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# COLLABORATIVE NETWORKS IN TOURISM INNOVATION, AND THE INCORPORATION OF CREATIVE GENIUS METHODS

A Study of Nature Interpretation and Outdoor  
Experience Tourism on Bornholm

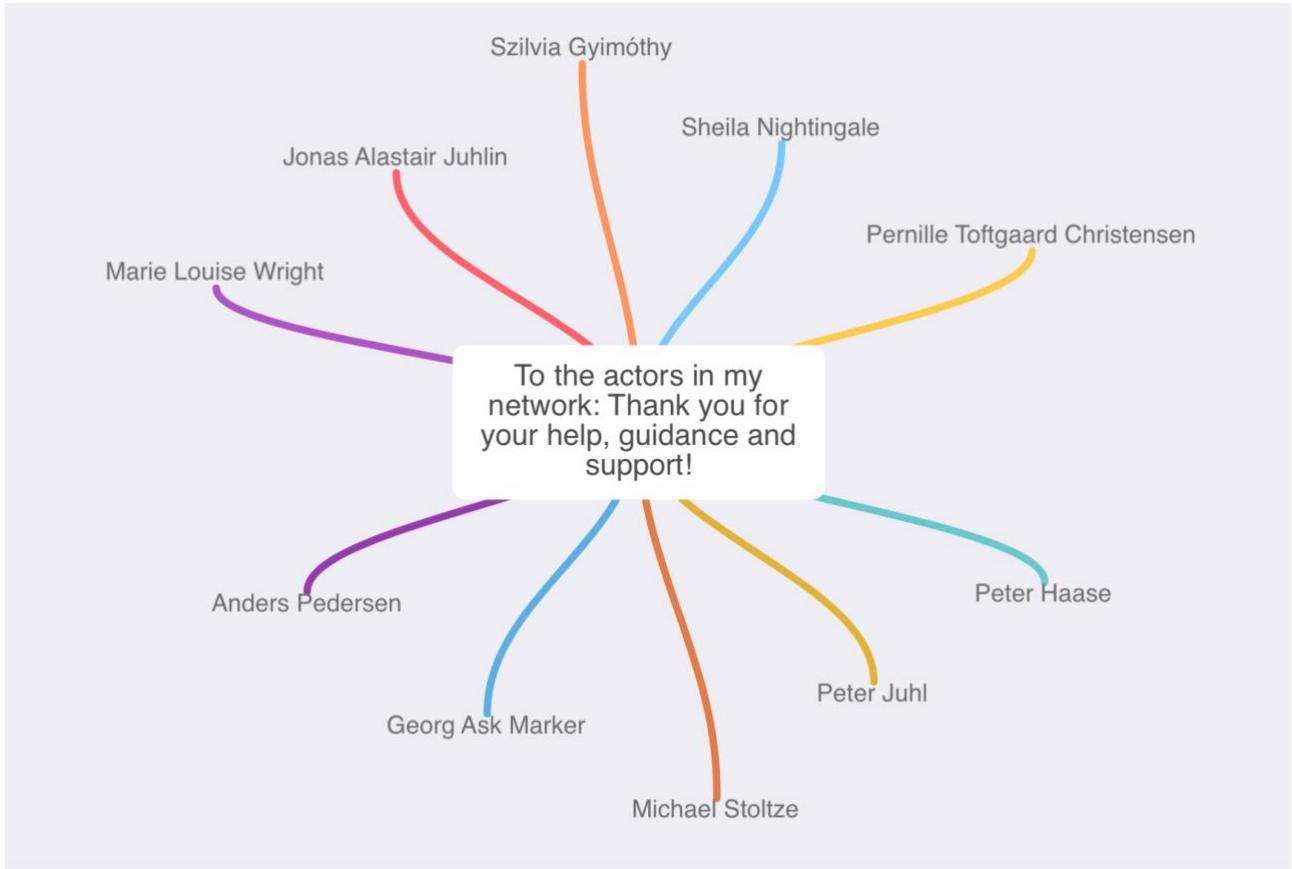
## ABSTRACT

Existing tourism innovation literature tends to describe innovation in tourism as defective and unsystematic. Despite this, I still found innovation to be taking place, specifically in collaborative networks. However, I also determined that these networks exhibited a high tendency towards exploitation, and while they are proficient at this, and are achieving good results, I believe that if the networks do not introduce some level of exploration into their processes, they run the risk of losing their competitiveness. I believe Creative Genius can provide a stage of exploration in a way that is unobtrusive to the networks' existing processes. I therefore, in this thesis aim to answer the research question: How can Creative Genius methods be incorporated into the tourism context in order to assist networks in nature interpretation and outdoor experiences to become more creative and explorative, thereby maintaining their competitiveness? A series of five interviews were analysed with the intention of identifying characteristics, barriers and facilitators, as well as the nature of the apparent collaboration networks. A potentiality analysis was conducted to discover how Creative Genius methods could be incorporated, and a resulting analytical framework was proposed. This framework illustrates how innovation currently occurs in nature and outdoor tourism networks on Bornholm, and how the stages of the Creative Platform already line up with, and would seamlessly fit in with the networks' current innovative processes. Intercepting the networks' current processes at, and prior to the idea stage, would enable actors of the networks to participate in a Creative Platform in order to take in more diverse knowledge from the sources outside of the networks, and outside the actors' knowledge spheres. This would naturally inject a stage of exploration into the networks currently exploitation heavy process. In turn, this will result in more new, original and creative ideas, and solutions for new products and challenges, thus ensuring the destinations competitiveness.

Elyse Nightingale Meaker

MA Tourism – Global Tourism Development

## Acknowledgements



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<b>1. INTRODUCTION</b>	<b>1</b>
<b>2. THEORY</b>	<b>4</b>
<b>    2.1. Innovation in Tourism</b>	<b>4</b>
2.1.1. The Origins of Innovation Theory in Tourism	4
2.1.2. Propositions	5
2.1.3. The Schumpeterian Perspective	6
2.1.4. Innovation in the Experience Economy	7
2.1.5. Innovation Defectiveness	9
2.1.6. Conditions and Influences of Tourism Innovation	10
<b>    2.2. Knowledge Flows and Tourism Innovation</b>	<b>13</b>
2.2.1. Definition of Knowledge	13
2.2.2. The Transfer of Knowledge	14
2.2.3. Innovation Networks	16
2.2.4. Exploration vs. Exploitation	19
2.2.5. Learning and Adaption Speed	20
<b>    2.3. Creativity and Creative Genius</b>	<b>22</b>
2.3.1. Definition and Potential of Creativity	22
2.3.2. The Principles of Creative Genius	23
2.3.3. The Creative Platform	26
<b>3. METHOD</b>	<b>30</b>
<b>    3.1. Methodology</b>	<b>30</b>
3.1.1. Flyvbjerg's Phronesis	30
3.1.2. Phronesis in Tourism	31
<b>    3.2. The Interviewees</b>	<b>32</b>
<b>    3.3. Ethnographic &amp; Semi-structured Interviews</b>	<b>33</b>
<b>4. ANALYSIS</b>	<b>39</b>
<b>    4.1. The Innovative Context of Nature Interpretation and Outdoor Experiences on Bornholm</b>	<b>39</b>
4.1.1. Characteristics of the Private Sector	39
4.1.2. Facilitators	41
4.1.3. Barriers	43
<b>    4.2. Innovation in Selected Cases of Nature Interpretation on Bornholm</b>	<b>47</b>
4.2.1 Case 1: Stenhuggerstien	47
4.2.2. Case 2: Mountain Bike Trails and Trailbuilders Bornholm	49
4.2.3. Case 3: Linjer i Landskabet	51
<b>    4.3. Potentially Analysis</b>	<b>56</b>
4.3.1. Scenarios for Creative Genius Intervention	56
4.3.2. Arguments for Creative Genius Incorporation	58

5. DISCUSSION	60
<b>5.1. Contributions</b>	<b>60</b>
5.1.1. Empirical Contributions	60
5.1.2. Methodical Contributions	60
5.1.3. Theoretical Contributions	62
<b>5.2. Transferability</b>	<b>67</b>
6. CONCLUSION	68
REFERENCES	70
APPENDIX	72
<b>NaturBornholm – Peter Haase</b>	<b>72</b>
<b>Nuturstyrelsen Bornholm - Michael Stoltze</b>	<b>83</b>
<b>Nuturstyrelsen Bornholm - Georg Ask Marker</b>	<b>91</b>
<b>Bornholms Outdoor Center - Anders Pedersen</b>	<b>95</b>
<b>Destination Bornholm – Peter Juhl</b>	<b>101</b>

## 1. Introduction

Current tourism innovation literature presents the tourism industry as ‘innovation defective’, as well as unsystematic, unstructured, and rarely based on research and development. Despite this, the same authors of this literature also recognise a tendency toward actors of tourism destinations operating in networks, and that innovation capacities are higher in these horizontal collaborations. They do, however, not proceed to offer an analytical framework to support these realisations. I will attempt to undertake this challenge in this thesis.

Authors that do attempt to explain innovation networks, conduct this through the theories of knowledge flows, the characteristics of innovation networks in terms of knowledge flows, and how this relates to exploitation vs. exploration. The result is, if networks show too high a tendency towards exploitation and hardly any towards exploration, the networks will either lose or not be able to maintain their level of competitiveness.

The cases in the research of this thesis show this tendency. They all show characteristics of being predisposed to exploitation and only demonstrate minor examples of exploration. In order for the destination not to lose its competitiveness something must be done to encourage networks towards exploration, and thus enable the networks to become more creative and innovative.

As a solution, I suggest employing Creative Genius methods. These are a series of methods, activities, principles and a platform that enables, develops, and promotes creativity. In this thesis I will be answering the research question:

**How can Creative Genius methods be incorporated into the tourism context in order to assist networks in nature interpretation and outdoor experiences to become more creative and explorative, thereby maintaining their competitiveness?**

Prior to beginning this thesis, I knew I wanted to work to improve my skills in generating solutions and new ideas for the development of tourism, as this is what I envisioned myself doing in the future. I felt that during my time at university I had acquired good analytical skills. However, when it came to producing new ideas and solutions for a case, I was often stumped.

With this in mind, I chose to attend the Creative Genius course during my ninth semester with the aim of learning to be a little more creative. From this course I gained a large collection of tools, methods and knowledge that makes up the Creative Genius method.

My initial idea for this thesis was to carry out a personal creative process, be the creative unit, and create ideas for a nature related business on Bornholm – or as I would later realise – as a kind of knowledge broker. Simultaneously, I had the preconceptions that the only true form of innovation was a Schumpetarian definition of radical innovation and creative destruction, and that the tourism industry was suffering from innovation defectiveness.

However, through the process of performing research with my original goal and research question in mind – How Creative Genius methods could be adopted to the tourism context, to help break nature interpretation away from innovation defectiveness in Danish nature tourism – and in conducting the interviews, I came to understand that there were other processes at play that I had not seen originally. The interviews that were originally intended as my secondary data I switched to use as my primary data. I slowly discovered that despite what existing literature states about the tourism industry suffering from innovation defectiveness, there is innovation taking place and these collaborative networks are the sources of innovation in nature tourism on Bornholm. I came to two main realisations, 1) that I would have to adjust my definition of innovation to one more suited to the context, and 2) that Creative Genius methods could still be adapted to the tourism context, however, I found that the Creative Platform and its network characteristics would be more suitable, rather than a personal creative process coming from me.

My expectation is that Creative Genius can act as either a method or a set of tools that can be incorporated more or less seamlessly into the networks' current way of operating. My intention is to not disrupt the networks current process, as they are achieving good results, and are very adept at exploitation. Rather, I hope to inject a measure of exploration into the networks' process in order to secure the networks against losing their competitiveness.

I hope that what I discover in this thesis can be transferred and used in other contexts, where the Creative Genius methods can be directly transferred, while the mode of facilitation can be adapted to the networks and context in question.

This thesis begins with a theory chapter split into three parts, addressing innovation in tourism, knowledge flows, and finally presenting creativity and Creative Genius.

Next a method chapter, likewise split into three parts, addresses methodology, presents the interviewees and the interview methods used, namely, ethnographic and semi-structured interviews.

An analysis chapter follows which first introduces the slightly more general context of innovation in nature interpretation and outdoor experiences, after which it delves deeper and examines three select cases. Finally, a potentiality analysis is performed on the use of Creative Genius.

A discussion examines the empirical, methodical and theoretical contributions of this thesis, before touching upon the transferability, and finally ending in a conclusion.

An appendix can be found at the end of this document containing transcripts of the five interviews conducted.

## 2. Theory

This chapter is split into three parts. The first part presents a number of existing theories concerning innovation in tourism. The origins of innovation theory in tourism are briefly presented, where after established contemporary research including a number of propositions and particular views, are discussed. The theories by Sundbo and Hjalager are presented describing the current unsystematic and defective innovation of tourism. A number of conditions and influences of tourism innovation, according to Hall and Williams, are then presented. There will be particular focus on the conditions pertaining to the intra-firm/network level.

The second part focuses on knowledge flows in tourism innovation. A definition of knowledge is presented, followed by a description based on work by Hall and Williams on how knowledge is transferred. One of these knowledge channels occurs through various forms of innovative networks, and this is further elaborated on through work by Sørensen. Finally, March's theories on exploration, exploitation, and learning and adaption speed are added to further elaborate on the mechanisms of innovation networks.

The third part delves into the world of Creative Genius. The definition and potential of creativity is introduced, as well as the concept of Creative Genius developed by Byrge and Hansen. Finally, the three principles of Creative Genius are presented followed by a presentation of The Creative Platform.

### 2.1. Innovation in Tourism

Despite tourism being claimed as the fastest growing global industry it has been equally accused of being one of the least innovative sectors. Over the past three decades, tourism scholars have attempted to address this paradox and develop a theoretical framework for innovation in tourism (Hjalager, 2010, 1). I have identified underpinning contemporary research that will be discussed in detail below.

#### 2.1.1. The Origins of Innovation Theory in Tourism

There is a challenge with mainstream innovation research and theory when using it in a tourism context. Mainstream innovation research and theory were originally performed by economists, such as Joseph Schumpeter, and traditionally has a strong focus on manufacturing and technology (Hall

& Williams, 2008, 8). Therefore, mainstream innovation theory does not always apply to innovation in tourism. As a consequence of this, there are a number of schools of thought. Alsos, Eide and Madsen explain how some researchers advocate for directly transferring theories, models, and scales of measurement from the research of mainstream innovation. Other scholars prefer to create new context-sensitive theories. While a third, and the seemingly most dominant, in the literature I have come across, opt for a mixed approach and adapt their theories from mainstream research (Alsos et al., 2014, 2).

### 2.1.2. Propositions

#### *Assumption 1: "Tourism is a rapidly growing global industry"*

Alsos et al. describe how because of tourism's rapid growth and contribution to the growth of countries' GDPs, tourism is considered very important. It brings in foreign currencies and sustains employment for the population of various countries. Because the tourism industry is growing so rapidly it must be able to frequently offer new products and experiences. The market is characterised by turbulence, rapid change, and being highly competitive. In order to handle these characteristics and meet these demands, tourism firms must be highly innovative and frequently come up with new products, services, and ways of cutting costs in order to keep up (Alsos et al., 2014, 1). In fact, "the capacity for firms to change, develop new products and adapt to market changes is therefore crucial to firm and industry performance" (Alsos et al., 2014, 1). In addition to this, tourism is not an industry independent of itself. It is a combination of industries such as transportation, services, agriculture, experience economy, and the public sector. Each of these areas has its own context, system and regulations which need to be taken into consideration as they ultimately affect innovation in tourism (Alsos et al., 2014, 19).

#### *Assumption 2: "Innovation is radical change"*

Several researchers base their innovation theory on the theories of Schumpeter (Hjalager (2002, 2010), Alsos et al. (2014)), and they tend to define innovation as radical change. For example, in Hjalager's definition of product innovation, she includes that novelty should be evident to consumers, producers and/or others, as well as being patented. As examples for this, Hjalager lists loyalty programs and environmentally sustainable accommodations (Hjalager, 2002, 465). In her

review of innovation research in tourism, Hjalager identifies ‘larger’ or radical innovations such as Thomas Cook’s package holidays, Disney Corporation’s theme parks and McDonald’s fast food chains (Hjalager, 2010, 1). However, as the majority of tourism industry consists of small businesses, such radical innovations are relatively rare.

#### *Assumption 3: “Tourism businesses cannot innovate”*

Alsos et al. state, “like other service sectors, the tourism industry is often viewed as less innovative than more manufacturing oriented and technology-oriented industries” (Alsos et al., 2014, 3). Similarly, Hjalager coins the phrase ‘innovation defectiveness’ in tourism describing how the tourism industry cannot be innovative due to its context, and that innovations instead come from supporting and related sectors (Hjalager, 2002, 473).

Tourism researchers recognize that evaluating individual firms might not best be done by using measurement indicators that were developed to evaluate innovation at a regional or national level (Alsos et al., 2014, 3). Hjalager also examines the practice of patents being used to measure levels of innovation as not being fitting, as it does not work with the context of the tourism industry (Hjalager, 2002, 468).

The presented propositions above are based on particular views of what innovation is. These are presented in the following.

#### 2.1.3. The Schumpeterian Perspective

I set out on this project with a very strict Schumpetarian understanding of what innovation is. Innovation, according to Schumpeter, is the commodification of new ideas and creative destruction (Schumpeter, 1947, 152). Creative destruction is when entrepreneurs disturb the markets equilibrium by setting new standards for concepts and ideas, thereby shifting the preferences of customers (Schumpeter, 1942, 82-83). I have since come to understand that I must relax my definition of innovation, as context – both the tourism context and the context of this specific case – needs to be taken into consideration. Hjalager offers a looser definition, noting how innovation in tourism is generally defined as everything that constitutes some sort of change from ‘business as

usual' in firms, in both practice and in empirical research. Also, any change directly observed by the customer can be regarded as new, either to the enterprise or the destination (Hjalager, 2010, 2).

