CONSUMER-TO-CONSUMER ONLINE SHARING OF CO-CREATIVE ADVERTISING CAMPAIGNS

A thesis

submitted in partial fulfillment of the requirements for

the degree

of

Master of Commerce in Marketing

to the

College of Business and Law

University of Canterbury

By Eugena Alice Wright

University of Canterbury

2015

Abstract of a thesis submitted in partial fulfillment of the requirements for the

Degree of Masters of Commerce in Marketing

EXAMINING CONSUMER-TO-CONSUMER ONLINE SHARING OF CO-CREATIVE ADVERTISING CAMPAIGNS

By E.A. Wright

This thesis aims to increase understanding of what motivates consumer-to-consumer (C2C) sharing of co-creative advertising campaigns on social media platforms. Consumer use of the Internet has increased immensely, and affects organisations due to the growth of consumer-to-consumer interactions, such as word-of-mouth. Word-of-mouth is a powerful form of advertising because of consumer trust in their social media networks, therefore, it is crucial for organisations to increase C2C sharing as a form of advertising, and in particular, co-creative advertising campaigns.

To achieve this aim, this study used a grounded theory approach, to gather a comprehensive amount of data to discover theoretical propositions about the phenomenon. A total of ten unstructured depth interviews were conducted before theoretical saturation was reached.

The results of the study found that consumer motivations to share co-creations online were pride, and to connect with others, conceptualised by social media self-presentation, and a consciousness of others. Whilst consumer motivations to participate in co-creative advertising campaigns were escapism and self-interest.

The primary implication of these findings is understanding how organisations can influence consumer motivations to share co-creations online, hence, organisations advertising, by increasing personal connections that consumers can use to connect with others in consumer-to-consumer platforms online.

ACKNOWLEDGEMENT

At the end of this journey, it would be appropriate to thank a number of key people who have aided me in the completion of this thesis.

I would like to thank:

Dr Joerg Finsterwalder, my enthusiastic supervisor who gave continued guidance;

Dr Ekant Veer, as a witty sideline supporter, masters group guru, & pretty much my secretary;

The amazing group of masters students, for the continual laughs and Facebook memes, and congratulations;

Ryan, my constant stream of reassurance;

My family and friends for there never ending belief; and

The University of Canterbury and all of the efficient and helpful Business department staff.

Thank you,

Genuinely.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

GLOSSARY

Co-Creation

Co-creation is debated as shown in the presented literature on co-creation, however this research will be using Vargo and Lusch's (2006) thought that co-creation is the concept of consumers' co-creating with an organisation to create value.

Co-Creative Advertising Campaigns (CCAC)

Co-creative advertising campaigns are organisation coordinated advertising campaigns that are co-created with the consumer. In terms of this research, the organisation has supplied the platforms and regulations, but the consumer co-creates by using their own resources (e.g. skills and knowledge) to co-create e.g. new product development, and product design.

Consumer-to-Consumer Sharing

Belk defined sharing as the "act and process of distributing what is ours to others for their use and/or the act or process of receiving or taking something from others for our use" (Belk, 2007, 126). Consumer-to-consumer (C2C) sharing is the passing of information via word-of-mouth, or other means, from one consumer to another, instead of business-to-consumer (B2C) communication. In this research, the use of consumer-to-consumer sharing refers to C2C communication online, and in particular on social media platforms.

Participation

Participation, in this research, refers to consumers expending their physical and/or mental resources of skills and knowledge (Vargo & Lusch, 2004) to co-create an advertising campaign with an organisation. Therefore, the consumer has participated in a CCAC by using their resources in alignment with the organisations requirements to co-create.

CHAPTER ONE: INTRODUCTION

1.1. Introduction to the Research

The issue of consumer-to-consumer sharing of co-creative advertising campaigns on social media is an emerging phenomenon and has grown in importance in recent times, shown through the increasing amount of co-creative advertising campaigns and the number of participants who then share this publicly on their social media. This is an important phenomenon as consumer-to-consumer sharing has been associated with a form of electronic word-of-mouth (Hennig-Thurau, et al., 2004; Shindler & Bickart, 2009; Gregurec, et al., 2011). Word-of-mouth is considered a powerful form of advertising for organisations (Gregurec, et al., 2011; Sen & Lerman, 2007), as it is the consumer spreading the organisations advertising. Further, as there is assumed trust within social networks amongst consumers ties (Granovetter, 1973; Shindler & Bickart, 2009; Sidhav, 2011) the word-of-mouth is from trusted sources and therefore more likely to be engaged with (Brown, et al., 2007; Chu & Kim, 2011; Sidhav, 2011). This indicates the importance of understanding what motivates consumer-to-consumer sharing of co-creative advertising campaigns on social media, as organisations could engage and influence these motivations to their benefit. Moreover, co-creation is an unsettled theory that is still evolving, but it represents the changing role of the consumer in the organisation, and stimulates a debated concept of how consumers' derive value from interactions (Vargo & Lusch, 2004; 2006; 2008a; Prahalad & Ramaswamy, 2004; Gronroos, 2008). This research aims to understand consumer motivations in general and in particular, explore what motivates consumer-to-consumer sharing of co-creative advertising campaigns on social media, and give context to how consumers derive value from their co-creative experiences.

Co-creative advertising campaigns are still organisation controlled advertising campaigns, such as commercials, new product developments, competitions, etc., and therefore, distinguishing them from the classification of consumer-generated content. However, co-creative advertising campaigns give the consumer a co-creative role in the advertising campaign, whereby the consumer has the chance to use their physical and or mental skills and knowledge to co-create with the organisation. In terms of this research, the co-creative advertising campaigns that were engaged with by participants were new product developments and commercials but all had a competitive element, whereby the consumer contribution and participation in the co-creative advertising campaign was not necessarily used unless they won.

Consumer-to-consumer sharing on social media platforms is the behaviour of consumers using their personal social media networks, for example Facebook, Instagram, Twitter, Youtube, etc. to share any content they choose. The content could be in the format of text, photos, videos, or a combination of these. Social media networks are personal platforms where the consumer has control over their privacy and who is able to view the content they share, generally social media connections are other individuals that the consumer has ties with (Granovetter, 1973; Sidhav, 2011), such as friends, family, and acquaintances.

1.2. Rationale for the Research

This study aims to uncover the reasons and motivations behind the phenomenon, and why consumers are participating in the phenomenon. A qualitative methodology will be used to gain an understanding about the occurring behaviour. The qualitative approach of grounded theory aims to discover the motivations for consumer-to-consumer sharing of co-creative advertising campaigns on social media platforms, as there are no direct preconceived notions on this phenomenon, therefore, a grounded theory approach has been adopted, using unstructured interviews to collect data about the phenomenon. The literature has drawn from

the research fields of co-creation, consumer-to-consumer sharing, psychological ownership, and draws on previous research of consumer participation in co-creative advertising campaigns, and consumer-to-consumer sharing of advertising campaigns. This gives a breadth of background context to the research.

The research findings are analysed, and used to develop a discursive theoretical proposition about what motivates consumer-to-consumer sharing of co-creative advertising campaigns on social media. Gaining knowledge of consumers' motivations to share co-creative advertising campaigns on social media is an advance toward a profounder understanding of the process of consumer-to-consumer sharing on social media, and provides a wider context to co-creation. There are yet to be empirical studies on consumer-to-consumer sharing of co-creative advertising campaigns on social media, therefore this research will be the first of its kind, and provide initial insights into the motivations behind the phenomenon.

1.3. Research Question and Objectives

1.4.1. Research Question

Discover what motivates consumer-to-consumer sharing of co-creative advertising campaigns on online social media platforms.

1.4.2. Objectives

The objective of the research is to develop a discursive theoretical proposition about what motivates consumers to participate in the studied phenomenon. The main aim of using a qualitative method is to gain a cohesive understanding about the phenomenon, and why it is occurring. As there is a lack of literature exploring the interaction between co-creation advertising campaigns and consumer-to-consumer sharing on social media.

Therefore, the main objective is to discover what consumers' motivations to share co-creative advertising campaigns on their social media platforms are, and specifically, co-creative advertising campaigns the consumer has co-created with the organisation. Moreover, to understand consumers' motivations, give them context, and find what the motivations are and what potentially influences them.

This research offers an empirical investigation of consumer's response to participation in co-creative campaigns, specifically the motivations that are formed from their participation in the co-creative advertising campaigns, causing consumers' to then share their co-creative experience on social media platforms. Therefore, a second objective is to discover what drives consumer participation in co-creative advertising campaigns, as these are causal conditions of the consumer sharing their co-creation on social media platforms.

1.4. Structure of Thesis

This research uses explorative qualitative methods to approach the research. The successive chapters define the constructs and theoretical propositions. Next in chapter three, the methodological approach is justified and the research design is outlined. Based on the employed methodological approach, unstructured interviews were conducted, and the findings from this data collected are described and outlined in chapter four. This thesis presents and discusses the results of analysis in section five, and concludes with the theoretical and managerial research implications, limitations, and future research.

CHAPTER TWO: LITERATURE REVIEW

2.1. Introduction

This chapter locates the deficiency in current literature on the researched phenomenon, through the examination of literature on the conceptualisation of co-creation, consumer-to-consumer behaviour online, and psychological ownership. This literature provides context to the research and assists in amending the deficiency.

2.2. Co-Creation

Co-creation is a theory associated with the service-dominant logic, and will subsequently be discussed in the sub-categories of the emergence of co-creation, the service dominant logic, service networks, and online co-creation, leading to a section summary.

2.2.1. Emergence of Co-Creation

Scholars have researched the changing dynamics of the interactions between organisations and consumers, and the decentralisation of power. Changing dynamics include the role of resources, the relationship between the organisation and the consumer, the affect this has on the consumer's role in the organisation, and the derived value.

Resources

Resources are a crucial aspect of co-creation, and help distinguish the roles of the organisation and the consumer during exchange. From a service-dominant logic perspective, resources are considered to be inclusive of everything, whilst a goods-dominant logic focuses on tangible goods. Zimmerman (1951) perceived everything as neutral, instead of static or fixed. Hence, resources are intangible and dynamic functions of human ingenuity and

appraisal, therefore it can be reasoned that resources are considered as neutral 'stuff', until individuals learn how to use them to service wants. Consequently, from this perspective, resources are created, tangible or intangible, and link consumers and organisations during exchange. In relation, Gutman (1982) supposed that consumers use products as a resource for reaching desired end states of being, such as owning, displaying, and experiencing products as they provide greater satisfaction beyond the basic function. Therefore, it could be reasoned that resources are neutral until organisations find a way to utilise them, and propose an offer of value to consumers. Thus, consumers take the proposition and use it to find their own desired end state. However, Constantin and Lusch (1994) perceive all things to be resources, inclusive of humankind, which marginally develops their perspective from Zimmerman's (1951). They have distinguished resources as either operant or operand resources, where an operation is performed on an operand resource to produce an effect, which operant resources are employed to act on the operand resources (Constantin & Lusch, 1994). Therefore, this suggests humankind is an operant resource that utilises operand resources to derive value, as all things are neutral until humankind works out how to utilise operand resources.

Relationship

This perspective on resources also affects the relationship between organisations and consumers, which has considerably shifted, as they are no longer independent of one another. Mills and Morris imply this, and perceive consumers and organisations as having important and distinct roles (Mills & Morris, 1986), whereby the exchange process between consumers and organisations is viewed as a relationship or a social occasion (Czepiel, 1990). This is reasoned as economic goods no longer define transactional exchanges, because the relative value is observed (Czepiel, 1990) as being embedded in the relationship, between consumers and organisations, not the transactional exchange (Gronroos, 2000). Similarly, Normann and Ramirez see exchange relationships as the most important feature for successful interactions between consumers and organisations, because the perceive knowledge and relationships as the only necessary resources, such as competencies of the organisation (resources) and

consumers (Normann & Ramirez, 1993). Prahalad and Ramaswamy comparably affirm this by stating co-creative experiences are the basis of value, which is fundamentally due to the interactions and relationships between consumers and organisations. (Prahalad & Ramaswamy, 2004).

Role of Consumer

The relationship between organisations and consumers has fundamentally changed the role of the consumer in the organisation's structure. This is due to the changing dynamic of the traditional dominant logic, and the diminishing distinction between the role of the consumer and organisation (Humphreys & Grayson, 2008), which is dissimilar to Mills and Morris' early proposition (Mills & Morris, 1986). The consumer has changed from simply a receiver of value propositions, toward an educated consumer. Baudriller (1988) suggests consumers need to be educated, because consumption has become a productive process. Correspondingly, to be part of the process, consumers require knowledge, skills, and dispositions to enable them to perform as partial employees (Mills & Morris, 1986), as without skills value-in-use will be non-existent (Gronroos, 2008). Consumers become partial employees when there is a match between product relation and their degree of involvement (Mills & Morris, 1986). Therefore, once organisations open their proprietary processes, consumers move from the role of consumer to producer, and shift into a central role in the organisation (Firat, et al., 1994). Hence, it is imperative that the consumer is more accurately portrayed as part of the organisation (Mills & Morris, 1986). Wikstrom (1995) stated the increased customer focus shifts closer to consumer as co-producers, as the interactions between the two generates more value (Bendapudi & Leone, 2003; Gronroos, 2008; Prahalad, 2004; Prahalad & Ramaswamy, 2000; 2004; Vargo & Lusch, 2004; Wikstrom, 1995). Consumer as co-producer suggests the consumer has an equally interactive role in the organisations practices. The shift to consumer as co-producer is due to active rather than passive consumer behaviour (Bendapudi & Leone, 2003; Prahalad & Ramaswamy, 2000). Prahalad and Ramaswamy similarly note the changing behaviour of the consumer from

passive to active (Prahalad & Ramaswamy, 2000), and as consumers have become active participants, their role in the organisation has changed, and their ability to participate in the value chain has increased (Humphreys & Grayson, 2008).

Consumer value is affected by participation, making active participation crucial (Bendapudi & Leone, 2003). Participation refers to consumer's collaboration with the organisation to actively engage in the value creation process (Nuttavuthisit, 2010). This is because co-production can assist in superior customisation of a product (Bendapudi & Leone, 2003; Prahalad & Ramaswamy, 2000). Therefore, the consumer must have the education (Baudriller, 1988), knowledge, skills (Gronroos, 2008; Mills & Morris, 1986), and expertise (Baudriller, 1988; Bendapudi & Leone, 2003; Lusch, et al., 1992; Mills & Morris, 1986) to participate in creation. However, Cova and Dalli argue that consumers are not co-producers as they do not receive economic revenue, but work through other means to be "active" in the value co-creation process (Cova & Dalli, 2009, 316). They work through involuntary immaterial labour and social relationships (Cova & Dalli, 2009).

The shift to consumers as co-producers is due to the shift from "isolated to connected", "unaware to informed", and "passive to active" behaviours' (Prahalad & Ramaswamy, 2004, 4). It is reasoned that the shift in the consumer's role within the organisation is apparent since the Internet has enabled consumers to globally network, and gain increased access to information, to make informed decisions (Prahalad & Ramaswamy, 2004). The Internet has networked multiple consumers, allowing them to create their own, self-selected, virtual communities (Prahalad & Ramaswamy, 2000). This is similar to both Cova and Salle (2008), and Akaka and Chandler's (2011) findings, with the prior looking at consumer tribes, defined as a network of consumers linked by shared emotions and experiences, capable of collective action, (Cova, et al., 2007; Cova & Salle, 2008). Therefore, it can be reasoned that consumers are more educated due to increased information access, and become more empowered to be involved in the organisation processes as a co-creator.

Cova and Dali (2009) perceive consumers as a primary source of value and a value creator, not a partner, or co-producer (Cova & Dalli, 2009). This differs to both Gronroos (2008) and Prahalad's (2004) studies, finding both the consumer and organisation as co-producers. Although both findings are substantial, Gronroos (2008) explains that consumers need an organisation's resources to co-produce value. Therefore, both the consumer and organisation must interact to create value as co-producers. Co-production can occur during each value creating process, such as design, production, and consumption; however, the consumer is the ultimate creator of value (Gronroos, 2000; Prahalad, 2004; Vargo & Lusch, 2004; Wikstrom, 1995), whilst organisations are in the supportive role (Gronroos, 2008; Prahalad, 2004; Wikstrom, 1995). Organisations are considered a supportive role as consumers increasingly want to create their own experiences (Prahalad & Ramaswamy, 2000), which is similar to the customising consumer, where they experience immersion in the contextual setting of consumption, rather than simply the finished product (Joy & Sherry, 2003). Hence, products are arbitrarily linked to their original function and are infinitely open to subversion and diversion through everyday life experiences (Cova & Salle, 2008). Consumers need to be perceived as seeking to construct experiences rather than simply satisfying an end need (Cova & Salle, 2008; Joy & Sherry, 2003; Prahalad & Ramaswamy, 2000), which is dissimilar to Gutman's (1982) statement that products are a means to end states. Therefore, it can be postulated that consumers find unique value from the consumption experience and co-produce the experience with organisations, which moves toward the unique co-creative "experience of one" (Prahalad & Ramaswamy, 2004, 4). This suggests the organisation is a collaborator, as the market is inseparable from the value creation experience of consumers, and resembles a forum for co-creative experiences (Prahalad & Ramaswamy, 2004). The market structure has moved from independent consumers and organisations to an aggregated structure of several consumers gathered into "tribes" (Cova & Salle, 2008, 8), interacting with organisations. Tribes are similar to social roles described by Akaka and Chandler (2011), as they are practices that "connect one actor to one or many" (Akaka & Chandler,

2011, 244). This also aligns with service-for-service exchanges and the contextual setting defining them (Vargo & Lusch, 2008a). Therefore, the relationship between the consumer and orgnisation is crucial for value co-creative experiences, shown through the importance of personalised interactions, specific to each individual consumer, as interaction is the basis for co-creation (Prahalad & Ramaswamy, 2004). Co-creation, in this instance, is perceived as consumers having an active role in the creation of their own value, either through physical and or mental interaction with the organisation, as opposed to organisations simply propositioning value to the consumer.

Gronroos (2008) states value is not embedded in exchange but value-in-use, caused when the consumer consumes the service. This is dissimilar to Chandler and Lusch, who perceive multiple actors involved in the co-creation of value (Chandler & Lusch, 2011). Therefore, consumers are value co-creators and use the service as desired (Gronroos, 2008). This opinion coincides with value co-creation being uniquely derived by each consumer (Vargo & Lusch, 2004; 2006). Consequently, the organisation's most basic role is to facilitate value, as they provide consumers with the necessary platforms to utilise their own resources, e.g. knowledge and skills (Gronroos, 2008; Vargo & Lusch, 2004), and hence equally co-create with consumers to derive value-in-use (Gronroos, 2008).

Table 1. Table of the Changing Consumer Role

Scholars	Year	Service Dominant Logic Changing Consumer Role
Mills & Morris	1986	Partial Employee
Baudrillar	1988	Educated Consumer
Normann, & Ramirez	1993	Co-Producer
Firat, Dholakia, & Venkatesh	1993	Customizing Consumer
Wikstrom	1995	Co-Producer
Prahalad & Ramaswamy	2000	Active Consumer
Bendapudi & Leone	2003	Co-Producer
Vargo & Lusch	2004	Co-Producer
Prahalad & Ramaswamy	2004	Personalized Co-Creation
Vargo & Lusch	2006	Co-Creator of Value
Gronroos	2008	Value Co-Creators
Cova & Dalli	2009	Working Consumer

Value Creation

The organisation's changing dynamics and role of the consumer affects value creation. This is reasoned by the shift away from the dominant logic embedded in organisation's perceptions that consumers extract value during the point of exchange (Prahalad, 2004). However there is incongruity in how value is created during the exchange process (Chandler & Vargo, 2011). Organisations have been perceived as value creators, with products being the basis of value (Prahalad, 2004). This is because consumers were viewed independently to organisations, whilst value creation occurred inside, and the organisation and consumer had distinct roles in production and consumption (Prahalad & Ramaswamy, 2004).

However, the concept of the market has shifted, and the nature of these relationships has changed. As organisations deciding what is valuable has been challenged by communities of connected, informed, empowered, and active consumers (Prahalad & Ramaswamy, 2004). Consumers increased engagement with organisations has been described as co-production

(Bendapudi & Leone, 2003; Normann, & Ramirez, 1993; Vargo & Lusch, 2004; Wikstrom, 1995), co-creation (Gronroos, 2008; Prahalad & Ramaswamy, 2004; Vargo & Lusch, 2006), and customisation (Bendapudi & Leone, 2003; Firat, et al., 1993). Supplementary, although Prahalad and Ramaswamy agree with the definition of customisation (Bendapudi & Leone, 2003; Firat, et al., 1993), they have conversely reversed the titles of the meanings in relation to the term personalisation. Prahalad and Ramaswamy define customisation as a product of the organisation, designed to fit customer's needs and this is pronounced in particular via the Internet, whilst personalisation allows the consumer to co-create the content of their experience (Prahalad & Ramaswamy, 2000).

The emerging service-dominant logic is centered on co-creative experiences that are personalised, and developed through interactions between consumers, consumer communities, and networks of organisations (Payne, et al., 2008; Prahalad, 2004). These experiences have become the locus of value co-creation, where the value derived from the co-creative experience is unique to each individual at a specific time, place, and particular context (Prahalad & Ramaswamy, 2004). Edvardsson, Trovoll and Gruber similarly perceive this, and focus on the position of consumers in "social contexts," as the context constitutes a system in which service is exchanged, and the way value is co-created (Edvardsson, et al., 2011, 328). The co-creation of value is instigated through interactions, yet the consumption experience is the consumer's complete immersion in a unique experiential context (Cova & Dalli, 2009; Firat, & Dholakia, 1998; Firat, et al., 1994; Payne, et al., 2008; Prahalad & Ramaswamy, 2000; 2004). Scholars Payne, Storbacka and Frow perceive value creation to occur when consumers expend a resource (Payne, et al., 2008), similar to Gronroos' (2008) view that consumers derive value from use, where resources act as value foundations aimed at facilitating consumer fulfillment of value-in-use. When accepting value-in-use as a foundation for value creation, consumers become the value creators and the organisation becomes the support (Gronroos, 2008). This occurs when the organisation creates superior value propositions, and the consumer determines value during consumption (Payne, et al.,

2008). Therefore, it is reasonable that consumers are the ultimate definers of their own unique value, which although stems from different schools of thought, arguably conceive the same understanding of value creation stemming from the consumer. Whether value is derived from co-creation between the multiple actors, such as the organisation and the consumer (Chandler & Vargo, 2011; Vargo & Lusch, 2006; 2008b) or co-created from value-in-use (Gronroos, 2008).

Organisations are shifting from a product-centric view, to high-quality interactions, enabling consumers to co-create unique experiences with the organisation (Prahalad & Ramaswamy, 2004). These experiences become unique and personalised, due to the social contexts. Therefore, the key to creating value is through co-created offerings that mobilise consumers to create their own unique value (Normann & Ramirez, 1993). Value has become denser; dependent on the amount of information, knowledge, and other resources consumers have at hand to leverage their own value creation (Normann & Ramirez, 1993). Due to the increased density, more opportunities for value creation are present in any value proposition (Normann & Ramirez, 1993). This is similar to the customising consumer, e.g. the personalising consumer (Prahalad & Ramaswamy, 2004), where the consumer can craft a customised consumption experience from aspects of the market offerings, and therefore participate in co-creation (Firat, et al., 1994).

2.2.2. Principles of Service-Dominant Logic

Early services marketing scholars identified four characteristics that define the core inadequate differences between goods and services, including inseparability of production and consumption, heterogeneity, inventoriability, and perishability (Lovelock & Gummesson, 2004; Zeithaml, et al., 1985), which Lovelock and Gummesson (2004) labeled as IHIP characteristics, with the absence of inventoriability replaced by intangibility (Lovelock & Gummesson, 2004). The development of services marketing focused on approaches to

overcome these inadequacies, such as viewing relationships opposed to transactions as equating to exchange (Berry, 1983) and that the consumers perception of services defining the organisations value (Gronroos, 1983). The development in services marketing discloses the shift towards the new marketing logic, a service-dominant logic (Vargo & Lusch, 2004) that views service as the "process of doing something for another party", as opposed to having a distinction between services and goods (Vargo & Lusch, 2008a, 256).

