information or any special service which is not detailed in the page. However, these interactions cannot be investigated further as they are done privately between the company and the customer. There is no evidence in the main page of any interaction between the two parties.



The webpage is very visual, interactive and easy to navigate. It should be said that some comments from past event attendees are featured on the webpage. However Padcelona doesn’t change them up, they are always the same ones.

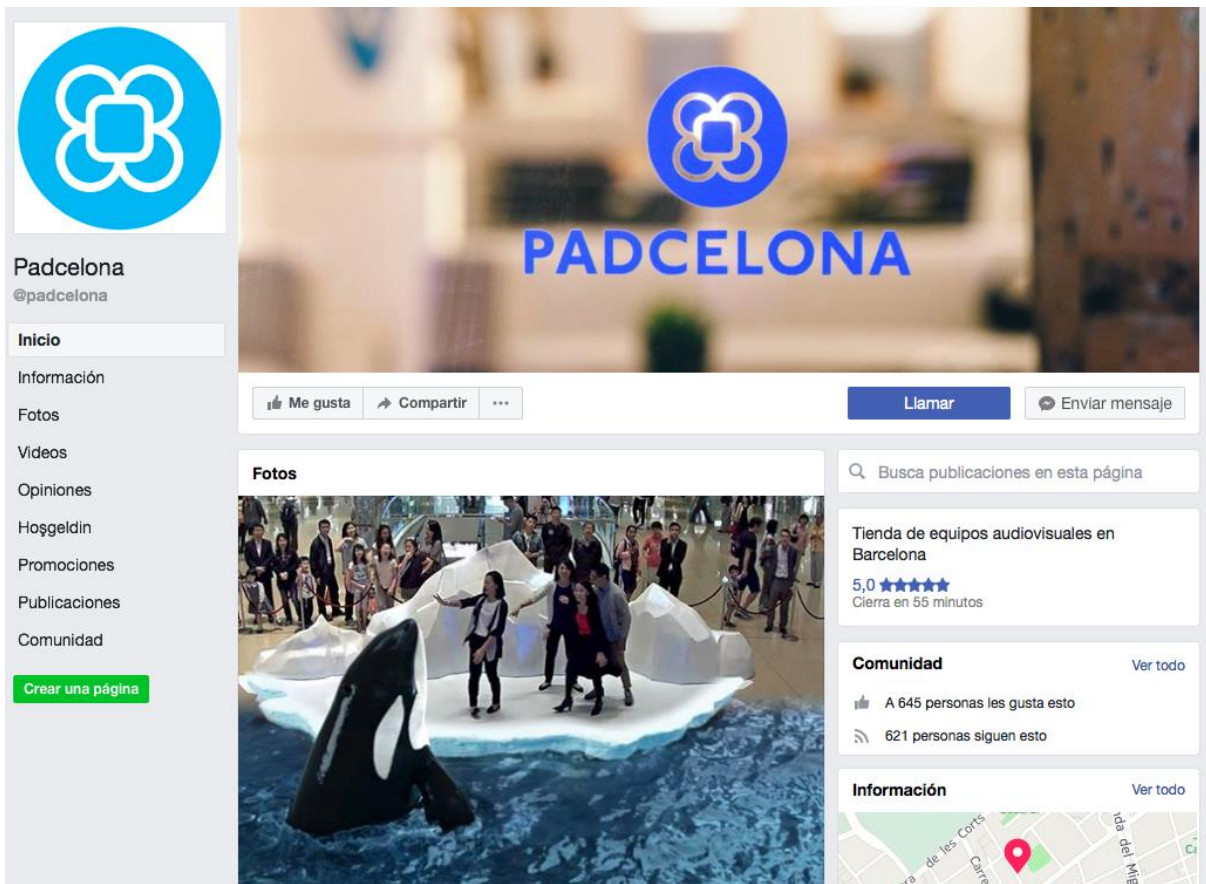
There is one product listed in the webpage which could be considered as cocreative. This product is called “Congress”. In the context of a congress, attendees can interact through iPads with the content of the presentations while these are happening: for example, they can vote for the subjects that they find the most interesting and inform the speaker (without interrupting them) that they want to hear more about it. All of this is achieved thanks to the use of these iPads.



Social media <https://www.facebook.com/padcelona>
<https://twitter.com/padcelona?lang=es>
<https://www.instagram.com/padcelona/>
<https://www.linkedin.com/company/padcelona/>

Padcelona has its own Instagram, Twitter, Facebook and LinkedIn account. Padcelona posts monthly on its Facebook and Instagram account page. However, their Twitter is rather active with weekly posts. Social media accounts are used for posting exclusive pictures of their product and innovation

It cannot be stated that a wide range of the comments of followers are answered by the the company, because there are no comments from followers nor does the company use social media as a manner to invite followers to co-create experiences.