Also, Alsos et al. points out that "Schumpeter noted that the creation of new knowledge or the new combination of existing knowledge is transformed into innovations in an enterprise" (Alsos et al. 2014, 4). In particular, here I will be raising the question of whether innovation has to take place in an enterprise, or could take place elsewhere, for example in a network.

There can be many forms of innovation. Innovation research in tourism has come up with a number of categorisations. Chan et al. (1998, cited in Hall & Williams, 2008, 5-8) defines innovation as being incremental, distinctive or breakthrough, while Hjalager (2002, 466) considers innovation as niche, regular, revolutionary or architectural. However, while these definitions do provide certain insights, there is criticism, as they are not yet perfected. I will therefore, for the sake of simplicity, be sticking with Schumpeter's categorisation of radical and incremental innovation, where radical innovation is – as the word suggests – a radical departure from existing practices, while incremental innovation is an incremental departure (Hall & Williams, 2008, 5).

#### 2.1.4. Innovation in the Experience Economy

In his article, *Innovation in the experience economy: a taxonomy of innovation organisations*, Sundbo discusses innovation in the experience economy, and the role of innovation in this economy. Out of Sundbo's theories I have isolated a number of concepts and characteristics.

Sundbo describes "experience innovation as being more and more frequently based on collective organization of idea development such as that found in laboratory work and customer-oriented problem solving, rather than artist oriented new creations" (Sundbo, 2009, 438).

Sundbo stresses the importance of the role that ICT (information communication technology) plays in the experience of productions. He states that "new ICT possibilities determine innovations, which are then embedded in social context, such as young computer game communities or the TV-watching family's daily life" (Sundbo, 2009, 439). As this was written by Sundbo in (2009) one can tentatively add more recent ICTs such as smartphone apps (applications) and VR (virtual reality) goggles.

In his theory, Sundbo explains the connection between service innovation and experience innovation. He argues that services and experiences alike can either be seen as companies offering

experience products or can be seen as an aspect of the product. Experience innovation can therefore be thought of as an economic phenomenon along the lines of service innovation (Sundbo, 2009, 433-434). Therefore, when Sundbo writes of service innovation, it can be used interchangeably with experience innovation.

In addition to the above, Sundbo describes the following as being characteristic of **service innovation processes**:

- Service innovation (SI) is typically less systematic than in manufacturing.
- SI is rarely research and development (R&D) based.
- SI is more frequently based on quick and practical ideas.
- SI more typically uses employees and customers in development (Sundbo, 2009, 440).
- “The introduction of new ideas into the market, are NOT carried out in a well-structured system. Rather the innovations are intuitive, quick ideas that are easily implemented” (Sundbo, 2009, 452).

In addition to this, Sundbo describes **service innovations** as being:

- More incremental or improvements (rather than radical innovations).
- More integrated (product, process, delivery and market innovation in one).

(Sundbo, 2009, 440).

Sundbo describes six ‘tracks’. A track consists of a specific source of an innovation and the way in which the innovation is developed (Sundbo, 2009, 449).

1. In the technical laboratory track, the source of innovation is a technical possibility. This is often discovered in a laboratory setting or through technical experimentation.
2. In the artistic laboratory track, an artist creates something that is radically different.
3. In the intrapreneurship track, an employee at a firm or an organization gets an idea.
4. In the entrepreneur track, a person establishes a new firm.
5. In the public network track, a group or a network of people develop a new idea together. For example, a group of townspeople in an informal network develop a new town festival.
6. In the storytelling track, an existing product is ‘talked up’ through a story often as a form of advertising (Sundbo, 2009, 449-450).

Concerning these tracks, Sundbo states, for example, the technical laboratory or the entrepreneur are the source of the innovation, and that the source of the innovation dictates the developmental

process. The source indicates which people or technological possibilities initiate the innovation process (Sundbo, 2009, 449). Like many others in the field of tourism innovation research, Sundbo bases his theories on research done in the world of industry. Five of his six tracks are based in firms, while only one acknowledges the existence of networks.

Finally, Sundbo states that experience innovation is more ‘loose’ and unsystematic, however, it is not completely anarchistic with no sociological or economic regulations (Sundbo, 2009, 440). Experience innovation is increasingly more strategic, systematic, and based on interaction with customers. Technology plays an increasing role (Sundbo, 2009, 440).

#### 2.1.5. Innovation Defectiveness

In her article, *Repairing innovation defectiveness in tourism*, Hjalager bases her discussion of innovation in tourism on innovation coming from academic sources in the form of research from universities, which in turn is then transferred to businesses where it is developed further. Hjalager therefore embarks on a mission to map out how this knowledge is dispersed to businesses, so that it can be further developed and utilized (Hjalager, 2002, 468).

Hjalager recognises a number of characteristics of businesses within tourism. She sees customer contact and feedback as more important to businesses than R&D (Hjalager, 2002, 468). Also, businesses can seem conservative as they will hesitate to put energy into innovating unless they are threatened. On a day to day basis, daily operations will have a higher priority (Hjalager, 2002, 466).

Hjalager points out that the tourism sector in many countries is primarily built up of small and medium sized enterprises (SMEs), which are typically owned by families and/or individuals (Hjalager, 2002, 469). Hjalager further observes that “although SMEs can be highly adaptive to external pressures and potentials, R&D results must usually be of a practical nature if they are to be applied in this type of firm (Hjalager, 2002, 469). Finally, the exception is made when SMEs make up units in a chain or – one could venture – a network. Hjalager points out that these collaborative structures potentially can assist SMEs in overcoming the challenges of being small and having fewer resources than larger companies (Hjalager, 2002, 469). With this development, Hjalager notes that some researchers lament that the characteristics of the family run business is being lost when they join these chains and franchises (Hjalager, 2002, 469).

Hjalager believes the tourism trade to be characterised by jealousy caused by rivalling SMEs free-riding on others' ideas (Hjalager, 2002, 469). Hjalager argues that this results in limited trust between SMEs, as they then view each other not as colleagues in tourism, but rivals (Hjalager, 2002, 470).

Now, while Hjalager does seem to make these claims across the board of tourism businesses, she does also use different models to explain her theories, and through one of them differentiates between different knowledge channels. Here, Hjalager explains that in an infrastructural system (one of the four knowledge channels to the tourism business), organisations usually represent natural resources and cultural attractions, and are public authorities (such as DMOs and municipalities). As is the case, to some extent in this case that I am working with. Hjalager characterises these organisations as having better educated staff, being better able to process research than tourism SMEs, and having a stable income (Hjalager, 2002, 473). Finally, Hjalager recognises that "innovative capacities are significantly higher in...horizontal collaborations" (Hjalager, 2002, 473).

In conjunction with the above, Hjalager recognises that more research needs to be done as the influence of infrastructural systems on innovation in the context of tourism is inadequately understood (Hjalager, 2002, 472). The number of informal networks is growing, but it is not known what quantity of business owners are joining these organisations (Hjalager, 2002, 469).

#### 2.1.6. Conditions and Influences of Tourism Innovation

In order to explain the innovation defectiveness of tourism, several researchers attempted to pinpoint contextual conditions. The following theory is presented by Hall and Williams, however part of it stems from the work of Carayannis and Gonzalez (2003). It must therefore be noted that what follows has been adopted from a context outside of tourism.

Hall and Williams cite Sundbo stating:

*"It is no longer sufficient – if it ever was – to view innovation as a matter of isolated individual inventors and entrepreneurs, or even of organized research in particular companies, universities or government research centres. Instead, innovation has to be understood in broader economic, cultural and political terms" (Sundbo, 1998, 169 cited in Hall & Williams, 2008, 18).*

Despite stating this, and their seemingly primary focus on tourism innovation, scholars' research still rests on the firm level. They do however acknowledge that innovation in tourism is driven by influences outside the limits of the firm. These conditions can be split into facilitators and barriers, which can further be split into individual/firm level (micro), intra-firm/network level (meso) and institutional/structural level (macro). Some influences can be found under multiple levels.

#### *Individual/Firm Level (micro)*

Facilitators:

- Strategic planning, vision and leadership.
- Reward systems for creativity and innovation.
- Capital available to risk.
- Intellectual property rights being protected.
- Firm-level strategy and resources: the strategic aims of the firm will regulate the level to which it proactively seeks to innovate. They need to be ambidextrous in order to be both radically and incrementally innovative.
- Competition: competition is high between transnational companies because travel barriers have been reduced. It is therefore easy for tourists to substitute one destination or activity for another.
- Demand-led innovation: changing population structures changes demand.
- Individual entrepreneurship: individuals who either work and innovate within a company, or leave to develop their own ideas.
- Economic performance: it is speculated whether economic performance drives innovation or whether innovation drives economic performance. Firms that perform strongly are more likely to have the available financial resources to make radical innovations.

(Hall & Williams, 2008, 18-23)

Barriers:

- Pressure to prioritise short term views.

(Hall & Williams, 2008, 18-23)

### *Intra-firm/Network Level (meso)*

Facilitators:

- **Innovation clusters and networks.**
- **Free flow of ideas and social diversity.**
- **A mix of the right people, and mutual loyalty and pride in teams that work well together.**
- Management that is supportive, willing to take risk and encourage new ideas in the private sector.
- **A favourable environment, and open and frequent dialogue within the organisation so that tacit knowledge can be developed into explicit ideas.**
- Reward systems for creativity and innovation.
- Technology: this is primarily developed and brought in from outside of tourism, but still drives innovation in tourism.

(Hall & Williams, 2008, 18-23)

Barriers:

- Adhering to hierarchical structures.
- Resistance to change due to lack of nerve and or imagination.

(Hall & Williams, 2008, 18-23)

### *Institutional/Structural Level (macro)*

Facilitators:

- Intellectual property rights being protected.
- Government support for R&D.
- Social control and the effective compromise between political and economic power.
- The government's willingness to innovate.
- **The role of the state: the state plays a role in innovation in tourism through destination management and marketing. Through regional economic development programmes, such as DMOs, it provides financial support for innovation as well as public and private partnerships.**

(Hall & Williams, 2008, 18-23)

Barriers:

- Lack of courage and support from government.
- Preference towards conservatism.
- Resistance to disturb the status quo from elites.

(Hall & Williams, 2008, 18-23)

Mainstream innovation theory points to technology as a driving force for innovation. However, theorists also recognise that factors such as political issues and market changes have an influence (Hjalager, 2010, 4). Due to the constraints of time and scope, I will not be able to consider all facilitators and barriers listed here. Instead I will focus mainly on those facilitators and barriers pertaining to creative processes, and the sharing of knowledge found in the intra-firm/network level, and also how I will use facilitators found in the institutional/structural level (marked in bold). I am particularly interested in the intra-firm/network level, as this is the most disordered level, and the one least researched by Hjalager and Sundbo.

## 2.2. Knowledge Flows and Tourism Innovation

### 2.2.1. Definition of Knowledge

Knowledge, according to Hall and Williams, is what is gained through experience. Knowledge also contains elements of interpretation in which it is put into a broader context which makes it more than merely information. Knowledge can be shared or transferred (Hall & Williams, 2008, 55). Knowledge exists both as tacit, explicit and codified knowledge. Tacit knowledge is specific to the person who holds this knowledge and their context. It is very difficult to put into words, and is often ‘just known’ to them. Codified knowledge can be made explicit and is therefore transmittable to others (Hall & Williams, 2008, 56). Tacit knowledge can further be categorised as embodied and embodied, which is the knowledge held by individuals, and encultured and embedded which is knowledge, which is situated socially (Hall & Williams, 2008, 63). Codified knowledge comes in different forms, primarily written and more recently as computer databases (Hall & Williams, 2008, 57).

Creative Genius views knowledge as “everything that can give rise to thoughts, ideas and actions” (Byrge & Hansen, 2014, 17). To a Creative Genius it is not important whether knowledge is tacit, explicit or dreamt. Any and all knowledge that we have acquired throughout our lives is a part of each our individual knowledge libraries (Byrge & Hansen, 2014, 17-18). Our minds contain vast amounts of ‘books’ on an untold number of topics. Bringing people together in groups increases the knowledge on a greater number of topics. Creative Genius then has methods to transfer this knowledge horizontally from ‘expert’ to ‘expert’ in new combinations, which in turn gives rise to new ideas (Byrge & Hansen, 2014, 20-23).

While the two views are slightly different, I do not believe that they oppose each other. As Hall and Williams also state that while knowledge can be transferred, it can also be created. Different degrees of knowledge creation produce varying degrees of radical and incremental innovation (Hall & Williams, 2008, 83). Hall and Williams also note that the desired result is that these collaborations lead to accessing the tacit knowledge of the individuals or groups involved in the network, which in turn leads to new knowledge, perspectives, and inspiration (Hall & Williams, 2008, 83).

## 2.2.2. The Transfer of Knowledge

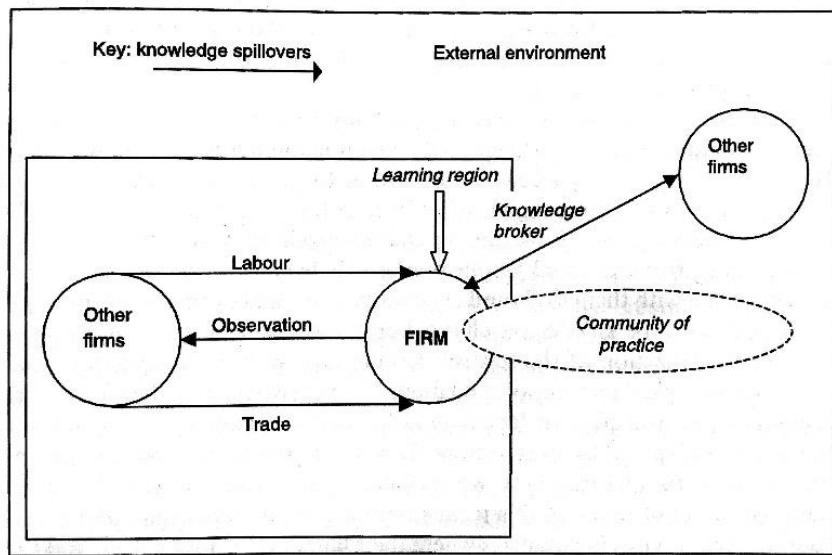


Fig. 1 “Channels of knowledge transfer” (Hall & Williams, 2008, 77).

Hall and Williams discuss so-called ‘knowledge channels’ and a number of different ways in which knowledge is transferred externally and internally within firms (see figure above). They include ‘**imitation/demonstration/observation**’ in which new processes and products are observed and then imitated by other firms (Hall & Williams, 2008, 76), as also described by Hjalager as companies copying and stealing each other’s ideas (Hjalager, 2002, 469). ‘**Labour mobility**’ is when the knowledge is carried to new firms by employees when they switch jobs either within the same sector or in different sectors (Hall & Williams, 2008, 77).

‘**Inter-firm exchanges: collaboration and suppliers**’ are often temporary committees set up to work together on a specific project. These project committees are often characterised by joint ownership of the project, and the tasks involved in working on this project. They also share knowledge (Hall & Williams, 2008, 78).

In ‘**learning regions and/or geographical clustering**’ there are geographical spaces that act as learning regions. Because of their close proximity to each other they have shared values and strong levels of trust. This in turn promotes high degrees of knowledge exchange and collective learning within the networks. These networks can exchange knowledge both formally and informally. The formal network connections include partnerships involving government bodies such as DMOs, while the informal connections are those that can be based on informal relationships that include casual conversations and gossip (Hall & Williams, 2008, 79).

Akin to the knowledge channel just described in ‘**communities of practice**’, the individuals in these networks are bound together by shared values, meanings and understandings. The difference, however, is that in the above it is their geographical proximity that brings them together, while in this case it is their shared practice. Hall and Williams note the characteristic that these forms of networks and knowledge channels tend to be better at incremental rather than radical innovations. While their common background allows them to easily exchange tacit knowledge, they may be narrow-minded and restricted when it comes to new knowledge and unable to either see or accept the potential of this new knowledge (Hall & Williams, 2008, 79).

‘**Knowledge brokers**’ “are influential individuals who operate within and across company boundaries, that is, they are instrumental in intra- and interfirm knowledge transfers” (Hall & Williams, 2008, 80). These can also be known as consultants. There are various types of knowledge

brokers, but in common it seems that they, and their work, fits better with larger companies or organisations (Hall & Williams, 2008, 80).

### 2.2.3. Innovation Networks

In his article, *The Geographies of Social Networks and Innovation in Tourism*, Sørensen looks to comprehend how product innovations come to be. He does this by considering social innovation networks and agglomeration theories (Sørensen, 2007, 22-23). Sørensen states that “Social network theory argues that innovations occur in networks between firms as they provide information necessary to innovate” (Sørensen, 2007, 23). And because tourism companies and organisations are interconnected in different networks, they are the obvious choice to research in order to further understand product innovation in tourism (Sørensen, 2007, 23).

A **network** is composed of nodes of different businesses, organisations and/or individuals who are linked together through various types of relationships, such as same type of business, suppliers, funds, and even friendship (Sørensen, 2007, 24).

Highly **local** networks are ones that exist purely within a tourism destination. While highly **non-local** networks are ones that span internationally (Sørensen, 2007, 23).

**Dense** networks are ones in which the nodes – businesses, organisations etc. – have relations not just with one another, but also with each other. As an example, A and B have a relationship. C and D have a relationship, but A and C, and B and D also have relationships. Characteristics of a dense network include shared norms, as well as mutual trust and cooperation. This in turn leads to detailed knowledge and information sharing as well as joint problem solving (Sørensen, 2007, 25). In **sparse** networks the nodes are not connected to each other as they are in a dense network. Here the various nodes provide each other with information that complements what they are working on, rather than overlapping (Sørensen, 2007, 25).

These dense vs. sparse networks afford different kinds of information, namely exploitation vs. exploration. **Exploitation** is focused on improving and prolonging the life of existing systems, processes and technologies. It is argued that dense networks do this as they transfer detailed information to each other which provides deeper knowledge of a subject, and one they are most likely all familiar with. Exploitation favours a **strong** relationship within the networks. A strong

relationship, such as a dense network, supports trusting relationships, and the exchange of tacit knowledge and information (Sørensen, 2007, 25).