The service-dominant logic is a fundamental modification of the traditional goods-dominant logic. This is because it concentrates on a shift in orientation from product to consumer, and the shift in focus from transactional exchange to the relational processes of exchange, and the co-creation of value. Scholars Vargo and Lusch define the emerging logic in their seminal paper "*Evolving to a New Logic for Marketing*" (Vargo & Lusch, 2004), and offer the term service-dominant logic. They identify a new revised logic, stemming from a cohesive networking of previous scholars adapting perspectives (Berry, 1983; Constantin & Lusch, 1994; Gronroos, 1983; Kohli & Jaworski, 1990; Narver & Slater, 1990; Normann & Ramirez, 1993; Zimmermann, 1951) that denounce the goods-dominant logic, and acknowledge that the current theory of exchange adopted from economics is unsatisfactory. Focus has now shifted toward intangible service experiences (Gronroos, 2000; 2008; Vargo & Lusch, 2004; 2006).

Vargo and Lusch originally devised eight foundational premises (FP) to support the shift in dominant logic (Vargo & Lusch, 2004). Once multiple scholars had revised the original premises, two additional premises were established, (Gronroos, 2008; Vargo & Lusch, 2006; 2008b; Prahalad & Ramaswamy, 2004). Foundational premises six and ten are the most relevant to this research, as they both reflect customer orientation, and focus on co-creation (Vargo & Lusch, 2008b).

The shift in dominant logic requires more than having a customer orientation, it suggests collaboration with, and learning from consumers, allowing adaption for individual and dynamic needs (Vargo & Lusch, 2004). Vargo and Lusch suggest this through premise six, whereby the "consumer is always the co-producer of value" (Vargo & Lusch, 2004, 10). However, some scholars argued that this premise was too literal (Vargo & Lusch, 2006), therefore, it was reformed to co-creator of value (Vargo & Lusch, 2006). This is reasoned as co-production is a component of co-creation, which captures participation during the development of the core offering, alike production (Vargo & Lusch, 2006). Therefore, the consumption and production process are inseparable in service dominant logic, due to the increased consumer engagement (Vargo & Lusch, 2004). This is similar to one of the core inadequacies identified in services marketing (IHIP) of the inseperability of production and consumption (Lovelock & Gummesson, 2004; Zeithamal, et al, 1985). The inseperability of these two process means the consumer becomes central and relational to the organisation (Vargo & Lusch, 2004), as an active participant in the production and exchange process (Vargo & Lusch, 2004). This view is aligned with Gronroos, who believes customer value is embedded in the duration of the relationship (Gronroos, 2000), viewing the relationship as more important than the relative transactional exchange (Berry, 1983; Gronroos, 2000; Vargo & Lusch, 2004). Consequently, it can be reasoned that consumers derive value through co-creation during the entire relationship and thereafter.

Constantin and Lusch, distinguish between the operant and operand resources involved in exchange and co-creation. The former being an actor with skills and knowledge, able to utilise an operand resource to co-create value (Constantin & Lusch, 1994; Vargo & Lusch, 2004), as operant resources are dynamic and infinite intangibles that create effects enabling operand resources to multiply the value of the natural resource, using the actors skills and knowledge (Constantin & Lusch, 1994; Vargo & Lusch, 2004). Further, Vargo and Lusch identify that consumers are operant resources and have two basic functions, of intellectual and physical skills, which are "distributed unequally" across society (Vargo & Lusch, 2004,

6). This suggests that each consumer derives value uniquely due to the unequal distribution of skills across society, which affects the operant or consumer's ability to derive value.

Consumers determine value uniquely in co-creation, dependent on their operant resources (Vargo & Lusch, 2004), and the organisation is a co-creator as they provide the consumer with the platform to utilise their own operant resources (Gronroos, 2008). Vargo and Lusch connect these two co-creators, and state organisations can only offer value, whilst the consumer must determine and participate to create unique value through co-creation (Vargo & Lusch, 2004; 2006), which is suggested by premise ten.

Therefore, it is clear that co-creative advertising campaigns are value propositions made by organisations that require operant resources such as skills and knowledge, making the consumer the co-creator of value, uniquely derived by each individual consumer. The relational interactions shift the co-creative advertising campaigns toward a conversational dialogue between consumers and organisations, as the consumers market with, and are not marketed to in service-dominant logic (Vargo & Lusch, 2006).

2.2.3. Service Networks

Service system is a term developed out of the ICT field (Maglio, et al., 2009; Spohrer, 2007; Maglio & Spohrer, 2008), but is broadly related to research on the service-dominant logic. Constantin and Lusch define operant resources as possessing knowledge and skills, which are the primary resources in exchange (Constantin & Lusch, 1994; Vargo & Lusch, 2004; 2008a), and service is the use of resources for the benefit of another (Vargo & Lusch, 2006). This suggests that service involves two entities interacting to co-create value (Maglio, et al., 2009; Vargo, et al., 2008; Vargo & Lusch, 2008a). Vargo and Lusch (2008a) have labeled two interacting entities as a service-for-service exchange, which is similar to the concept of service systems stemming from ICT. Yet, Vargo and Lusch state service-for-service

exchanges can occur, similarly between two entities, called a dyad, and is a direct service-for-service exchange, or between multiple entities called triads, and complex networks (Vargo & Lusch, 2008a). Service systems are dynamic configurations of resources creating value with other service systems through shared information, using the application of resources for the benefit of another (Maglio, et al., 2009; Maglio & Spohrer, 2008; Spohrer, 2007).

This concept of a service system is alike Vargo and Lusch's perception that entities derive value from co-creation during exchanges of skills and knowledge (Vargo & Lusch, 2004; 2006), which relates to Vargo and Lusch's seventh premise that value propositions can only be offered, not delivered (Vargo & Lusch, 2004). Consequently, if a value proposition is not accepted then no evaluation of value can occur (Vargo, et al., 2008), or service system created (Maglio, et al., 2009). Propositions of value made to market require entities to utilise their resources (Vargo, et al., 2008), so another entity can integrate its resources to determine benefits through co-creation (Maglio, et al., 2009). Therefore, service systems can potentially portray the value co-creation process during exchange. However, this supposes that service systems develop once a proposition is made to the market, which suggests interaction does not occur until the proposition is accepted, however, interactions should be consistent to create relational exchanges with consumers. Service systems can include entities such as consumers, organisations, shared information, and technology, which are connected via value propositions (Spohrer, et al., 2007). This discloses the broad connection between the literature discussed on service systems, and the contrast, as one stems from the ICT field and the other marketing.

Value is created interactively with the focus on entities, processes, and resources (Vargo, et al., 2008), such as the actions of operant resources, as service systems are dependent on operant resources and relational interaction. Further, value in exchange is required for value creation, as operand resources are finite. Therefore, operant resources must co-create value through exchange once the operand resources cannot be attained naturally (Vargo, et al.,

2008). Value co-created by service systems, is determined by value in context (Vargo, et al., 2008), which is similar to Edvardsson, Tronvoll and Gruber looking at societal norms and values influence on consumers that have been constantly reproduced through their interactions with other entities (Edvardsson, et al., 2011). Further, because value in context is affected by societal norms and values, different consumers may perceive the same service system experience differently, and the same consumer may perceive the same service differently on different occasions or in different contexts (Edvardsson, et al., 2011). Vargo and Lusch similarly discuss this, as they state service-for-service exchanges occur in context, which gives exchanges the parameters of space and time (Vargo & Lusch, 2008a). These correspond with Vargo and Lusch's tenth premise that value is "always uniquely" determined by the consumer (Vargo & Lusch, 2004, 6), and aligns with Gronroos' (2008) perception of value co-creation. The value co-creation of service systems largely describes the interaction between a consumer and organisation co-creating using resources to relationally connect the two entities and consequently co-create value.

2.2.4. Online Co-Creation

Today, consumers profoundly rely on online platforms as technology has allowed consumer to engage with other individuals, and organisations within their personal networks, and anywhere in the world (Hoyer, et al., 2010). People leverage their networks to create interactions, and to explore networks of weaker ties (Granovetter, 1973). Therefore, consumer's online networks do not necessarily represent their offline engagements.

Organisation's use social media to reach wider online consumer networks (Bacile, et al., 2014; Fuller, et al., 2009), and engage with their consumers, as it is an influential form of communication with consumers, opposed to mass media, due to the potential level of engagement on social media platforms (Bacile, et al., 2014). Comparably, the consumer becomes a co-producer of online communication as they have control over their engagement

and interactions with organisations on social media platforms, to create mutually beneficial exchanges (Bacile, et al., 2014). This is because consumers can actively choose whether to engage, and organisations receive more interactive responses (Bacile, et al., 2014). Therefore, it can be disputed that consumers utilise online platforms to engage with both consumers and organisations. Similarly, Fuller, Muhlbacher, Matzler, and Jaweeki, state that social media platforms influence consumer engagement with organisations, and progress online co-creative advertising campaigns (Fuller, et al., 2009). This is supposedly due to the changing role of the consumer in organisation dynamics, which is aligned with Bacile, Ye, and Swilley (2014).

It is argued that the Internet enhances individual empowerment through the perceived reframing of an individual's identity, because of interactions with others, and heightened self-efficacy and skills (Fuller, et al., 2009). Empowerment is defined as the assumed power or control a consumer has over others (Fuller, et al., 2009), and in this sense, over individuals or organisations online. This is relatable to consumer's online engagements, and the shift toward consumers as co-creators due to their increased control over interactions with organisations.

Co-Creative Advertising Campaigns

Consumers increased control over Internet interactions, in particular, interactions with organisations is visible through co-creative advertising campaigns. Organisations are increasingly involving consumers into the process of advertising and other marketing actions (Thompson & Malaviya, 2013), which could be related to the power of the Internet as a platform to co-create value with customers (Sawhney, et al., 2005). Organisations are engaging consumers in co-creative product developments using the Internet (Sawhney, et al., 2005), which Sawhney, Veron and Prandelli found to be a key process in the value co-creation (Sawhney, et al., 2005). This relates closely to Gronroos (2008) school of thought on value co-creation, where the consumer derives value from use, as opposed to Vargo and Lusch who state value is co-created between multiple actors but determined by the beneficial

entity (Vargo & Lusch, 2006; 2008a). Comparably recounting, Duffy found that individuals can and do derive pleasure from participation in advertising campaigns (Duffy, 2010), and the concept of consumer productivity of participation, which Cova and Dalli (2009) arguably label the working consumer, is disbanded, Duffy found, by equating participation as self-expression opposed to productivity (Duffy, 2010).

2.2.5. Section Summary

This section provides a detailed outline of literature surrounding the service-dominant logic and co-creation, focusing on the role of the consumer in service-for-service exchanges. This section is associated with the research as the consumer has an active role as co-creator of the advertising campaign, and this background literature assists in understanding the consumers' role during exchange and how this can affect co-creation, the proceeding behaviour, and value.

2.3. Consumer-to-Consumer Sharing

Consumer-to-consumer (C2C) online sharing comprises of consumers sharing information, in different formats, over the Internet (Bailey, 2004), in particular, to other consumers. This partially describes the phenomenon being researched as it is focused on the behaviour of consumers sharing co-creative experience on social media. The Internet has emerged as an increasingly popular resource used by information seekers and providers (Marett & Joshi, 2009). Therefore, it can be reasoned that many consumers utilise the Internet as an information source and a way to share information with other consumers.

2.3.1. Social Media Interactions

Social media has experienced vast growth, and influence in recent years (Murphy, et al., 2010). Social media is a group of Internet-based applications e.g. YouTube and Facebook that users can employ as platforms to facilitate the active creation of information and consumer-generated content exchanges between users (Heinonen, 2011; Kaplan & Haenlein, 2010). This can be utilised by consumers to share their co-creative experiences.

Consumers use online platforms to interact with other users, and it has created a global means for individuals to "virtually connect" (Pitt & Fowler, 2005, 265). Global communication can occur due to the asynchronous characteristic of the Internet (Pitt & Fowler, 2005), allowing consumers to interact through computer-mediated environments (Pitt & Fowler, 2005), which is a vast shift from face-to-face communication where all communicators share a common space and time context (Pitt & Fowler, 2005). Bailey suggested the shift emerged from increased Internet access, as it facilitates communication between users to exchange information, grow networks (Bailey, 2004), and express their self (Lu, et al., 2010). Users ability to express their self is aligned with Chen and Marcus' research on self-presentation, which refers to a users self-disclosure online, which is affected by users personality and culture (Chen & Marcus, 2012). Self-disclosure is anything about oneself that a user communicates consumer-to-consumer, and the factual disclosure, represents self-presentation (Chen & Marcus, 2012).

Online consumer networks have been described as virtual communities, and popular interactive platforms where consumers can exchange resources such as information, ideas, and advice on common interests (Chan & Li, 2010), which is similar to Bailey's (2004) suggestion. This has also seen empowered consumers and a role shift from passive to active generators (Heinonen, 2011), which is a similar view to Prahalad and Ramaswamy's view of the consumers role change (Prahalad & Ramaswamy, 2004). Chan and Li find that the

interactivity shifts consumption orientations away from value-in-use of the product (Chan & Li, 2010), which differs to Gronroos understanding of value creation (Gronroos, 2008), toward reinforcing "C2C bonds" (Chan & Li, 2010, 1033). Chan and Li found two types of online interactivity, either structural (information) or experiential (social bonds) (Chan & Li, 2010), therefore it can be reasoned that consumers use online social media platforms for either information sharing or social networking. Both types of interactivity involve C2C sharing and interactions. Sidhav reinforced this, suggesting that consumer and organisation interactions have been supplemented by C2C interactions, on online platforms (Sidhav, 2011). Therefore, consumers already know the other consumers in their networks, and hold pre-established trust to feel more engaged in interactions (Sidhav, 2011). Further, consumers who affiliate with online networks conform to group norms and modify their behaviour and attitude to align with expectations (Wang, et al., 2012). Moreover, arguably consumer and organisation interactions have not been supplemented by C2C interactions in online networks, but the increase in C2C interactions, because of online networks, potentially reflect the change in the consumer's role within organisations, as co-creators.

The communication between C2C is word-of-mouth, and has social influence on individual's behaviour (Bailey, 2004; Katz & Lazarfeld 1955), and attitudes (Bickard & Shindler, 2001; Katz & Lazarfeld 1955). Resulting according to Bickard and Shindler as the generation of product interest (Bickard & Shindler, 2001), which is similar to earlier findings that the single factor correlating with organisation growth is willingness of consumers to recommend the organisation to others (Reichheld, 1996). Accordingly, it can be reasoned that C2C online interactions are electronic forms of networking and communication that mimic offline interactions, and can influence consumer attitudes and behaviours'.

2.3.2. Word-of-Mouth (Electronic)

Word-of-mouth is a type of communication that spreads information from individual to individual, traditionally via verbal communication. However, a major shift toward Internet usage has seen a growth in electronic word-of-mouth (Gregurec, et al., 2011; Hennig-Thurau, et al., 2004; Shindler & Bickart, 2009). Consequently, the difference between traditional, and electronic word-of-mouth is the strength of ties between consumers exchanging information and interacting (Shindler & Bickart, 2009). As a result, consumers interact online to share information, such as opinions, thoughts, feelings, and views on virtually any social media platform, allowing interaction with many individuals, or those in personal networks (Chu & Kim, 2011; Gregurec, et al., 2011; Murphy, et al., 2010; Schindler & Bickart, 2009), which becomes a powerful force of persuasion (Sen & Lerman, 2007). Electronic word-of-mouth allows consumers to interact with consumers they share both weak and strong ties with, creating a much more diverse and vast network of connections online. Granovetter suggested that time, emotion, and degree of intimacy, affect the strength of ties between two individuals (Granovetter, 1973). The strength of ties between individuals is strong in personal networks, as these tend to mimic offline networks (Sidhav, 2011). Personal networks, such as social networking sites, enable consumers to establish and maintain connections with others (Gregurec, et al., 2011), as it provides a unique and dynamic method for spreading information (Gregurec, et al., 2011). However, because of the nature of online networks, eliminating time and space restrictions, electronic word-of-mouth can reach beyond direct personal ties (Gregurec Tomas & Coric, 2011). Organisations are interested in word-of-mouth communication as it is related to generating product interest (Bickard & Shindler, 2001; Godes & Mayzlin 2004), as consumers are strongly influenced by friends, family, and other individuals in their personal networks (Gregurec, et al., 2011). This is because they are viewed as a trustworthy source of information, rather than organisation generated communication (Feick & Price, 1987). This results in the importance of word-of-mouth communication, as this information is referred to during the information search of a

consumer's decision process (Schindler & Bickart, 2009). However, word-of-mouth can be both positive and negative, and shared with individuals of personal or weak ties (Hennig-Thurau, et al., 2004). Chu and Kim found that tie strength, trust, normative, and informational influence are positively associated with electronic word-of-mouth behaviour (Chu & Kim, 2011). Therefore, electronic word-of-mouth is an important type of C2C communication that can spread between individuals of both strong and weak ties, which is an influential communication that organisations want to facilitate, such as through the utilisation of co-creative advertising campaign C2C sharing.

2.3.3. Consumer Motivations to Share

Motivation to participate in online interactions has been separated into intrinsic or extrinsic motivation (Deci & Ryan, 1985; 2002; Fuller, 2006; Gassenheimer, et al., 2013; Marett & Joshi, 2009). The former is the motivation to participate for the activity itself, as opposed to the outcome (Deci & Ryan, 1985; Fuller, 2006), such as to sharing information or providing entertainment, even when there isn't an external reward, such as money (Gassenheimer, et al., 2013; Marett & Joshi, 2009). Moreover, individuals' intrinsic motivation is based on the need to be competent and self-determining within their environment (Deci & Ryan, 1985), yet Gassenheimer dissimilarly found that it was associated with a way to selflessly assist the organisation (Gassenheimer, et al., 2013). However, similar to Vargo and Lusch's premise that value is uniquely derived by the beneficiary (Vargo & Lusch, 2004), what intrinsically motivates one person may not be motivating to another (Marett & Joshi, 2009), as everyone derives value uniquely.

Further, Gassenheimer finds that internalised intrinsic motivations involve individuals using their contribution to enhance their reputation, and influence the outcome of the creation process (Gassenheimer, et al., 2013, 210), which is viewed as an extrinsic motivation by Deci and Ryan (1985; 2002) and Fuller (2006), where the consumer is motivated by contingent

outcomes that are separate to the activity. Deci and Ryan (2002) split extrinsic motivation into controlling and informational. Controlling includes motivations surrounding status and job promotions (Deci & Ryan, 2002; Fuller, 2006; Gassenheimer, et al., 2013), and recognition from others (Marett & Joshi, 2009, 53). This is an similarly described as an autonomous extrinsic motivation, where an individual engages to avoid feelings of dissonance, involving self-esteem, pride, or in aid of reaching a related goal (Marett & Joshi, 2009).

Consumer participation in online interactions is generally found on consumer's personal social media platforms, rather than organisation websites (Murphy, et al., 2010). This is reasoned, as consumers prefer the collective opinions from personal networks, and to share post purchase experiences using electronic word-of-mouth with these networks (Murphy, et al., 2010). Dichter (1966) similarly found that consumers self-concept influence word-of-mouth, and in turn, this constructs and expresses consumer self-concepts (Taylor, et al., 2012). This can be linked to findings by (Chen & Marcus, 2012) on self-presentation.

Electronic word-of-mouth communication is perceived a form of viral marketing (Phelps, et al., 2004), though Modzelewski argues that viral marketing differs, as the value of viral marketing is the original consumer who shared the information, as they are the direct causal condition of the number of consumers reached (Modzelewski, 2000). Therefore, it can be reasoned that word-of-mouth is a more personal form of communication that draws on trust. Correspondingly, word-of-mouth reduces consumer uncertainty and risk, which is an important motivation to increase word-of-mouth (Murphy, et al., 2010), yet, it can be both positive and negative.

Word-of-mouth online is a form of consumer-to-consumer sharing, such as consumer-to-consumer sharing of advertising, and consumer motivation to share advertising campaigns online has been discussed in literature, and relates to this research. Shan and King (2015)

found that strong consumer-brand relationships increased the consumer's intention to share advertising campaigns, in relation to viral advertising, this was correspondingly found as a motivation impacting advertisement referrals, specifically in social media platforms (Hayes & King, 2014). Additionally, consumer attitudes were found to affect consumer sharing of advertising online, the affects on attitude are pleasure, escape (Lee, et al., 2013), and high levels of self-disclosure, which maintains favourable attitudes to advertising online (Chu, 2011). Self-disclosure is a consumer's chosen exposure of their self, online, which can be effected by their self-concepts (Chen & Marcus, 2012). This is found to increase sharing of online advertising to construct and express consumer's self-concept (Taylor, et al., 2013). Further, consumers sharing affected by their self-concepts could be associated to findings on consumers sharing of advertising information was increased when they had others in mind when processing the advertisement (Coyle, et al., 2011).

Furthermore, in relation to service-for-service discussed previously, the consumers context likely affects their motivations to share online, as their context has be reasoned to define the consumer and in turn define their context (Vargo & Lusch, 2008a). Therefore, this suggests that as consumers' motivations are part of their self-concepts, their context can potentially affect their motivations and vice versa.

2.3.4. Consumer Trust Online

Consumer trust is an important element of C2C sharing, as this form of interaction is important for supporting online sharing, and decreasing consumer uncertainty and risk when exchanging with organisations (Jones & Leonard, 2008). Jones and Leonard found that trust increases with familiarity (Jones & Leonard, 2008), which is similar to Granovetter's, research on tie strength (Granovetter, 1973), and related to other consumers being independent of the organisation and therefore perceived as more reliable, credible, and trustworthy by other consumers (Brown, et al., 2007). Two areas can affect consumer trust,

which are internal and external components, the former consists of an individual's natural propensity to trust, while the latter consists of third party trust recognition (Jones & Leonard, 2008). This suggests consumers rely on other consumers in their personal network when trusting organisations. Social media platforms facilitate personal networks, on which consumers share strong ties, therefore, there is already pre-established trust (Sindhav, 2011, 8). This is crucial to online sharing due to the vast networks, and lack of proximity.

2.3.5. Section Summary

This section has conceptualised consumer-to-consumer sharing online, such as outlining the vast online social media networks that contextualise interactions and exchanges amongst consumers, as well as the importance of these exchanges, in terms of word-of-mouth for organisations. Further, as online interactions are relevant to this research it is important to understand consumers' online interactions and consumer-to-consumer behaviours', which has also highlighted the factor of consumer trust online, which is a necessity for word-of-mouth facilitation in virtual contexts, and social networks. Moreover, understanding consumer motivations to share online, and in particular advertising campaigns is imperative to the research.

2.4. Principles of Psychological Ownership

2.4.1. Possession and Ownership

Scholars have argued the principles of possession, such as ownership and motivation (Etzioni, 1991; Furby, 1978; Gutman, 1982; Isaacs, 1933; Pierce, et al., 2001, 2003). Ownership has three components; firstly, the feeling of ownership is part of the human condition (Pierce, et al., 2011). Secondly, people develop feelings of ownership toward both material and immaterial objects (Pierce, et al., 2011), which is similarly discussed by Etzioni,

who established that property exists on two levels, firstly a level that exists in one's mind, based on values, and is symbolic, and secondly a level that exists outside of these dimension, and it 'real' (Etzioni, 1991). Thirdly, feelings of ownership have important behavioural, emotional and psychological consequences (Pierce, et al., 2011). Psychological ownership is assumed to have derived from three major motives, being efficacy and effectance, self-identity, and belonging or "having a place" (Pierce, et al., 2001, 300). However, Isaacs stated that the motivation for possession is linked to being in control, and having the power to satisfy one's own needs, as possessions enable people to feel secure as they are "mine to have and to hold" (Isaacs, 1933, 225). This is similar to Etzioni (1991), perceiving ownership as an attribute of an individual's mind, and control over the object, which depends on the individual, and validated by others in their environment. Therefore, it can be reasoned that consumers use possessions to control and create their own self-identity, for efficacy, and belongingness. This can relate to the research as consumers use products as a means to reach end states, potentially associated with deriving unique value, therefore increased control of this process relates to co-creation and psychological ownership. The ability of control, and to control one's environment through possessions altering their environmental situation, "gives rise to feelings of efficacy and pleasure" (Pierce, et al., 2003, 89). This is comparable to earlier research by Furby, who stated possessions may be a manifestation of efficacy motivations, where one has the ability to affect and control the object, in whatever way desired, either in respect to the object, or more generally, the environment (Furby, 1978). Products are viewed as means for reaching end states, such as happiness, security, and accomplishment, which reflects a hedonic motivation's for possession, and is comparable to desires of controlling one's environment, such as owning, displaying, and experience, providing satisfaction beyond the product's basic function (Gutman, 1982).