Padcelona
@padcelona

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PADCELONA

Me gusta Compartir ...

Llamar Enviar mensaje


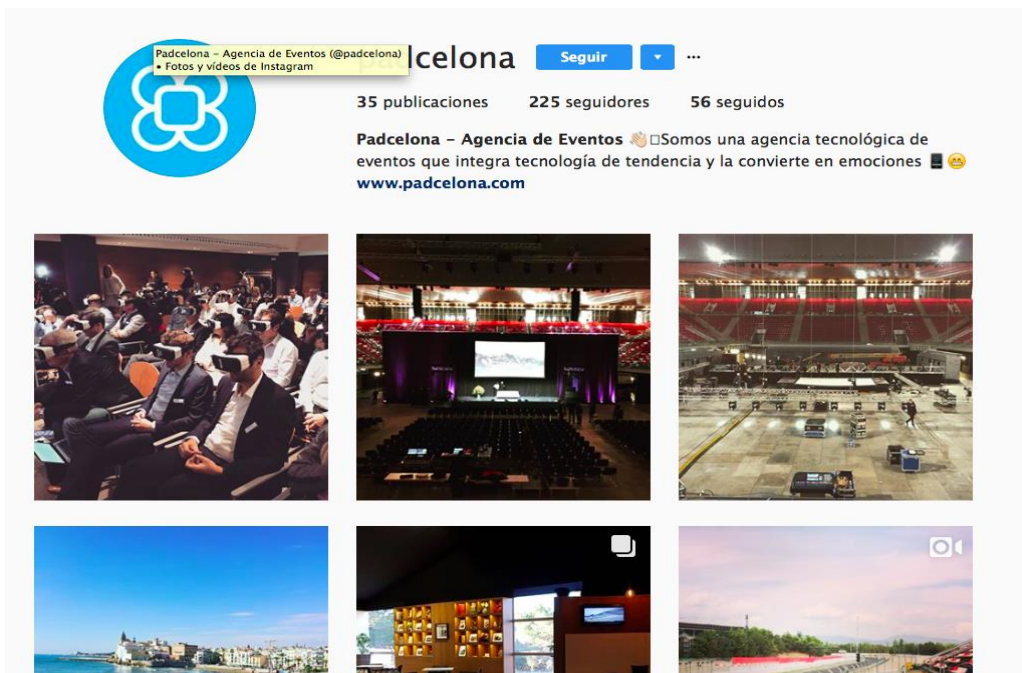
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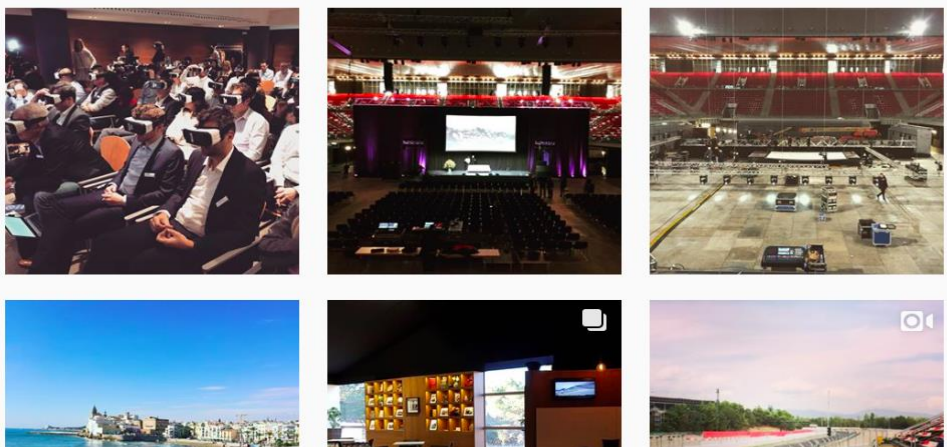



Padcelona – Agencia de Eventos (@padcelona)
Fotos y videos de Instagram

Padcelona Seguir ...