**Exploration** however transfers more general information and discusses alternatives to ideas. This is what sparse networks do. In this case strong network relationships would be a disadvantage as strong relationships crave a lot of time and resources to maintain. This would reduce the number of relationships that a network would be able to maintain, and therefore, in turn, reduce the amount of diverse and divergent knowledge coming in. Exploration therefore favours sparse and **weak** relationships as this allows for more of them, a greater variation of information coming in and more explorative behaviour (Sørensen, 2007, 25) (see figure below).

In his article, Sørensen discusses how a number of theorists argue for one side or the other being the optimal form of information transfer. He concludes that finding and maintaining a balance is critical if a firm or an organisation is to survive (Sørensen, 2007, 25).

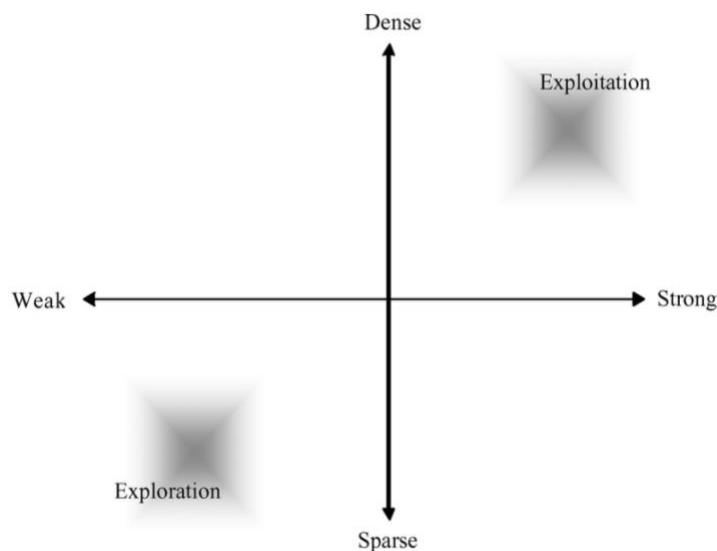


Fig. 2 “Social network configurations” (Sørensen, 2007, 26).

Sørensen also notes that there are different types of relationships. A couple of these include **horizontal competitive relations** which are found between similar firms within tourism such as accommodation businesses, or more specifically, hotels. **Horizontal complementary relations** are found between different types of tourism businesses, but ones that ‘complement’ each other, such as hotels and restaurants (Sørensen, 2007, 27). **Vertical distribution relations** are between

businesses and distributors, while **vertical input relations** are between businesses and those who provide them with input (Sørensen, 2007, 26).

To the above described social network theory, Sørensen adds agglomeration theory which “supposes that the information-distributing performance of networks is related to spatial proximity of firms” (Sørensen, 2007, 27). The fact that businesses are geographically close together makes the transfer of especially tacit knowledge easier. This knowledge is often also embedded in the specific geographical location and requires people to communicate face-to-face in order to transfer it. The characteristics of a network that operates in this way include “locally embedded rules, practices, routines, habits, entrepreneurial spirit, moral beliefs, political traditions, decision-making practices and trust” (Sørensen, 2007, 27). However, Sørensen points out that there are challenges with agglomerations. They lose their competitiveness and become paralysed in technological trajectory resulting in only creating incremental innovations. Sørensen further elaborates that what the networks need is additional input in order to learn. This input can be acquired from non-local networks, will help them stay in touch with the world around them, and gain alternative input from alternative sources that they would not otherwise interact with (Sørensen, 2007, 28). Sørensen explains:

*“From this point of view non-local proximity networks – i.e. strong non-local networks characterized by economic, organisational and cultural proximity – facilitate the flow of tacit knowledge that ‘sticks’ to non-local networks rather than to places. Networks sustaining exploitation may therefore occur in non-local networks” (Sørensen, 2007, 28 & 31).*

Sørensen therefore finds social networks within tourism to be characterised by typically being dense, strong and local networks that sustain exploitation (Sørensen, 2007, 32). Sørensen also points out a few aspects that may hold tourism businesses back from innovating. As Hjalager also mentions, tourism SME will typically be more focused on the day-to-day running of their businesses, rather than forming networks and innovating. In connection with this, tourism businesses do not realize that their products are part of a bigger picture in the tourism destination (Sørensen, 2007, 32). Sørensen also points out that a destination’s age can have an effect on its ability to form networks. A younger destination will be ‘under developed’ and typically have smaller, possibly more

sparse networks with fewer nodes, while an older destination will have more developed, dense networks also with more developed informal relationships (Sørensen, 2007, 41). Sørensen observes how the businesses that he observed in his case study work in so-called niche markets and it is therefore the personal ideas and philosophies of the tourism businesses that dictated how the businesses developed rather than tourism demand (Sørensen, 2007, 42).

Finally, Sørensen emphasises that no single theory alone can explain innovation in tourism businesses as there are many contributing factors. However, social networks may aid explaining one side of innovation in tourism (Sørensen, 2007, 42).

#### 2.2.4. Exploration vs. Exploitation

**Exploitation** is improving and extending existing abilities, technologies and overall paradigms. It also includes efficiency, implementation and immediate execution. Businesses will most often experience positive, immediate and predictable results (March, 1991, 71 & 85).

**Exploration** is exploring and experimenting with new possibilities. It also includes taking risks, playing, discovering, and being innovative. Businesses run the risk of experiencing negative, less immediate, and uncertain results (March, 1991, 85).

Presented in this way, exploration seems quite risky and undesirable. However, it is necessary for businesses to find a balance between the two in order to be successful. If a business only performs exploration and no exploitation, it will have a lot of new ideas, but it will not reap the benefits. It will also lack strong competencies. Vice versa, if a business only performs exploitation and no exploration, it will lack new ideas that are necessary to develop and evolve. They may find themselves in an equilibrium, but should something happen to shift that equilibrium, they will be ill-equipped to adapt (March, 1991, 71).

The challenge here is whether to, and how many resources to allocate to exploration. Is it more important to use resources on exploration, and gain new information and ideas which is potentially very uncertain? Or is it more important to utilize information already available to improve on opportunities that are already available? (March, 1991, 72). March adds that “the problem is complicated by the possibilities that new investment alternatives may appear, that probability distributions may not be stable, or that they may depend on the choices made by others” (March, 1991, 72). In conjunction with this, another challenge is that exploration slows down the

rate that existing skills can be improved. However, the improvement of these skills to an expert level also decreases the desire to perform exploration (March, 1991, 72).

March points out that the level of exploration vs. exploitation that a business chooses, reflects their targets and levels of aspiration (March, 1991, 72). There are, however, also certain risks. Potential profit and gains from exploration are more remote in time, and therefore less certain. What would be good for a company in the long run may not aid them in the short run. Also, due to this longer time scale, what may be deemed a good idea at the time, may be outdated by the time the idea is put into production. Finally, any ideas that benefit one part of an organisation or larger social system, may not benefit other parts (March, 1991, 73).

March notes that positive feedback from locals, such as customers, can lead to strong path dependency. If the activity or product they are providing positive feedback on is inferior to another product or activity, the business and customers may still stick to the inferior one rather than opting for a superior option. To introduce a new product would be unfamiliar to them and pose too much uncertainty (March, 1991, 73). Similar to what Sørensen states, finding a balance between exploration and exploitation is often hindered by a business's focus on short-term and long-term concerns – in other words the day to day running of the business (March, 1991, 74).

#### 2.2.5. Learning and Adaption Speed

March speaks of a company's or an organisation's 'code' that is adopted by employees at various rates after they join the company. As time passes, the knowledge and beliefs of the new employee and the code converges. Therefore, in time, the various employees who share this code also become more homogeneous in the knowledge that they possess. When they are completely homogeneous, an equilibrium is reached. It is also worth mentioning that this knowledge and these beliefs are not necessarily accurate (March, 1991, 75).

While there are definite advantages to employees conforming quickly to the company code, there are also a number of disadvantages or advantages by not conforming. By learning or conforming quickly to the code, employees rapidly learn the skills needed to perform their jobs, and they more quickly become a part of the company. This is what is often sought after by businesses and organisations (March, 1991, 76). However, advantages of slower learning or non-conformity include "greater exploration of possible alternatives and greater balance in the development of

specialized competences" (March, 1991, 76), meaning new non-conformed employees may question whether there could be a better way of doing things than 'the way it is done' in the company. This is actually more useful to companies than quick conformity (March, 1991, 76). As March states:

*"...the code can learn only from individuals who deviate from it. Slow learning on the part of individuals maintains diversity longer, thereby providing the exploration that allows the knowledge found in the organizational code to improve" (March, 1991, 76).*

March suggests that a firm needs a combination of slow and fast learners, as the advantages of both types are needed in a company (March, 1991, 76). However, I would argue that it is the network that provides the benefits of having slow learners. Learning and conforming quickly is usually praised and rewarded in a company, and there is therefore little to no incentive to learn more slowly, question and challenge the knowledge and code of the company (March, 1991, 77). A sparse, weak and non-local network, as described by Sørensen above, would however, be able to fulfil the role of a slow learning employee. As the network would not be obliged to conform to the company code it would be able to remain diverse, to challenge the code, and provide new input. This is not to say that a company should completely forgo having slow learners. Rather that the company does not have to be as concerned about reaching the optimal balance between slow and fast learners. Additionally, the use of networks to partially replace slow learners would also suit the cases in question, as these businesses often do not consist of more than a handful of employees, and occasionally just one.

One might ask why a company does not solely employ slow learners, if they are so beneficial, and then fire them once they have conformed? The benefit comes precisely from having a balance of both sides and the diversity that this provides. A rapid turnover and lack of fast learners would lead to insufficient exploitation of the exploration that the slow learners provide (March, 1991, 78-79).

Finally, March, much like Sørensen, notes that the models and theories he presents, only serve to explain part of the processes involved in exploration and exploitation, and sustaining exploration in an environment that would otherwise normally deter it (March, 1991, 85).

## 2.3. Creativity and Creative Genius

### 2.3.1. Definition and Potential of Creativity

In their book, *Enhancing Creativity for Individuals, Groups and Organizations*, Byrge and Hansen, the creators of *Creative Genius*<sup>1</sup> define creativity as the unlimited application of knowledge, and ability to break away from patterns set down to us by culture, society, our professions and/or academia. The advantage of being able to unlimitedly apply knowledge is that we become able to rethink and come up with solutions for everything from small, everyday tasks to large complex challenges. In addition, we become able to utilize knowledge that we would normally disregard because of set patterns and principles (Byrge & Hansen, 2014, 15).

But what is Creative Genius, and what is the difference between someone who practices Creative Genius methods and someone who does not, but is a professional in a certain area of knowledge? A knowledge professional, such as a forestry worker, will be trained and be knowledgeable about the theories and methods pertaining to their professional area. As a result, they will often be set in a certain pattern of 'this is how it is done'. A Creative Genius, on the other hand, has the ability to use their methods, to more diversely apply knowledge and not be bound by the same patterns, as they are not intimately familiar with the same professional area as the knowledge professional. Rather, the Creative Genius aims to focus on the task at hand and be open minded towards new ideas (Byrge & Hansen, personal communication [Doc] November 2017).

It is human nature to create patterns about what to do and how to do it, and then follow these patterns each time we have to perform these actions. This means that we spend less time and energy having to figure things out again day after day. But this is also what makes creativity challenging for most, as it is counter intuitive to break those patterns. This in turn limits our ability to unlimitedly apply our knowledge (Byrge & Hansen, personal communication [Doc] November 2017). New stimuli are what helps us to discover new and relevant horizontal knowledge. This happens through a process of association where the stimuli we are exposed to allow us to transfer knowledge horizontally from a completely different professional area in our minds to one of the

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<sup>1</sup> As much of the literature on the developing Creative Genius method has not yet been published, the following is based on the book *Enhancing Creativity for Individuals, Groups and Organisations* by the creators of the Creative Genius method and the Creative Platform, Christian Byrge and Søren Hansen, experiences from the course *Creative Genius Semester*, as well as documents and power point slides listed as personal correspondence.

tasks at hand (Byrge & Hansen, personal communication [Doc] November 2017). Key, is that information from the outside is needed (Brix & Jakobsen, 2013, 391).

Hall and Williams corroborate that creativity is often something that is done in collaboration rather than individually. They further add that this particularly tends to happen within their 'key work' (Hall & Williams, 2008, 83). While this may be the case, in this thesis I will be advocating for the advantage of working with individuals from different areas than one's own. Either way the desired result is that these collaborations lead to accessing the tacit knowledge of the individuals or groups involved in the network, which in turn leads to new knowledge, perspectives, and inspiration (Hall & Williams, 2008, 83). Hall and Williams further add that this is how R&D teams are put together, with a diversity of people and groups possessing creative skills in order to harvest novel ideas (Hall & Williams, 2008, 84). This aligns with my view that networks of various business and organisations can act as R&D teams amongst SMEs, and with organisations that are too small to have their own R&D team. The goal is to utilize the new inputs that new and diverse people would bring, in order to create new ideas and protect against groupthink (Hall & Williams, 2008, 84).

In order to facilitate the creative and Creative Genius process as well as possible, three principles must be ensured. A description of them follows below.

### 2.3.2. The Principles of Creative Genius

#### *Task Focus*

In order to be creative, one must have exclusive focus on the task at hand, ignoring and/or moving past any disruptions or distractions one might experience. "Through a strong focus on the task at hand, one becomes capable of relating all new ideas to the task itself, and this strengthens creativity" (Byrge & Hansen, 2014, 53).

By having task focus, you are being fully present in the task. This also means being able to ignore any cultural, social and/or professional norms that you feel you may be subjected to. These norms hinder creativity by limiting the possibilities and options of what you could create (Byrge & Hansen, 2014, 53). One must also be fully committed. As long as there is any hesitancy, this will lead to ineffectiveness. Once one is fully committed, one is opened to serendipity and providence (Byrge & Hansen, 2014, 54).

A number of variables impede task focus. A few of these include personal focus, multitasking, physical stimuli as inhibitors, computers and phones, disruptive thoughts, and rewards. A few actions that promote task focus include making sure the task is clear, avoiding focuses other than the task, and no focus on social and cultural aspects.

In addition to personally being focused on the task, it is also important that the people you may be working with are focused on the same task at the same time as well. This will result in easier concentration and better results in the work (Byrge & Hansen, 2014, 69). Just as an individual should not try to multitask, as it will draw their focus away from the task, the various members of a group should not work on different tasks, as this will likewise draw their focus away (Byrge & Hansen, 2014, 70).

### *Applying all Knowledge – Horizontal Thinking*

In order to be creative, one must be able to apply all one's knowledge. This means transferring existing knowledge to new and different areas that are not directly related to the situation or problem at hand – also known as Horizontal Thinking. Vertical Thinking is what we most commonly do. We utilize knowledge that pertains directly to our situation, or a problem at hand. This means that Horizontal Thinking can greatly expand one's repertoire of knowledge that can be used to solve the problem and/or generate new, original, and creative ideas (Byrge & Hansen, 2014, 43).

Horizontal Thinking is accessing all the knowledge one has acquired throughout one's entire life. We are able to do this from birth, but gradually lose this ability by being trained to use our knowledge more vertically, as doing otherwise is often considered odd (Byrge & Hansen, 2014, 43).

In order to gain access to your Horizontal Knowledge, most commonly you utilize the method of stimulating the senses in order to generate associations. "Our associations will develop consecutively towards whatever we are focusing on, and so when we need to find relevant knowledge, we subconsciously set off a chain of associations which link together various fragments of knowledge" (Byrge & Hansen, 2014, 44).

Byrge and Hansen stress the fact that you must have a strong task focus in order to utilize your horizontal thinking. "Task focus ensures that the conscious and subconscious chains of association are directed towards the task at hand" (Byrge & Hansen, 2014, 52). Without task focus, these same stimuli would simply act as a disruption (Byrge & Hansen, 2014, 52).

### *No Perceived Judgement*

The feeling of not feeling judged for the ideas that one comes up with is central to creativity. Judgement is always going to happen, but as long as one does not perceive it, one is able to come up with many and much more creative ideas than if one felt judged by others (Byrge & Hansen, 2014, 81).

If we feel judged, then we feel fear. If we feel fear, then we feel the need to conform. If we feel the need to conform, then we stay in the same old track of thought, which by default kills creativity. On a day to day basis we wear masks to protect ourselves. But these social, cultural, academic and professional masks also limit us and the knowledge we can use. These masks are primarily created through the biases and expectations of what and how we can use our knowledge (Byrge & Hansen, 2014, 81-82).

A number of actions can assist in judgement not being perceived. Such as anonymity, delaying evaluation, and saying ‘YES! AND...’. One should avoid conventional introductions, and not mention aspects such as professions, expertise and/or educational background in order to maintain a certain level of anonymity (Byrge & Hansen, 2014, 85). The less people know about each other when it comes to these aspects, the less they have to judge. At some point ideas have to be evaluated, and one solution picked. This however, should be delayed until the end of the process. When our ideas are evaluated, because they are our ideas, this may transfer, and we may feel that we are being personally evaluated or judged. If this were to be done during the process of ideation, it would stop creativity in its tracks, as we would then not have the confidence to come up with crazy ideas, or to voice them, for fear of being judged (Byrge & Hansen, 2014, 85). Instead, all ideas should be met with the phrase, ‘YES! AND...’. The emphatic ‘YES!’ indicates unconditional acceptance towards your own or other’s ideas, no matter how silly or how many problems others, or you, may see in them. ‘AND...’ invites participants to elaborate on the idea either by asking questions or making elaborating suggestions themselves. If participants can say ‘YES! AND...’ to an idea unconditionally, then no matter what they may secretly think or feel about the idea, or what their conventions might say, then “you increase the focus on the possibility of the idea” (Byrge & Hansen, 2014, 90-91). These principles are basically giving ideas a chance to develop, before they are shot down.