Psychological ownership reflects the relationship between an individual and an object, which can be both immaterial and material in nature (Pierce, et al., 2001), which is earlier distinguished by Etzioni as properties existing on two levels, either symbolic and contextual,

or existing outside of the mind (Etzioni, 1991). Psychological ownership is a cognitive-affective state that reflects the motivation of ownership (Pierce, et al., 2003), whereby the affective state arises when an individual or collective group lay claim over an object and feels a sense of ownership (Pierce, et al., 2003). Shu and Peck found that either physical or psychological ownership must be apparent and part of an individuals self, for loss aversion to occur (Shu & Peck, 2011). Therefore, a consumer can feel loss for possessions of both immaterial and material nature, which relates to the online context of the research and the competitive nature of the co-creative advertising campaigns as some are unsuccessful.

2.4.2. Self-Extension & Experience

Consumers may feel a sense of psychological appropriation and ownership of an object and not require legal or physical possession (Kleine & Baker, 2004). This is a type of self-extension (Kleine & Baker, 2004), similarly discussed by Belk (Belk, 1988; 1992), as consumers attach themselves to certain objects and they become part of their extended self. This occurs when the attachment to an object is emotional (Belk, 1992) and the object becomes a part of the individual, as they have created it (Belk, 1992). The object is experienced as having a close connection to the self, becoming part of the individual's extended self (Pierce, et al., 2003), which is earlier stated by Isaacs as, "what is mine becomes (in my feelings) a part of me" (Isaacs, 1933, 225). It can be reasoned that this is similar to co-creation as consumers participate and create with the organisation, yet do not have any legal or physical ownership of the product, only psychological ownership. Experiences are intangible and created through participation, observation, and are irreplaceable (Kleine & Baker, 2004), therefore consumers use experience preservation consumption and attach themselves to tangible possessions (Kleine & Baker, 2004). This could be achieved through purchasing the product the consumer helped co-create with the organisation. Consumers attach themselves emotionally to an experience, as it represents personal, psychological bonds to situations (past, present, future), which consumers humanise

using tangible possessions that are symbolic of the experience and important to self-definition and expression (Kleine & Baker, 2004). The preservation of experiences could also be achieved through sharing the experience online with personal networks, particularly with others who have shared the experience. Arnould and Price looked at extraordinary experiences, which are hedonic consumption and harbor qualities such as positive, intense, and intrinsically enjoyable (Arnould & Price, 1993). They suggest similarly to Kleine and Baker that important experiences reflect self-definition and intra personal meaning to the consumer, and with other consumers sharing the experience (Arnould & Price, 1993). As a potential result, consumers participating in co-creative advertising campaigns are likely to connect and interact with others sharing the co-creative experience. Therefore, organisations need to attract consumers, and create experiences that they want to participate in, to induce psychological ownership (Lee & Chen, 2011).

2.4.3. Touch and Ownership

The role of touch in perceived ownership has implications for intangible services, and from experimental studies on non-informational touch, Peck and Shu found that simply touching an object resulted in greater feelings of psychological ownership (Peck & Shu, 2009; Peck, 2010). This suggests that when consumers touch a product it creates a propensity to purchase (Peck, 2010). However, the scholars also studied ownership imagery, to discover the individuals perceived ownership when touch is absent, finding that ownership imagery significantly increased perceived ownership when touch was unavailable (Peck & Shu, 2009; Peck, 2010). This is particularly important for intangible services, such as online services and organisations' interacting with consumers' online, through communication and co-creative advertising campaigns. Further, ownership imagery can significantly increase perceived ownership and product valuation (Peck & Shu, 2009; Peck, 2010), which can significantly impact on organisations' product promotions, and could be increased through co-creation, as consumers can participate using their own skills and knowledge.

2.4.4. Co-Creation and Ownership

Belk found that attachment, in particular consumer's attachment to objects in their environment, expanded into objects becoming a part of the consumer's extended self (Belk, 1992). Stating that possessions become a part of the extended self if an emotional attachment has been formed, this is possible from control and creation of a possession (Belk, 1992). Suggesting consumers involved in the creation of their possessions, on some level, form deeper emotional attachments to objects. Therefore, having psychological ownership of the object and using it symbolically as self-expression and extension. Van Rijn and Stappers similarly found this in an experiment, where participants had increased psychological ownership over the product due to their involvement in the creation process (Van Rijn & Stappers, 2008). Atakan (2011) found that two types of involvement create consumer value during product production, being intellectual and physical, similar to Vargo and Lusch's definition of an operant resource (Constantin & Lusch, 1994; Vargo & Lusch, 2004) and Cova and Dalli's definition of the working consumer (Cova & Dalli, 2009). Atakan found that feelings of emotional attachment were heightened with self-created products, and physical and intellectual contribution to the creation of the product was enough to drive the effect of product evaluation and create consumer value (Atakan, 2011). However, physical involvement by itself is not enough, consumers need freedom to express their identity through intellectual involvement, otherwise identification with the product is unlikely (Atakan, 2011). Consumer's heightened access to information (Fuchs, et al., 2010) and increased involvement in product creation have been described as empowered consumers (Fuchs, et al. 2010). Empowered consumers have an increased psychological ownership of product outcomes, and this could increase demand. Therefore, it can be reasoned that consumers who co-create with organisations' are more likely to feel empowered and form psychological ownership over products. This relates to co-creative advertising campaigns as consumers' have an active role in creation.

2.4.5. Section Summary

Psychological ownership gives context to consumers' participation in co-creative advertising campaigns as consumers have used their skills and knowledge (Vargo & Lusch, 2004) to co-create with the organisation, which can form an emotional attachment over possessions (Belk, 1982) and increase psychological ownership (Fuchs, et al., 2010). This can arguably suggest that consumer's involvement in the co-creative advertising campaign causes heightened psychological ownership over their co-creation, even as an immaterial object (Peck, 2010; Peck & Shu, 2009; Pierce, et al., 2011). Additionally, motivations for possession or ownership stemmed from efficacy and effectance, self-identity, and belonging (Pierce, et al., 2011),

2.5. Chapter Summary

There has been immense research done on the service-dominant logic and its conceptualisation (Edvardson, et al, 2011; Gronroos, 2008; Maglio, et al., 2009; Vargo & Lusch, 2004; 2006; 2008a; 2008b), in particular, the concept of co-creation, service-for-service exchange (Vargo & Lusch, 2008a), and how the change in the role of the consumer has transformed consumer interactions with organisations'. However, there is still disagreement amongst scholars about the role of the consumer (Cova & Dali, 2009; Gronroos, 2008; Prahalad & Ramaswamy, 200; 2004; Vargo & Lusch, 2006) but for this research the work by Vargo and Lusch on the consumer as co-creator (Vargo & Lusch, 2006) is accepted.

There is a deficiency in the research about the role of the consumer and how it affects co-creative bahaviours, in particular, how co-creative advertising campaigns affect consumer behaviours' proceeding co-creation. For instance, consumer-to-consumer sharing online, and

the occurrence of value creation, due to the extended experience of service-for-service exchange (Vargo & Lusch, 2008a). This affiliates with literature, on consumer experience attachment (Belk, 1992; Kleine, & Baker, 2004; Pierce, et al, 2003).

Further, there is extensive research on consumer-to-consumer interactions, and more recently, consumer-to-consumer (C2C) interactions over the Internet, a predominant amount of the research focused on consumer trust (Brown, et al., 2007; Jones & Leonard, 2008), word-of-mouth (Gregurec, et al., 2011; Hennig-Thurau, et al., 2004; Sen & Lerman, 2007; Shindler & Bickart, 2009), and purchase intent (Murphy, et al., 2010). Yet, there is an insignificant amount of literature studying consumer's motivation to share online (Chen & Marcus, 2012; Deci & Ryan, 2002; Gassenheimer, et al., 2013; Marett & Joshi, 2009; Shan & King, 2015). The area of consumer motivations to share online is visible in consumer-to-consumer sharing, and consequently understanding consumer motivations to share online in social media platforms is significant for organisations wanting to spread advertising. Therefore, the research will focus on consumer's motivations to share online, in affiliation with having engaged in co-creation, drawing on literature from co-creation, consumer-to-consumer sharing, and psychological ownership.

CHAPTER THREE: METHODOLOGY

3.1. Introduction

The previous chapter examined the deficiency in literature on the concept of consumer motivations to share co-creative advertising campaigns online, and therefore, an exploratory study is needed to provide evidence to fulfill this deficiency and gap in the literature. The purpose of this chapter is to outline the research design used to collect empirical data exploring what motivates consumers to share their co-creative advertising campaign on social media platforms. Due to the exploratory position of the research, a qualitative method was appropriate as opposed to quantitative. As the aim of the study is to observe a specific phenomena, an exploratory qualitative approach was chosen as exploratory study is useful when the concepts and variables being investigated are not easy to quantify, therefore, the use of interviews are appropriate as the research explores questions that are not easily quantifiable (Rauscher & Greenfield, 2009). Therefore, a qualitative approach was appropriate to derive meaning about the phenomenon, from participants who had experienced it. The vignettes used to discover a theory about the phenomenon studied are described. Detailing the sampling procedure, identification and recruitment process of participants, the instruments used to collect the data, and the analysis procedure to refine a theory embedded in the data.

3.2. Research Design

3.2.1. Qualitative Methodology

Quantitative research focuses on cause and effect relationships between two variables as a form of validity (Onwuegbuzie, 2000), whilst qualitative research focuses on the consumer's everyday experience of a particular occurring phenomenon (Calder, 1977). Based on the

theoretical literature review, it is an appropriate method to use for this research, to assist in discovering a theory about what is occurring within the phenomenon of co-creative advertising campaigns and consumer-to-consumer online sharing of these.

3.2.2. Grounded Theory Approach

The proposed research question is exploratory as it is aiming to identify and understand consumer motivations to share their co-creation online (Goulding, 2002), and there is a deficiency in previous research on the topic area of consumer motivations to share advertising online (Chu, 2011; Coyle, et al., 2011; Hayes & King, 2013; Lee, et al., 2013; Shan & King, 2015). Meaning there is little existing knowledge, or a prevailing theory to approach the research in a deductive way (Goulding, 1998; Stern, 1980). This suggests the use of a grounded theory methodological approach is appropriate, as it is inductive, and "fundamentally concerned with the development of empirically grounded theory" (Locke, 2001, 34). Glaser and Strauss (1967) developed grounded theory, as an alternative methodology to the formerly dominant "deductive-qualitative approaches" (Strauss & Corbin, 1994, 274). However, the methodology does hold both inductive and deductive aspects, as suggested by Corbin and Strauss (Corbin & Strauss, 2008). Corbin and Strauss stated that, "qualitative researchers are not trying to control variables, but to discover them [they] want to identify, define, and explain how and why concepts vary dimensionally along their properties" (Corbin & Strauss, 2008, 318). This is aligned with the research question, and goals of the study, as it is trying to discover and explain the interacting behaviours' of consumers, and find out what effects the consumers underlying motivations to interact and share online with other consumers.

3.2.3. Strauss and Corbin Approach

Embracing a Strauss and Corbin perspective with the reasoning based on their perspective that researchers have considerable background literature on their research problem, and can use this to enhance question formulations and theoretical sampling (Walker & Myrick, 2006). This perspective justifies the literature review that has been conducted, prior to undertaking research, the increased background knowledge, and acquired pre-conceived notions. Analysed literature was the stimulus behind the research problem, due to ambiguities within the revised literature, once more justifying the use of this approach, and a Strauss and Corbin (1994) perspective.

3.2.4. Procedure of Data Collection & Data Analysis

The grounded theory approach has specific procedures for data collection and analysis, and is systematically evaluated (Corbin & Strauss, 1990). These procedures include constant comparison method, theoretical sampling, and a three phase coding process. The constant comparison method is utilised during data collection and analysis, as they are conducted simultaneously (Locke, 2001), to support the iterative and progressive nature of inducing a theory from the data. The constant comparison method is a dominant principle, and essentially the core action for analysis in grounded theory. Multiple tools support the principle of comparison, such as the three phase coding process, memo writing, and diagrams (Boeije, 2002). From analysing data, researchers are able to obtain a renewed view on the data, and progress from initial description, by breaking the data into pieces and seeing how these pieces interconnect (Dey, 1993).

3.3. Data collection

3.3.1. Sampling

3.3.1.1. Sampling Process

This phenomenological study required identifying participants who had experienced the phenomenon being explored. Therefore, participants were elected using the purposeful criteria, being whether they had participated in a co-creative advertising campaign and if they had shared their co-creation on social media platforms in some format. This ensured they thoroughly associated with the phenomenon studied (Katz, 1995). Theoretical sampling, which is the process of using samples that are of the most relevance to the studied phenomenon and then using emerging themes the dictate the proceeding sampling accordingly (Coyne, 1997; Glaser & Strauss, 1967), was subsequently used to increase the range of scope of information exposed during the data collection process. From this perspective, there is no attempt to claim the ability to generalise the findings to a specific population.

Purposeful criteria sampling was used as the participants were required to have met two inclusionary criteria, firstly, have participated in a co-creative advertising campaigns, and secondly have shared this online on social media platforms. These two requirements assisted in reaching participants who had knowledge about the explored phenomenon, and could discuss what affected their motivations. Therefore, participants who had presumably participated in these actions, and met the two purposeful criteria were approach and asked to explain their participation. If the participant met the two criteria required for purposeful sampling, they were recruited for the research. However, as this is grounded theory research, the use of theoretical sampling was additionally used to determine the subsequent sampling once additional areas of interest emerged, making the two requirements the only pre-

conceived notions in the sampling process. Nonetheless, Coyne has said researchers require some ideas of what to sample, prior to collection (Coyne, 1997), therefore purposeful sampling was used prior to theoretical sampling. Theoretical sampling is another core principle used in grounded theory, as it is the process of the data being directed by the evolving themes and theories from within the data (Draucker, et al., 2007). The purpose of theoretical sampling was to collect data that maximised opportunities to develop concepts and identify relationships between concepts (Corbin & Strauss, 2008), instead of random sampling. Yet, during the data collection process and data analysis using the constant comparison method, the use of theoretical sampling was void as the two criteria for purposeful data were sufficient for identifying the necessary and required sample.

3.3.1.2. Identifying Sample and Recruitment

Reaching participants was difficult, it required observing the environment to note what co-creative advertising campaigns had occurred, or were currently occurring in New Zealand, and simultaneously identifying participants who had presumably participated in the co-creative advertising campaign and share this on social media platforms, to be eligible for the research. Using Internet social media platforms such as Facebook, YouTube, and Twitter to follow open forum pages controlled by the organisation running a co-creative advertising campaign as they provided information about the co-creative advertising campaign. This was a foundation for soliciting these consumers, as potential participants, who associated with the organisation, and had shared the co-creative advertising campaign information or experience, in some format on their social media. Participants were contacted via the social media platform Facebook, and over email, all with the same information, about why they were contacted specifically, that it was presumed they met the two research criteria, and that there was a forty-dollar voucher for their time if they participated. Individuals that responded were asked to read over an information sheet and consent form, which are both in the appendices. If the individual was interested and willing to participate, then they were required to sign the

consent form, and an interview was organised that suited the participant's requirements. All of the communication concerning organising an interview was done with the participants via the Internet, using platforms such as Facebook, Skype, and Email.

3.3.1.3. Sample Size

The sample size for the research was not pre-conceived as theoretical saturation was employed to determine the sample size once the data collection and analysis process had commenced. During the tenth interview that had been conducted, it became evident that the data collection process had become redundant as no more sufficient data emerged and all potential variations had been exhausted. Josselson and Lieblich (2003) agree that saturation is the key determinant of sample size, which was the case in this research, therefore theoretical saturation was reached with ten interview participants. However, it is cautioned that saturation never occurs, as each new participant has something unique to contribute to the research (Josselson & Lieblich, 2003), but this doesn't always suggest it is appropriate to the research as it develops to a more concise area of study, which supports the sample size. Additionally, though a relatively small number of participants were interviewed, each interview was comprehensive and the durations lasted for between two hours to 30 minutes, providing considerably lengthy amounts of data.

3.3.1.4. Respondent Agreement

As this is qualitative research it required human participants for the interviews, therefore, to uphold ethical consideration participants were required to sign consent forms and read over an information sheet about the research. See Appendix B and C. Consequently, the participants were completely informed about the research, and what their participation required. The research was non-invasive, though it was a personal account of the participant's experience of the phenomenon. It explored their experience of a co-creative

advertising campaign they had participated in, and what effected their motivations during the experience to share it online on social media platforms. Therefore, the participants had already participated, and engaged in the behaviours' that were being studied, and had the required and rounded understanding of the research.

3.3.1.5. Incentive

An incentive was used to entice participant agreement to the research. Each participant identified, was approached and offered an incentive for their agreement to participate in an interview. The incentive was a forty-dollar voucher, which the participant would receive via mail or another form of acceptance they had previously agreed upon, once the interview had been completed. However, some of the participants approached did not agree to participate in an interview even with the incentive.

3.3.2. Interview Rationale

The interviews were in-depth and unstructured, yet, as the data collection progressed with more data and themes emerging the interviews had more guidance and structure in terms of questioning on certain topics and ideas, becoming semi-structured. The initial interview guide had four topic areas that were discussed, and as individual interviews progressed, follow-up questions were used to encourage the participants to expand what they were saying and deeper explore emerging topics, depending on the subsequent flow of the interview. The interview topics were 'the type of co-creative advertising campaign the participant participated in', 'their experience with this co-creative advertising campaign', 'how they shared this experience online on social media platforms', and 'why they shared their experience online'. Refer to Appendix A.

3.3.3. Interview

One on one interviewing was selected as the method for collecting data for this research. This is because interviews are a sufficient device to gather an extensive amount of empirical data due to the lengthy amount of time within a one-on-one context the participants are interviewed. Therefore, in-depth interviews were conducted with the ten participants, focused on the participant's experience and motivation to be involved in the studied phenomenon. The interviews were all conducted by a single researcher and followed the same process. The participants were all identified and recruited in the same way, using purposeful sampling and recruited via online social media platforms. When an agreement was made between the participant and interviewer, an interview was organised to the participant's convenience. As participants were only required to fulfill two criteria, there were no geographical requirements and they were recruited from all over New Zealand. Arguably, the participants' demographics were not applicable to the conduction of the research, but do provide greater insight into the context of the findings, shown in *Table 2. Participant Demographics*.

Due to the location and time constraints of the participants, interviews were conducted using different channels. Two interviews were conducted in person, four were conducted using the platform of Skype, three were conducted using Facebook instant message, and one was conducted using email.

3.3.4. Instrumentation

The instrumentation used for the data collection stage of interviewing, was audiotaping to record each interview to contribute to the interview recording and transcription process. Further, the use of online media assisted in the conduction of interviews when they were unable to be conducted in person, hence, the utilisation of online media, such as Skype,

Facebook instant message, and email. Additionally, notes were taken during the interview process to assist the transcription stage.

3.4. Data Analysis

3.4.1. Formulated Procedure

The data collected from the in-depth interviews was analysed using subjective interpretation (Corbin & Strauss, 2008), as the data was analysed solitarily by the researcher, therefore, individually interpreted giving a subjective perception about the findings. This was to induce a theory about the examined phenomenon, and give a richer understanding into the social context and consumer interaction.

Analysis is interpretive, and implies the researcher's understanding of the data collected from participants (Corbin & Strauss, 2008). Interpretation of the data was systematically assisted with the use of Strauss and Corbin's three phase coding process (Walker & Myrick, 2006) and support systems, such as memos and diagrams.

This was an inductive approach, and required the constant comparison method, whereby the data that had been analysed using the three phase coding process, which constantly and continuously, throughout the entire analytical process, was compared with the new data and between data sets. The three phases coding process discussed by Strauss and Corbin (2008), supports the constant comparison method. This was to progress the process by deriving similarities and differences amongst the data. The procedure of constant comparison method was repeated several times. However, similar to theoretical sampling and collective processes, once the transcribed interviews no longer produced new information and theoretical saturation has been reached, comparisons within single interviews concluded (Boeije, 2002).

3.4.2. Open Coding

The first phase of coding used to analyse the data was open coding. Open coding is the process of analysing the data in multiple ways to generate concepts that are coded words standing for certain ideas within the data (Corbin & Strauss, 2008). This commenced immediately after the first interview transcription, and continued in the same process until the proceeding coding phases commenced. In the open coding phase, the interview transcriptions were analysed line-by-line, coding the data very openly, in as many ways possible, and identifying concepts, which represent ideas contained in the data, the properties defining them, and their dimensional variations (Corbin & Strauss, 2008; Walker & Myrick, 2006). This analytical method assisted theoretical sampling by determining the emergent themes and directing what was necessary to sample in the proceeding interviews, and provided engagement and familiarity with the analysed data.

During the first phase of coding the use of memos was utilised continuously throughout the analysis process to aid in recording complex and cumulative thoughts during this process (Corbin & Strauss, 2008). The practice of diagrams was also used to aid in the process. However, diagrams were not used until the axial coding phase, to visually portray relationships found amongst the data (Corbin & Strauss, 2008), which will also be supported by the constant comparison method. The memos and diagrams were referred to during the conclusion of analysis and the construction of the findings

3.4.3. Axial Coding

The second phase axial coding, is similar to Dey's (1993) previously noted description of analysis, whereby researchers put the openly coded and deconstructed data back together, by making connections between categories and amongst subcategories (Strauss & Corbin, 1990).

This phase commenced once the data was familiar, and connections were made within single interviews, and between different interviews. Focus was on the connections between single categories and subcategories (Strauss & Corbin, 1990). To accomplish this phase adequately, Strauss and Corbin suggest focusing on three aspects of the phenomena, the situation the phenomena occurs, the action or interactions of the participants in response to the phenomenon, and the resulting consequences (Strauss & Corbin, 1998). This helped to categorise the findings in the data during the open coding phase, and begin to delineate and extricate relationships (Walker & Myrick, 2006). These three aspects assisted in understanding the underlying effects on the participant's motivations, and progressed analysis to the final coding phase.

3.4.4. Selective Coding

The third phase of selective coding saw the formation of a theoretical proposition about the phenomena of consumer motivations to share their co-creative experience on social media platforms. Once the data had been effectively analysed, shown through the development of themes and relationships within the data, and the exhaustion of all thematic dimensional variation possibilities, selective coding was used to connect all the themes that had been discovered within the data (Walker & Myrick, 2006). The connection of the themes facilitated the development of a theoretical proposition about what motivated consumers to share their co-creative experience on social media platforms was discovered. This theoretical proposition was used to refine a theory about the phenomenon (Strauss & Corbin, 1990; Strauss & Corbin, 1998).

3.4.5. Reliability

Reliability and validity are applicable concepts for reaching rigor in qualitative research (Morse, et al., 2002). Reliability concerns the replication of this study under similar

circumstances, pertaining to issues such as methodological coherence, consistency of the sampling process, and a coding scheme, which has been described in detail above to allow another researcher to systematically collect, transcribe, analyse and understand the data to find emerging themes and reach similar conclusions (Morse, et al., 2002). The processes that have been systematically used in this research have assisted in in producing a consistent and understanding analysis that is grounded in the data (Gibbs, 2007).

3.4.6. Internal validity

The internal validity refers to the legitimacy to which the researcher can justify an observed theme as a causal inference (Burke, 1997). In particular, finding cause and effects that describe how the phenomena operates and develop a causal theory, such as what causes (motivates) the consumer to share their co-creative advertising experience on social media (effect) (Burke, 1997). The internal validity has been sustained using low inference descriptors, shown with the use of direct quotations when describing participant opinion (Burke, 1997). Further, the use of triangulation, such as data triangulation and theory triangulation, shown in the research through utilising multiple data sources, such as reviewed literature and empirical data from interviewed participants, and theory triangulation with multiple theories used to interpret the collected data (Burke, 1997). Further, the use of the audiotaping instrument was employed to assist in the constant comparison method and transcribing interviews, to clarify any tentative findings with participants as analysis is conducted.

3.4.7. External Validity

External validity refers to the generalisability of the findings of the research, which is not the major purpose of the research, but has still been considered (Burke, 1997). This qualitative research was an exploration of a relatively small number of participants experience within the

context of a specific phenomenon. Therefore, the participants were recruited using two specific criteria, which is opposing to random selection. Random sampling is arguably the best way to generalise a sample to a population (Burke, 1997). Further, the findings are descriptive and unique to this specific phenomenon, and are not meant to be broadly applicable (Burke, 1997), but arguably can be generalised across the population of consumers who participate in the researched phenomenon.