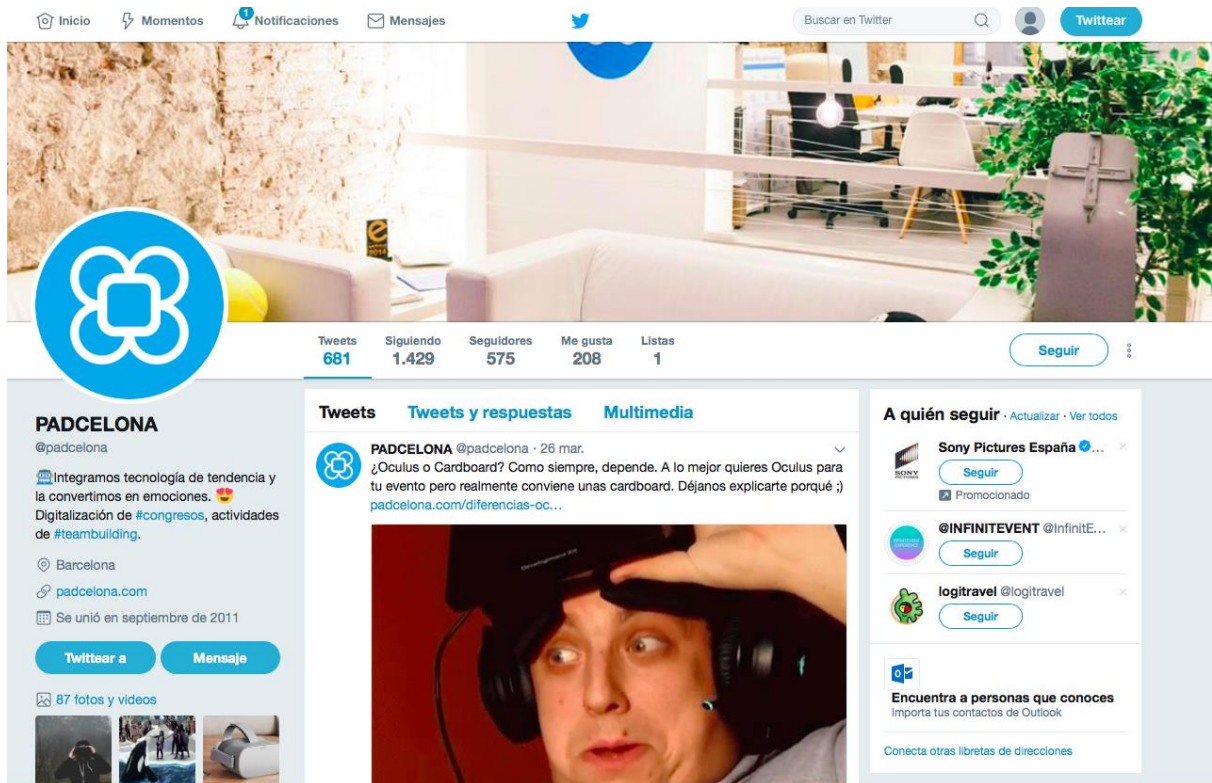
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Padcelona – Agencia de Eventos Somos una agencia tecnológica de eventos que integra tecnología de tendencia y la convierte en emociones www.padcelona.com



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Buscar en Twitter



PADCELONA
@padcelona

Integramos tecnología de tendencia y la convertimos en emociones. Digitalización de #congresos, actividades de #teambuilding.