It is worth repeating and emphasising that it is not a question of removing judgement completely. That is impossible. It is a question of judgement not being perceived.

### 2.3.3. The Creative Platform

The creative platform always follows the following six steps. This is to make it easier for the facilitator and participants to execute. The purpose of the creative platform is to allow participants to feel focused, motivated, and safe in order to make it easier for them to come up with ideas (Byrge & Hansen, 2014, 148).

#### *Preparation*

First, the facilitator must be thoroughly prepared. Everything the facilitator plans to say must be written down, either as a script or instruction cards, and this must be thoroughly learned and prepared so the facilitator can be present in the moment (Byrge & Hansen, 2014, 144-145).

#### *Red Carpet*

Immediately prior to the red carpet beginning, it is important to make the participants aware of a number of rules. These include: no breaks<sup>2</sup>, no questions<sup>3</sup>, no phones, watches or computers, no observers – all must participate, there will be no instruction given on what the participants ought to experience, there will be one task and one deadline, partners will change often, and everyone should be able to participate (Byrge & Hansen, 2014, 127).

The red carpet is meant as an entrance to the creative world for the participants. In order to follow the principle of focus, it is important that they step out of their day to day worlds with numerous distractions, and step into one where there is full mutual focus on the task at hand.

The red carpet will typically consist of a number of energizers, which have the purpose of distracting people from what is going on around them and focusing them on the task at hand. Additionally, there will be two to five 3D cases, which provide the participant with the necessary

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<sup>2</sup> If someone needs a break, they just take one quietly, so as not to disturb those who are continuing the process. Preferable participants should not take a break all at the same time.

<sup>3</sup> If someone has a question, they should write it down and add it to the question wall. The questions will then be answered all at once at the end, so as not to disrupt the process.

skills for the 3D activities which are specific activities with the purpose of, for example, either producing or developing ideas (Byrge & Hansen, 2014, 148-149).

#### *Presentation of the Task/Topic*

Here, the participants focus is shifted to the task at hand. The task should be presented shortly and concretely in less than two minutes. It should be formulated so that it is ready for horizontal experts or laymen to work on. It must therefore be presented both concretely and abstractly. This because "...it is easier to apply knowledge to something you know, abstract because the task should not be stuck in a certain pattern of thought" (Byrge & Hansen, 2014, 145).

An example of this is a brewery that wishes to reduce the costs when transporting beer. In order for the task to be made concrete, a sub-area is chosen, such as the beer keg. In order to make it abstract, you say beer container instead of beer keg.

#### *Generating Ideas and Pre-understanding*

Here, stimuli are used to allow participants to attach their horizontal knowledge on to the task at hand. In the beginning the facilitator offers easy pieces of stimuli such as words, pictures and types of people. And later on, using more challenging stimuli, such as principles and challenges. Each form of stimuli stimulates and gives access to different areas of a person's knowledge (Byrge & Hansen, 2014, 146). 3D cases and particularly activities are from then on used to generate ideas in a process of ideation.

This works through horizontal thinking. The principle triangle (see figure below) illustrates how you begin with your profession or the task at hand, you then bring the task up to principal level by making it both concrete and abstract. You then perform a horizontal search either in your own horizontal knowledge, or amongst knowledge professionals from fields other than your own who are participating in the creative platform or your own creative process. Finally, you transfer the horizontal knowledge back to your profession and the task at hand. Using the beer keg example previously mentioned, you begin with the challenge of reducing the cost to transport beer. You define the problem, as described above, as 'beer container'. You perform a horizontal search bringing you to paper, and the idea of a paper keg, you then talk to those experts to learn about

paper, and finally transfer the knowledge of how to potentially make a paper keg back to your profession of brewing beer (Byrge & Hansen, personal communication [PowerPoint] October 2017).

Participants begin by generating ideas individually for 5-15 minutes. Then in pairs for the same amount of time, and finally in groups of up to five. After generating ideas up into the groups, ideas are selected in this group for further development (Byrge & Hansen, 2014, 146).

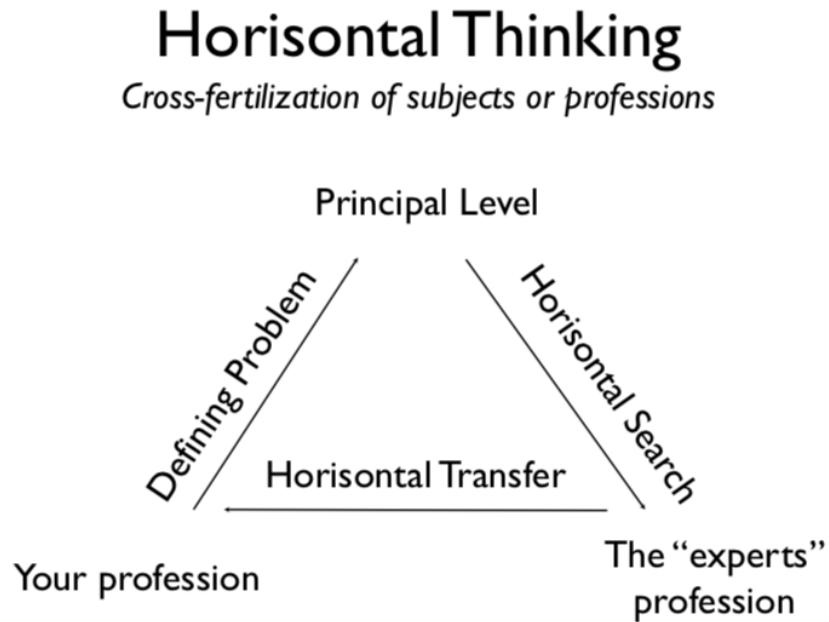


Fig. 3 "The Creative Genius performs Horizontal Thinking to cross-fertilize his profession with methods, practices or theories from other professions" (Byrge & Hansen, personal communication [Doc] November 2017).

#### *Academic and Professional Input*

At this stage professional knowledge is added and ideas are developed. Knowledge needed to verify the viability of the idea should be noted, and relevant knowledge professionals within the field in question should be asked. Either these knowledge professionals are already taking part in the creative platform, or they must be sought out and contacted (Byrge & Hansen, 2014, 146).

It is very important that this professional knowledge is sought out. In referencing the beer keg example earlier – if the professionals who work for the brewery were asked if they could make a paper keg, they would most likely say no. However, if someone whose profession was in paper

was asked whether they could make a paper keg, they would possess the required knowledge of how what kind of paper to use, how to make the paper water tight to hold liquid, and how to fold it (Byrge & Hansen, 2014, 147).

#### *Blue Carpet*

The purpose of the blue carpet is to lead the participants back into ‘the real world’. While working in the creative platform, the participants have hopefully been able to put down their masks and experience no judgement. However, the participants need to don their masks again and be prepared to protect themselves from judgement when they re-enter the real world once again (Byrge & Hansen, 2014, 147).

### 3. Method

This chapter is split into three parts. In the first part, the methodology of Flyvbjerg's phronesis is presented, both in a general context and in the context of tourism. In the second part the interviewees are presented, as well as an overview of what position, sector and area they belong to. In the third part the method of interviewing is then reviewed. Consisting mainly of ethnographic and semi-structured interviews, such concepts as embeddedness and openness are utilized.

#### 3.1. Methodology

##### 3.1.1. Flyvbjerg's Phronesis

Flyvbjerg's (2001, 2006) phronesis aims to break away from the view that social science should emulate natural science. Flyvbjerg describes the 'epistemic or natural science model' as one that sees social scientists and social science professionals as technocrats who – through their insights into social theories and laws – may provide society with solutions to its social ills" (Flyvbjerg, 2006, 39). Instead, Flyvbjerg advocates for a phronetic model that "sees social scientists and social science as analysts who produce food for thought for the ongoing process of public deliberation, participation, and decision making" (Flyvbjerg, 2006, 39). Flyvbjerg further elaborates that understanding interests, and particularly values, is the main objective of phronesis in social science. In order to do this, we must answer the following questions:

1. "Where are we going?
2. Who gains and who loses, and by which mechanisms of power?
3. Is this development desirable?
4. What, if anything, should we do about it?"

(Flyvbjerg, 2006, 40).

The point of these questions is to discover and discuss the issues and challenges, but also the possibilities that organisations experience. This, with the aim to outline suggestions for how things could potentially be done differently (and hopefully better), and always bearing in mind that there is no decisive true answer (Flyvbjerg, 2006, 41). This approach is valuable for tourism, and this thesis, as it, like tourism, is based on context. As researchers and practitioners would hopefully work

together to some extent, the ‘we’ in the question “where are we going?” can be both me as the researcher of this case, but also the actors in nature and outdoor tourism on Bornholm. The question “where are we going?” can therefore be interpreted as asking ‘where are we going in the case of research and theory?’. And, ‘where are we going in the case of business and new products?’.

The goal instead is “to produce input to dialogue and praxis in social affairs, rather than to generate ultimate, unequivocally verified “knowledge”” (Flyvbjerg, 2006, 41). If a better interpretation is developed to explain a previously interpreted phenomenon, it will replace the previous interpretation until another interpretation is developed and the second interpretation again, in turn, replaced by the third. This process of improving and replacing interpretations does not culminate or end in the ‘correct answer’ (Flyvbjerg, 2006, 41). This does not mean that the researcher is exempt from giving advice or pointing out a particular solution based on their findings. In fact, this is precisely what they should be doing. It does, however, mean that these findings and the resulting advice are added to food for thought, and may one day be replaced. This is instead of searching for a final ‘correct answer’, as one would do in natural science. This does not, however, mean that one interpretation is as good as the next. “...the phronetic social science will be as prepared to defend its validity claims as any other research” (Flyvbjerg, 2006, 41).

*...“the purpose of social science is not to develop theory, but to contribute to society’s practical rationality in elucidating where we are, where we want to go, and what is desirable according to diverse sets of values and interests” (Flyvbjerg, 2001, 167).*

### 3.1.2. Phronesis in Tourism

Natural science aims to identify principles that are independent of context, however practice is always based on place and context. The solution here, according to Williams, is to forgo the top-down structure that is typically seen in leisure science and instead place social science in the midst of professional practice (Williams, 2013, 22; Dustin et al., 2012, 195). This means that instead of practitioners having research results dropped down on them from researchers who are isolated from them, researchers will join practitioners where the tourism actions are actually taking place. This will allow the researchers to benefit from the knowledge and experience of practitioners, while practitioners benefit from the researcher’s systematic observations (Dustin et al., 2012, 195). The

result is a phronetic leisure science “guided by the collective wisdom of networked actors and institutions governing complex systems, each informing on another in a collaborative form of rationality that operates both horizontally [place to place] and vertically [upwards and downwards in scale]” (Williams, 2013, 21).

### 3.2. The Interviewees

For this research, I aimed to have a diverse and representative selection of interviewees, representing various areas and aspects of Bornholm’s nature and outdoor tourism. I therefore contacted people from both the public and private sectors with the hope of gaining an interview and thus gaining diverse and representative information and insights. In other words, I did not wish to contact people purely from the private sector or purely from the public sector, as I felt that would only provide very one-sided information. It is worth noting that these interviews were collected and performed with my original research idea in mind, and the research questions were thus directed. With this goal in mind I felt that I had sufficient data from the private sector, as I was obtaining similar data, and did not think I would gain anything new. However, when later using these interviews with my adjusted research question and goal in mind, I believe additional data from the private sector could have been useful, as data on private sector networks proved to be relatively limited.

The interviewees include Peter Haase (PH) from NaturBornholm. NaturBornholm is an experience centre whose mission it is to ‘open up’ Bornholm’s nature to the public. About themselves they state, “NaturBornholm is a knowledge-based activity centre, which through experiences and exhibitions provides experiences, as well as strengthening the interest and understanding of Bornholm nature and natural culture” (NaturBornholm, 2018).

Michael Stoltze (MS) and Georg Ask Marker (GM) from Naturstyrelsen Bornholm<sup>4</sup>. Naturstyrelsen Bornholm write, “Naturstyrelsen manages 200.000 hectares of state forests and nature areas to create the greatest possible value for society in terms of good outdoor recreation, protection of nature and efficient operation of the forests and other nature areas” (Naturstyrelsen, 2018). Naturstyrelsen as a whole consists of the main office in Randbøl, Kystdirektoratet (the coast directorate) and an additional 19 local units where Naturstyrelsen Bornholm is one of them.

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<sup>4</sup> Note there is a difference between the local Naturstyrelsen Bornholm and Naturstyrelsen as a collective board.

Naturstyrelsen Bornholm manages the state's forests and nature areas, which means about 7% of the island. A few of these areas include Almindingen, Hammerknuden, Slotslyngen and Hammershus. Here they are responsible for nature interpretation, outdoor recreation, forestry and nature conservation (Naturstyrelsen Bornholm, 2018).

Anders Pedersen (AP) started Bornholms Outdoorcenter in 2013. AP has a long CV filled with experience and certificates beginning in 2005. His company offers a long list of activities including climbing, rappelling/abseiling, mountain biking, diving, kayaking, coast steering, snorkelling and more. In addition to this his company also offer tree felling (Bornholms Outdoorcenter, 2018).

Finally, I interviewed Peter Juhl (PJ) at Destination Bornholm. Destination Bornholm is a non-profit, development and marketing organisation. They see themselves as a service company who offer their skills to all who take part in creating products and developing tourism on Bornholm (Destination Bornholm, 2018).

	<b>Interviewee</b>	<b>Position</b>	<b>Public or private sector?</b>	<b>Area</b>
NaturBornholm	Peter Haase (PH)	Director	Public	Nature interpretation
Naturstyrelsen Bornholm	Michael Stoltze (MS)	Nature guide	Public	Nature management
Michaels Mandagsekspiditioner	Michael Stoltze (MS)	Guide and owner/director	Private	Nature interpretation
Naturstyrelsen Bornholm	Georg Ask Marker (GM)	Nature guide	Public	Nature management
Bornholms Outdoorcenter	Anders Pedersen (AP)	Founder and director	Private	Outdoor recreation
Destination Bornholm	Peter Juhl (PJ)	Project leader for 'Signature Oplevelser Outdoor Bornholm'	Public	DMO/leader of a project involved in outdoor recreation and nature interpretation

Fig. 4 Overview of interviewees.

### 3.3. Ethnographic & Semi-structured Interviews

In his article, *The Ethnographic Interview in an Age of Globalization*, Barker describes the terms embeddedness and openness. **Embeddedness** encompasses both "the degree to which the

interview is taking place within the social world one is studying, rather than in isolation from it; and to describe the degree to which the interview is conducted from within a field of knowledge about the social, cultural and material world of the interviewee” (Barker, 2012, 3).

For all interviews, I offered the interviewees that I could come to them. This was partially to be polite and respectful towards the fact that they are very busy and that they were donating their time, and to offer them the ease of not having to spend time coming to me. The other advantage of me coming to them was – as described above – that the interview was then conducted in the ‘social world’ that I was studying, but also that it was about the cultural and professional world of the interviewee.

The interview with PH was conducted in his office on the first floor of NaturBornholm surrounded by books, pictures, posters, prototypes for projects and other materials pertaining to his work at NaturBornholm, and with a view out across the surrounding nature area. I therefore found myself both in one of the nature interpretation centres that I am studying, as well as conducting an interview about it.

The interview with MS and GM was conducted outside, on a picnic bench at the offices of Naturstyrelsen Bornholm in Ekkodalen in Almindingen forest. While talking about their various projects, the interviewees would sometimes point in the direction of the nearby location of various projects and activities. Birds, wind and frogs in a nearby pond are audible in the recording of the interviews.

The interview with PJ was conducted at the offices of Destination Bornholm in Rønne. While the entire island is PJ’s ‘social world’ for his work, his office can be seen as a kind of hub, or base for the interpretation of his observations on the island.

The interview with AP, however, was conducted not at his place of work – for example out kayaking – but at his home. This is perhaps why the interview with AP was a greater challenge, and did not flow as freely as the others. As always, out of convenience to the interviewee, I had offered to come to them and had as a result been invited to his home. This could have been a disadvantage in this case. This interview was challenging as the interviewee gave much shorter answers than previous interviewees, and it was much more challenging to get him to elaborate with open questions. I initially thought that this was down to my inadequate interview skills or due to the fact that it was the third interview that day and fatigue on my part. I see know that being in PH’s home

probably did not allow his surroundings to jog his memory in the same way that being in his place of work would have. Barker points out that surroundings are repositories for memories that would not have occurred to them unless they were in those surroundings. This does not mean that useful information could not be extracted from the interview, just that it was more challenging.

Another example of it being advantageous that the interviews were conducted in their social spaces came during the interview with PH. Towards the end of the interview we were temporarily interrupted by one of PH's colleagues, who needed to ask a question concerning the graphics for a folder for a series of upcoming nature trials. After having resolved the question, and the colleague departed, I asked about the project that I had overheard them talking about. This turned out to be 'Linjer i Landskabet' (Lines in the Landscape), one of the cases I will be discussing in the coming chapter. Had we been elsewhere than PH's office, this interaction would not have taken place, and I would not have known to ask about this project.

Barker notes that being able to speak the same language or dialect as the interviewees, and/or being aware of local social norms, earns their trust (Barker, 2012, 3). Now while none of the interviewees spoke with a Bornholmsk dialect, I do, and could have done so if needed. What did prove beneficial is that I am familiar with the geography of the island, knew and had in most cases visited the places and areas they were talking about. "Through a deep appreciation of the context of these relationships, they expect to develop a richer and more layered understanding of the social worlds they are studying" (Barker, 2012, 4). Because I grew up and lived on Bornholm, and my parents had a tourism related business, I am familiar with the tourism industry on Bornholm. However, because of the nature of my relation to the island, this knowledge is often tacit. It can also be a disadvantage, as it means that I can become set in a pattern. This is something that I, as a researcher, must be aware of in my work.