3.4.8. Adequacy and Appropriateness

Adequacy pertains to the efficiency of data collected during the research, corresponding to ensuring an adequate number of participants were interviewed, hence, a sufficient collection of data. Adequacy is accomplished once data saturation is reached (Long & Godfrey, 2004). Appropriateness suggests the information is sourced from a purposeful sample rather than random, to meet theoretical needs of the research (Morse, 1991). The sampling procedure for the research was appropriate, as purposeful sampling was utilised.

3.5. Limitations

Limitations of the research design originate from common qualitative research issues. Predominantly, since in-depth interviews will be conducted to collect data from the participants, the issue of a human research instrument arises. Whereby, the researchers behaviour, such as responses to participant answers, or note taking, may influence the participant's responses and could arguably skew the data collected from the interview. To minimise this limitation, the interviews will be conducted in a neutral environment, to minimise the participant feeling insecure or observed, which could change the participant's responses.

Moreover, qualitative approaches rely on individual interpretation of the collected data, about the phenomenon being studied. This is a highly subjective approach, to minimise this limitation, the research process will be adequately upheld on each systematic process associated with the grounded theory approach.

3.6. Ethical Considerations

Ethical considerations of how the data is collected have been considered, due to the nature of qualitative research, and the use of human participants. To ensure the rights of the participants are upheld and considered throughout the research process, the Canterbury Ethics Committee procedures will be followed, along with common courtesy for the participants involved.

Following ethical procedures, as the research requires participants to be questioned and used as sources of data, which is personal in description and has not already been available in the public domain, a signed consent form will be required from the participants. Though, as the risk for participants involved in the research will be the same as what might be encountered in everyday life, particularly as participants will be questioned on previously participated in and voluntary behaviour, and as the project will be supervised, the application will be classified as low risk.

Moreover, the participants will be provided with the essential information to ensure they understand their rights, as it is voluntary participation for the research being undertaken. Further, confidentiality of the information collected will be assured at all stages, and kept in the researchers personal computer that can only be accessed by the researcher, or a printed format will be kept securely locked away. Supplementary, the researcher will be the only transcriber of the interviews, and participants will be supplied with a copy of their

transcription for a chance to adjust any subjective interpretations of the data. This gives the participant some control in the process, and aids analysis of the data.

3.7. Chapter Summary

This chapter has outlined the methodological procedures that will be employed to conduct the research. Using a qualitative grounded theory approach, and in-depth unstructured interviews to explore and understand the phenomenon being studied. The findings of this research are described in the proceeding chapter.

CHAPTER FOUR: FINDINGS

4.1. Introduction

The previous chapter examined the various methodological techniques employed for data collection in a grounded theory research paper. This chapter will present the findings from the data, acquired during interviews with participants who had been involved in a co-creative advertising campaign, and shared their experience on social media platforms. This will then lead to a successive chapter with a discussion of the key findings derived from the data and the formulation of theoretical propositions about the studied phenomena.

The data collection process involved open coding of the data, and the use of the constant comparison method, successively leading to axial coding of the data to thread together the open codes and discover relationships amongst the data, causing main themes to become apparent in the data.

During the axial coding process, the main areas of discussion that developed from the interviews were consumer's motivations for sharing co-creative advertising campaigns online, and consumer's reasons for participation. All areas revealed deeper understanding into consumer motivations to share a co-creative advertising campaign on social media platforms.

Ten participants in total were interviewed from across the North Island and South Island of New Zealand, with a range of ages from 18 to 35 and above. They represent consumers, who have participated in different co-creative campaigns and shared this experience online on social media platforms in a variety of ways. The sample included three male participants and seven female participants. The participants have been assigned pseudonyms to maintain their

confidentiality during the collection, analysis, and discussion of the data. Participant demographics are shown in Table 2 below, presenting the participants' pseudonyms, their age bracket, of either 18-24, 25-35, and 35+ years, which represents an average age of 30.2, their geographic location, occupation, and the co-creative advertising campaign each participant was referring to when discussing their participation in and sharing of, on social media platforms, during interviews.

Table 2: Participant Demographics

Pseudonym	Age Bracket	Location	Occupation	Type of Co-Creative Advertising Campaign Participated in and Shared Online
Joseph	18-24	Wellington	Student	Fast Food – KFC
Monica	18-24	Waikato	Student	Fast Food – KFC
Emily	18-24	Tauranga	Student	Fast Food – KFC
Janice	25-34	Waikato	Administration	Fast Food – KFC
Chandler	18-24	Auckland	Student	Beer – Becks
Rachael	25-34	Wellington	Administration	Meat– Hellers
Jennifer	35+	Wellington	Retired	Meat – Hellers
Phoebe	25-34	Auckland	Musician	Internet – Orcon
Ross	18-24	Auckland	Musician	Internet – Orcon
Emma	35+	Canterbury	Hospitality	Petrol – Z Energy

Table 2 illustrates a varied range of ages, locations, occupations, and co-creative advertising campaigns; this is because the participants were recruited based on two criteria. Firstly, being that the consumer had participated in a co-creative advertising campaign, and secondly, that they had shared this experience in some format online on social media platforms. The criteria sampling in this format has caused there to be no interconnection between any of the participants, and any similarities can be shown to be related to the two criteria used to reach the sample.

The interview data has been organised according to the main themes that have been discovered during participant interviews using the grounded theory three phase coding approach as mentioned previously. In each section and sub-section, citations of participants are provided to illustrate participant responses in relation to specific categorical themes.

The terms co-creation, co-creative experience, and co-creative advertising campaign will be used interchangeable throughout this chapter. As will online and online on social media.

4.2.   Consumer Sharing

Table 3: Outline of the Co-Creation Advertising Campaigns

Pseudonym		Co-Creative Advertising Campaign	Co-Creative Participation	Type of Advertisement
Monica	✓	KFC	Created a virtual burger, using online resources supplied by the organisation	New Product Development (NPD); Competition
Joseph	✓			
Janice	✓			
Emily	✓			
Rachael	✓	Heller's	Created a sausage recipe, using online resources supplied by the organisation	NPD; Competition
Jennifer	✓			
Chandler	✓	Becks	Physically designed new beer bottle label	Product Design; Competition
Ross	✓	Orcon	Made an entry video; played an instrument in the co-creative commercial	Competition; Television Commercial
Phoebe	✓			
Emma	✓	Z Energy	Created a pie recipe	NPD; Competition

Table 3 provides an outline of all the co-creative advertising campaigns that were participated in, giving the participants pseudonym to show what co-creative advertising campaign they participated in specifically, such as the organization's name, the co-creative advertising campaigns requirements for participation, and the type of advertising campaign it was.

Table 4: Sharing Platforms and Formats of Participants Co-Creations

Pseudonym	Sharing Platforms					Sharing Format						
	F	I	Y	E	W	CCAC Link	Image	Text	Video	Tag	Ask for Votes	Title of Co-Creation
Monica						✓		✓			✓	✓
Joseph	✓					✓		✓			✓	✓
Janice	✓					✓		✓			✓	✓
Emily	✓					✓		✓		✓		✓
Rachael	✓			✓		✓		✓			✓	✓
Jennifer	✓					✓	✓	✓			✓	✓
Chandler	✓	✓					✓	✓				
Ross	✓		✓			✓		✓	✓			
Phoebe	✓				✓	✓		✓	✓			
Emma	✓					✓		✓			✓	✓

Table 4 provides and outline of the participants sharing, such as what social media platforms they used to share their co-creation (F: Facebook; I: Instagram; Y: YouTube; E: Email; W: Website), under sharing platform. Additionally, the format they shared it in, such as having a link to the CCAC, using image, text, and/or video formats, tagging social media connections in the post, asking friends to vote, and the title of their co-creation, displayed under sharing format. This is specific to each participant and the co-creative advertising campaign they participated in, and shared on social media platforms, indicated through the ticks.

In analysing the interview data, five main themes emerged surrounding consumer motivations to share their co-creative experience on social media platforms, the dimensions of these themes have been organised into sub-themes, identifying variations of the categorised codes, and will be discussed in this section. They were derived during the three phase coding process. The five main themes were discovered based on their prominence within the data, and domineering presence that connected to multiple aspects of the data. The five main themes were: social media self-presentation, consciousness of others, connect with others, personal interest and benefit, and pride.

These themes are shown in the model below, with the five main themes of consumer motivations to share co-creations on social media highlighted in a bold italic font, and with arrows used to show connections that were found amongst the themes, which are described in this section. Additionally, the main themes identified in relation to consumer participation in co-creative advertising campaigns are highlighted in the white squares.

Figure 1: *Model of Themes Identified*
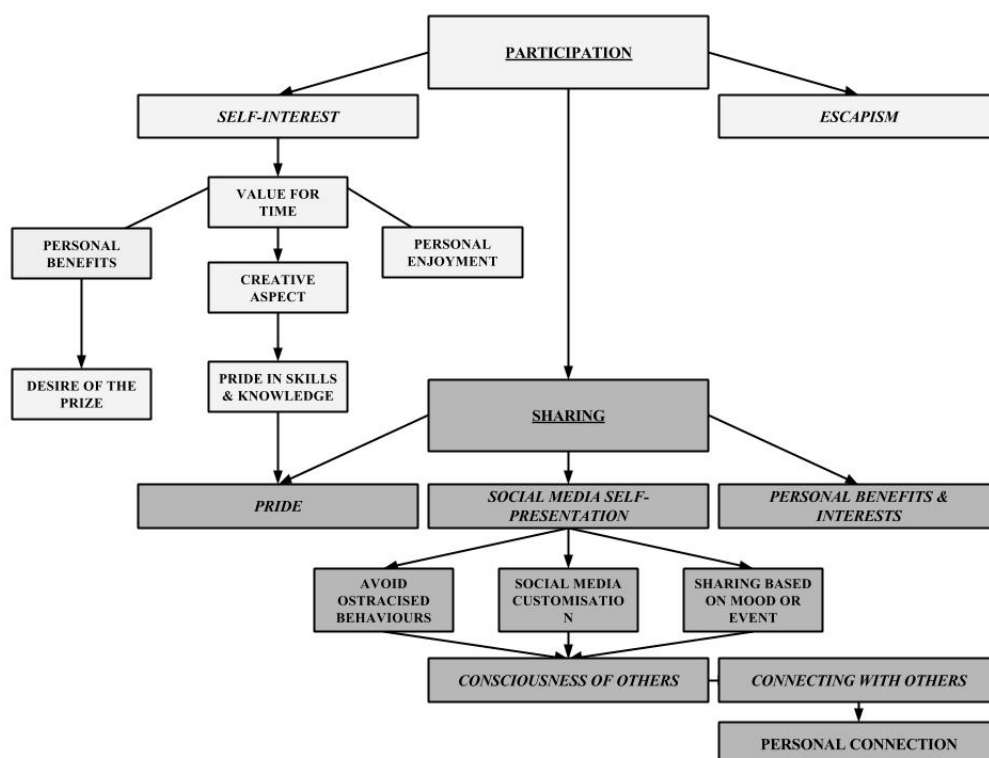
4.2.1. Social Media Self-Presentation

Through data analysis, a main theme that emerged was the concept of social media self-presentation. A social media self-presentation involves individuals portraying a certain image of themselves over the Internet, which may or may not match their offline persona (Chan & Marcus, 2012), as their self-disclosure on social media platforms, and personality construct this self-presentation online (Chen & Marcus, 2012). For the participants, the motivation to share their co-creative experience on social media is potentially affected by their self-presentation, and control over portraying a certain image of their self. In the interviews, the data revealed that the participants portrayed social media as a platform utilised for inquisition and personal image. Participant Janice indicated this, which aligns with the concept of a social media self-presentation constructed by self-disclosure and personality (Chen & Marcus, 2012), in the extract:

> *"Facebook is just being nosy, and that's all it is, and that's why people are on Facebook, and that's why people have a lot of friends. They're, they're, like egotistical, and have a 1000 friends, and want, and think that they're so important because all these people want to know about them. Or you have a few friends, like me, and all you wanna do is stalk the other people, because it's interesting and it's like gossip magazines…but real life versions, and I know that person and oh my god they did that".*

During the analysis of the interview data, three sub-themes were apparent that related to social media self-presentation. The three sub-themes are: avoiding behaviours' ostracised by others on social media, customising social media, and sharing based on moods and events. These three sub-themes are explored below.

4.2.1.1. Avoid Behaviour's Ostracised by Others on Social Media

A sub-theme that emerged during analysis in relation to social media self-presentation was participants' avoiding behaviours' that they perceived to be ostracised by others on social media. It was suggested that participants would avoid acting on, or partaking in, behaviours' they were adverse to, or that were presumably ostracised by others on social media platforms. The main behaviour that emerged as to be avoided by participants was the concept of 'over sharing'. This perception potentially affected their motivations to share their co-creative experience online. Participant aversion toward this particular behaviour online was indicated in the interview data. For instance, Joseph stated *"I don't like it if other people bombard me with stuff, so I just shared it a couple of times…I tried to ride the line between promoting it and not annoying people"*.

These comments appear to provide evidence that Joseph avoids partaking in behaviours' ostracised by others, in particular, over sharing information on his social media, for two reasons. Firstly, to avoid annoying people he is connected with online, and secondly, as he is personally averse to the behaviour as well.

Similarly, participant Rachael described a accompanying feeling towards the concept of over sharing, saying, *"I hate it when people share everything they've done or read online, so I tend to shy away from being that person!"*

This comment also suggests Rachael wants to avoid being labeled as a person who partakes in behaviours' ostracised by others, and is cautious of this as she wants to *"shy away from being that person!"* Arguably, the participant is conscious of what others think of her social media self-presentation. This is similarly represented by comments made by Janice, saying, *"I'm not a huge [exaggerated] over sharer, I wouldn't call myself an over sharer,"* suggesting denial of, or association with, the behaviour of over sharing online.

4.2.1.2. Social Media Customisation

Customisation of social media platforms was a sub-theme suggested throughout data analysis by multiple participants, and related to social media self-presentation as it is viewed in literature as demassification, specifically the consumers control and customisation over their online environment (Aine, et al., 2010). Participant's customised their social media platforms for two reasons.

Firstly, to have their social media platforms imitate their interests for their own user experience, which affiliates with Chung's findings that customisation allows consumers to tailor online consumption experiences to their liking (Chung, 2008; Lee & Ma, 2012). This was revealed through analysis as participants wanted to create their own experience and on their own terms.

For instance, Ross stated that he would *"un-follow people if they're the type of person who has mindless chat, all the time. I like, try and, customise my Facebook experience. Like, only people who will enhance my day by saying something very funny, or very witty, or something that is quite insightful, then those are the ones who will come into my Facebook feed. I customise my own Facebook user experience for my own personal benefit you know"*.

This comment potentially indicates that Ross has customised his social media to suit his interests, as he wants to have more meaningful and interesting discussion provided for him on his social media platforms. This also relates to personal connections, discussed following.

Similarly, Janice has indicated that she customises her social media to fit with her interests of certain people, at particular times, stating *"I wanna know what people are doing when I wanna know, and I don't wanna see there shit all the time"*. This indicates that Janice's

social media networks do not always fulfill her expectation of what is worth her viewing time. Both Ross and Janice have customised their social media platforms to fit with their needs.

Secondly, participants customise their social media platforms to accommodate for self-esteem issues. Social media platforms can potentially affect self-esteem due to the large array of content. For instance, *"I think the gym stuff probably annoys me, up until recently I haven't been exercising. I don't like to hear about other people doing it because it makes me feel stink"*. Therefore, Janice indicated that she has adjusted certain aspects of her social media to suit her self-esteem interest, and in turn to increase her personal user experience. Exposing that Janice will customise her social media experience to avoid seeing things that will affect her self-esteem negatively.

4.2.1.3. Sharing Based on Mood & Events

Sharing based on the participant's mood or events was indicated during data collection and is a sub-theme of social media self-presentation. During interviews, the data revealed that participants perceived their co-creation as a significant event, or mood changing, as these two aspects were shown to affect sharing.

For instance, Janice said that she generally shares on social media if an event has occurred saying, *"it depends on the occasion"* and *"yea if it was something special you know. If it was a special event and we were doing something that, we wouldn't normally do I'd share. But if it was just me in my day-to-day life like walking around doing, like going to the gym. I wouldn't share that s***, cause I just think it's pointless and who gives a f***"*.

This comment suggests that Janice shares online if a certain event has happened that is significant outside of day-to-day behaviour, therefore, implying that Janice perceived her co-

creative advertising campaign experience as an event. Presumably due to her engaged involvement in creation and its affect on her. Similarly, saying *"an experience I would share over something I'm just doing"*.

Further, Janice stated that she shares things she's *"like really excited about, and enthusiastic about,"* which was similarly suggested by Rachael, saying *"because it was exciting!"* Both Janice and Rachael imply that their mood has affected their motivation to share their co-creative experience online, and is stated in more detail by Janice saying, *"depending what kind of mood I'm in. Like it really, like you know, if I'm in a really really, good, excited mood, and I'm really, happy about everything in my life then I'd probably share…confidence sharing. If I'm in a confident head space then I'd share more…confidence issues"*. These comments can be associated with Vargo and Lusch's (2008a) opinion that consumers context affects the service-for-service exchange, as consumer mood and perception of events effected their sharing online and engagement in service-for-service exchanges with other consumers online.

4.2.2. Consciousness of Others

A central theme affecting consumer motivations to share co-creative experiences on social media platforms was a consciousness of others on social media. During data analysis, it emerged that participants were motivated to share their co-creation mindful of others in their online networks. The interview data indicated that participants were sharing with the consciousness of others for two reasons, firstly, to keep online networks involved and secondly, to benefit online networks.

Firstly, for instance, Emily shared her co-creation using a combination of image and text that displayed the co-creative advertising campaign, linking to the co-creative competition on the organisations Facebook page, alongside text stating the burger she had co-created, shown in

Table 4. Emily suggested that she shared her co-creation online so friends could be involved, saying, *"I shared it because I thought my friends might enjoy it too."* and *"I did because I thought my friends would like to have a go at making their own burger"*. These statements propose that the participant considered the interests of people in her social media network before sharing online, and that they were an important motivation to share.

Additionally, Emily remarked that she wanted to connect with certain people in particular, saying *"I thought there were certain people in particular that would like to try it"*. This suggests that sharing online is motivated by a consciousness of others, as she was mindful of others interests and connecting with specific people using this system of thought.

Comparably, Monica indicated that she shared conscious of others, saying, ***"I shared it so that my friends could see the competition and also have the chance to enter"*** and *"I initially shared the promotions so that others could enter"*.

The comments from both Emily and Monica provide evidence that the participants were conscious of their online networks when sharing their co-creative experience online, in particular so they could also participate. Therefore, this potentially suggests that the participants wanted to connect with their online networks through participation in similar behaviours', e.g. participating in a co-creative advertising campaign, which interrelates with conformism on social media (Wang, et al., 2012).

Further, participants were conscious of other people's opinions in their online network toward their co-creation. This emerged during data analysis with participant's comments such as Emily stating, *"they might like what I created,"* and Janice saying, *"I want people to like it"*. These comments suggest that the participants were conscious of others opinions when they shared it, and their desire for appraisal from their peers online.

Similarly, Chandler was conscious of other peoples opinions, but wanted to inform, saying, *"I guess I posted on Instagram and Facebook to let people know, I knew some people knew I had entered and were following the outcome...it was an easy way to let people know I had won, and created some interest"*. This remark provides evidence that the participant is conscious of informing his networks, to keep them connected with his offline life and up to date, whilst using minimal effort, suggested through his acknowledgment of the ease of sharing. Further, the participants perception that he had created interest suggests he shared as he believed others would respond positively toward his co-creation, in particular, as they were already invested in the information being shared. Janice comparably supports this, stating, *"I've done something, and I think it's cool, and I actually think other people will like it. I don't actually think I got a lot of likes, so you know, maybe they didn't but what-eves'"*. Suggesting consciousness of what others would think in relation to her admission that she thinks it significant and would receive positive appraisal.

Secondly, participant's shared to benefit online networks, For instance, Joseph said, *"if I find something I think people might actually find interesting"*. Whilst Ross suggested only sharing in *"extraordinary circumstances, where I feel like I've got something noteworthy to share, I'm not the type of person who's like 'my life is boring right now' post, or like some really trivial buzz feed type stuff"*. These comments propose that participants perceived their co-creation to be of interest as they shared it online, and are opposed to sharing insignificant content, and only share things that may benefit their online networks, such as entertainment, information (Marett & Joshi, 2009), which was an important motivation for sharing online.

4.2.3. Connect with Others

A theme that emerged was participants desire to connect with others, motivating the sharing of their co-creative experience on social media platforms and online engagement. For instance, Jennifer stated,

"It was so that other people that are in my network could see, 'hey I've entered another competition', 'hey Jennifer's in the final', 'hey Jennifer does know what she's talking about', 'hey you know, I'm not dead yet ha! [Laughs]' 'I'm still going'. I mean that's the reason I shared it. It's so people know that I'm around, know I'm still alive, and 'hey look at this I've got this far with this competition'. So yea, that's the reason that I share. That's the way I do, ah not because I'm wanting to help Heller's market their sausage, but with people in my network who are also interested in what I do, and every time I win a competition they're all excited for me. They all want to, they were all putting their hands in for the trip to Paris. I had a few people who put their hands up for that one".

This comment signifies that Jennifer was motivated to share her co-creative experience online to inform other people in her networks as a tool for forming connections with people in her online networks and to socially interact. Further, it implies that Jennifer shared to gain support and momentum from her online networks, as they are "excited" for her and more engaged when there is content to link them together, such as co-creative advertising campaigns.

Participants want to connect with others using social media sharing as a utility. This was given supporting evidence on multiple occasions shown below:

Yea I do, I sort of spend a lot of time on Facebook sharing stuff…to connect really…Otherwise it's like being in prison…

61

I did via twitter and via Facebook, and those two only, ah and again it was so that

other people that are in my network could see…

These remarks provide support for participants desire to connect with people outside of their individual proximity, and to escape from their setting, shown by Jennifer stating, *"otherwise it's like being in prison"*. This suggests the participant feels trapped unless online making connecting and interacting with networks.

Further, participants want to connect with others on social media, using it to avoid their current offline situation, as Jennifer suggested previously, and to belong to something. For example:

"It was nice to see so many people congratulating all the finalists…Real good atmosphere…Makes you feel included".

Rachael's comment is supported by evidence found in literature, that participants want to connect with others using online social media (Bailey, 2004; Pitt & Fowler, 2005), but the finding expands the literature, as the participant indicates the importance of co-creation and sharing toward connecting with others, as it allows the participant to be a part of something, and included with others. Therefore, the consumer shared her co-creation online to connect with others as it made her feel she belonged to something.

Personal Connection

Analysis of consumer interactions and connections exposed participant's perception that personal connections between consumers online were more highly desirable. For instance, Joseph said*, "friends would interact more with something that has that personal connection online"*. This shows that participants believed their personal connection with what they were sharing on social media would be more appealing to others and cause heightened interactions.

Further, Phoebe related sharing a co-creative experience online to having a personal connection with a living thing, saying, *"it's sort of a similar thing to 'hey we've got a new puppy, and look how cute he is' and everyone says 'oh he's so cute'"*. Phoebe perceived the personal connection with her co-creative experience, which was formed through self-expression and physical use of skills, by performing and videoing a co-creative advertising commercial with the organisation, as motivating for online sharing. Phoebe reinforced this saying, *"it was because I was in it [laughs]…no when it's your, ah personal thing, it's just like, your own babies always look really cute but someone else's babies don't always look so cute"*. This suggests, Phoebe believes personal connections with the content being shared is more engaging for the receiver, such as others in her social media network, and that her co-creative advertising campaign could provide this.

4.2.4. Personal Interests and Benefit

A main theme that emerged was sharing for personal interest and benefit. The data analysis disclosed this. For example, Rachael stated, *"I only share things that I really feel are interesting or important…or that benefit me like this ha-ha."* This suggests that sharing a co-creative experience online was motivated by self-interest and benefits. However, personal interests and benefits vary among participants. For instance, Rachael stated *"I did status updates asking people to go and comment to say mine was the best…so they would comment on the photo"*. She reasoned this motivation:

"I wanted people to go and mention my sausage in the comments just in case that had a bearing on the judging" and *"I was asking them to vote"*.