Barcelona
padcelona.com
Se unió en septiembre de 2011

Tweets 681 Siguiendo 1.429 Seguidores 575 Me gusta 208 Listas 1

Tweets Tweets y respuestas Multimedia

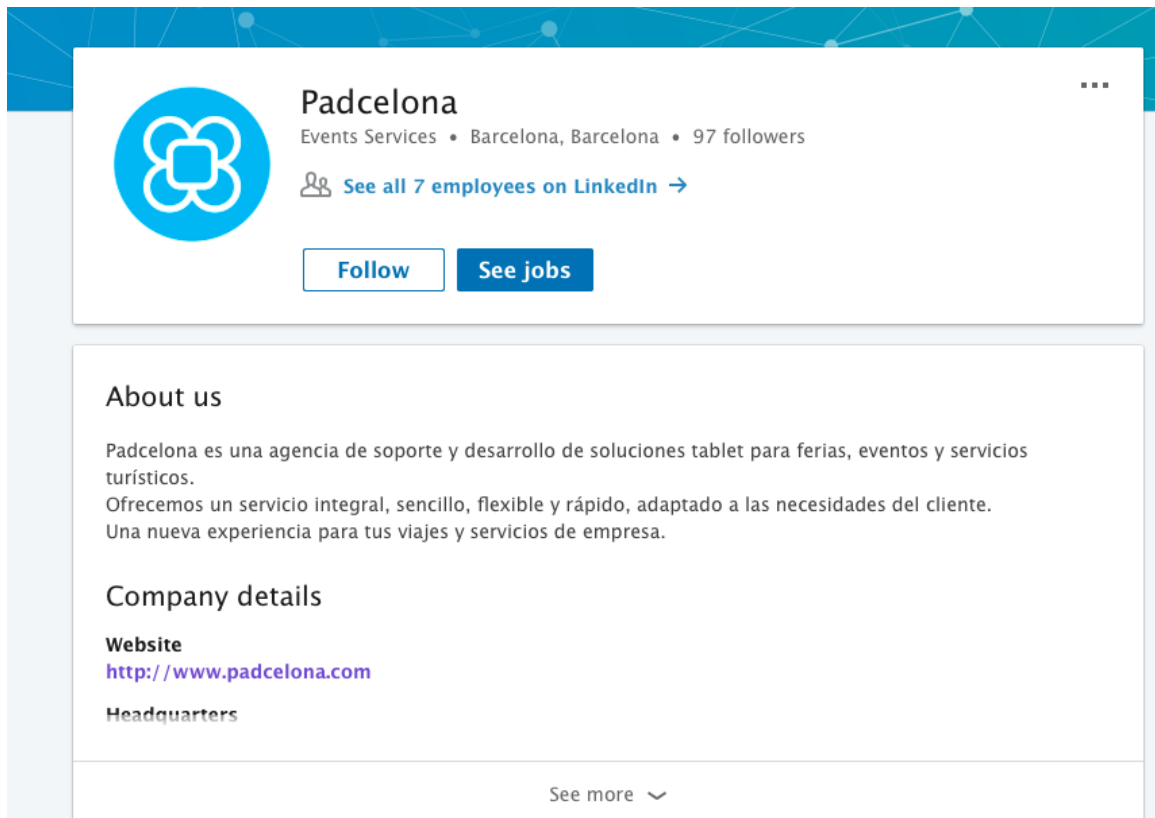
PADCELONA @padcelona · 26 mar.
¿Oculus o Cardboard? Como siempre, depende. A lo mejor quieres Oculus para tu evento pero realmente conviene unas cardboard. Déjanos explicarte porqué ;) padcelona.com/diferencias-oc...



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Padcelona
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About us

Padcelona es una agencia de soporte y desarrollo de soluciones tablet para ferias, eventos y servicios turísticos. Ofrecemos un servicio integral, sencillo, flexible y rápido, adaptado a las necesidades del cliente. Una nueva experiencia para tus viajes y servicios de empresa.

Company details

Website
<http://www.padcelona.com>

Headquarters

See more ▾

SESSION 2: Wednesday, 11th of April 2018

No new information on their webpage or any of their social networks.

SESSION 3: Thursday, 12th of April 2018

No new information on their webpage or any of their social networks.

SESSION 4: Friday, 13th of April 2018

No new information on their webpage or any of their social networks.

SESSION 5: Saturday, 14th of April 2018

No new information on their webpage or any of their social networks.

SESSION 6: Sunday, 15th of April 2018

No new information on their webpage or any of their social networks.

SESSION 7: Monday, 16th of April 2018

No new information on their webpage or any of their social networks.

We decide to end the observation process here as we feel we have reached the moment of data saturation.

Padcelona: Netnographer's Diary

Date	Sent message	Response	Feeling
10/04/18	Yes (through Twitter)	No	😊
11/04/18	No	No	😐
12/04/18	No	No	😞
13/04/18	Yes (through Instagram)	No	😐

14/04/18	No	No	☹️
15/04/18	No	No	☹️
16/04/18	No	No	☹️

SESSION 1: Tuesday, the 10th of April, 2018

We were quite surprised to see that almost no interaction is made between the customers and the company using their webpage and accounts on Facebook, Instagram nor Twitter.

The website in itself is very attractive and they do feature a few messages urging people to get in contact with them if they wish to do so. However, as there is no way to interact with the company directly from the webpage, we have reached out to Padcelona through Twitter by retweeting their most recent post, asking for further information on their innovative products.



SESSION 2: Wednesday, the 11th of April, 2018

No new interaction was made regarding this retweet. We felt a bit disappointed, as, since this company is very specific in technology and they use a lot of technical jargon, we wanted some sort of interaction in order to feel a bit more connected to the subject.

SESSION 3: Thursday, the 12th of April, 2018

No new interaction was made regarding this retweet.

SESSION 4: Friday, the 13th of April, 2018

Since no progress was made on our retweet, we decided to post a comment on Instagram to see if they answered us. So far, it has been difficult (as a consumer who doesn't know that much about technology) to relate to this company in a more human level. It would be hard to recommend their products without any further information.



SESSION 5: Saturday, the 14th of April, 2018

We didn't receive an answer on the next day. We will wait for a bit, and see if we get a response to our question.

SESSION 6: Sunday, the 15th of April, 2018

No response on their part.

SESSION 7: Monday, the 16th of April, 2018

No response on their part. As consumers we feel a bit disappointed that no one answered our question.

We decide to end the participation process here as we feel we have reached the moment of data saturation.