The other term that Barker describes is openness. **Openness** constitutes the degree to which an interview is controlled and structured vs. informal and more akin to a casual conversation. Again, this does not have to be either/or, but is a degree. At one end of the scale we have informal interviewing. This type of interviewing has no structure or control and is often conducted as casual conversations throughout the interviewer's day. The interviewer then types up notes from memory either immediately after the conversation or later in the day (Bernard, 1988, 204). Though this form of interview does have its advantages, I found that being able to listen to recordings of the

interviews again some time after they were conducted, allowed me to revisit them with a different perspective, and recognise aspects that I had not seen while conducting the interviews. This interview style may, however, have been a better choice for the interview with AP. This would have allowed me to visit him in his social world, for example out kayaking, and conduct the interview in a place that would possibly have jogged more memories and thoughts.

The interview form that I conducted was primarily semi-structured with a hint of unstructured interviewing. **Semi-structured** interviewing is characterised by having an interview guide (Bernard, 1988, 205), but otherwise keeping things open for the conversation to evolve naturally and determine the content of the conversation (Barker, 2012, 5). I began each interview by briefly describing what my project was about, and what in general, I wanted to ask them about. I had planned two main open questions, with one having a number of primarily open sub-questions. I began by asking these questions, but paid close attention to what the interviewees were answering, and asked clarifying questions allowing the interview to change paths as I found the interviewees revealing new and interesting information. Even though I was looking to research certain topics and questions through these interviews, I found it very important not to limit the interviewees to these topics, as they could bring up information and perspectives that I had not considered. So, while trying to keep the questions very open and letting them talk as in a formal interview, I would later in the interview not be opposed to slipping into more of a conversation style, offering my own thoughts. Though concerned that this would lead the interviewees responses, it in fact – particularly in the interview with PJ – led to a very constructive conversation that in turn led me to the first inclinations that I would have to alter my initial project. This progressing to conversation is supported by Stage and Mattson who observe that by ensuring that the interview is mutual and has a bit of give-and-take, the interviewer can gain broader contextual knowledge (Stage & Mattson, 2003, 101-103).

A few of the more subtle ways that I encouraged openness was through the words and gestures that I used (Barker, 2012, 6). In order to encourage the interviewees to keep speaking, I would either nod or say ‘yes’ as they spoke. I also at one point attempted the strategy of merely waiting silently, with the hope that the interviewee would fill the void by continuing to say something. However, this merely seemed to make us both very uncomfortable.

Finally, Barker notes that the choice of recording equipment can have different effects on different people and situations. For some it can restrain their answer as they may feel too monitored and are also concerned that what they say is being recorded. Although I did experience this to be a problem while conducting ethnographic research in Cuba, I did not have the same challenges in this case on Bornholm. Several of the interviewees were nature interpreters and therefore used to being interviewed, communicating their knowledge of a certain topic, and being recorded. Despite this I did attempt to lessen any discomfort there might be by using my smartphone as the recording device. I began each interview by asking whether it was ok with them that I recorded the interview. Everyone answered easily, yes, of course, that it was no problem, I began the recording and placed the phone on the table. The advantage here is that a smartphone on a table is a common sight these days, the phone would often be forgotten, and this would lead to a greater ease in the conversation.

As preliminary research, I performed a web search to gain an overview of existing nature and outdoor areas, businesses, organisations, activities and attractions. I viewed Destination Bornholm's website and app, in order to assist in this overview, as well as individual sites, Facebook pages and apps for businesses, organisations and activities. Among these the preliminary app for NaturBornholm's new nature paths, Linjer i Landskabet, and Naturstyrelsen Bornholm's Facebook page. Along with performing such actions as going to NaturBornholm an hour before the scheduled interview to view the exhibition, the above meant that I was often familiar with, or at the very least aware of many of the activities and projects that the interviewees spoke of during the interviews. This in turn allowed me to better understand and put what the interviewees were talking about into context, and in turn conduct better interviews.

I initially began analysing the data immediately after I was forced to realise that my initial research idea could not continue and had to change, but before I truly understood where I was going instead. Based on Sundbo's theories, I had isolated a number of characteristics, as can still be seen in the theory. I then went through the interviews systematically, one by one, and categorized their contents into these characteristics. However, after doing so, it was at this point that I began to discover that there was more going on than I had previously realised, namely that there were networks surrounding the projects that were intertwined with the various actors. Through discussions with my supervisor, the focus was shifted to these networks, theory was added and adjusted. I proceeded to analyse the data based on the newly added theory by Hall and Williams,

Sørensen, and March. Even though my initial characterisation and analysis did not become my final analysis, it still served a purpose by allowing me to work through my data and investigate it.

## 4. Analysis

This chapter is split into three parts. The first part seeks to outline the innovation context of nature interpretation and outdoor experiences on Bornholm. First, we will examine characteristics of the private sector. Facilitating conditions as well as barriers to innovation of both the private and the public sector are then evaluated, and how they are able to innovate despite these barriers is also considered. The second part delves deeper, and analysis the three cases more closely. The analysis concludes by summarizing a selection of results that are common for all cases. Finally, a potentiality analysis is added in part three, where Creative Genius methods and principles, as well as the creative platform is applied, and through a scenario its potential for adaption is tested in relation to the context of nature and outdoor tourism, in order to improve creativity and innovation.

### 4.1. The Innovative Context of Nature Interpretation and Outdoor Experiences on Bornholm

#### 4.1.1. Characteristics of the Private Sector

Hjalager describes tourism as conservative, and more concerned with day to day operations, having a more practical view, and therefore hesitant to put effort into innovation (Hjalager, 2002, 466 & 469). To some extent this is the case.

When asked what they take into consideration when they consider new projects, AP answers, safety and insurance as well as whether they even have the time, the equipment and the employees needed, and whether the weather will hold (AP interview). All in all, these are very practical considerations.

In another example AP talks about how he and his team plan to build an obstacle course, some camping shelter spots, climbing area etc. on a 1-hectare field that he owns next to his house. When asked where the idea for the obstacle course came from, AP answered, "I don't know. We just needed to use it for something. So I thought, ok, it could be fun to do something or other" (AP interview). To elaborate, when asked whether his team sat down together and did a brainstorming session, or whether they merely mulled over the task, AP answered that they mulled things over (AP interview). In this case, there does not seem to be any apparent research and development as one would see in other business areas such as technology or engineering. Rather, AP's proposed ideas and the reasoning for them are very intuitive. Here is a piece of land not being used for anything, and one should do something with it. Along the same lines, the ideas that they then come

up with for the field are similarly intuitive, relatively easily implemented, and practical. It can also be argued that these new ideas and projects are more incremental rather than radically innovative. One must also bear in mind that AP and his team do not have the time or resources to spend on R&D the same way that other business areas do. AP's business, while large by Bornholm outdoor tourism standards (most others seem to be owned and operated by one person, while AP has a number of employees) is still very small compared to other innovative private companies in other industries. As described by Hjalager, it can be considered a 'mom and pop' business, and they simply do not have time for R&D as they are often trying to survive from season to season (Hjalager, 2002, 469).

However, contrary to this, when asked how long they spent developing the seal diving project, and what their process was, AP answered that they began last year, and it had been on hold, as it took some time to get permits for the boat to carry tourists. AP has spoken to various biologists with seals as their speciality, and they have then run a test tour (not with tourists, but with employees) to see what it is like and how it would work (AP interview). Interestingly this follows a pattern of action research and perhaps also a little R&D. They have an idea, they collect information, they prototype the idea and test it out before they run it out. This illustrates the process that most businesses and organisations will have to go through when rolling out a new idea.

Another way that the outdoor businesses on Bornholm show that they are focused on practicality, is expressed in the example of how the first workshop that Destination Bornholm's *Signature Experiences Outdoor Bornholm*-project held about using Destination Bornholm's online platform for marketing and sales was so oversubscribed that they had to hold it twice, while not a single person signed up for the second workshop, which was about how to create a one-page business plan (PJ interview). The first workshop was very practical and hands on, concerning how to use a system that you could start using immediately, as well as potentially show you measurable results right away. The second workshop, however, would not show you results any time soon and would be considerably less measurable (PJ interview). Another workshop Destination Bornholm held which garnered a lot of interest, worked with postings and additional sales (PJ interview). Again, this is an example of fairly practical tools that the businesses can implement immediately and see the results of fairly quickly.

MS mentions a shift towards use of social media, and that there is a connection between the two. The connection is that people are increasingly sharing the more “nerdy” interests that interest them on social media, and MS thinks this is great. He notes that social media can be stupid and a waste of time, but that it can also bear with it some advantages (MS interview). MS talks about how he always (when he does a tour) has ‘an army of people’ standing there with their mobile phones. There is also a woman who he jokingly, but fondly, refers to as ‘the court photographer’, who attends more than half of his tours. MS expresses his positivity and delight at how the stories and pictures are then shared, and that it can be anything from fishing, to churches to petroglyphs (MS interview). MS also mentions how this can grow out of control and be overwhelming but finishes off by noting that (social media) is the way the world is right now. MS mentions that along with Naturstyrelsen Bornholm’s Facebook group he administers a number of others. Finally, MS mentions that he is a member of Destination Bornholm, and although this has done something for him, by far social media has done the most (MS interview).

This example actually indicates a number of characteristics. It shows how Naturstyrelsen Bornholm follows a trend and a shift in behaviour among their guests, thereby applying a form of customer development, and making a quick and easy implementation and exploitation. This is also an example of making incremental changes and ones that are relatively easy and quick for Naturstyrelsen Bornholm to implement. To some extent they are also practical and also intuitive. Intuitive because ‘everyone is doing it’ and social media plays such a large role in our society today.

This focus on practicality, quick implementation and results, in other words exploitation, can potentially be seen as a barrier to private sector businesses. If they are too focused on exploitation then they will not be performing exploration, and will lose their competitiveness. This will be further elaborated on later in this chapter.

#### 4.1.2. Facilitators

##### *Funding*

For the public sector, I initially assumed that it must be challenging to convince the various funds to finance new ideas and initiatives, especially if the ideas were drastically different and unfamiliar. However, MS presents the funds as an element that offers possibilities, rather than one that is challenging to work with. MS says, “we always listen and try to see if it can be done and such and a

lot can really be done because there are project funds, there are foundations and there are possibilities if the idea is good and there is perspective in it so that one can say that in the end, it actually gives something to the island" (MS interview).

Similarly, I thought that private sector businesses would be under pressure to make enough of their seasonal businesses to support themselves. However, AP mentions, he has another all-year job to support him, allowing any profits the business makes to go towards his employees and equipment (AP interview). Other outdoor experience businesses on Bornholm also have other jobs on the side, or in the off season to support themselves (PJ interview).

### *Networks*

The following are examples of innovation clusters and networks, consisting of a sufficiently diverse mix of people, in which ideas and knowledge freely flow so that it can be developed. This applies both to the private and the public sector.

The project of Stenhuggerstien near Hammeren is a good example of a mix of people coming together to develop an idea and bring it to life. It was the local group 'Foreningen Sandvig' that wanted to interpret the history of the stone quarrying industry in the area (MS interview). In a similar vein, Naturstyrelsen Bornholm worked together with the local Ornithological club to set up a number of birdwatching towers on Naturstyrelsen Bornholm's/the states land (MS interview).

MS describes how they have a network of guides and communicators on Bornholm, who arrange educational trips so that they can exchange ideas and learn from each other, and others. Communicators from both nature and culture areas come together to exchange ideas on different ways of communicating, different types of tours, and different ways of setting up nature schools. MS expresses that this network is very important to them (MS interview). Other examples of the networks include the business partners in Middelalder Centret, NaturBornholm, the independent guides that they work with, and people who come to them with ideas. It is part of their mandate to corroborate with various partners. However, these partners can also bring them new information (MS interview). Finally, in general throughout the examples that we examine, most of the time it is various people, businesses, funds and/or organisations approaching each other and utilising each other's skills and abilities in order to realise projects as a part of a greater network.

GM also mentions how they get their ideas from users, such as local citizens, volunteers and tourists, who approach them with ideas and things that they would like. Occasionally they will also get an idea themselves, but this is rarer and more random. They do not have time to actively sit down and work on generating ideas (GM interview). This also shows that Naturstyrelsen Bornholm very much have the role of bringing ideas to life, rather than coming up with them.

Another example of ideas being brought to Naturstyrelsen is the example of the 'Trailcenter' to be located in Almindingen forest. This idea was brought to Naturstyrelsen Bornholm by 'Lokal og Anlægsfonden' (The Local and Construction Fund), where they had the idea and asked if Naturstyrelsen Bornholm wanted to be a part of it. GM thinks that it was Bornholm's reputation and brand as a tourist island that attracted Lokal og Anlægsfonden to approach Naturstyrelsen Bornholm (GM interview). Also, this is a project that is intended to be replicated in four other locations across the country, which is something that fulfils the goals of both parties.

Naturstyrelsen produce a lot of nature interpretation material. MS notes that 'the good stories', as he calls them, no matter the size, are almost always picked up and used by local tv, radio and newspapers (MS interview). This indicates a free flow of information. Even though they are not able to perform tours and share the information themselves as much as they would like, they still produce it and make it available for others to use. However, it should also be noted that they are a public organisation and that it is part of their mandate to produce nature interpretation for public consumption.

#### 4.1.3. Barriers

##### *The Role of the State*

For the public sector there are conditions, rules and mandates set down to them from the government. Naturstyrelsen Bornholm has a number of guidelines from Naturstyrelsen HQ that they have to follow. There are guidelines for activities, how to make hiking paths, mountain bike paths etc. This is to ensure that all elements relating to Naturstyrelsen are homogenous, recognizable with the same expression, using the same methods and same rules (GM interview). These guidelines will automatically act as a limitation when it comes to coming up with new, original and creative ideas. Any new ideas and projects would either have to follow these guidelines or have to be implemented at all Naturstyrelsen locations in order to remain homogenous.

NaturBornholm's purpose, as described by them, is "we are here to provide knowledge and interest and understanding of Bornholm's nature before and now" (PH interview). They want to be an 'onsite place of interpretation' (PH interview). When describing their new dinosaur exhibit, PH talks about how some tracks, bone and teeth fragments were found, and how Bornholm is the only place in Denmark where it is possible to find traces of dinosaurs (PH interview). "That's why it's so obvious that now we had so many different finds, then to say, yes, now we'll need to tell the story" (PH interview). In addition to this, NaturBornholm's purpose is to make whatever they are trying to interpret fascinating so that it generates interest and understanding and not just a reaction of, 'oh, ok, that was cool' (PH interview). Of course, they want what they present to be exciting, but it should also leave people with a sense of having learned something and having something to talk about with each other. Another example of this is the bison-project on Bornholm, which was initiated by Naturstyrelsen Bornholm, and the subsequent exhibition at NaturBornholm. Once again PH describes the exhibition as the obvious choice. As this was something that concerned and was happening in Bornholm's nature, then of course they would tell the story (PH interview).

Because what NaturBornholm choose to interpret is often obvious to them or it 'kommer af sig selv', meaning, because they interpret current and prehistoric nature on Bornholm, they do not actively go looking for new topics to create exhibitions. They turn up, or become apparent of their own accord. They are therefore also bound by what is apparent in Bornholm's nature, and do not try and be creative or innovative in this area. However, where they do show creativity is how they then choose to interpret and present these various topics.

What they talk about is constrained to what is happening or has happened in Bornholm's nature. However how they do this is where they show signs of creativity. An example of this is an idea they have for a new project taking place on Bornholm concerning pollinating insects and creating flower 'strips' for them along fields and other such places. An idea they have for interpreting and creating an exhibition for this is to build large models of insects and their world. The visitor then steps through a large microscope which takes them into the world of the insects (PH interview). The idea of being shrunk to a very small size and living with insects is known from movies such as *Honey, I Shrunk the Kids* (1989). However, I am not aware of any other museums or similar that have created an exhibition with this concept.

The role of the state can both be a facilitator and a barrier. According to MS, they are subject to a government minister and political flows. As an example, Naturstyrelsen's previous primary mandate was the production of timber, however now it is the production of experiences (MS interview). This means that there is support from the state to develop nature interpretation and nature experiences. However, the barrier is that Naturstyrelsen Bornholm's allotted funding does not fully cover, and therefore support their endeavours.

Though funding as external funds, as described above, can be a facilitator, the funding received from the state can act as a barrier.

Another way in which Naturstyrelsen Bornholm's financial situation is expressed, is in how they had to stop doing their own nature tour guiding about 4 or 5 years ago, as they did not have the financial resources to continue doing this. Naturstyrelsen is 'on a diet'. As MS states it, they are expected to scale their budget back 2% every year (MS interview). This was not because guiding was not popular. According to MS, they had two very popular, very proficient forestry workers who were responsible for the nature guiding. Their tours brought in locals and tourists alike. They were especially good with children, and they held numerous events (MS interview). However, as these tours and events were free to the public, Naturstyrelsen Bornholm did not profit from them and the tours instead cost them a lot of time and resources. Naturstyrelsen Bornholm therefore decided to close the tours and events down. They do however have 15-20 private persons who they work with and who perform tours either seasonally or full time. In order to perform guided tours, MS himself only works part time at Naturstyrelsen, and then performs guided tours full time as an independent guide during the summer (MS interview). Any communication directly from Naturstyrelsen Bornholm now happens solely online and through printed folders (MS interview).

MS also mentions how they actually have the physical space, building and equipment to do a lot more projects than they are able to finance (MS interview). This shows that they can come up with all the great ideas that they want, but they are still so heavily bound by economical regulations that determine what they can do. MS would love to do more, however, he also describes how their budget is actually too low to accomplish a lot of the tasks that are actually Naturstyrelsen's responsibility, such as attending to the nature areas that are under their care. There are areas that they would like to tend to and work on, however, they must prioritise very strictly, and there are

some areas that they cannot get to due to budget constraints. In fact, they are having difficulty fulfilling their daily functions with their current budget (MS interview).

This is an example of economic regulations being both a facilitator and a barrier to what Naturstyrelsen Bornholm and MS do. These conditions both encourage Naturstyrelsen Bornholm and MS to come up with a way to perform nature interpretation outside of Naturstyrelsen.