This comment suggests that participant's personal interest was to increase votes, as it was part of a competition, therefore potentially leading to her winning the competition and reaping benefits in that form.

Further, Joseph suggested his regard for the personal benefit of sharing to acquire votes, which was affected to the competitions voting system, as the co-creative advertising campaign allowed anyone to participate but the successful co-creation was selected based on the highest number of votes, which could be accumulated from anyone choosing to vote, refer to Table 3. Joseph suggested he had self-interest in winning the competition, with equal regard to avoiding an ostracised behaviour, saying, *"I wouldn't have shared the promotion if I didn't need people's votes, there's already enough spam in their news feeds".* This discloses Joseph's self-interest for sharing his co-creation was dependent on voting and in turn winning the competition, as if the votes, and competition were not part of the equation her considered the co-creative advertising campaign to be spam, and disliked by others in his network.

Contrastingly, the data analysis revealed that some participants held less personal interest and benefit from voting. For example, Jennifer, stated she would not have shared her co—creative experience online singularly to attain votes. Saying, *"I don't share that information with my friends either, like trying to get them to vote for something I have done, I don't want to bombard them with that, they've got enough on there plate".* This shows that Jennifer shared her co-creation online for more than acquiring votes and presumably placed less value on the competition aspect. Similarly, Emily said, *"I asked a few people to vote but I'm not sure if they did,"* which suggested a lack of interest in the votes, and that this was not a major personal interest to motivate sharing.

Accordingly, Janice also indicates this, saying, *"ah well not like super important, but like I thought like if I share this, if I share this, then maybe you know, like more people would see it*

and maybe like it and cause I think it had something to do with voting. So I was like if I share it then maybe people will vote for me". Further, stating, *"I'd be stoked if people were [voting] but wouldn't be that disappointed if people weren't. Cause there was just soooooo many people that did it"*.

This comment suggested that the personal interest toward voting was not considered the main motivation for sharing online, but part of benefiting the consumers hope to win. For instance, Janice said, *"yes, I wanted to win. I did it because I wanted to win and I thought I had a chance…I, actually though, I wanted to win, I thought it would be cool, winning stuff's exciting. I never win stuff so it's like you know"*.

4.2.5. Pride

Multiple participants expressed pride, shown through participant excitement to be part of a co-creative advertising campaign, compliments from other people, acknowledged appraisal as their co-creation was chosen above others, and detailed descriptions of their co-creation. Pride has been described in literature as an emotional response to an evaluation of ones competence (Harter, 1985).

Participant's excitement over their co-creations was proposed modestly. For instance, Rachael stated *"a bit silly to be honest as it's for a sausage,"* when describing how she felt about winning. Arguably, Rachael expressed embarrassment, saying *"silly",* however, subsequently stating she was this *"proud of the win."* This potentially indicates apprehension and uncertainty about the co-creation advertising campaign in general (not specifically her co-creation), However, her co-creation being successfully chosen and appraised by others encouraged pride over her co-creation. Further, Chandler said *"I was making fun out of the fact that I won, which seemed so unlikely…I guess I was surprised because the odds weren't extremely high in my favour"*. These comments suggest that as others unexpectedly appraised

Chandler's co-creation, which was a label design for a product and was selected from amongst multiple national entries to be chosen and displayed, the participant was implicated to feel pride in their co-creation. The participant insinuates pride in the co-creation and wanted to share this information online, suggesting he *"had won, and created some interest"*.

Additionally, pride in co-creations was shown through descriptive reception of compliments that were received from others. For instance, Rachael described the support received for her co-creation, saying, *"lots of support and congratulations"* and *"lots were just pleased to know someone who won"*. Similarly, Phoebe stated *"I think it was really, cool, and um and everyone was saying like 'oh I saw you in the Orcon ads' 'oh we're with Orcon to' [laughs]"*. These remarks suggest that the participants acknowledged the compliments from others, and felt pride in their co-creations, shown through the retention of these instances.

Chandler remarked on the support received from friends, saying, *"I know friends would buy becks hoping to see my design"*. He discussed the way friends support made him feel saying, *"famous, big time"*. This comment suggests that the participant felt pride in his co-creation as he felt important due to his friend's compliments and success.

More over, participant pride in co-creations was further supported through detailed descriptions of the compliments they received. For instance, Emma said, *"they commented on my Facebook one. Like well done, and yea, a lot of people doing that like 'your going to storm it' and I never heard anything again, so [sounded disappointed] [laughs]"*. Whilst Jennifer stated *"the comments that they made when they did pick it as a wildcard, you know, were 'sounds divine' and you know I was thinking oh great I might seriously be in with a chance"*. These descriptive comments support prior evidence that the participants held pride in their co-creations, as the participants were able to describe these compliments and repeat them without prompting.

Subsequently, while various co-creative advertising campaigns were competitions, successful participants took pride in their co-creation as people outside of their network, and of importance, acknowledged their co-creation a success. This was exposed through reviews of the data from participant's transcripts:

*"I feel slightly bad that it beat some others who had actually made and tested theirs...[but] definitely proud of the win"...*Rachael

*"The manager, Iggy Pop's manager, said that he really liked it and he just picked me and I was like whoa [laughing]"...*Phoebe

*"Obviously nobody really knew who Iggy Pop was… So I was like, it's a no brainer I'm going to take my clothes off and play like an animal with my beard in my dorm room, and below and behold well, well, well, look who got picked. I did"...*Ross

These comments promote evidence that consumers pride in their co-creations was due to people of importance acknowledging their co-creation, such as *"Iggy Pop's manager"*. Further, unexpected appraisal of co-creations caused the participant to feel pride in their co-creation, which motivated sharing. For instance, Chandler said, *"I was just being silly ha-ha [talking about sharing online]…I was making fun out of the fact that I won, which seemed so unlikely"*. This comment suggests that as others unexpectedly appraised the co-creation, and it surpassed others to win, the participant was implicated to feel pride in their co-creation. The participant showed pride in the co-creation and wanted to share this information online, suggesting he *"had won, and created some interest"*.

Further, Chandler stated he was *"just being silly"* about sharing his co-creative experience online on social media platforms e.g. Facebook, yet he *"also posted a picture of some of the beer on Instagram, ha-ha,"* as a representation of his co-creation. This revealed that though Chandler suggested the sharing of his co-creation was seemingly meaningless saying it was *"silly",* yet, sharing on multiple social media platforms contradicts this and suggests pride as

a larger number of platforms were selected to share on, to arguably reach a wider network. Similarly, Janice indicated pride in her co-creation as it transpired from her own idea, causing emotional attachment and this extract suggests Janice took psychological ownership of her co-creation, saying, *"why did I share it, [pause] I liked my burger, [loud voice; enthusiastic] and I actually thought it was a really cool idea [proud tone]"*.

Participant's discussed their creation in detail, taking psychological ownership through their ability to describe it, and take pride in their idea. Through analysis of the data this was shown by Janice, explaining her creation: *"I put, I did um a spicy chicken, like Hawaiian, so I did like a double decker. So, I had two pieces of chicken, bacon, cheese, pineapple, and spicy sauce, and like lettuce and stuff. Spicy sauce, it was like the KFC spicy sauce or whatever, cause obviously you can only pick from the stuff that they have"*.

The participant's detail of exactly what her co-creative idea was, suggests pride in her co-creation. Janice further reasoned her idea and, that she was proud of it, as it was unique and still related to the organisations image, stating, *"yes! I did, cause I was really, proud of my burger. I honestly thought it was a good idea and they don't do, they did a Hawaiian burger, kind of for a while, but it had barbeque sauce on it. I thought it was f****** rank, so I thought like, you needa kinda do a burger like K Fry, cause that burger would be mean but I'll put spicy sauce on it, and make it a bit different"*.

Similarly, Jennifer described her co-creation in detail and reasoned her choices *"I did the beef bourguignon one. It was called the 'Wei Wei Weiner' and it was all about the flavours of beef bourguignon, which is a traditional French dish, which is just sort of onions, and garlic, and bacon, and you know thyme, and cracked pepper and there's no sugar in it"*. These comments show both participants could describe their co-creations in detail, taking psychological ownership, due to the emotional attachment that was caused from co-creation (Atakan, 2011; Belk, 1992).

4.3. Consumer Participation

The aim of this research is to understand what motivates consumers to share their co-creative advertising campaign on social media platforms. Therefore, there is a need to understand consumer's initial reasons for participating in a co-creative advertising campaign, to understand motivations to share the experience on social media platforms.

The data from unstructured open-ended interviews was analysed and the reasons for participation that emerged varied from statements relating to escapism, to self-interest, such as the potential to create a personalised product, and advancing ones own situation.

4.3.1. Escapism

During interviews with participants, escapism was indicated as a reason for participation. Escapism is the concept of individuals using "activities as a way of avoiding current unhappy events or getting away from anxieties" (Hirschman, 1983, 75). Below, Jennifer's comment display's an example of escapism as a reason for participating in a co-creative advertising campaign: *"I do now, I never used to. I used to think it was a bit of a time waster really. But…now it's my only connection to the outside world. For the most part, so…yea I do, I sort of spend a lot of time on Facebook sharing stuff with my friends, and places like that, to connect, really…exactly otherwise it's like being in prison, you can't get out. So yea the computer has become a bit of a lifeline for me sort of, really."* It can be reasoned that sharing online with others allows Jennifer to escape from a potentially undesirable reality, and connect with others to avoid the situation.

The theme escapism was not common amongst participants. Therefore, it could have been a single contained example of one participants' reason for participating in a co-creative

advertising campaign. However, the participant's interview fundamentally discussed escapism as a reason for participation, which included connecting with others, and avoiding a particular personal circumstance at home that was unhappy.

Jennifer suggested she was avoiding personal circumstances at home multiple times during the interview, in relation to reasons for participating and sharing [co-creation experiences] online. For example, a lack of conversation at home was suggested: *"We've got no communication between the two of us,"* and *"Ah we can talk, ah I wouldn't call it normal, ah he, because we don't go anywhere or do anything anymore were both sort of… uhm we don't really have much to talk about, but he doesn't communicate anymore"*. These responses indicate that the lack of conversation at home, which Jennifer indicated caused discontent, and potentially emotional stress based on the amount of times the participant referred to it with negative connotations, for example:

"So you know not the same;" "I like to get away [laughs];" "It's not much fun on me either to be honest [drained];" "Aw its not easy being a rug".

These statements give evidence of discontent, as they suggest the participant's negative connotation towards the change in personal circumstance at home, such as conversation, and towards her perceived role at home. The lack of communication at home provides evidence for Jennifer using the computer to connect with people outside of her offline network, saying, *"I live my life through the computer at the moment [laughs]"*, which she described further as *"a bit of a lifeline for me sort of, really"*. This provides substantiation that Jennifer uses the computer to escape discontent in her real life, and is further established from the amount of time she spends in the online world. The lack of communication at home is pronounced further stating:

"You feel like you're in a prison. Like you're in four walls and you can go outside and breath the air but you can live!"...

"Engage with something other than your own problems"...

"For me it is, its all part of my you know, you know, whole question of staying connected, and its just another way for me staying connected. It's sometimes just another way of me bragging, and saying ha-ha [laughs]. Yea ha-ha-ha yea I might be stuck at home but I'm not dead yet!"...

It can be reasoned that Jennifer uses the computer as a recreational devise to facilitate mental diversions and connections with others, and to utilise the computer to connect with others through sharing e.g. co-creative experiences, online.

4.3.2. Self-Interest

Participants' involvement in co-creative advertising campaigns for self-interest was the main trend emerging through analysis of the interviews. Though personal interest can vary amongst participants, it was a clear theme. Self-interest has been divided into two groups, firstly, personal enjoyment, such as co-creating to meet ones needs, having pride in skills and knowledge, the creative aspect, and value for time, and secondly, for personal benefit, such as a desire for the prize.

4.3.2.1. Personal Enjoyment

Firstly, multiple participants reasoned that participation was connected to personal enjoyment. For example, Emily said, *"I participated because I thought it would be fun to build my own burger,"* and similarly Monica stated, *"I thought the idea of having my own burger on the menu would be awesome"*. These comments suggest that participation effected the participant's emotions, through enjoyment of the co-creative processes. Comparably,

participants received enjoyment if their specific interests were integrated into the co-creative advertising campaign, and this was a reason for participation. This was suggested by Ross, from his enjoyment in the music culture, stating, *"I also knew about Iggy Pop's music, I was a bit of a fan and that he had some connection with New Zealand I thought that was cool"*.

In addition, multiple participants reasoned that they participated to meet personal needs, in particular food preferences, due to the co-creations. Examples of this follow:

"My food preferences do differ from most of my friends"...Monica

"Aw yea! Cause I like Hawaiian burgers cause I enjoy chicken and bacon. I picked it, cause yea that's what I would have wanted"...Janice

"I thought it would be cool for KFC to make a burger the way I wanted it...I liked the idea of having a burger made how I like it...I wanted to have a burger made to my taste"...Emily

"I did want to create a burger that had everything on it that I liked"...Janice

4.3.2.2. Participant Pride in Skills and Knowledge

An important theme that emerged was a pride in ones skills and knowledge that encouraged participation and were advantageous to the co-creative advertising campaigns participated in. This also relates back to Harter's (1985) definition of pride, discussed under consumer's pride in co-creation, due to pride in skills and knowledge, such as their competencies (Harter, 1985), or resources (Vargo & Lusch, 2004). The data suggested that friend's confidence in ones skills influenced participation. Participant Emma stated, *"well actually it was a friend of mine that recommended me to go on and enter Z Pies, because they said they liked our products that much that they reckon we should be able to do something in it. So that's why I entered the, ah [pause] Z Pie,"* and *"somebody I work with says why don't you enter this, because ah I think your pies are great"*. These remarks suggest others confidence in Emma's skills influenced her decision to participate. Yet, she also had pride in her knowledge that

aligned with the co-creative advertising campaign, stating *"I've been in bakery for ah [breathes out] 32 years now, and I've been teaching bakery for 18 years…I'm still learning, I'm still learning, I will never say I know it all… But I have got a bit behind me yea".*

Similarly, the ability to utilise ones skills and knowledge is preferred and reasoned for participation. This was suggested by Jennifer saying, *"most of the competitions that I enter are ones with skill, rather than just random ones, where you know, you actually have to submit a recipe and its something that you know and like and are good at making."* Jennifer discussed her enjoyment surrounding the food culture, and how it influenced her, saying, *"I love food, I love cooking, and I'm good at it."* Further, bragging of her skills, *"I've got one of those pallets that when I eat something I actually know what's in it. It's quite rare, and I'm really, good [enthusiastic]. I can identify flavours, and I know what flavours work with what, and so I don't necessarily need a recipe to create a dis*h." The pride these participants had affected their participation in the corresponding co-creative advertising campaigns.

4.3.2.3. Creative Aspects

The creative aspects associated with co-creative advertising campaigns emerged as a main theme for participation. This could be linked back with Duffy's findings on consumers desire for self-expression (Duffy, 2010). The creative aspects focused on were: the increased interaction and control consumers had in co-creative projects; the ability to utilise ones skills and knowledge; and the negative aspects asserting to restrictive co-creation and the lack of creativity or skill and knowledge needed to participate.

Several participants embraced the increased interaction and control of the consumer in co-creative advertising campaigns. For example:

"I really like the interactive side of doing it"…Janice

"Always interesting to see if we could come up with something good!"…Rachael

"I like the creation side…Yea more creative rather than just signing your address and off you go"…Jennifer

"Something you have to work for"…Chandler

However, when the participant had the ability to utilise skills and knowledge in the co-creative advertising campaign, then the creative aspect became a much larger influence on participation. This was shown firstly by Ross, discussing the creative aspect that influenced his participation, stating: *"They had all these people posting up their audition tapes and most of them were like pretty tame…but I knew that was like the only way to get Iggy Pop's attention. Like obviously nobody really knew who Iggy Pop was… So I was like, it's a no brainer I'm going to take my clothes off and play like an animal with my beard in my dorm room, and below and behold well, well, well, look who got picked. I did"*. This suggests that having an invested interest in the co-creative advertising campaign can influence the participant, and their creative interests.

Similarly, Phoebe said, *"we didn't get paid…some people would say 'oh if you were getting paid as an actor you would have gotten more' but I mean who cares...we got to do music, it was a really cool experience…They let us do whatever we wanted to contribute, which was really cool. Then you know, it's part of your musical taste and your musical style that you get to contribute, and it was really nice that way"*. This provides evidence that the participants valued the creative aspect, and the ability of self-expression to take psychological ownership of their co-creative experience. Further, the participant was clearly aware of the productivity they exhausted for the organisation, but the value of self-expression overrides this.

Supplementary, the analysed data expressed participant's frustration if there was limited control during co-creation. For instance, Janice suggests that there was too much control over the co-creative process by the organisation, which was a frustrating restriction: Stating *"yes it*

was frustrating, because it would have been better to just do whatever the hell you wanted. Cause like obviously, like still with the only chicken, but you know, to be able to put three pieces of chicken on if you wanted to". It can be reasoned that having restrictions on participant's ideas and abilities to create affects their co-creative interests and ownership over their co-creations.

Janice continued to discuss how the co-creative advertising campaign was restrictive, saying, *"like fast food you know, like there wasn't that much you could be that inventive with because it was like very, like very set… like KFC only sells chicken, and they don't do anything but chicken. But like it was you know like you could only put the chicken in certain places, and you could only, only, put a certain amount of things on your burger, it was really restrictive".*

Additionally, Emma was frustrated at the lack of skill and knowledge needed by consumers to participate, saying *"I didn't understand in the beginning, that you didn't have to send the pie in, which I thought was a bit of a cheat. You could create anything. Where as mine was actually a real pie [more forceful] that could be eaten".* Therefore, this provides evidence that participants could develop negative connotations towards the co-creative advertising campaign and other participants, if their creative abilities could be reflected on and offline, and could surpass others abilities whom have outshined their co-creations outcome, but were unable to present this during co-creation.

4.3.2.4. Value for Time

Analysis proposed that value for time was a reason for participation. Joseph continually indicated that participation was because of a value for time, stating:

"Fairly non-demanding on my time and offered a prize that I would actually use"…
"Basically, good value for my time"…

"Generally, where the time demands are quite low"…

Janice comparably suggested that value for time was an important influence in determining participation, as there is a chance you will not win in competition styled co-creative advertising campaigns, and consequently the participation would be void. Discussing the effort that is required mentally stating *"It's like if I don't write something really big then there not going to pick me, so you, you feel like you have to put so much effort in, so if you wanted to enter that you just go aw f*** this. Can't be bothered, there's no point."* This comment suggests that co-creative advertising campaigns need to appeal to the participant as providing value for their time to co-create with the organisation, in particular, when there is the potential the consumers co-creation will not be officially successfully selected.

However, as the prize is not the only reason for participating, participant Jennifer suggests that value for her time is found in the co-creative experience, saying, *"you can spend your whole day and your whole night, and sometimes I think it's wasting my time and to put it away, when I'm thinking about it. But I find as a social tool, especially now in my current situation…it gives you a whole range of experiences that are an online experience".* It can be reasoned that the online experiences that can be achieved, positively influence the participant, and they receive value from the ability to receive valuable experiences from home, or in situations that would otherwise not include this experience.

4.3.2.5. Personal Benefit

Secondly, participants partook for personal benefit; this was exposed during the data collection process. Participants stated that they partook because it could benefit them. Suggested by Rachael, saying, *"I usually only engage online if there's something in it for me…or that benefits me like this ha-ha,"* [on the Heller's trip to Paris] and Emma, noting *"I really need to start considering what's going to benefit me from entering, and what is just*

sort of like a bit of a hobby". These comments suggest that participants consider themselves and their prospects before participating in co-creative advertising campaigns; this is inclusive of their desire for the prize. Moreover, it reached out to participants interests, as Ross had indicated previously, and Joseph subsequently suggested, *"relevant to my interests then sure,"* and *"if there is something of interest to me".*

Alternatively, participants partook for personal benefits such as career advances. Indicated by Emma on a couple of instances, firstly *"the usual thing is if, if, it's got anything to benefit me or...my company. It is the bit I look out for,"* and secondly, *"I thought it might be a bit of advertising that I could use to get my own bakery out there, so I actually own my own bakery as well [proud tone]. So that would be nice if anyone else saw that, and maybe a link would come back to the bakery".* Similarly, Chandler indicated participation was connected to *"exposure...Having my design on thousands of bottles ha-ha! Great for my career".*

These comments imply that participants are conscious of personal benefits that could affect their situation external of the co-creative advertising campaign offerings, and extending beyond participation. This relates to research to extrinsic motivations of participation (Fuller, et al., 2006; Nov, et al., 2010) and Vargo and Lusch's service-dominant logic foundational premise of the consumer always being the ultimate beneficiary of value (Vargo & Lusch, 2004).

4.3.2.6. Desire of the Prize

Table 5: Prizes for the Co-Creative Advertising Campaigns

Pseudonym		Organisation	Co-Creation & Prize
Joseph	✓	KFC	Co-Create a new KFC Burger; $500 Cash; Free KFC for a year
Monica	✓		
Emily	✓		
Janice	✓		
Chandler	✓	Becks Beer	Co-Create a new Beck's Beer Label.
Rachael	✓	Heller's	Co-Create new sausage flavour; Trip to Paris.
Jennifer	✓		
Phoebe	✓	Orcon	Co-Create in a new Orcon advertisement with Iggy Pop; Free Orcon for a year.
Ross	✓		
Emma	✓	Z Energy	Co-Create a new Z Energy Pie flavor; $10,000 Cash.

During analysis, a reason for participation was the enticement of the proposed prize, which was generally a cash prize, or free product from the organisation, shown in Table 5. The prize proposed alongside co-creation in a co-creative advertising campaign was frequently indicated throughout the interview data as a reason for participation.

This theme was inferred through the data with many participants commenting that they created with the organisations thinking of the brands image instead of personal interest, with the impression that it may assist their chances to win the overall prize. For example, Chandler stated that he preferred this type of co-creative advertising campaign as *"you can work out exactly what they want…I designed for their brand in the competition, not for myself"* and similarly Janice said *"I don't want to go to far out of the box cause I want people to like it"*. These comments give evidence that participants chose to co-create with the organisation in the interest of winning an overall prize, as they created without their own interests in mind.

Comparably, Jennifer stated that she considered the brands products whilst co-creating with the prospect it could enhance the chances of winning a prize, without giving up her own personal interest, accordingly:

"That was in my mind when I put mine forward…I thought that was good cause it'll utilise something they already made. The only thing I thought that would put them off is the fact that the sausage had red wine in it…So I thought that might be something that sort of sits against it…I also knew straight away the fact that there was no sugar in it was going to hold it back. I'm not your typical kiwi, that's the thing [doesn't like sugar as a diabetic]".

There was a repetitive trend throughout the interview process with participants stating their interest in participation was connected to the prize offered by the organisation rather than the co-creative experience. Participants stated this on multiple occasions in the interview data, for instance:

"Definitely for the prize"…Rachael
"I wanted the epic prize of course!"…Chandler
"I love KFC and the prize was very appealing"…Emily

While the data identified the prize as an enticement for participation, evidenced in the above comments, it was also indicated that the co-creation and personal interests were attached to enticement for participation. For example, the former is suggested by participant Joseph stating, that it was *"mostly about the prize, though I definitely would have tried my own burger,"* and Janice discussed her excitement toward her co-creation being potentially selected, saying *"what? Hell yea, Oh my god! I would have been like yo! I won the KFC burger, my burgers gunna get sold everywhere! I would have been so stoked!"*

The latter was indicated by participant Jennifer, stating, *"because the thought of actually travelling somewhere, and experiencing new food cultures or something is something that I absolutely love, and hence the Heller's New Zealand competition. I would like a trip to Paris thank you very much!"* Additionally Phoebe said, *"I mean like the biggest catch was that you got to work with Iggy Pop, right [laugh] so that was like the biggest catch"*. Both participants suggest that though the prize was an important aspect over participation in co-creation, it was more highly related to personal interest.

Whilst a main theme exposed by participants, through the data, suggested the prize as a major enticement to participate, it was contrastingly found that personal interest in the co-creation was more significant than the prize. Emma stated: *"For me it would have been more prestigious to know that my pie was actually out there, and people all over the country will be eating it. And that for me, the fact that it's going to a few, and especially the North Island, that to me is better than money. Yea the money doesn't mean that much to me but my products out there and people are eating and enjoying it then that's the biggest satisfaction to me"*.