GM corroborates what MS says about their challenges in financing. GM talks about how projects will often require external funding, as they have a limited budget, the need to tightly prioritise and often do not even have enough to tend to what they have to at the moment. "That's how it is being state funded" (GM interview). GM therefore continues that any new ideas should also be accompanied by ideas for funding and potential external partners (GM interview). In addition, they would also be interested to know who would be intended to run the project or facility. Do they just need to sign off on it as a good idea? Will someone be building something on the areas that are under their care? Who will be running it? (GM interview).

### *Still Innovating Despite Barriers*

However, as described above, there are ways to get around the lack of state funding and still manage to accomplish projects. An example is a project between Naturstyrelsen Bornholm and the local ornithological club to set up a number of birdwatching towers on Naturstyrelsen Bornholm's/the state's land. In both the case of Naturstyrelsen Bornholm's work with 'Foreningen Sandvig' and the ornithological club, the two groups applied for, and acquired funding while utilising Naturstyrelsen Bornholm's other non-economic resources. In the case of the path, Stenhuggerstien, near Hammeren, Naturstyrelsen Bornholm also funded part of it as it is their job and within their framework to promote these kinds projects. MS states "and that is something that the state, including the Naturstyrelsen, emphasizes, can one have these kinds of cooperation" (MS interview). MS elaborates that these collaborations can of course be challenging, but if they go well, then the local population will feel a kind of ownership of the project and support it, and some may even be willing to work voluntarily on the project (MS interview).

Two other examples of this include a proposed outdoor centre at Hammersholm on northern Bornholm. Some money has been provided and a feasibility study is currently being performed to gauge whether this would make sense to undertake, also in terms of location. A resource that

Naturstyrelsen Bornholm already has an old, protected building which they are looking into converting to act as a centre for providers of outdoor activities, and as a tourist information centre (GM interview).

Another example is a pre-project being performed called 'Trailcenter'. It will be located in Almindingen forest in the centre of Bornholm, and act as a hub for various trail related activities such as riding, mountain biking and hiking. The 'Lokal- og Anlægsfonden' has promised to pay for 1/3 and also pay for a pre-evaluation. Apart from this, they will need to seek out the remaining funding. The Trailcenter is an experiment or a form of pilot-project, which they hope to roll out at an additional four locations across the country (GM interview).

So this, in a way, is something new that Naturstyrelsen and 'Lokal- og Anlægsfonden' are testing out and prototyping in one location with the hope of replicating in other locations. They are managing to work on a new project, despite having rules, regulations and guidelines from Naturstyrelsen HQ and ministries that they have to follow. This means that they are not completely paralysed and restricted by these rules.

## 4.2. Innovation in Selected Cases of Nature Interpretation on Bornholm

The interviews and interviewees provided a number of interesting cases worthy of taking a closer look. I chose these three as they were the ones that were most thoroughly described by the interviewees. I also wished to pick ones that showed a broad representation of the overall area of nature tourism on Bornholm. I therefore made an attempt to include cases that either represented or included most of the interviewees.

### 4.2.1 Case 1: Stenhuggerstien

#### *Case Description*

While performing these interviews MS was the first to mention a new nature path that had recently been cleared up near Hammeren called 'Stenhuggerstien'. It was Foreningen Sandvig who took the initiative and initially contacted Naturstyrelsen Bornholm. They wanted to tell the story of the 'stenbrud' - quarry industry on Bornholm (MS interview). AP later mentioned that he had also taken part in this project by cutting down trees to clear the path (AP interview). MS states that

development of ideas often happens together with the users. There is to be a tendency for ideas to come from the public, other organisations and/or business owners (MS interview).

While describing their work with the ornithological club, MS mentions how they when working with 'Foreningen Sandvig', in both cases applied for funding, but also utilized Naturstyrelsen Bornholm's other non-economic resources. In the case of Stenhuggerstien, Naturstyrelsen Bornholm also provided funds for part of it (MS interview).

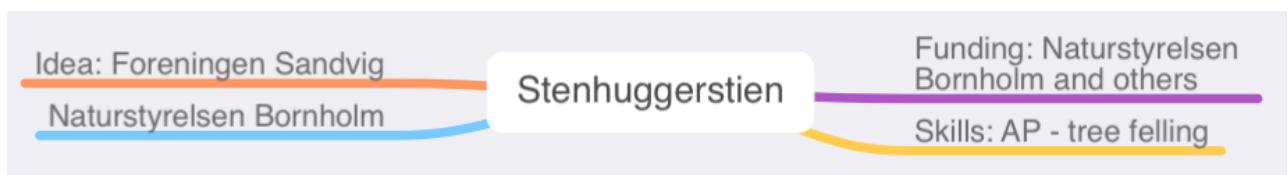


Fig. 5 Actors involved in Stenhuggerstien.

#### *Case Analysis*

The case of Stenhuggerstien is an example of 'inter-firm exchanges: collaboration and suppliers'. Although technically not firms, these are two organisations that have temporarily come together to work on the project of clearing and creating information for a new nature path. Both Foreningen Sandvig and Naturstyrelsen Bornholm seem to be working together and have joint ownership of the project. Each party has tasks that they have the responsibility of carrying out. Naturstyrelsen Bornholm and Foreningen Sandvig worked together to apply for external funding, while other external actors, AP, were brought in to fulfil the need for an additional expertise, tree felling.

Additionally, this case also bears characteristics of 'learning regions and/or geographical clustering' and 'communities of practice'. The difference here is the question of whether it is geographical proximity or shared practice that brings them together. Perhaps a bit of both. There is certainly an element of geographical proximity as Bornholm has the interesting characteristic of being an island further away from the rest of the country than any of the other Danish islands, and thus has a well-defined border. It therefore often makes sense to actors to have partnerships within this border proximity. Due to the shared culture and familiarity of the island, the involved actors also have shared values and understandings. These last two knowledge channels have the characteristics of enabling the exchange of tacit knowledge and being more prone to incremental innovations rather than radical ones.

The small network described in this case is highly local as it exists only in the tourism destination and does not span internationally. There are too few nodes and not enough information available to assess whether the network is dense or sparse. However, their presumed shared norms would tentatively indicate a dense network. It can similarly be presumed that the actors in this network have a strong relationship as they are relatively few people working together to bring this project to life. In connection with this I would argue that working together to apply for funding, as well as funding a part of a project would imply some level of trust in the relationship. A strong relationship is what is favoured in exploitation. Also, the project itself can be said to be characterised by exploitation rather than exploration. The story of the quarrying industry is not new, and neither is the concept of creating a nature path. However, bringing these two elements together is incrementally new.

Tentatively, I would also add that the relationship in the network is horizontal competitive as both Naturstyrelsen Bornholm and AP work with nature, but it is also horizontal complementary as Foreningen Sandvig is a civic association, and all three complement each other's expertise when coming together to work on this project.

#### 4.2.2. Case 2: Mountain Bike Trails and Trailbuilders Bornholm

##### *Case Description*

Another example of ideas coming from outside users are the mountain bike trails located near Rytterknægten. GM talks about how some people approached them in 2009 or 2010 with the desire to create a number of mountain bike trails. A route through the forest was created "and then people rode around in there [the forest] and got muddy and smashed the forest" (GM interview). However, two and a half years ago a new group of people approached Naturstyrelsen Bornholm wanting to improve the mountain bike trails and to raise some money in order to do so. This is the group known as 'Trailbuilders Bornholm'. Working with them, Naturstyrelsen Bornholm's role has been to go out and look at the routes that they proposed, and sign off on whether they were adequate when it came to Naturstyrelsen Bornholm's 'watch out'-map where ancient monuments, delicate flora and fauna, and other conditions need to be considered. 'Trailbuilders Bornholm' have then built the tracks and Naturstyrelsen Bornholm came and checked them (GM interview). In addition to this Naturstyrelsen Bornholm's role is also to inform users of where they can and cannot bike in order

to protect the surrounding environment. According to GM, when mountain bikers have biked the trails a number of times, they get bored and bike off the trails (which they are not allowed to do), thus damaging the hiking paths, as well as surrounding flora and fauna. However, this is almost not a problem anymore after the new trails have been laid and they have been moved into areas where there is less chance of them causing problems for others and/or the surroundings (GM interview).

Naturstyrelsen Bornholm and 'Trailbuilders' also received 500.000 DKK at the end of 2016 from Bornholms Regionskommune – the municipality, in order to build more trails than planned and complete the trails quicker than they would have been able to do without. This money has allowed them to hire a couple of people full-time, who were previously volunteering to build the trails as well as purchasing materials and renting equipment (GM interview). This is another example of what funding enables them to do.

When asked if there was a demand for the mountain bike trails, GM answers emphatically that there is a high demand from users as well as it being something that Naturstyrelsen HQ and the ministry requests to be made available to the users (citizens). It is also seen as a sport that is growing in popularity with many people taking part. It is also a hope that mountain biking could potentially attract a new type of tourist to Bornholm other than the ones already visiting the island (GM interview).

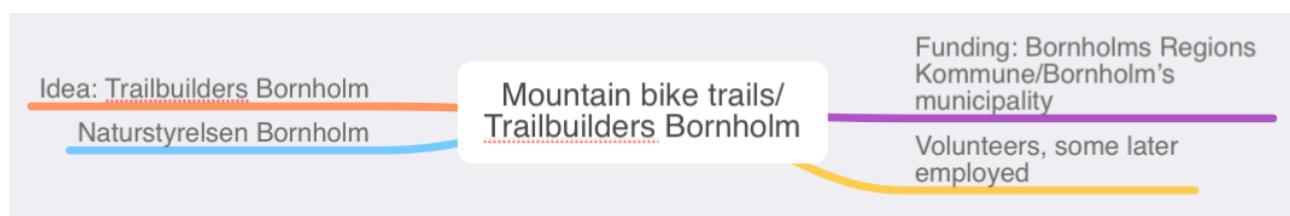


Fig. 6 Actors involved in the mountain bike trails and Trailbuilders Bornholm.

#### *Case Analysis*

Once again this is an example of 'inter-firm exchanges: collaboration and suppliers'. This is a temporary collaboration on the specific project of the mountain bike trails. There is joint ownership as Trailbuilders Bornholm approached Naturstyrelsen Bornholm with their idea, and they are still very much involved. Trailbuilders built the tracks and raised money, while Naturstyrelsen Bornholm used their expertise to ensure that all rules and regulations are followed to best protect the area.

In this way knowledge is also shared. The volunteers, some of whom were later employed, took part by fulfilling the task of performing the manual labour with the expertise to do it correctly. Similar to the case above and for similar reasons, it can be argued that there are also elements of the ‘learning regions and/or geographical clustering’ and ‘communities of practice’ knowledge channels.

Once again this is a highly local network consisting of Trailbuilders Bornholm, the local unit of Naturstyrelsen on Bornholm, and even the funding comes from a local source, namely ‘Bornholms Regions Kommune’ – the municipality of Bornholm. Most likely this is a dense network, as Trailbuilders, Naturstyrelsen Bornholm and volunteers seem to be working together to achieve their joint goal, rather than providing elements independently without communicating to each other. GM’s knowledge of what is needed in terms of material, machinery and man hours indicates at least some level of communication. This communication indicates a strong relationship which in turn supports exploitation. Mountain bike trails are not new, and they are not even new in this location as the trails were originally built in 2009 or 2010 while Trailbuilders approached Naturstyrelsen Bornholm approximately in 2015 or 2016. It is therefore a strong case of exploitation where they are using their expertise to improve and prolong the life of an existing system.

Again, Trailbuilders and Naturstyrelsen Bornholm both work in the context of nature, however they do this in slightly different ways which complement each other’s capabilities. They therefore walk the fine line of horizontal competitive relations and horizontal complementary relations.

#### 4.2.3. Case 3: Linjer i Landskabet

##### *Case Description*

Another example concerns a project to clear out, map and create signs and information for a network of walking paths in and around Aakirkeby to be called ‘Linjer i Landskabet’ or ‘Lines in the Landscape’. According to PH, this idea came about at a public meeting in Aakirkeby, where PH suggested it. PH follows up later saying that NaturBornholm, some groups and another (inaudible source) first tried to describe the idea. A number of funds then said that they would like to be a part of the project on the condition that the municipality would be onboard. The municipality is now responsible for the physical frameworks, while NaturBornholm is responsible for the interpretation and communication (PH interview). In addition to this, a number of landowners also needed to be

asked, and perhaps convinced to give permission for right of way across their land. Also, in the folder they are creating, many local businesses will be advertised. These people as well had to be approached and petitioned for their support. PH very aptly reflects that it is teamwork, and not just them coming up with an idea and then rolling it out. This teamwork and support from, for example, the municipality gives other parties confidence in the project (PH interview). In connection with the above, PH also mentions that they are seeking additional funds so that they can realise the project (PH interview).

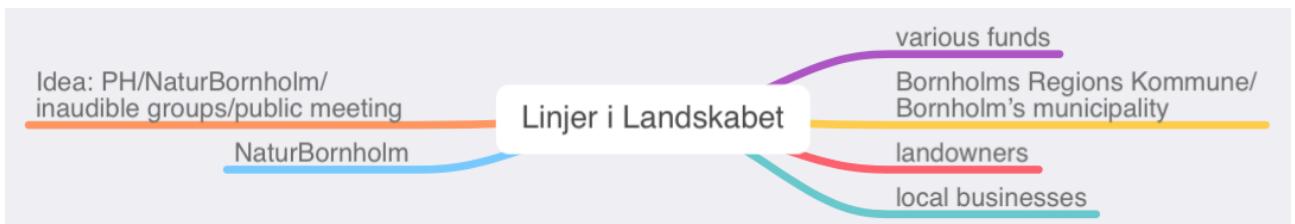


Fig. 7 Actors involved in Linjer i Landskabet.

#### *Case Analysis*

Once again this is an example of 'inter-firm exchanges: collaborations and suppliers'. It will require temporary and focused work from the actors involved as a temporary committee to get the project up and running. However, the partnership will continue, to some extent, between NaturBornholm, the local businesses, and landowners as the paths come into regular use. Each actor in the network has tasks that they are responsible for. As described above, NaturBornholm takes care of interpretation and communication, while the municipality is responsible for the physical frameworks. Local landowners and businesses are tasked with giving permission and support for the project.

This project is bound by geographical location in a particular way. It concerns paths to be placed in a specific area while also incorporating businesses and land in these areas. This would point towards aspects of 'learning regions and/or geographical clustering'. However, it is unclear how involved the local businesses and landowners are in the development of the project, or if they merely provide acceptance and support. However, during the public meeting (where the idea was initially broached), NaturBornholm, the landowners, and businesses all being located in and around Aakirkeby, and the municipality being the municipality for the island, would all share the values and

understandings of the area as seen in the ‘communities of practice’. In alignment with these knowledge channels, this case also contains a mixture of formal and informal relationships. Possibly quite formal between NaturBornholm, the municipality and funds, and possibly more or less informal with local business owners.

As described above, although it is unclear how local or non-local the funds are, all other actors exist within a very concentrated area around the town of Aakirkeby. The network is therefore highly local. This case contains a little more evidence to indicate whether the network is dense or sparse. The fact that the funds requested the municipalities involvement indicates that not only do the funds know NaturBornholm and the municipality know NaturBornholm, but the funds know the municipality as well. That the municipality is involved and gives other actors confidence in the project also indicates that they are familiar with the municipality. This dense network would in turn indicate a strong relationship between actors, which in turn typically indicates a focus on exploitation. In this project this is most likely a horizontal complementary relationship, as the actors represent different types of businesses and organisations that complement each other.

#### *The Need for More Exploration*

All three cases examined above bear the characteristics of being local-dense-strong-exploitative networks with only slight variations. They are ‘inter-firm exchanges: collaboration and suppliers’ with present but unclear ties to ‘learning regions and/or geographical clustering’ and ‘communities of practice’. This means that they are close knit networks with shared values who are able to share tacit knowledge and work together on a shared project. However, this also means that they are prone to purely undertaking exploitation, and little, if any, exploration.

Despite this, one example of exploration taking place is seen in Naturstyrelsen Bornholm. MS describes how they have a network of guides and nature interpreters on Bornholm, who arrange educational trips so that they can exchange ideas and learn from each other and others. Most recently this trip took place in Sweden. Communicators from both nature and culture areas come together to exchange ideas on different ways of communicating, different tour types and different ways of setting up nature schools. MS expresses that this network is very important to them (MS interview, 16).

In the interview with PJ, he was adamant that it was not ideas that businesses and organisations on Bornholm were lacking (PJ interview) and this may be the case. However, my research indicates that the discussed cases are heavy on exploitation and lacking in exploration.

What is needed is more exploration. Exploration transfers more general, but also more diverse knowledge and discusses alternatives to ideas. This is what Creative Genius can do. I do not wish to disrupt or remove the dense networks. These should be kept, as they seem to be working very well, and networks need exploitation as well as exploration. Instead I want to utilize them and build on them. Creative Genius workshops can act as a sparse network while the existing dense network is being maintained. The purpose of the Creative Genius workshops would be to be sparse, and therefore not take a lot of energy to maintain. The workshops would bring in more general and diverse information from alternative sources, discuss alternatives to solutions and challenge what the dense network may believe is ‘the way it’s done’. Precisely how this will be accomplished will be discussed further in the third section of this chapter.

### *The Tendency to Work in Networks*

The various nature interpretation and outdoor experience organisations and businesses exchange ideas with others in networks. This supports the idea from PJ that people want to network. The way in which PJ and the project, Signatur Oplevelser Outdoor Bornholm, has worked to promote networks and collaborations among the involved businesses is that they have brought them together around a workshop and a theme, but also give them space to get to know each other and build trust (PJ interview).

Because the previous two workshops held by Destination Bornholm for the project had very mixed responses (one that was more practical was oversubscribed, while one that would not show immediate results did not receive a single registration) PJ and Destination Bornholm are currently rethinking what the third workshop, which was previously scheduled to be about social media, should be about. Due to the surge in new partnerships and collaborations among the participating businesses, they are considering a small networking conference instead.