4.4. Chapter Summary

This chapter has described the findings from the research on consumer-to-consumer sharing of co-creative advertising campaigns. The findings were separated in consumer sharing and consumer participation and are separated into core themes and sub-themes. The five core themes that emerged from consumer sharing are social media self-presentation, consciousness of others, connect with others, personal interest and benefit, and pride. The findings associated with consumer participation in co-creative advertising campaigns are escapism and self-interest. The proceeding chapter presents a discussion of the analysed findings, leading to theoretical propositions about the researched phenomenon.

CHAPTER 5: DISCUSSION

5.1. Introduction

Ample research has been conducted on the development of co-creation (Gronroos, 2008; Prahalad & Ramaswamy, 2004; Vargo & Lusch, 2004; 2006), and consumer-to-consumer behaviour (Finsterwalder & Kuppelwieser, 2011; Kuppelwieser & Finsterwalder, 2011; Nicholls, 2010; Tombs, et al., 2014) online (Heinonen, 2011; Ozanne & Ballantine, 2010). However, there has been an inconsiderable amount of research on consumer-to-consumer sharing online (Chen & Marcus, 2012; Murphy, et al., 2010), in particular, consumer-to-consumer sharing of advertising campaigns online (Chu, 2011; Coyle, et al., 2011; Hayes & King, 2013; Lee, et al., 2013; Shan & King, 2015). The research on the phenomenon of consumer-to-consumer sharing of co-creative advertising campaigns online contributes to reprimanding this deficiency. The phenomenon is evolving, consumers are frequently participating in the behaviour, yet there is minor research in way of this, and what motivates consumers to participate. Although some research has looked at motivations to participate in co-creative advertising campaigns (Duffy, 2010; Sawhney, et al., 2005; Thompson & Malaviya, 2013), the aspect of both participating in, and sharing co-creative advertising campaigns has not been researched previously. To address this deficiency, this study incorporates qualitative practices to discover a theoretical proposition about what motivates consumers to participate in the phenomenon of sharing co-creative advertising campaigns on social media.

This chapter will begin with a discussion of the key findings that emerged from the research, that support the discursive theoretical propositions about the phenomena of consumer-to-consumer sharing of co-creative advertising campaigns online on social media. The chapter

will conclude with a discussion of the implications arising from this research, the limitations, and directions for future research.

5.2. Key Findings

This model visually represents the main themes of what motivates consumers to share their co-creations on social media platforms. It also presents how the main themes of pride and connecting with others are conceptualised, and how some of the identified motivations for participating in co-creative advertising campaigns, highlighted in white square, link in with the motivations of sharing. This model is a visual representation of the key findings discussed below.

Figure 2: *Representation of consumer motivations to share co-creations online*
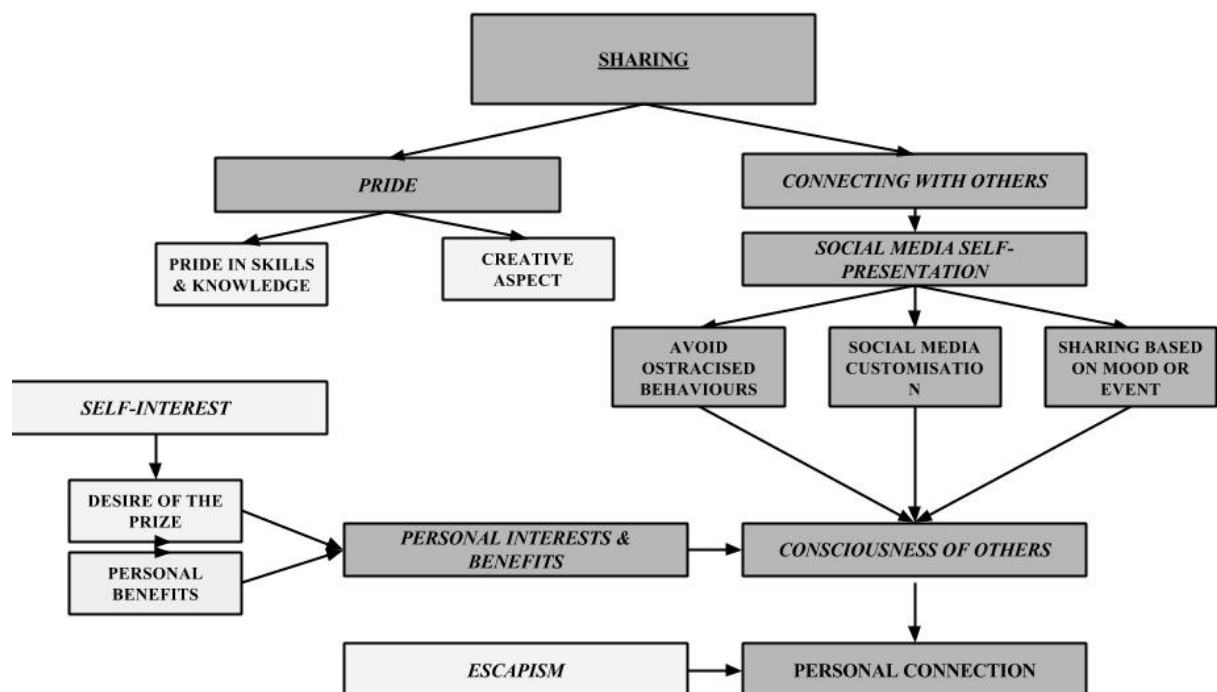
5.2.2. Connecting with Others

The primary motivation that affects consumers sharing co-creative advertising campaigns on social media platforms is to connect with others. Connecting with others online has been noted as an important component of individuals use of online platforms, suggested by Chan and Li who found two types of online interactivity uses, either structural (informational) or experiential (social bonds) (Chan & Li, 2010). This supports evidence found in the findings on motivations influencing co-creative sharing on social media, as all participants revealed that they shared their co-creation on social media platforms with a consciousness of others and expectations of interaction.

It is proposed that there are multiple objectives for connecting with others as motivation for co-creative sharing online. Individuals are motivated to connect with other people for companionship, conformism, appraisal, self-image, approval, inquisition, information, and belongingness, which are all associated with either structural or experiential interactivity. This links back to literature on consumer-to-consumer sharing where personal networks, such as social media networks, enable consumers to establish and maintain connections with others (Bailey, 2004; Chan & Li, 2010; Chu & Kim, 2011; Gregurec, et al., 2011; Lu, et al., 2010; Murphy, et al., 2010; Shindler & Bickart, 2009; Sidhav, 2011).

5.2.2.2. Social Media Self-Presentation

Connecting with others online allows consumers' to portray a certain image of their self. One reason for consumer's use of self-presentation is to connect with others whilst controlling what others perceive. This is relatable to Gutmans (1982) findings that consumers view products as a means to reach end states, which is comparable to desires of controlling one's environment (Pierce, et al., 2003). Therefore, it can be reasoned that consumers are motivated

to share their co-creative experience online, if it fits their social media self-presentation, as it can be used to control their environment, in context of social media. Further, social media self-presentation associates with enhancing individual empowerment through the perceived reframing of individual identity (Fuller, et al., 2009), which is the perspective of social media self-presentation. Moreover, empowerment is defined as the assumed power or control consumers have other others (Fuller, et al., 2009), which arguably relates to social media self-presentation as individuals assume control over others perception of them on social media.

Consumers dictate their social media with a consciousness of the others in their network who observe it, as it is used as a tool for inquisition. This was indicated by participants avoiding behaviours' perceived as ostracised on social media, for instance, the behaviour of over sharing. It may be that participants are wary of sharing perceivably insignificant things with a consciousness of other people in their social media networks. Consumers consciousness of others perceptions of their behaviour, in particular behaviours' that are ostracised, could indicate that consumers want to conform to social media standards, presumably to attain appraisal from within their social media networks. Prior research has found that individuals that affiliate with social groups, such as social media, conform to the group norms and modify their attitudes and behaviours' based on others expectations (Wang, et al., 2012). Conformity could be reasoned as a way to connect with others through correspondence in behaviours'. Conforming to social media norms using a social media self-presentation, and having the ability to control ones public image could supplementary be related to consumers desire for appraisal from others in their network, which in turn can be found through connecting with other people. This is similarly suggested in previous research whereby consumers prefer collective opinions from personal networks (Murphy, et al., 2010), such as appraisal from connections found in social media networks.

There has been a cultural shift toward customisation and individualisation (Franke & Shreier, 2010), which social media self-presentation can provide. Customising social media is affiliated with controlling and creating ones self-presentation (Aine, et al, 2010), such as using self-disclosure (Chen & Marcus, 2012), which is effected by self-esteem (Hellenbaugh & Ferris, 2014) and personality traits (Ross, et al., 2009). In the case of this research, customisation was used to improve the user experience and suit self-esteem issues, which are associated with consumers' sharing based on moods, such as excitement and confidence. This was found during data analysis, as participants chose to customise their social media to fit their interests and needs, for their own experience (Dabbagh & Kitsantas, 2012), however, customising for self-esteem relates to consciousness of others on social media, as it is affected by peer appraisal and conformity (Aine, et al., 2010; Wang, et al., 2012). Customisation potentially suggests that participants will only interact with aspects of social media that engage their interests and support their connections with others, dependent on their own time frame, such as when they want to connect, and what they connect with. This coincides with participants customising social media platforms to suit their self-esteem (Dabbagh & Kitsantas, 2012), as presumably, participants want to connect with others on similar terms, and over similar interests, if there are conflicts of interests that affect participants self-esteem, they will potentially customise their social media to avoid this. Customisation suggests participants want to connect with others when they want to and with what they choose to.

Another emergent theme linking to social media self-presentation, found from the interview data, was participant motivations to share based on mood. It was stated that sharing was based on confidence, which relates to customising social media based on self-esteem. One reason for this could be consciousness of others in social media networks and needing appraisal, as sharing online is a representation of ones self-image, and can presumably be intimidating, requiring self-confidence. Therefore, sharing a co-creative advertising campaign on social media platforms can be related to confidence, as it is a representation of

the individual's own physical and or metal skills and knowledge. Hence, participants need to feel confident in the content they want to share, and use to connect. Consequently, sharing co-creations relates to self-confidence and concerns about receiving appraisal from others, as they are giving the control to judge their co-creation over to other individuals in their network. This relates to the literature by Dichter (1966), finding that consumer self-concepts influence word-of-mouth, such as sharing online, and this can subsequently affect consumer self-concepts (Taylor, et al., 2012). This relates to consumers sharing based on moods and events as their confidence affects their sharing online and can subsequently affect consumer confidence based on the result of their sharing online. Participants sharing when they feel confident, and perceive the content of what they're sharing as an interesting event or behaviour, show sharing to be motivated by social media self-presentation, such as mood and event sharing. Therefore, it can be reasoned that consumers use their social media self-presentation as a mediated form of self-disclosure, used to connect personally with others in their social media network.

5.2.2.3. Consciousness of Others

The findings suggest that participants share co-creative advertising campaigns on social media conscious of others, in particular conscious of keeping others involved in their network, and to benefit other in their network. This relates to Chan and Li's (2010) informational interactivity influencing consumer participation in online platforms. Consciousness of others is a sub-theme of connecting with other, which is a conceptualisation of all the behaviours' relating to consumers desire to be connected with others through their social media, whilst a consciousness of others is the behaviour of being mindful of others in social media.

Firstly, participants shared to stay connected with others using information sharing, to keep others informed and give individuals in their network the ability to support them and stay

connected, using the co-creative advertising campaign as a personal link. This is arguably similar to findings about intrinsic motivations to interact online, whereby to share information or provide entertainment (Fuller, 2006; Marett & Joshi, 2009; Nov, et al., 2010), and to build a relationship with other consumers (Gassenheimer, 2013). However, participants were conscious of others opinions toward their co-creation as sharing this online gives other individuals the control and ability to express opinions, which is related to consumer sharing based on moods. Suggesting a conflict of interest, as participants desire control over their social media, shown through social media self-presentation, and have control during co-creation, yet, they are unable to control others opinions and judgment once they have shared their co-creation online, consequently, forfeiting control. The forfeit of control could insinuate participants' trust in the other people in their social media network and motivation to connect with others.

Although analysis did not suggest voting was a key motivation for sharing co-creative advertising campaigns online, it was indicated as a motivation used to connect with others to gain support from online connections, and praise for their co-creation. Participants shared online to gain votes from connections, for personal interest and to reap the benefit from their participation in the co-creative advertising campaign. This is associated with extrinsic motivations (Deci & Ryan, 1985), as they are self-interested. Hence, voting was a motivation for consumers to share their co-creation online. However, it was not a key motivation as participants conflictingly suggested a lack of interest if other individuals voted for their co-creation. This ostensibly contradicts findings on consumer motivations to share based on a consciousness of others, such as others opinions suggested in social media self-presentation, or exemplifies participants trust in others, and perception that the aspect of voting is insignificant in relation to sharing online. Further, participants suggest that sharing wasn't based on voting, as it was considered an ostracised behaviour.

Secondly, participants were motivated to share their co-creation online to benefit others in their network, by informing them and giving others the opportunity to participate utilising their own skills and knowledge. Potentially, with the intention of connecting with others in their network, and belong, as participants could share a common interest and interaction, if they interact in the same behaviours' and activity, without having to share the same proximity.

Connecting with others is motivating for participants to share their co-creation online, largely for the feeling of companionship and belongingness. The transcript extracts suggested that the personal aspect of co-creation allows individuals to connect and feel included, which relates back to belonging. Further, consumers want to share their co-creation online to connect with people by informing them about their participation, and to interact outside of their physical proximity by creating value from connections with people when those are not possible in their offline reality.

Participants indicated that others in their network were more inclined to connect with what they shared online if there was a personal connection that could interrelate them. For instance, participant Joseph stated, "friends would interact more with something that has that personal connection online," when discussing sharing his co-creation on social media. This extract suggests sharing co-creative advertising campaigns online is affiliated to being personally connected to other consumers and belonging, which conceivably produces heightened consumer-to-consumer interactions online, due to the personal connection. Co-creations arguably cause personal connections as the consumer has expended their own knowledge and skills, and self-expression to co-create, and has control over the co-creation due to psychological appropriation and psychological ownership over the co-creation (Kleine & Baker, 2004), which is found by Belk to cause an emotional attachment, becoming a part of an individuals extended self (Belk, 1992). Co-creation gives participants a personal link to what is being shared online, as it required physical and/or mental involvement, indicating it is

of more interest to other individuals in the network, as opposed to a general brand advertisement shared by the participant. These findings suggest that participants are principally inclined to share co-creative advertising as it has a personal aspect to connect individuals online, on a more personal level. Proposing participants are more likely to share co-creative advertising as they are able to connect on a personal level that is appraised by others in their network, and form connections that relate to personal elements of their lives and can increase a sense of belonging.

5.2.3. Pride

A key finding from the analysis was that a consumer motivation to share co-creations on social media was associated to pride. Participants felt pride in their co-creation, stemming from involvement in the creation by use of their own physical and or mental skills and knowledge. This has been represented in previous literature, such as Kleine and Baker finding that consumers attach themselves emotionally to an experience, as it represents personal, psychological bonds to situations, which consumers humanise using tangible possessions that are symbolic of the experience and important to self-definition and expression (Kleine & Baker, 2004). This is relatable to consumer pride in their co-creation, hence, sharing their co-creation online as a tangible representation of their co-creative experience, to express themselves to others in their network.

Consumers pride over their co-creation resulted in participants feeling psychological ownership over their co-creation, and subsequently control over it's sharing with other people. Ownership and pride have been described by Ramaswamy and Gouillart (2010) case studies on co-creation, finding consumers shared a sense of pride and ownership from working with the organisation. Consumers showed pride in their co-creation through excitement about what they had co-created. This relates to pride in co-creations resulting

from consumers participation in its creations, and accomplishment of having done it oneself (Grissemann & Stokburger, 2012; Franke & Schreier, 2010).

Participants also expressed pride due to appraisal from others. This was shown through the extracts of participants received compliments. The participants' recollection of compliments received for their co-creation shows that they are proud of the appraisal and support received from others. More, participants ability to relay exact compliments provides supporting evidence of this, as it clearly made an impression on them and saw ownership over their co-creation due to pride from appraisal.

Pride in co-creation is associated to the pride in authorship effect (Schreier, 2006), consequently, consumers feel pride in their co-creation due to use of their skills and knowledge (Vargo & Lusch, 2004) exposing competence (Harter, 1985) and the value created is more likely to increase (Schreier, 2006), therefore, motivating the consumer to share their co-creation online. Prior research on psychological ownership states that ownership is an attribute of an individuals mind, and control over the object, depending on the individual, and validated by others in their environment (Etzioni, 1991). This has been shown through participants pride over their co-creation, which is enhanced through others appraisal. Psychological ownership over their co-creation can be linked to their control over co-creations, which has arguably motivated the consumer to share online and take psychological ownership, due to the appraisal. This advocates that motivation to share was due to a pride in their co-creation, which was reflected through the support and appraisal being highly regarded. Pride in co-creation was also exhibited through success, which participants acknowledged as people of significance in the organisation, or connected to the orgainsation had appraised their co-creation, seeing the participant take ownership and pride in the co-creation, and potentially motivating the participant to share this online with their connections.

Further, participants discussed their co-creation on multiple platforms, implying a desire to reach more connections and a wider network of people, as they were proud of their co-creation, and/or its success, taking pride and psychological ownership as they had control over its spread amongst their networks. These significant attributes imply that participants who felt pride over their co-creation were motivated to express it on social media by sharing their co-creation.

5.2.4. Participation

Participation in co-creative advertising campaigns is driven by escapism and self-interest. Participation in co-creative advertising campaigns can affect motivations to share co-creations online, as it is the preemptive behaviour of consumer sharing and the consumer is always co-creator of value (Vargo & Lusch, 2006), and must co-create for the sharing of co-creative advertising campaigns to occur.

5.2.4.2. Escapism

During data analysis, escapism emerged as a driver of participation in co-creative advertising campaigns. Escapism is the use of activities to avoid a current situation the individual is discontent with (Hirschman, 1983). Escapism was a driver of participation as it allowed consumers to avoid situations and settings in reality, and use participation in co-creative advertising campaigns to escape and distract ones self using skills and knowledge to emotionally detach. Escapism is arguably related to prior research on consumers' use of online environments for consumption activities, because of hedonic motivations, such as escapism (Demangeot & Broderick, 2007; Shun & Yunjie, 2006). Further, it is the need for feeling competent, and self-determining in dealing with their environment (Deci & Ryan, 1985). This is connected to consumers' use of escapism through online participation, to deal with their environment. Further, escapism from a context lacking conversation, presumably

91

relates to connecting with others. For example, consumers arguably use social media participation and sharing to escape reality and fill the void from the lack of communication at home, which could be achieved through finding companionship online and find others interested in similar topics based on shared interests found in the co-creative participation (Fuller, 2006).

Additionally, escapism could relate to service-for-service contexts, as individuals' effort results in one actor's immersion in another actor's context to reciprocate benefit to one another, and escapism could influence a consumer's context, and therefore, service-for-service exchanges (Vargo & Lusch, 2008a) online.

Further, escapism could affect motivations to share co-creative experiences online, to connect with others and connect on a personal level, as there is presumably a lack of this in the participants' own setting. Therefore, the concept of escapism, though drives consumer participation, could also motivate consumer sharing of co-creations online. This is presumed, so consumers can connect with others in their network, using personal content to increase emotional proximity, when the use of a mental distraction from reality is required. This allows consumers to escape their reality and connect with others.

5.2.4.3. Self Interest

Self-interest emerged as a driver of consumer participation in co-creative advertising campaigns, in particular as: personal enjoyment; personal needs; pride in skills and knowledge; creative aspects; value for time; personal benefit; and desire of the prize.

Personal enjoyment was discovered as a driver of consumer participation as it engaged with consumer's interests. One reason that personal enjoyment was identified as a driver of consumer participation was because consumers heightened interests were founded on the

self-interest of enjoyment, such as in the participation process and potential outcome, which was seen as valuable to the consumer in return for their time co-creating. This is related to prior research on intrinsic motivation, as consumers' are motivated to participate for the enjoyment of the activity (Nov, et al., 2010) The value that the consumer received was enjoyment from participation, the potential outcome of participation, and further, it engaged with their interests.

Additionally, consumers were driven to participate for personal needs. For instance, they were driven to participate for the value of satisfying their needs, such as food preferences. Therefore, one potential reason for this to drive participation is that consumers found value in the potential benefit they could receive from their co-creation, and sort the value of their co-creation as being tailored to their personal needs. Early research by Isaacs found that consumers' motivation for possession is associated with control and having the power to satisfy ones own needs (Isaacs, 1933), which is precisely what the co-creation could provide the consumer.

A key driver of consumer participation is consumer pride in skills and knowledge, which was increased through others appraisal and self-pride. Consumers pride in skills and knowledge drove participation as it allowed utilisation of their proficiencies during the co-creative process, which was heightened by other individual's appraisal of them. Consumer's skills and knowledge represent Vargo and Lusch's concept of operant resources that are used during exchange and drivers of value co-creation (Vargo & Lusch, 2004, 2008a). Further, a pride in skills and knowledge was found as a driver of consumer participation, which is relatable to pride in co-creation, as consumers pride in their skills and knowledge could be invested into their co-creation. This could lead participants to hold pride over their co-creation, because of their ability to utilise their skills and knowledge, and the preemptive appraisal of others. This would support consumers pride in their co-creation and psychological ownership over it, and therefore, reinforce motivations for sharing it online motivated by pride in their co-creation.

This relates to extrinsic motivations (Deci & Ryan, 1985; Nov, et al., 2010), which is a consumer focus on contingent outcomes that are separate from participation (Fuller, 2006). For instance, consumer pride in skills and knowledge is alike informational extrinsic motivations, where increasing ones self-competence is important, and motivates participation.

A relatable driver of participation is the creative aspect involved in co-creation, as it provides consumers with an increased control over the creative process and their abilities. This allows consumers to utilise their skills and knowledge, which interrelates with Vargo and Lusch's identification of consumers as operant resources encompassing the two basic functions of intellectual and physical skills (Vargo & Lusch, 2004). The creative aspect allows consumer to be self-expressive, which was a more important quality of the co-creative advertising campaign as it equated for the acknowledgement by some participants that they were being used for their productivity, which was similarly found in earlier research by Duffy (2010). This sees the creative aspect especially important if the consumer's interests were engaged, and interrelated with the co-creative advertising campaign. Further, the consumer's desire to control the creative process was found due to negative connotations associated with co-creative restrictions. Whereby, restrictions on the co-creative process were negatively acknowledged, as it limited consumers control over the co-creation and consequently their self-expression as a result. This is affiliated to literature on mere physical involvement, which is found to be insufficient, as consumers need freedom to express their identity (Atakan, 2011). Self-expression gives consumers this, as shown by participants desire for the creative aspect, and is found to motivate social media engagement (Courtois, et al., 2009; Shao, 2009; Krishnamurphy & Dou, 2008), which relates to consumers sharing their co-creation on social media. Further, if creative expression is not possible for consumers then identification with the product is unlikely (Atakan, 2011), which was identified by a participant previously. One reason for negative connotations could relate to consumers lack of psychological ownership over the co-creation, due to the restrictions on their ability to co-create. Therefore, there may

not be invested motivation to share the co-creation online because of a lack of emotional attachment (Belk, 1992) and therefore, psychological ownership with the co-creation, to take pride over the co-creation, or use it for self-expression to connect with others.

Value for time emerged as a driver of participation, in particular, whether the consumer could derive value from their participation in a co-creative advertising campaign when the possibility of their co-creation being unsuccessful lead to their participation being void, in relation to the co-creative advertising campaign being of competitive nature. Therefore, a driver of consumer participation was they value derived for the time given. Prior research found consumer value is affected by participation, making active participation crucial (Bendapudi & Leone, 2003), which relates to the findings on value for time, as consumers are active participants in co-creative advertising campaigns and this affected their derived value. Commonly, consumers found value in the prize, if the co-creative experience was not personally sufficient. This is similar to extrinsic motivations for new product development (Fuller, 2006), where the concept of an incentive encouraged participation; consequently, this affects the consumers' participatory contribution due to their lack of interest in the topic (Fuller, 2006).

Consistently, a driver of participation was personal benefit, such as the consumers desire of the prize, and for lifestyle advances. This relates to research on individuals internalised intrinsic motivation to engage in online interaction for the enhancement of their reputation and influence the outcome of the creation process (Gassenhseimer, et al., 2013). However, contradictory research finds that interests surrounding status and job promotions are controlling extrinsic motivations (Fuller, 2006), which similarly relates to consumers desire for the prize and lifestyle advances found in this research. It was shown that participants found value in co-creation from the prospect of advancing their career, by utilising the co-creation for their personal advantage. Therefore, value was found in the potential contingent outcomes as opposed to the experience itself. This aligns with Vargo and Lusch's tenth

foundational premise of the service-dominant logic, that beneficiaries are always the unique definers of value (Vargo & Lusch, 2006), and value-in-use, where value is derived during consumption instead of exchange process (Gronroos, 2008), which is arguably defined by the beneficiary. The consumers invested interests were increased if there was an alignment between career interests and the co-creative campaign. Supplementary, consumers were driven by self-interest such as the desire of the prize. Consumer's desire of the prize emerged as a major driver of participation in co-creative advertising campaigns as the proposition offered a tangible value for the consumers time. Therefore, it is proposed that the prospect of simply co-creating with the potential of the co-creation being void, if unsuccessful, did not drive consumer participation; consequently, consumers found value through self-interest, such as the desire of the prize. Further, the prize may have interacted with consumer's interests, and was a faster and tangible objective rather than co-creating for interests. Though both could be void, the prize was fixed and outlined, whilst the co-creation was an investment of the participant's time.

5.3. Participation & Sharing

The key drivers of consumer participation in co-creative advertising campaigns are escapism, and self-interest, such as pride in skills and knowledge, creative aspects, value for time, and desire of the prize. These correlate with the key motivating factors to share co-creations online, of connecting with other individuals and pride. Though drivers of consumer participation are fundamentally distinct to motivations of consumer co-creative sharing online, it is critical to distinguish these two interacting actions, as the preceding behaviour affects the other. Therefore, what drives consumers to participate in co-creative advertising campaigns must be recognised, as this behaviour affects the proceeding behaviour of sharing the co-creation online. Consequently, the phenomenon would be void if the first behaviour did not occur, hence, drivers of participation are causal conditions of consumers sharing co-

creative advertising campaigns online, and are supportive contexts to understanding what motivates consumers to share their co-creation on social media platforms.

The over arching driver of participation is arguably self-interest, whilst the key motivating factor of sharing co-creations on social media platforms is to connect with others. The distinction between the two behaviours' is fundamental to understanding the phenomenon, as the first behaviour is an intervening condition on the proceeding. Further, the findings about what drives consumer participation in co-creative advertising campaigns is reasonably assumed to link with understanding consumer motivations to share their co-creation on social media. For instance, escapism can relate with consumers motivations to connect with others on social media, whilst consumer pride in their skills and knowledge can relate to consumers pride in their co-creation. Additionally, consumers' value for time is found as an important aspect for participation, which could also be found through value of sharing their co-creation online. Ultimately, a key self-interest driving consumer participation was the desire of the prize, this is an interesting finding as this was not a key finding toward sharing the co-creation on social media, therefore a link between participation and sharing was absent. This shows a distinction between consumer participation, which is self interested, compared with sharing, which is to connect with others.

5.4. Summary of Research Purpose

The purpose of this research was to use a qualitative grounded theory approach to gain an understanding about what motivates consumer-to-consumer sharing of co-creative advertising campaigns online on social media platforms. The key findings that emerged as motivating consumer-to-consumer sharing co-creations online are connecting with others, with antecedents of social media self-presentation, and consciousness of others, and pride. While the key findings on consumers' motivations to participate, is escapism, and self interest. The main conclusions from the findings presented earlier are:

Individuals are motivated to share co-creations on social media platforms for the domineering motivation of connecting with others, which is conceptualised by social media self-presentation and a consciousness of others.

Individuals are motivated to share co-creations on social media platforms for the motivation of pride in their co-creation, due to appraisal from others.

Individuals are motivated to participate in co-creative advertising campaigns for self-interests, principally for pride in skills and knowledge, self-expression through co-creation and desire of the prize

Individuals are motivated to participate in co-creative advertising campaigns for escapism.

5.5. Implications

5.5.1. Theoretical Implications

The major findings of this research offer some interesting theoretical implications. The results of this research lead to a valuable extension of consumer-to-consumer sharing of co-creative advertising campaigns online, consumer-to-consumer behaviour online, and new findings relating to pride, psychological ownership, and participation implications surrounding escapism.

Firstly, this research has added to current literature on consumer-to-consumer sharing of advertising campaigns, most of the literature has focused on general organisational advertising campaigns (Chu, 2011; Coyle, et al., 2011; Hayes & King, 2013; Lee, et al.,

2013; Shan & King, 2015). Therefore, this research adds to literature by providing findings specifically on co-creative advertising campaigns, and adds to literature on consumer motivations to share advertising campaigns online. The findings suggest two consumer motivations to share online, firstly, connecting with others to belong, and secondly, pride in their co-creation. However, these motivations are arguably distinct to co-creative advertising campaigns as the motivations stem from consumers' personal involvement.

Consumer-to-consumer literature, on consumers' online interactions, and desire for connections (Bailey, 2004; Chan & Li, 2010; Pitt & Fowler, 2005; Sidhav, 2011), is expanded with the findings that co-creative advertising campaigns can be used as a source of interaction, and personal self-expression. The self-expressive nature, due to the consumers use of their own resources, creates an emotional attachment (Kleine & Baker, 2004) between the co-creation and the consumer, and is more personal, which is a more desired connection between consumers online.

Pride and co-creation have been previously looked at (Grissemann & Stokburger-Sauer, 2012; Ramaswamy & Gouillart, 2010), particularly in terms of the pride of authorship effect (Schreider, 2006; Piller, et al., 2011). However, pride being increased by others appraisal has not been discussed in previous literature on pride and co-creation, and has been found as an influence on pride in co-creation in this research.

Psychological ownership and co-creation have been insufficiently researched in the literature (Atakan, 2011), however, the findings from this research can expand the connection between psychological ownership and co-creation. Belk (1992) found that individuals form emotional attachments to possessions, which become apart of their extended-self, and cause the individual to develop psychological ownership over the possession. Atakan found that emotional attachment could be deepened through co-creation, as the individual has used their skills and knowledge to co-create (Atakan, 2011). Therefore, this research can add to

literature on co-creation and psychological ownership, as individuals use possessions as a part of their extended self for self-expression (Belk, 1992), which has been shown through consumers sharing their co-creative advertising campaign on social media. This suggests that consumer's co-creation deepens their emotional attachment to the co-creation, which they share on social media as a tool for self-expression.

An interesting finding from the research is the interrelation between psychological ownership, co-creation, and online sharing. As in previous research on psychological ownership, the principal motivations for ownership are allegedly, efficacy and effectance, self-identity, and belonging (Pierce, et al., 2001). These three motivations, as found in previous literature, can be achieved through online sharing, shown through the research from this study of consumers motivations to share co-creations online e.g. self-presentation, and connecting with others. Therefore, an indirect link plausibly found in the research, is the possibility that consumer sharing of co-creations online influences and increases psychological ownership.

Whilst exploring motivations of consumer-to-consumer sharing of co-creative advertising campaigns online, the preceeding behaviour of consumer participation in co-creative advertising campaigns presented interesting findings. The behaviour of participation subsequently affects the proceeding behaviour occuring. Therefore, understanding consumer reasons for participation assisted in providing context for consumer sharing of co-creations online. The theoretically implications provided by the research were insights into motivations for consumer participation in co-creative behaviours' with organisations.

Prior research has found participation to be motivated by either intrinsic motivations or extrinsic motivations (Deci & Ryan, 1985; 2002; Fuller, 2006; Nov, et al., 2010). The findings from this research adds to a rich body of findings on motivation for online participation, as escapism was found as a motivation of consumer participation in co-creative

advertisng campaigns. Escapism has been absent in prior research as a motivator of participation in online co-creative behaviours'.

5.5.2. Managerial Implications

This research has major managerial implications, as consumer-to-consumer online sharing is percieved as a form of word-of-mouth (Gruen, et al., 2006; Hennig-Thurau, et al., 2004; Lang & Lawson, 2013; Shindler & Bickart, 2009), and word-of-mouth is considered to be a strong form of advertising (Brown, et al., 2007; Chu & Kim, 2011; Sidhav, 2011; Lang & Lawson, 2013) that is done for free for the organisation, as it is the consumers spreading the information as opposed to the brand. Further, consumer-to-consumer sharing in social media networks is a crucial platform of sharing as there is pre-established trust (Brown, et al., 2007; Chu & Kim, 2011; Sidhav, 2011), from strength of the ties in the consumers social media network (Granovetter, 1973; Shindler & Bickart, 2009; Sidhav, 2011). This trust amongst consumers in social media networks supports organisations advertising, as when it is shared consumer-to-consumer the information is more likely to be engaged with as opposed to a organisation sharing the advertising campaign (Gregurec, et al., 2011; Sen & Lerman, 2007).

This makes the research highly valuable to an organisation, as understanding what motivates consumer-to-consumer sharing of co-creative advertiisng campaigns could be used to the organisations benefit, to influence and motivate consumer-to-consumer sharing. Further, this research is focussed on co-creative advertising campaigns, therefore, the research findings are specifically associated with consumer-to-consumer sharing of co-creative advertising campaigns. Consequently this gives organisations insight into the potential of co-creative advertising campaigns as opposed to just organisational advertising campaigns. However, debatably, this research can not be expanded toward straight organisational advertising campaigns as the major consumer motivations revolve around the consumers connection with

the co-creation, which would arguably not be as strong toward a straight organisation advertisment.

Further, understanding what motivates consumers to share co-creations online assists in the planning and promotion of co-creative advertising campaigns towards consumers, and motivating them to share online within social media networks. Therefore, boosting the consumer to do the organisations advertising for them, as this is an effective form of advertising, as trust exists in consumer networks (Brown, et al., 2007; Chu & Kim, 2011; Sidhav, 2011), and there is a personal connection between the consumer and the co-creation. This is suggested in the findings, as consumer interactions online are more likely, and arguably better received when there is a personal connection between the consumer and the content they are sharing, particularly caused through their expended skills and knowledge during co-creation, and the self-expressiveness, due to creative aspects invovled.

It was found that consumers participate in co-creative advertising campaigns predominantly based on self-interest. Therefore, this gives insight that organisations need to propse something of value, supplementary to the co-creative aspect, for particiation to be considered a value for time. It was indiicated that the concept of a prize was enough to peak consumers self-interest to participate. This is an important managerial finding as what drives consumer participation in co-creative advertising campaigns is crucial, as this behaviour must occur for the proceeding behaviour of sharing the co-creation on social media to take place.

It is crucial for organisations to understand what motivates consumers to share their co-creation on social media platforms, for the purpose of being able to influence consumer motivations and increase the chance that they will share online. There were two main motivations, firstly, connecting with others was a predominant motivation to share co-creations online, in particular, establishing a personal connection, and to belong to something. This was shown through the sub-themes of social media self-presentation, to

control ones self-disclosure with others, and a consciousness of others, including informative sharing, the desire for appraisal, and personal connections that create a feeling of belonging. Therefore, understanding consumers motivation to connect with others by sharing co-creations online, allows organisations to utilise these finding when considering co-creative advertising campaigns, and how to influence motivations. For instance, by discovering ways to connect consumers on more personal levels when they share their co-creations online.

Secondly, a prominent motivation was consumers pride in their co-creation, which was caused by consumers use of their skills and knowledge to co-create, others appraisal of their co-creation, and arguably their preconcieved pride in skills and knowledge. Consumers pride in their co-creation influenced the consumer to feel psychological ownership over their co-creation, which hightened the motivation of pride to share it online. The managerial implication of understanding this motivation is the organisations ability to fulfill this consumer motivation using the co-creative aspect, and influence consumers sharing co-creations online.

Supplementary, an important managerial implication that was not uncovered in the findings on consumer motivations was brand interest, or any associations between the brand and consumer motivations to share their co-creation online. The absense of this finding is as important as if it were evident. It is arguable that consumers have no connection to the brand once the co-creative participation has concluded. This is important for managerial implications as this could potentially suggest that post consumer involvement in co-creation their affiliation to the brand is eliminated. This is assumed as the consumer has used their own skills and knowledge, feels psychological ownership over the co-creation, and used their co-creation to persoally connect with other consumers online, without significant connection to the brand, as the brand is still linked to the co-creative advertising campaign being shared but the consumers affiliation to the brand is absent. This should be approached in future research to discover if there is a link between the consumer and the brand after the co-

creative process, and if the brand has any significant presence during the sharing stage. This is important to discover for the organisation, as sharing is a form of advertising, promoted by consumer sharing, therefore, it is important the consumer still affiliates with the organisation as this could consequently affect the extent and format they share their co-creation online, in relation to the organisation.

5.6. Research Limitations

The limitations on this research revolve around the methodological qualitative approach. Firstly, a distinct limitation was the small number of participants interviewed for the research. Nonetheless, the data collection process was concluded dependent on theoretical saturation. Consequently, as no untried data emerged, and the advancement of ideas had been exhausted, theoretcial saturation was reached at ten participants. Despite the small number of interviewees the data collected supplied significant and extensive findings.

Additionally, the small number of participants restricts the studies generalisability, albeit this was not the purpose of this qualitative research (Corbin & Strauss, 2008), it was to gain a comprehensive understanding of the participants motivations to participate in the phenomenon.

The participants approached for the research were selected using one individuals personal media platforms, therefore this could have affected the reach of demographics of the paticipants. Whilst, the participants where only selected based on two specific criteria, this factor may have skewed the types of participants reached in terms of demographics that could have affected the research. These factors could arguably affect the findings, yet that is the purpose of qualitative research, to gain an insight into the phenomenon and not generalise the findings to larger population.

Moreover, due to the use of criterion sampling, the co-creative advertising campaigns participated in by the participants may not be completely comparable, due to the different types of advertising campaigns e.g. new product development, product design, and television commercials, and also the competition foundations of the advertising campaigns included distinct incentives for consumer participations, such as what the co-creative experience was offering, e.g. creation of the winning new product development, product design used on the product for limited time, television commercial having national airplay, and the prize, e.g. free product for a year, international trip. These aspects, which different amongst the co-creative advertising campaigns that the participants participated in could have skewed the research findings.

The data was analysed by one individual, consequently, personal interpretation varies amongst researchers. Therefore, the data could potentially be interpreted in numerously different manners and present the implications differently stemming from the same data set. Therefore, this can affect the validity of the research.

5.7. Future Research

A possible avenue of future research, that emerged during the research, was to focus only on sharing co-creative advertising campaigns that have the element of competition, but to research the difference between consumers who won the co-creative advertising campaign and consumers that participated but did not win. This would be interesting to discover a difference between the two and to find out if winning had any affect on the consumers motivations to share their co-creative experience on social media, opposed to other cosumers who only participated.

A secondary avenue of future research could be to explore consumer impressions of the brand they are co-creating with, after the co-creative process. This is recommended as a

future research avenue as the brand was not highlighted as having any impact on consumer motivations to share their co-creation online. Therefore, it is conceivably important to research whether a link between the brand (organisation) and the co-creation being shared continues in the mind of the consumer. This could assist in exposing whether the consumers attachment is toward both to the brand and their co-creation, or just their co-creation.

REFERENCES

Aine M.D., Lawlor, A., & Rowley, J, (2010). Young People's Use of Online Social Networking Sites: A Uses and Gratifications Perspective. Journal of Research in Interactive Marketing, 4(1), 46-58.

Akaka, M.A., & Chandler, J.D. (2011). Roles as Resources: A Social Roles Perspective of Change in Value Networks. Marketing Theory, 11(3), 243-260.

Arnould, E.J., & Price, L.L. (1993). River Magic: Extraordinary Experience and the Extended Service Encounter. Journal of Consumer Research, 20(1), 24-45.

Atakan, S.S. (2011). How and Why Self-Production Affects Product Evaluations: The Role of Process Valence and Involvement in Shaping Evaluation of, Attachment to, and Identification with Self-Made Products. Doctoral Dissertation, The University of Michigan. Retrieved from <http://deepblue.lib.umich.edu/bitstream/handle/2027.42/86334/sinem_1.pdf?sequence=1&isAllowed=y>.

Bacile, T.J., Ye, C., & Swilley, E. (2014). From Firm-Controlled to Consumer-Contributed: Consumer Co-Production of Personal Media Marketing Communication. Journal of Interactive Marketing, 28(2), 117-133.

Bailey, A.A. (2004). Thiscompanysucks.com: The Use of the Internet in Negative Consumer-to-Consumer Articulations. Journal of Marketing Communications, 10(3), 169-182.

Baudrillard, J. (1988). Consumer Society. Stanford University Press, Stanford, CA, 29-56.

Belk, R.W. (1988). Possessions and Self. John Wiley & Sons, Ltd.

Belk, R.W. (1992). Attachment to Possessions. In Setha, M.L., & Irwin, A (Eds), Place Attachment: Human Behaviour and Environment. (37-62). New York: Plenum Press.

Belk, R.W. (2007). Why Not Share Rather than Own?. The Annals of the American Academy of Political and Social Science, 611(1), 126-140.

Bendapudi, N., & Leone, R.P. (2003). Psychological Implications of Customer Participation in Co-Production. Journal of Marketing, 67(1), 14-28.

Berry, L.L. (1983). Relationship Marketing. In L.L. Berry., G.L. Shostack., & G.D. Upah (Eds.), Emerging Perspectives on Service Marketing. (25−38). Chicago: American Marketing Association.

Bickart, B., & Schindler, R.M. (2002). Expanding the Scope of Word of Mouth: Consumer-to-Consumer Information on the Internet. Advances in Consumer Research, 29(1), 428-431.

Boeije, H. (2002). A Purposeful Approach to the Constant Comparative Method in the Analysis of Qualitative Interviews. Quality and Quantity, 36(4), 391-409.

Brown, J., Broderick, A.J., & Lee, N. (2007). Word of Mouth Communication within Online Communities: Conceptualizing the Online Social Network. Journal of Interactive Marketing, 21(3), 2-20.

Burke, J.R. (1997). Examining the Validity Structure of Qualitative Research. Education, 118(2), 282-292.

Calder, B.J. (1977). Focus Groups and the Nature of Qualitative Marketing Research. Journal of Marketing Research, 14(3), 353-364.

Chan, K.W., & Li, S.Y. (2010). Understanding Consumer-to-Consumer Interactions in Virtual Communities: The Salience of Reciprocity. Journal of Business Research, 63(9), 1033-1040.

Chandler, J.D., & Vargo, S.L. (2011). Contextualization and Value-in-Context: How Context Frames Exchange. Marketing Theory, 11(1), 35-49.

Chen, B., & Marcus, J. (2012). Students' Self-Presentation on Facebook: An Examination of Personality and Self-Construal Factors. Computers in Human Behavior, 28(6), 2091-2099.

Chu, S. (2011). Viral Advertising in Social Media: Participation in Facebook Groups and Responses Among College-Aged Users. Journal of Interactive Advertising, 12(1), 30-43.

Chu, S., & Kim, Y. (2011). Determinants of Consumer Engagement in Electronic Word-of-Mouth (eWOM) in Social Networking Sites. International Journal of Advertising, 30(1), 47-75.

Chung, D.S. (2008). Interactive Features of Online Newspapers: Identifying Patterns and Predicting Use of Engaged Readers. Journal of Computer-Mediated Communication, 13(3), 658-679.

Constantin, J.A., & Lusch, R.F. (1994). Understanding Resource Management. Oxford, OH: The Planning Forum.

Corbin, J.M., & Strauss, A. (1990). Grounded Theory Research: Procedures, Canons, and Evaluative Criteria. Qualitative Sociology, 13(1), 3-21.

Corbin, J.M., & Strauss, A. (2008). Basics of Qualitative Research (3rd Ed). Thousand Oaks, CA: Sage.

Courtois, C., Mechant, P., De Marez, L., & Verleye, G. (2009). Gratification and Seeding Behaviour Online Adolescents. Journal of Computer-Mediated Communication, 15, 109-137.

Cova, B., & Dalli, D. (2009). Working Consumers: The Next Step in Marketing Theory. Marketing Theory, 9(3), 315-339.

Cova, B., Kozinets, R.V., & Shankar, A. (2007). Consumer Tribes. New York, NY: Routledge.

Cova, B., & Salle, R. (2008). Marketing Solutions in Accordance with the SD Logic: Co-Creating Value with Customer Network Actors. Industrial Marketing Management, 37(3), 270-277.

Coyle, J.R., Smith, T., Lightfoot, E., Neace, W., & Platt, G. (2011). Click Here to Share with a Friend: A Uses and Gratifications Approach to Word-of-Mouth Marketing Effectiveness. International Journal of Electronic Marketing and Retailing, 4(4), 225-247.

Coyne, I.T. (1997). Sampling in Qualitative Research. Purposeful and Theoretical Sampling; Merging or Clear Boundaries?. Journal of Advanced Nursing, 26(3), 623-630.

Czepiel, J.A. (1990). Service Encounters and Service Relationships: Implications for Research. Journal of Business Research, 20(1), 13-21.

Dabbagh, N., & Kitsantas, A. (2012). Personal Learning Environments, Social Media, and Self-Regulated Learning: A Natural Formula for Connecting Formal and Informal Learning. Internet and Higher Education, 15, 3-8.

Deci, E., & Richard, R. (1985). Intrinsic Motivation and Self-Determination in Human Behavior. New York, NY: Plenum Press.

Deci, E., & Richard, R. (2002). Handbook of Self Determination Research. Rochester, NY: The University of Rochester Press.

Demangeot, C., & Broderick, A.J. (2007). Conceptualising Consumer Behaviour in Online Shopping Environments. International Journal of Retail & Distribution Management, 35(11), 878 – 894.

Dey, I. (1993). Qualitative Data Analysis: A User Friendly Guide for Social Scientists. London: Routledge.

Dichter, E. (1966). How Word-of-Mouth Advertising Works. Harvard Business Review, 44(6), 147-160.

Draucker, C.B., Martsolf, D.S., Ross, R., & Rusk, T.B. (2007). Theoretical Sampling and Category Development in Grounded Theory. Qualitative Health Research, 17(8), 1137-1148.

Duffy, B.E. (2010). Empowerment Through Endorsement? Polysemic Meaning in Dove's User-Generated Advertising. Communication, Culture & Critique, 3(1), 26-43.

Edvardsson, B., Tronvoll, B., & Gruber, T. (2011). Expanding Understanding of Service Exchange and Value Co-Creation: A Social Construction Approach. Journal of the Academy of Marketing Science, 39(2), 327-339.

Etzioni, A. (1991). The Socio-Economics of Property. Journal of Social Behavior and Personality, 6(6), 465-468.

Feick, L.F. & Price, L.L. (1987) The Market Maven: A Diffuser of Marketplace Information. Journal of Marketing, 51(1), pp. 83–97.

Finsterwalder, J., & Kuppelwieser, V.G. (2011). Co-Creation by Engaging Beyond Oneself: The Influence of Task Contribution on Perceived Customer-to-Customer Social Interaction During Group Service Encounter. Journal of Strategic Marketing, 19(7), 607-618.

Firat, F.A., Dholakia, N., & Venkatesh, A. (1994). Marketing in a Postmodern World. European Journal of Marketing, 29(1), 40-56.

Firat, A.F., & Dholakia, N. (1998). Consuming People: From Political Economy to Theatres of Consumption. London: Routledge.

Franke, N., & Schreier, M. (2010). Why Customers Value Selfdesigned products: The importance of process effort and enjoyment. Journal of Product Innovation Management, 27(7), 1020—1031.

Fuchs, C., Prandelli, E., & Schreier, M. (2010). The Psychological Effects of Empowerment Strategies on Consumers' Product Demand. Journal of Marketing, 74(1), 65-79.

Fuller, J. (2006). Why Consumers Engage in Virtual New Product Developments Initiated by Producers. Advances in Consumer Research, 33(1), 639-646.

Fuller, J., Muhbacher, H., Matzler, K., & Jawecki, G. (2009). Consumer Empowerment Through Internet-Based Co-Creation. Journal of Management Information Systems, 26(3), 71-102.

Furby, L. (1978). Possessions: Toward a Theory of Their Meaning and Function Throughout the Life Cycle. In P.B. Baltes (Eds), Life Span Development and Behavior. (297-336). New York, NY: Academic Press.

Gassenheimer, J.B., Siguaw, J.A., & Hunter, G.L. (2013). Exploring Motivations and the Capacity for Business Crowdsourcing. AMS Review, 3(4), 205-216.