Actors in a network being in close geographical proximity to each other has many advantages as they will most likely share the same norms and values, and be able to quickly and easily share tacit knowledge with each other. However, because this knowledge is often embedded, these

networks will often be prone to being stuck in certain patterns of thinking. This will lead to only creating incremental innovations and in turn a loss of competitiveness. As Sørensen argues, the networks need additional input from the outside. Creative Genius is the optimal way to provide this additional input, while still maintaining the networks that have been built up. Also, if potential Creative Genius workshops were facilitated by the local DMO, Destination Bornholm, then it would 1) align with activities that they are already facilitating, 2) leave potentially involved businesses and organisations available so they can tend to the day to day running of their businesses.

The goal is to find balance between exploitation and exploration. Both are needed in order to operate successfully. Businesses need to achieve relatively immediate results. However, if they do not explore they will lose their competitiveness. Apart from putting the existing exploitative networks in Bornholm's nature tourism in touch with external sources that can provide new and useful outside input, learning Creative Genius methods would, in general, teach participants to think more creatively, thus allowing them to be more flexible and agile should aspects of their situation change.

### *Solving Slower Adaption Speed*

March discusses learning and adaption speed, pointing out that companies and organisations have a 'code' that new employees are a degree of either quick or slow to adapt to. It is advantageous to the company that they conform quickly in order to perform their tasks as efficiently as possible. However, those who are slow to conform and challenge the company's way of doing things may be a challenge for the company to handle, but their divergent thinking can also be an advantage and serves a similar purpose to the input from the outside as described above. Once again, Creative Genius workshops would serve the purpose of providing divergent and challenging input, allowing any employees to adapt in order to perform the tasks efficiently. In addition to this, while the organisations described in the cases above have multiple employees, many of the local nature tourism businesses are owned and operated by just one person or have very few employees. Bringing in an ever changing non-local, sparse and weak network through Creative Genius workshops would fulfil the role of challenging the networks current patterns and providing input.

### 4.3. Potentially Analysis

The outdoor networks need more exploration. In order to achieve this, they need more input from external sources, both in the sense that the external sources are from other professional areas other than nature tourism, but also from other geographical areas. In addition, the networks also need slower adaptors. The outdoor networks already exist, they want to operate in networks, and they have success in doing so. The local DMO, Destination Bornholm, already provides related services and supports this kind of work. It would ensure easier implementation and sustainability if the DMO was utilized to facilitate potential Creative Genius workshops.

#### 4.3.1. Scenarios for Creative Genius Intervention

The way in which this could practically be put into practice, would be for Destination Bornholm to host Creative Genius workshops, and bring in a number of people (depending on the number of participants) trained in Creative Genius methods to facilitate it.

Destination Bornholm already have a number of members and people involved in their work, but really all should be welcome in order to gather as many and as diverse people as possible. Meaning, people who are typically considered outside the sphere of tourism should particularly be invited, as they are the ones who will provide the diverse and new input. For the sake of practicality, one could be tempted to only invite those who already reside on the island. And while these people can also be useful (as long as they are not already a part of existing networks) the most diverse information will be found in people from outside the island. Remember, we all contain vast amounts of horizontal knowledge, but the further afield the people we are working with are from us in terms of geography and values, the more varied and diverse knowledge they will have.

Creative Genius networks already exist where people from different industries meet to go through a Creative Genius Platform and work on each other's problems, in a kind of give-and-take relationship. Something similar could be set up in this case if the tourism participants would be willing to put some time and effort into helping others in exchange for others helping them.

#### *Presentation of the Task*

Once the participants have entered the red carpet and performed a number of energisers and 3D cases, the task is presented. In this context, an example could be that you want to create a new

nature activity. To make it concrete, you pick a particular aspect of nature activities – for example, nature paths. To make it abstract, you could say that you want to create a new way to travel through nature.

### *Generation of Ideas*

To generate ideas by using horizontal knowledge, tools such as stimuli cards can be used. To create examples, I performed a few quick rounds of ideation. Using word cards provided stimuli and ideas such as ‘fan’: have a hang-gliding parachute, jump off Rytterknægten tower (Bornholm’s highest point) and have the fan blow you around over Almindingen on days with no wind, ‘stock exchange’: this makes me think of the tower of the old stock exchange – ‘Børsen’, in Copenhagen. Its tower is four dragon tails wound together. This in turn makes me think of sliding down it as a form of travel. Again, starting at Rytterknægten, build a series of slides winding through the forest. A fun and invigorating way to travel through nature while gazing up at the tree tops. Picture cards provided pictures and ideas such as ‘the screen of a car GPS’: use a GPS unit to find treasure in the forest (already exists as Geocaching), and challenge cards provided challenges and ideas such as ‘the solution should be crawled on’: a series of posts through various particularly sensitive nature areas. You have to crawl along the posts and not touch the ground, playing ‘the ground is lava’. This way you protect areas with a sensitive ecosystem, but still get to see them.

Working together, a group working on the Creative Platform over a couple of days would come up with hundreds of ideas. Naturally, some ideas that already exist would come to mind. This is natural, and they should also be noted in order to get them out of the way, so that they do not block the flow of more original ideas. The more the group would work on the task, the more unique ideas would arise. Many may be considered ‘bad’ or ‘not possible’, but hidden in there, among the hundreds of ideas will be a new, unique, creative, and doable idea.

Picking one idea, purely as an example, can illustrate how it would be developed through the principle triangle. With the stimuli ‘bird’, I thought of the principle flying, and in turn thought of drones. Could we travel through nature by flying using a drone? Could we view nature from a different angle using a drone to see Hammershus from above and have a guide tell us about it and the surrounding area? Could we fly above areas where archaeological digs are being done, see how the post holes indicate that there was once a building, and have an archaeologist tell us about it?

Could we fly above the south and west coastline and have an environmentalist tell us about how the rising sea levels and increasingly extreme weather is slowly eating away at the sandy coast?

#### *Academic and Professional Input*

Here I am using my own horizontal knowledge of archaeology, and of Bornholm. The horizontal knowledge I would then need from professionals would be from experts on drones. How do they work? Are they easy to fly? Where are there restrictions on where you can fly them? What technology in terms of drones and screens would be best to use?

Once professional input has been sought, it is brought back to the profession that is seeking a solution or a new idea. Being a hypothetical Bornholm nature tourism professional, I would then use my own knowledge of tourism on Bornholm. How would we potentially do this? Is there a market for it? How do we advertise it? And many more questions and potentially more experts. Either way, experts would have to be contacted and consulted.

#### 4.3.2. Arguments for Creative Genius Incorporation

My original idea for this thesis was to combine Creative Genius methods with Action Research in order to create my own combined model and method, and act as a knowledge broker, to ‘cure’ a supposed innovation defectiveness in nature interpretation and outdoor tourism on Bornholm. I assumed that the apparent lack of innovation and original activities was due to a lack of ideas, and my hope of creating a job for myself and other future tourism practitioners overshadowed what this particular context actually needed.

However, through conducting and analysing the five interviews, I have come to understand that the cause of lack of radical innovation in this case is much more nuanced and complicated. Therefore, a much different approach is needed to improve the situation. Based on the above analysis I therefore propose that Creative Genius methods be taught to all who would be interested, and people, organisations and businesses outside of the island be invited to participate. This is because new ideas often come about when two previously unrelated items or elements are combined to create a new idea. An example of this can be seen as PJ describes how a dairy farmer has become a part of the experience economy by switching from having purely dairy cattle to also keeping Japanese Kobe beef cattle and creating an experience from this (PJ interview). This is an

example of someone outside the tourism industry coming up with an idea for tourism. It is considerably more difficult to break a pattern within your own field than for someone outside your field to do it, or for you to break a pattern in someone else's field. Within one's own field one often has a feeling of, 'but this is the way things are, and this is the way that they are done'. This is also a good example of someone outside the field of tourism breaking a pattern and coming up with a new idea.

As I have seen in my research, and as I have also corroborated through observations made by PJ, nature and outdoor businesses and organisations get their ideas for new projects from each other when they need each other's expertise to execute an idea. Also, they are much keener on networking and strengthening these networks rather than attending other types of workshops. I therefore choose to follow and work with this pattern of behaviour as I see the potential to be able to integrate it with Creative Genius methods. If we leave things as they are, things will stay the same with nature interpretation and outdoor tourism showing few signs of exploration. But by assisting to implement Creative Genius methods I hope I can insert tools into a network and give these business and organisations a nudge towards being able to help themselves to be more creative and innovative. By having the networks employ the Creative Genius methods, it would also give them a sense of ownership of what they would come up with, which in turn would make it more sustainable in the long run.

Though it takes some logistical planning to bring people together, the Creative Genius methods within the Creative Platform offers a safe and creative place where participants can focus on a task uninterrupted, apply their horizontal knowledge and utilize that of others, and say yes to each other's ideas without perceived judgment. Using Creative Genius methods within the Creative Platform allows for exploration, receiving horizontal knowledge as new and diverse input from a non-local-sparse-week network. The networks set up within the Creative Platform also act as the slow adapters who challenge nature tourism business owners' and organisations' way of thinking and encourage them to break their patterns.

## 5. Discussion

This chapter examines some of the empirical, methodical and theoretical contribution that this thesis makes. It presents an analytical framework concerning networks that other theorists have neglected to provide. It also considers the transferability of the method proposed here.

### 5.1. Contributions

#### 5.1.1. Empirical Contributions

The empirical contribution of these five interviews, is that this data, despite being gathered with a different research aim in mind, shows clear evidence of various tourism actors working in networks. It indicates that they want to work more in networks, and it illustrates that they achieve positive results. What it does not show is also very telling. Such as the lack of jealousy, as well as the role of academia and technology that Sundbo and Hjalager otherwise advocate.

#### 5.1.2. Methodical Contributions

Phronesis, according to Flyvbjerg, views social science as a contributor of food for thought to a process of deliberation, participation and decision making that is constantly ongoing. The main objective of phronesis is to understand the interests and values of the case, but also the issues, challenges and possibilities (Flyvbjerg, 2006, 39-41). In order for this to be done, the following four questions must be answered:

1. “Where are we going?
2. Who gains and who loses, and by which mechanisms of power?
3. Is this development desirable?
4. What, if anything, should we do about it?”

(Flyvbjerg, 2006, 40)

Concerning the question ‘**where are we going?**’, this can both be answered from the perspective of the research and theory, but also business and new products. In the case of research and theory, I would like to see us heading toward less focus on adapting theories from mainstream innovation (which originates from a different context) and more focus on developing theories that do take

tourism's wide and diverse context into consideration. This is not to say that mainstream innovation theory should be completely disregarded. We can still learn from it, but this instead to say that the focus needs to be shifted to tourism's particular context.

In the case of business and new products, I would like to see progress toward a better balance of exploitation and exploration. Currently nature and outdoor business and organisations on Bornholm are more focused on exploitation. Exploitation is also necessary, however exploration is as well, as without it, business and organisations lose their competitiveness. It is therefore important to find a balance, which is what I argue Creative Genius methods and the Creative Platform can help to do in a relatively low risk way.

Concerning the question '**who gains and who loses, and by which mechanisms of power**', this can once again be answered both from the perspective of the research and theory, but also business and new products. The researchers will lose power in comparison to my original idea, which saw the researcher as a form of knowledge broker. Researchers will not to the same extent, as for example Hjalager views, be the source of knowledge necessary for innovation.

The sources of knowledge needed for innovation, and thereby the power, pass instead to the actors of the networks in the tourism destinations. The DMO as hosts of a potential networking conference and accompanying Creative Genius workshop, initially holds the power by being the gatekeepers of the tools and methods necessary to be Creative Geniuses. However, as the participants become more proficient, potentially, the power mainly transfers to them.

Concerning the question '**is this development desirable**', for two reasons I would say yes. The shift towards exploration will make nature and outdoor tourism businesses and organisations on Bornholm more competitive and/or ensure that they do not lose their competitiveness.

Additionally, yes, because this model will be more sustainable than having others act as knowledge brokers. People generally have a greater tendency to adopt and support ideas that they have come up with themselves, and in time, it will be self-running.

As a tourism researcher, no, it is not desirable as work and power is being shifted away from this sphere. However, if it is what the tourism industry needs, then we must be innovative and find our new place in it.

**What, if anything, should we do about it?** Adopt the suggestions made in this thesis. In the case of Bornholm, have DMOs facilitate Creative Genius Workshops, utilize the behaviour of those

who already operate in networks, or those who show a desire to. Invite people from vastly different knowledge areas, so that they can provide new and diverse input for each other.

### 5.1.3. Theoretical Contributions

This thesis makes a theoretical contribution. Theorists such as Hjalager and Sundbo make a number of propositions. However, for some of them they either contradict themselves, or their statements are lacking. I either do not find the evidence to support them, or I find evidence that disproves them. In this connection I would like to offer a theoretical framework to the phenomenon of public networks that Sundbo and Hjalager acknowledge, but do follow through on.

#### *Contradictions and Undeveloped Statements*

Sundbo argues that theory concerning service innovation can be used interchangeably to describe experience innovations, as both can be considered economic phenomenon (Sundbo, 2009, 433-434). However, Sundbo contradicts himself as he states that service innovation is rarely research and development based (Sundbo, 2009, 440), but also states that experience innovation is more frequently based on collective organisation of idea development such as that found in a laboratory (Sundbo, 2009, 438). Sundbo also contradicts himself by stating that service innovation is less systematic and does not have well-structured systems for the introduction of new products (Sundbo, 2009, 452), but also that experience innovation is increasingly more strategic, systematic, and based on interactions with customers (Sundbo, 2009, 438). Similarly, Hjalager describes how tourism SMEs are not able to innovate for a several reasons, but also that they are able to overcome some of these challenges if they make up units in a chain (Hjalager, 2002, 469). She does, however, not go on to elaborate on how SMEs can do this. Hjalager recognises that innovative capacities are significantly higher in horizontal collaborations and that more research is needed (Hjalager, 2002, 473), but again, does not offer an analytical framework. Likewise, when Sundbo lists his six tracks, he acknowledges in his public network track that a public network can be a source of innovation (Sundbo, 2009, 449-450), but he does not elaborate further or offer an analytical framework.

### *The Role of Academia*

I do not dispute the mechanisms and the importance of policies as Hjalager concludes. I am, however, of the strong belief – based on what I have witnessed when working with Creative Genius methods – that innovation does not necessarily have to solely come from academic sources, but can instead come from creativity performed in networks of businesses and organisations from within and without tourism. However, one could bring some of this in and say that some academic knowledge does go through, for example, Naturstyrelsen as an element in an infrastructural system knowledge channel, and then on to the network where it is then added to the creativity and development of new ideas. A solution would also be for academic consultancy to be brought in in the ‘Academic and Professional Input Stage’ of the Creative Platform.

### *Technology*

In his work, Sundbo emphasises the importance of technology, stating that new information communication technology determines innovations, where after they are embedded in social context (Sundbo, 2009, 439). While I do not deny that smartphones, apps, social media and now increasingly VR are more or less an integrated part of mainstream life, still, I do not find evidence of the ICT determining innovation in tourism. PH talks about how VR could potentially be used at NaturBornholm, but decides against using it, as he feels that it would deduct from their values at NaturBornholm (PH interview). MS talks about how they, at Naturstyrelsen Bornholm, use social media, such as Facebook, and also how he uses it for his private tours (MS interview). MS sees the potential in social media, but also the drawbacks. They utilize it as a tool to assist them in in their endeavours, but once again, I do not see evidence of technology determining innovation in this context.

### *Jealousy*

Hjalager somewhat critiques businesses in tourism as being fraught by jealousy, untrusting of each other and unable to work too closely together for fear of stealing each other’s ideas (Hjalager, 2002, 469 & 470). I did not find this to be the case. As described in the case of AP working together with a local ice cream store owner and biologist to bring tourists on seal diving excursions (AP interview), and other cases described in this thesis. People seem to be quite happy to work together. Also, PJ

describes a friend who does fishing tours. This person does not seem to be particularly interested in growing his business. However, he is involved in developing a fishing festival with others (PJ interview).

Because this jealousy does not seem to be the case, I instead find these networks of people working together in horizontal collaborations and that is where the innovation is coming from! Both Hjalager and Sundbo mention this phenomenon, but they do not follow it to see where it leads.

Other researchers have missed out on the fact that even though most of the cases studied in this thesis can be identified as at least partially horizontal competitive relations, there is just enough difference between actors that even though they work in the same area, they are different enough so that there is not the level of rivalry or jealousy that Hjalager states one ought to expect. The cases therefore also have some characteristics of horizontal complementary relations. Our goal with Creative Genius methods used in a tourism context, is to have horizontal distribution relations with even more drastically different types of businesses and organisations to complement each other.

#### *A New Definition and Measurement of Innovation*

Based on my research, in order for the definition of innovation to be adapted to the current tourism context, one must understand that even though the concept of a nature path may not be new, if it is combined with a new topic that has not been interpreted before, and if that combination is new then it is, at the very least, a new product. Similarly, as an example, the concept of diving off a boat to observe marine wildlife may not be new, however it can be new to that destination. Creative destruction does not have to happen every time, thereby drastically shifting customers' preferences.

All such ideas and products will have a degree of originality. Originality can be defined as ideas or idea combinations that are statistically infrequent and have a degree of unusualness (Byrge & Hansen, personal communication [PowerPoint] October 2017). The originality of an idea can be measured by having someone other than the person or group who came up with the idea, ask themselves if they could have come up with the idea, or elements of the idea. Ideas are then given points based on whether the evaluator feels familiar with the idea and could have come up with it themselves, whether they feel semi-familiar and could have come up with elements, or whether the

idea is wholly new to them and they could not have come up with the idea themselves (Byrge & Hansen, personal communication [PowerPoint] October 2017). This is a system measuring originality and in turn creativity based on E. P. Torrance's (1974) *Manual for Scoring and Interpreting Results, Scholastic Testing Service, Figural Assessment*. This could be further adapted to measure creativity and in turn innovation in the context of nature tourism.