Gibbs, G.R. (2007). Analysing Qualitative Data: The SAGE Qualitative Research Kit. London: SAGE Publications Ltd.

Glaser, B.S., & Strauss, A.A. (1967). The Discovery of Grounded Theory. Strategies for Qualitative Inquiry. London, England: Wiedenfeld and Nicholson.

Godes, D., & Mayzlin, D. (2004). Using Online Conversations to Study Word-of-Mouth Communication. Marketing Science, 23(4), 545-560.

Goulding, C. (1998). Grounded Theory: The Missing Methodology on the Interpretivist Agenda. Qualitative Market Research: An International Journal, 1(1), 50-57.

Goulding, C. (2002). Grounded Theory: A Practical Guide for Management, Business, and Market Researchers. London: Sage Publications Ltd.

Granovetter, M.S. (1973). The Strength of Weak Ties. American Journal of Sociology, 78(5), 1360-1380.

Gregurec, I., Tomas, B., & Coric, A. (2011). Word-of-Mouth Marketing within Social Networking Sites. Proceedings of the 22nd Central European Conference on Information and Intelligent Systems. (227-233). Retrieved From <http://www.ceciis.foi.hr/app/public/conferences/1/archive2011/ICT_9.pdf.>.

Grissemann, U.S., & Stokburger-Sauer, N.E. (2012). Customer Co-Creation of Travel Services: The Role of Company Support and Customer Satisfaction with the Co-Creation Performance. Tourism Management, 33, 1483-1492.

Gronroos, C. (1983). Strategic Management and Marketing in the Service Sector. Cambridge: Marketing Science Institute.

Gronroos, C. (2000), Service Management and Marketing: A Customer Relationship Management Approach. West Sussex, UK: John Wiley & Sons.

Gronroos, C. (2008). Service Logic Revisited: Who Creates Value? And Who Co-Creates? European Business Review, 20(4), 298-314.

Gruen, T.W., Osmonbekov, T., & Czaplewski, A.J. (2006). EWOM: The Impact of Customer-to-Customer Online Know-How Exchange on Customer Value and Loyalty. Journal of Busines Research, 59, 449-456.

Gutman, J. (1982). A Means-End Chain Model Based on Consumer Categorization Processes. Journal of Marketing, 46(3), 60-72.

Harter, S. (1985). Competence as a Dimension of Self-Evaluation: Towards a Comprehensive Model of Self-Worth. (55-121). The Development of the Self, Leahy, R.L. (Eds). New York, NY: Academic Press.

Hayes, J.L., & King, K.W. (2014). The Social Exchange of Viral Ads: Referral and Coreferral of Ads Among College Students. Journal of Interactive Advertising, 14(2), 98-109.

Heinonen, K. (2011). Consumer Activity in Social Media: Managerial Approaches to Consumers' Social Media Behavior. Journal of Consumer Behaviour, 10(6), 356–364.

Hollenbaugh, E.E., & Ferris, A.L. (2014). Facebook Self-Disclosure: Examining the Role of Traits, Social Cohesion, and Motives. Computers in Human Behavior, 30, 50-58.

113

Hennig-Thurau, T., Gwinner, K.P., Walsh, G., & Gremler, D.D. (2004). Electronic Word-of Mouth Via Consumer Opinion Platforms: What Motivates Consumers to Articulate Themselves on the Internet?. Journal of Interactive Marketing, 18(1), 38-52.

Hirschman, E.C. (1983). Predictors of Self-Projection, Fantasy, Fulfillment, and Escapism. The Journal of Social Psychology, 120, 63-76.

Hoyer, W.D., Chandy, R., Dorotic, M., Krafft,M., & Singh, A.S. (2010). Consuemr Cocreation in New Product Development. Journal of Service Research, 13(3), 283-296.

Humphreys, A., & Grayson, K. (2008). The Intersecting Roles of Consumer and Producer: A Critical Perspective on Co-production, Co-creation and Prosumption. Sociology Compass, 2(3), 963-980.

Isaacs, S. (1933). Social Development in Young Children. British Journal of Educational Psychology, 3(3), 291-294.

Jones, K., & Leonard, L.NK. (2008). Trust in Consumer-to-Consumer Electronic Commerce. Information and Management, 45(2), 88-95.

Josselson, R., & Lieblich, A. (2003). Up Close and Personal: The Teaching and Learning of Narrative Research. The Narrative Study Of Lives. Washington, DC: American Psychological Association.

Joy, A., & Sherry Jr, J.F. (2003). Speaking of Art as Embodied Imagination: A Multisensory Approach to Understanding Aesthetic Experience. Journal of Consumer Research, 30(2), 259-282.

Kaplan, A.M. & Haenlein, M. (2010) Users of the World, Unite! The Challenges and Opportunities of Social Media. Business Horizons, 53(1), 59–68.

Katz, E., & Lazarsfeld, P. (1955). Personal Influence. New York, NY: Free Press.

Kleine, S.S., & Baker, S.M. (2004). An Integrative Review of Material Possession Attachment. Academy of Marketing Science Review, 1, 1-35.

Kohil, A.K., & Jaworski, B.J. (1990). Market Orientation: The Construct, Research Propostions, and Managerial Implications. Journal of Marketing, 54(4), 1-18.

Krishnamurthy, S., & Dou, W. (2008). Advertising with User-Generated Content: A Framework and Research Agenda. Journal of Interactive Advertising, 8(2), 1-7.

Kuppelwieser, V.G., & Finsterwalder, J. (2011). Psychological Safety, Contributions and Service Satisfaction of Customers in Group Service Experiences. Managing Service Quality: An International Journal, 21(6), 617-635.

Lang, B., & Lawson, R. (2013). Dissecting Word-of-Mouth's Effectiveness and How to Use It as a Proconsumer Tool. Journal of Nonprofit & Public Sector Marketing, 25(4), 374-399.

Lee, C.S., & Ma, L. (2012). News Sharing on Social Media: The Effect of Gratifications and Prior Experience. Computers in Human Behavior, 28, 331-339.

Lee, J., Ham, C., & Kim, M. (2013). Why People Pass Along Online Video Advertising: From the Perspective of the Interpersonal Communication Motives Scale and the Theory of Reasoned Action. Journal of Interactive Advertising, 13(1), 1-13.

Lee, K., & Chen, A.N.K. (2011). Usability Design and Psychological Ownership of a Virtual Word. Journal of Management Information Systems, 28(3), 269-308.

Locke, K. (2001). Grounded Theory in Management Research. London: Sage Publications.

Long, A.F., & Godfrey, M. (2004). An Evaluation Tool to Assess the Quality of Qualitative Research Studies. International Journal of Social Research Methodology, 7(2), 181-196.

Lovelock, C., & Gummesson, E. (2004). Wither Service Marketing?" In Search of New Paradigm and Fresh Perspectives. Journal of Service Research, 7(1), 20-41.

Lu, Y., Zhao, L., & Wang, B. (2010). From Virtual Community Members to C2C E-Commerce Buyers: Trust in Virtual Communities and its Effect on Consumers' Purchase Intention. Electronic Commerce Research and Applications, 9(4), 346-360.

Lusch, R.F., Brown, S.W., & Brunswick, G.J. (1992). A General Framework for Explaining Internal vs. External Exchange. Journal of the Academy of Marketing Science, 20(2), 119-134.

Maglio, P.P., & Spohrer, J. (2008). Fundamentals of Service Science. Journal of the Academy of Marketing Science, 36(1), 18-20.

Maglio, P.P., Vargo, S.L., Caswell, N., & Spohrer, J. (2009). The Service System is the Basic Abstraction of Service Science. Information Systems and E-Business Management, 7(4), 395-406.

Marett, K., & Joshi, K.D. (2009). The Decision to Share Information and Rumors: Examining the Role of Motivation in an Online Discussion Forum. Communications of the Association for Information Systems, 24(4), 47-68.

Mills, P.K., & Morris, J.H. (1986). Clients as "Partial" Employees of Service Organizations: Role Development in Client Participation. The Academy of Management Review, 11(4), 726-735.

Modzelewski, M.F. (2000). Finding a Cure for Viral Marketing. Direct Marketing News, 22(34), 89-95.

Morse, J.M. (1991). Strategies for Sampling. In J. Morse (Ed.). Qualitative Nursing Research: A Contemporary Dialogue. (117-131). Newbury Park, CA: Sage.

Morse, J.M., Barrett, M., Mayan, M., Olson, K., & Spiers, J. (2002). Verification Strategies for Establishing Reliability and Validity in Qualitative Research. International Journal of Qualitative Methods, 1(2), 13-22.

Murphy, H.C., Centeno Gil, E.A., Schegg, R. (2010). An Investigation of Motivation to Share Online Content by Young Travelers: Why and Where. Information and Communication Technologies in Tourism, 467-478.

Narver, J.C., & Slater, S.F. (1990). The Effect of a Market Orientation on Business Profitability. Journal of Marketing, 54, 20-35.

Nicholls, R. (2010). New Directions for Customer-to-Customer Interaction Research. Journal of Services Marketing, 24(1), 87-97.

Normann, R., & Ramirez, R. (1993). From Value Chain to Value Constellation: Designing Interactive Strategy. Harvard Business Review, 71(6), 65-77.

Nov, O., Naaman, M., & Ye, C. (2010). Analysis of Participation in an Online Photo-Sharing Community: A Multidimensional Perspective. Journal of the American Society for Information Science and Technology, 61(3), 555-566.

Nuttavuthisit, K. (2010). If You Can't Beat them, Let them Join: The Development of Strategies to Foster Consumers' Co-Creative Practices. Business Horizons, 53(3), 315-324.

Onwuegbuzie, A.J. (2000). Expanding the Framework of Internal and External Validity in Quantitative Research. Annual Meeting of the Association for the Advancement of Education Research (AAER). Retrieved from
< http://files.eric.ed.gov/fulltext/ED448205.pdf>.

Ozanne, L.K., & Ballantine, P.W. (2010). Sharing as a Form of Anti-Consumption? An Examination of Toy Library Users. Journal of Consumer Behaviour, 9(6), 485-498.

Payne, A.F., Stobacka, K., & Frow, P. (2008). Managing the Co-Creation of Value. Journal of the Academy of Marketing Science,36, 83-96.

Peck, J. (2010). Does Touch Matter? Insights from Haptic Research in Marketing. In A. Krishna (Eds), Sensory Marketing: Research on the Sensuality of Products. (17-31). New York: NY: Routledge.

Peck, J., & Shu, S.B. (2009). The Effect of Mere Touch on Perceived Ownership. Journal of Consumer Research, 36(3), 434-447.

Phelps, J.E., Lewis, R., Mobilio, L., Perry, D., & Raman, N. (2004). Viral Marketing or Electronic Word-of-Mouth Advertising: Examining Consumer Responses and Motivations to Pass Along Email. Journal of Advertising Research, 44(4), 333-348.

Pierce, J.L., Kostova, T., & Dirks, K.T. (2001). Toward a Theory of Psychological Ownership in Organizations. Academy of Management Review, 26(2), 298-310.

Pierce, J.L., Kostova, T., & Dirks, K.T. (2003). The State of Psychological Ownership: Integrating and Extending a Century of Research. Review of General Psychology, 7(1), 84.

Pierce, J.L., & Jussila, I. (2011). Psychological Ownership and the Organizational Context: Theory, Research Evidence, and Application. UK: Edward Elgar Publishing Limited.

Piller, F.T., Vossen, A., & Ihl, C. (2011). From Social Media to Social Product Development: The Impact of Social Media on Co-Creation of Innovation. Die Unternehmung, 65(1), 1-22.

Pitta, D.A., & Fowler, D. (2005). Internet Community Forums: An Untapped Resource for Consumer Marketers. Journal of Consumer Marketing, 22(5), 265-274.

Prahalad, C.K. (2004). The Blinders of Dominant Logic. Long Range Planning, 37, 171-179.

Prahalad, C.K., & Ramaswamy, V. (2000). Co-opting Customer Competence. Harvard Business Review, 78(1), 79-90.

Prahalad, C.K., & Ramaswamy, V. (2004). Co-Creation Experiences: The Next Practice in Value Creation. Journal of Interactive Marketing, 18(3), 5-14.

Ramaswamy, V., & Gouillart, F. (2010). The Power of Co-Creation: Build it with them, to Boost Growth, Productivity, and Profits. New York, NY: Free Press.

Rauscher, L., & Greenfield, B.H. (2009). Advancements in Contemporary Physical Therapy Research: Use of Mixed Methods Designs. Journal of the American Physical Therapy Association, 89(1), 91-100.

Reichheld, F.F. (1996). The Loyalty Effect. Boston, MA: Harvard Business School Press.

Ross, C., Orr., E.S., Sisic, M., Arseneault, J.M., Simmering, M.G., & Orr. R. (2009). Personality and Motivations Associated with Facebook Use. Computers in Human Behaviour, 25, 578-586.

Sawhney, M., Verona, G., & Prandelli, E. (2005). Collaborating to Create: The Internet as a Platform for Customer Engagement in Product Innovation. Journal of Interactive Marketing, 19(4), 4-17.

Schindler, R.M., & Bickart, B. (2009). Published Word of Mouth: Referable, Consumer-Generated Information on the Internet. In Haugtvedt, C.P., Machleit, K.A., & Yalch, R.F. (Eds). Online Consumer Psychology: Understanding and Influencing Consumer Behavior in the Virtual World. (32-57). Taylor & Francis, E-Library.

Schreier, M. (2006), The Value Increment of Mass-Customized Products: An Empirical Assessment. Journal of Consumer Behaviour, 5, 317–327.

Sen, S., & Lerman, D. (2007). Why Are You Telling Me This? An Examination into Negative Consumer Reviews on the Web. Journal of Interactive Marketing, 21(4), 76-94.

Shan, Y., & King, K.W. (2015). The Effects of Interpersonal Tie Strength and Subjective Norms on Consumers' Brand-Related EWOM Refferal Intentions. Journal of Interactive Advertising. <DOI: 10.1080/15252019.2015.1016636>.

Shao, G. (2009). Understanding the Appeal of User-Generated Media: A Uses and Gratification Perspective. Internet Research, 19(1), 7-25.

Shu, S.B., & Peck, J. (2011). Psychological Ownership and Affective Reaction: Emotional Attachment Process Variables and the Endowment Effect. Journal of Consumer Psychology, 21(4), 439-452.

Shun, C., & Yunjie, X. (2006). Effects of Outcome, Process, and Shopping Enjoyment on Online Consumer Behaviour. Electronic Commerce Research and Application, 5, 272-281.

Sindhav, B. (2011). Co-creation of Value: Creating New Products through Social Media. International Journal of Management Research, 2(1), 6–15.

Spohrer, J., Maglio, P.P., Bailey, J., & Gruhl, D. (2007). Towards a Science of Service Systems. Computer, 40(1), 71-77.

Stern, P.N. (1980). Grounded Theory Methodology: Its Uses and Processes. Image, 12(1), 20-23.

Strauss, A., & Corbin, J.M. (1990). Basics of Qualitative Research: Grounded Theory Procedures and Techniques. Sage Publications, Inc.

Strauss, A., & Corbin, J.M. (1994). Grounded Theory Methodology: An Overview. In Denzin & Y. Lincoln (Eds), Handbook of Qualitative Research. (273-285).

Strauss, A., & Corbin, J.M. (1998). Basics of Qualitative Research: Procedures and Techniques for Developing Grounded Theory. ed: Thousand Oaks, CA: Sage.

Taylor, D.G., Strutton, D., & Thompson, K. (2012). Self-Enhancement as a Motivation for Sharing Online Advertising. Journal of Interactive Advertising, 12(2), 13-28.

Thompson, D.V., & Malaviya, P. (2013). Consumer-Generated Ads: Does Awareness of Advertising Co-Creation Help or Hurt Persuasion?. Journal of Marketing, 77(3), 33-47.

Tombs, A.G., Russell-Bennett, R., & Ashkanasy, N.M. (2014). Recognising Emotional Expressions of Complaining Customers. European Journal of Marketing, 48(8), 1354 – 1374.

Van Rijn, H., & Stappers, P.J. (2008). Expressions of Ownership: Motivating Users in a Co-Design Process. In Proceedings of the Tenth Anniversary Conference on Participatory Design. Indiana University, 178-181.

Vargo, S.L., & Lusch, R.F. (2004). Evolving to a New Dominant Logic for Marketing. Journal of Marketing, 68(1), 1-17.

Vargo, S.L., & Lusch, R.F. (2006). Service-Dominant Logic: Reactions, Reflections and Refinements. Marketing Theory, 6(3), 281-288.

Vargo, S.L. & Lusch, R.F. (2008a). Divergences and Convergences of Logics. Industrial Marketing Management, 37(1), 254-259.

Vargo, S.L., & Lusch, R.F. (2008b). Service-Dominant Logic: Continuing the Evolution. Journal of the Academy of Marketing Science, 36(1), 1-10.

Vargo, S.L., Maglio, P.P., & Akaka, M.A. (2008). On Value and Value Co-Creation: A Service Systems and Service Logic Perspective. European Management Journal, 26(3), 145-152.

Walker, D., & Myrick, F. (2006). Grounded Theory: An Exploration of Process and Procedure. Qualitative Health Research, 16(4), 547-559.

Wang, X., Yu, C., & Wei, Y. (2012). Social Media Peer Communication and Impacts on Purchase Intentions: A Consumer Socialization Framework. Journal of Interactive Marketing, 26(4), 198-208.

Wikstrom, S. (1996). The Customer as Co-Producer. European Journal of Marketing, 30(4), 6-19.

Zeithaml, V.A., Parasuraman, A., & Berry, L.L. (1985). Problems and Strategies in Services Marketing. Journal of Marketing, 49(2), 33−46.

Zimmermann, E.W. (1951), World Resources and Industries. New York, NY: Harper and Row.

APPENDICES

Appendix A. Unstructured Interview Guide

Interview Questions.

Topics of Discussion (Including potential prompts)

What type of co-creative advertising campaign did you participate in?

How did you find out about the promotion?

Why did you decide to participate in the co-creative advertising campaign?

Are they a favourite brand?

Do you engage with this brand often?

Do you like the product?

Do you like the idea of being part of creation?

Do you think you would have participated in the campaign if it were another kind of promotion by the company?

Was it more about the company?

What was your experience with the co-creative campaign like?

Do you engage with organizations you like more online or offline?

How did you share this co-creative experience online? Why?

Did you share on more than one social media platform?

Was it a requirement?

Did you tag your friends? Get friends like it or comment on it?

How did you feel when people liked or commented on your post?

If they didn't, how did this make you feel?

If you asked friends to vote, did they?

Did many of your friends see your post and participate in the campaign as well?

Did you discuss this campaign online with friends other than on your post?

Did you discuss the campaign on other forums? Such as friends profiles or on the website profile?

Why did you engage in this type of discussion?

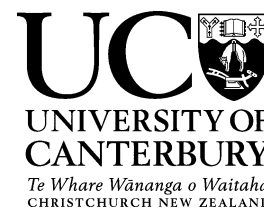*Did you follow the promotion right through?*

Are you an avid user online – sharing post/talking online?

Do you often engage with brands in this way?

Appendix B. Information Sheet for Participants

College of Business and Law

Eugena Alice Wright
Telephone: +64 (027) 8135362
Email: eaw60@uclive.ac.nz

UC
UNIVERSITY OF
CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

Co-Creation & Consumer-to-Consumer Online Sharing of Advertising Campaigns

Eugena Alice Wright, Masters of Commerce Candidate, University of Canterbury, New Zealand

Information Sheet for Participants

Researcher: My name is Eugena Wright, I am a Marketing Master's Student/Candidate at the University of Canterbury, NZ, and I am undertaking this research for my thesis.

Purpose of the Research

The purpose of the research is to gain greater understanding into advertising campaigns which have been created with the help of consumers (co-creation), and what motivates consumers to share their experience of this online in some format e.g. on social media platforms.

Co-Creation Advertising Campaigns: The participant (consumer) has interacted and engaged with an organisation (where the organisation has publicly promoted that they want customers to interact with them in a certain way). For instance, an organisation promotes that they want consumers to assist by suggesting new product flavours, packaging, labeling (e.g. Bluebird), or advertising slogans, campaign ideas (e.g. Tui billboards), or ways to utilise the product (e.g. Kiwi Tip Exchange).

Share Experience Online: The participant has shared this experience online, in some format, on social media platforms (e.g. sharing their idea (image or text), or shared the organisations promotion).

Participants Role in the Research

I would like to interview you in a one-on-one setting, about your experience with such a "co-created" advertising campaign that you have participated in, and then in some format have shared this experience online, on a social media platform. I would like to gain insight and understanding into what motivated you to share this experience online, on a social media platform.

Your involvement in this project will be to participate in such an interview and to discuss your experience. The interview (if in person) will be audio taped, alongside my own notations, or over the internet will be copied, and will be approximately 30 to 60 minutes in length.

As a follow-up to your participation in the research, it is possible I will ask additional questions. You can decline participation in follow-up research at any point. Additionally, you have the option to read over the interview transcript and amend it, if desired.

Participants Right to Withdraw from the Research

There are no foreseeable risks in undertaking participation (e.g. such as emotional discomfort or physical risk) in this research. However, if at any point you feel at risk immediately inform the researcher, as participation is voluntary, and you have the right to withdraw at any stage without penalty.

If you withdraw I will remove any information relating to you from my thesis, however, this is impossible from November 8st 2014, as at this point the 'data collection' process (e.g. interview process) will be concluded.

Collected Material and its Use

The results of the project will be available online via the UC library website, but you may be assured of the complete confidentiality of data gathered in this investigation: your identity will not be made public and pseudonym's will be used (e.g. false names).

To ensure anonymity and confidentiality, all electronic data will be stored in locked facilities, with only the researcher (Eugena Wright) having access to the data.

The project is being carried out as a requirement of the Masters of Commerce in Marketing at the University of Canterbury by Eugena Alice Wright, under the supervision of Joerg Finsterwalder, who can be contacted at (joerg.finsterwalder@canterbury.ac.nz). We are pleased to discuss any concerns you may have about participation in the project.

Human Ethics Committee

This project has been reviewed and approved by the University of Canterbury Human Ethics Committee, and participants should address any complaints to The Chair, Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz).

Agreement

If you agree to participate in the study, you are asked to complete the consent form and as agreed between the researcher and participant return via email, or postage, with fees incurred by the researcher.
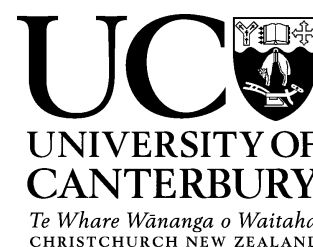
You may receive a copy of the project results by contacting the researcher at the conclusion of the project.

Eugena Alice Wright

Appendix C. Consent Form for Participants

College of Business & Law

Eugena Alice Wright
Telephone: +64 (027) 8135362
Email: eaw60@uclive.ac.nz

Co-Creation & Consumer-to-Consumer Online Sharing of Advertising Campaigns

Eugena Alice Wright, Masters of Commerce Candidate, University of Canterbury, New Zealand

Consent Form For Participants

1. I have been given a full explanation of this project (e.g the information sheet) and have had the opportunity to ask questions (Researcher contact detail top of page – Eugena Wright).

2. I understand what is required of me if I agree to take part in the research (refer to information sheet).

3. I understand that participation is voluntary, and I may choose not to participate at any time without penalty. Withdrawal of participation will also include the withdrawal of any information I have provided should this remain practically achievable (prior to November 8st 2014).

4. I understand that any information or opinions I provide will be kept confidential to the researcher, and that any published or reported results will not identify the participants (e.g. pseudonym's used/false names) unless consented to by the participant. I understand that a thesis is a public document and will be available through the UC Library.

5. I understand that all data collected (e.g. interview material) for the study will be kept in locked and secure facilities, and in a password protected electronic form that will be destroyed after five years, if required by the University of Canterbury.

6. I understand the risks associated with taking part and how they will be managed.

7. I understand that I am able to receive a report on the findings of the study by contacting the researcher at the conclusion of the project.

8. I understand that I can contact the researcher Eugena Alice Wright via email (eaw60@uclive.ac.nz), or mobile (028 8135362) and that I can contact supervisor Joerg Finsterwalder via email (joerg.finsterwalder@canterbury.ac.nz) for further information.

If I have any complaints, I can contact the Chair of the University of Canterbury Human

Ethics Committee, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz)

Would you like a summary of the research results?

By signing below, I agree to participate in this research project.

Name (printed):

Signed:…………………………………

Date: /   /

Eugena Alice Wright