#### *Suggestion for an Analytical Framework Addressing Networks*

The conditions and nature of collaborative networks in the case of nature tourism on Bornholm are a level of familiarity with people, businesses and organisations on the island. If an idea is to be brought to life, it is important to either be familiar with, or be able to seek out people with the expertise that the project requires. Culturally, actors will most likely have similar values and norms to a varying degree, as they, once again, reside in the same area to varying degrees. This will mean that a lot of tacit knowledge does not need to be articulated but is understood by all. This makes for very easy working relationships.

Bornholm is perhaps also a relatively unique case in the sense that it is an island, it therefore has a defined boundary, and leaving and going somewhere else is not as easy as it would be in the other mainland areas of the country. This also means that people have to get along, more so than in an area that has easier access to other areas. In an island setting, if you make a good connection with someone, then a network of people is open to you. If you fall out, this network is closed to you, and it is not easy to go elsewhere to establish a network.

In this case, the economic conditions of collaborative networks are such that there are funds available by application to finance projects. This is important as the funds that the business generates, or the organisation receives might not be adequate to finance anything other than their daily operations, such as a new project.

The framework I propose is as follows:

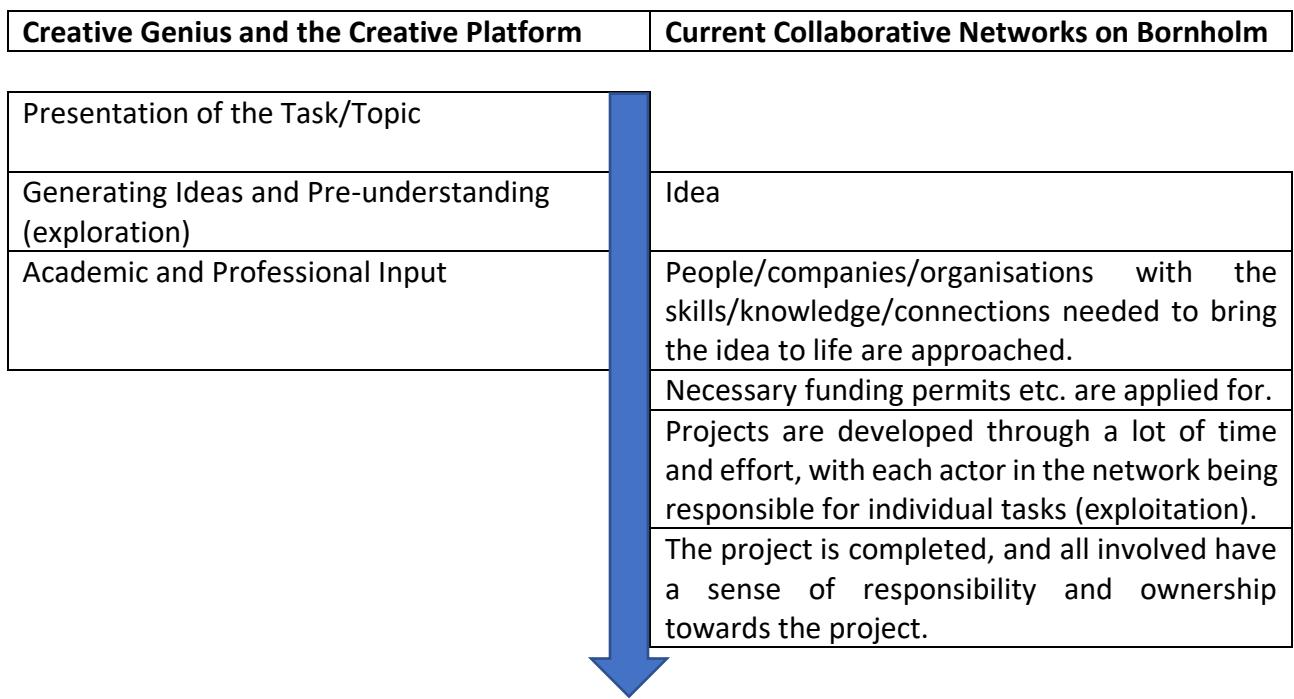


Fig. 8 Analytical framework for collaborative networks and Creative Genius.

At the beginning of this thesis I presented the question: How can Creative Genius methods be incorporated into the tourism context in order to assist networks in nature interpretation and outdoor experiences to become more creative and explorative, thereby maintaining their competitiveness?

This framework illustrates how innovation currently occurs in networks on Bornholm, and how the stages of the Creative Platform already line up with and would seamlessly fit in with the networks current innovative process. Intercepting the networks' current process at, and prior to the idea stage, will enable actors of the networks to participate in a Creative Platform in order to take in more diverse knowledge from the sources outside of the networks, and outside the actors' knowledge spheres. This will naturally inject a stage of exploration into the networks currently exploitation heavy process. In turn, this will result in more new, original and creative ideas, and solutions for new products and challenges, thus ensuring the destinations competitiveness.

## 5.2. Transferability

Creative genius theories and methods can be used by everyone. All that is needed is a Creative Genius practitioner who is trained in facilitating the process of the Creative Platform in order to initially teach the techniques and methods to the participants. In this sense the above described idea has a very high degree of transferability.

What would need to be done in order for these methods to be transferred, would be to take the context of where it is being transferred into consideration. The context of the case in which this has been researched, nature and outdoor tourism on Bornholm, already has established networks and a DMO which supports and shows further indicators of a desire to network. This means that this context already has a ‘vehicle’ in which to attach the method. In each new context, one would have to seek out an appropriate vehicle to facilitate the Creative Platform. It should preferably have similar attributes as Destination Bornholm, and collect, connect and support the networks around it. Additionally, the actors should have similar networking attributes, and a very real desire to create and work in networks.

## 6. Conclusion

Through conducting research for this thesis, I discovered that despite existing literatures' tendency to describe innovation in tourism as defective and unsystematic, I still found innovation to be taking place, and it being done through collaborative networks. However, I also found that the networks had a high tendency towards exploitation, and were running the risk of losing their competitiveness if they did not introduce a level of exploration into their process. My hope and intention was that Creative Genius could provide exploration in a way that was unobtrusive to the networks existing process. My goal was therefore to answer the research question:

**How can Creative Genius methods be incorporated into the tourism context in order to assist networks in nature interpretation and outdoor experiences to become more creative and explorative, thereby maintaining their competitiveness?**

The results and findings of this thesis include:

That nature and outdoor businesses and organisations do indeed show evidence of being practical, conservative SMEs who are concerned with day to day operations. They perform incremental innovation and customer development, making quick and intuitive changes. However, they also operate in collaborative networks of a sufficiently diverse mix of people where knowledge flows freely. For these networks, funding and the state can be both a facilitator and a barrier when it comes to innovation. Despite these barriers they manage to find ways around them, and continue to produce new products and experiences.

Looking closer at these networks, they consist of 'inter-firm exchanges: collaboration and suppliers' that temporarily come together for a project. They consist of a combination of 'learning regions and/or geographical clustering' and 'communities of practice', where they share a combination of geographical proximity, and shared values and practice. The networks are consistently local-dense-strong-exploitative. The actors are at times horizontal competitive, but also different enough to be horizontal complementary.

Creative Genius methods have the ability to gather even more diverse people, solve the need for slow adaption speed, and act as non-local-sparse-week-explorative networks, all while still maintaining the networks' existing abilities.

This research contributes to the literature by showing that there is in fact innovation taking place, it is being done by collaborative networks, and an analytical framework can be proposed that both outlines the process of these networks, as well as how and where Creative Genius methods can be incorporated. This framework illustrates how the Creative Platform shares and lines up with two stages in the networks process, namely ideation and professional input. By intercepting at these points, exploration can naturally and unobtrusively be incorporated into the networks current innovative process and the tourism context.

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## Appendix

NaturBornholm – Peter Haase

22. maj 2018

Elyse Nightingale Meaker (EN): (Forklarer projekt) Når I skal finde på nye ting, hvordan gør I så?

Peter Haase (PH): Nå men altså, det giver sig jo selv på en eller anden måde fordi at tingene udvikler sig jo... og hvad hedder det...lad os nu tage de der dinoaruer som er... som er noget af det nyere vi har lavet. Og det hænger jo sammen med at man har fundet både spor og tænder og nu ogs' en lille knoglestump fra en dinosaur, ikk'. Og så er det sådan at det e-n-e-s-t-e sted i Danmark, hvor der er mulighed for at finde noget fra dinoaruer, det er på Bornholm. Derfor er det jo så oplagt at nu havde man efterhånden så mange forskellige fund, så sige, ja, nu bliver vi nød til at fortælle historien. Og dertil kommer så at dinosaur jo igennem de sidste, jeg ved sgu ikke snart, 20-30 år har været MEGET ind og stadig væk er meget, hvad hedder det, de sælger godt kan man sige. (EN: Der bliver stadig lavet film omkring det og-) Jamen der bliver lavet udstillinger i den grad jo også og folk strømmer til det, så folk har en effekt. Og det der hvor vi sagde, jamen for fanden! Når de viser dinosaur udstillinger på eksperimentariet og snart sagt alle de danske zoologiske haver, men, det jo fake. Her kan vi fortælle den rigtige historie om de danske dinoaruer. Så derfor lykkedes det så også at skaffe midlerne, så vi kunne lave en lille udstilling med nogle få modeller, men det er sådan noget som var vigtigt for os, det er i virkeligheden at sige, hvad er vi her for? Vi er her for at give viden og interesse og forståelse for den Bornholmske natur før nu. Og derfor var det vigtigt for os at sige, at de dinoaruer vi laver, de modeller vi får lavet, de skal være så præcise som man overhovedet kan lave dem med den viden vi har lige netop nu. Det kan meget vel være at om ganske få år, så vil nogle komme og sige, jamen nu ved vi endnu mere, at det der ikke helt rigtigt og så videre ikk', men i det øjeblik vi laver det, starter udstillingen, så skal det være sådan. Og det betyder at vi vil ikke forfald til at gå ind og putte en dinosaurmodel hvor den står og vipper med hovedet og laver mærkelige lyde som ingen ved hvordan de har sagt. Og som det jo meget stereotypt sådan de der gummidyr. Så derfor har vi fået dem lavet efter, så at sige, alle kunstens regler, for det er jo vores museumsgenstande, altså de jo med til sammen med den virkelig museumsgenstand nemlig fodaftrykket eller tænderne ikk', som man kan se dernede. Og så skal vi prøve at gøre det på sådan en måde at det bliver fascinerende, sådan at det skaber interesse og forståelse. Og det er meget vigtigt for os. Det er ikke nok at man bare siger, gud, det var sgu sjovt. Altså, det må gerne være sjovt. Men man skal også sige, det var sgu spændende, det fik vi noget ud af, det lærte vi noget af. Nu vi blevet en lille smule klogere. Eller nu har vi noget at snakke om fordi det... (EN: Sådan få de to ting til at mødes?) Og det er det som er formidlingens kunst, set med vores øjne, det er man får givet folk en mer-forståen for et eller andet. Og i vores tilfælde, noget om den Bornholmske natur før eller nu, i det her tilfælde dinoaruerne. Og det er så overfor at du kan jo tage andre steder hen i Danmark og til en meget mere dinosaur, men det jo (uforståelig) kaldt det fake, men det er lidt påfaldende at du kan tage til Givskud Zoo, som et godt eksempel, Givskud Zoo havde for ja, nu det vel 3-4 år siden, der lejede de en kinesisk udstilling en sommer, men inden sommeren var overstået, så kunne de se det var sådan en god forretning, for folk strømmede til for at se de her gummidyr, selvom man også kunne gå ud og se de levende du som jo i mine øjne er zoologiske havers museumsgenstande. Så man inden sommeren var over sagde, vi lejer dem ikke, vi køber dem sgu i stedet for. Og året efter købte man 25 mere, så der nu er næsten halvdelen af Givskud Zoo, det gummidyr. (EN: Altså gummi-dinoaruer eller gummi-nu-levende-dyr?) Nej, det jo ikke dinoaruer.

Men det jo det man kalder gummi-dyr, ikk'. Og i år har en anden af de store dyreparker nemlig Knuthenborg gjort det samme, nu de investerede i en stor (uforståelig). Det det hvor jeg syntes at det er, så bliver det underholdning. Og så bliver det ikke formidling i virkeligheden. Altså vores- jeg er i hvert fald glad for at vi kan fortælle historien om de danske dinosaurer og det bygger på nogle facts, at det der ligger lige herude. Det vi er, vi er sådan et on-site formidlingssted. Det det vi gerne vil være i hvert fald, ikk'. Jamen det var for dinosaurer historien, det kommer af sig selv og så havde jeg oplevelsen af at for fanden, alle andre steder folk kommer for at se det og vi kun gøre noget halvhjertet og så lykkedes det at skaffe pengene så vi kunne lave et stadigvæk meget småt, det jo meget mindre. Men så siger vi, det vi laver, det skal så også være en høj kvalitet. Og det syntes jeg- så vil jeg jo sige, så gjorde vi jo det, at fordi vi kunne jo godt se at det har en effekt det der, nu bryder du- hvordan bryder du den barriere mellem modtageren og det du skal formidle. Og det kan du selvfølgelig gøre ved at, og det virker jo også, at dyren bevæger sig for eksempel, ikk'. Man kan lege sig ind i at de er levende. Og det vi har gjort så, der er vi jo- vi bevidst fik lavet designet i udstilling sådan at den store langhals, den træder ned, så den går dig i møde og dermed, når du går på museum og den står oppe på sådan et podie, men det øjeblik den så pludselig træder ned og det ene ben står nede og den kigger om hjørnet, så bliver den jo "levendegjort". Så du bryder den her barriere og det jo det vi gerne vil, vi vil gerne have folk til at sige, holdkæft, de så sådan ud altså. Du jo ikke bare står på afstand og iagttager en figur, men at du føler at den også kommer dig i møde, ikk'.

EN: Så for eksempel det at den træder ned, hvem fandt på det? Hvis ide var det?

PH: Det var min ide. Det lå helt klart- bestilt sådan fordi- netop af samme grund, fordi det er det jo det handler om når du skal formidle, det er hvordan får man folk til at (knipser med fingrene) lige stoppe op og, altså, fange deres opmærksomhed på den der måde, ikk'. Så det gjorde vi.

EN: Hvor fik du den ide fra, den kom bare som et lyn fra den blå himmel eller havde du set den et sted?

PH: Nej, ja nu har jeg så arbejdet med sådan nogle ting i rigtig mange år. Ja, det kan jeg ikke sige dig, men det er det der med hvordan går den dig i møde. En af de andre- det første i vores skitse, (uforståelig) tre forskellige typer dinosaurer som vi havde fodspor fra og de har jo sat deres spor i en lerflade, en kystnær lerflade som så senere blev dækket med sand og som var blevet til sandsten. Og en af de andre det var den der (uforståelig)-dinosaurer, tre meter lang cirka, og det den hvor forskerne så siger, jamen, da vi skulle til at lave dem, siger jamen altså, den type her, der ved- der må vi sige nu at den skal sgu have fjer, men vi havde sagt til det firma som- et dansk firma som er ekspert i at lave modeller til museer, at hos os, der skal de kunne tåle at man rører ved dem, fordi vi er et røre/gøre sted også. Folk skal komme tæt på tingene. Så det stod faktisk i aftalen at man skulle kunne- at de skulle kunne tåle man rørte ved dem. Jamen vi bliver sgu nød til at give den her fjer, det er sådan en primitiv (uforståelig)-lignende fjer, men det er stadig en fjerdragt. Det kunne vi jo godt se at det kunne jo ikke nytte noget, at hvis folk piller i den, så ryger det jo af altså. Så det ville komme til, før eller senere, at se meget sådan slidt ud, ikk'. Så derfor var det jo vi valgte at sige, jamen den må så være sprunget ud. Nu havde vi jo den anden, det var allerede bestemt, den skulle træde ned. Den er sprunget ud af den der, så du har fodsporene hernede, den er så sprunget op på en af montrerne og står og... Så man kigger op på den, ikk'. Og så gjorde- så forfaldt vi jo alligevel til

at sige, ok, hvordan får man så øje på den. Det gør man måske fordi den står og den er skideflot, den står derop, men så sagde vi ja, nu sætter vi alligevel en fotocelle ind, så når man bryder den, så siger den noget så man får øje på den. Og så var det- så sad vi jo i det der dilemma, hvad fanden skal vi putte i for en lyd? Og det kan man så gøre farligt eller på en eller anden måde som man tit gør med sådan nogle ting, siger ha, nu skal det være dramatisk, det- vores indfaldsvinkel til det var at sige, jamen hvordan sagde en dinosaur, det er der ingen der ved. Men hvem er de i familie med? (EN: Fugle?) Ja fugle, men fuglen de er ikke så udviklet hen af vejen efterhånden, men på det tidspunkt hvor dinosaurerne var der, der var jo også andre store kryptdyr, så den lyd vi har puttet ind i, det simpelthen en stor krokodille, altså et hvæs, krokodiller kan ikke sige ret meget, men de har altså et hvæs og det så et gæt selvfølgelig, men det for at være så tæt på originalen som man nu kan i dag, ikk', så det hvæs den kan sige når man går forbi den, og der selvfølgelig sat en forsinkelse i, så når den har sagt det en gang, så går der altså, 5, 6, 10 minutter inden man kan bryde den igen, så den ikke står hele tiden og man opdager- men det jo så en måde at sige vi prøve lege med de samme midler som man gør alle mulige andre steder, men så putte noget så autentisk som muligt ind i det, så det ikke bliver for dramatikkens skyld alene, men det er selvfølgelig for at sige, den ku- for at få øje på den og få kigget op, ikk'.

EN: (Snakker lidt om CG og mødet mellem dinosaur og det at den træder ned.)

PH: Jamen det jo fordi- alt formidling, der er jo gammelt klassisk, det et Kirkegaard citat, og det har været styrende for os i det jeg har arbejdet med, men også for vores medarbejdere som skal lærer om formidling, fordi det er meget vigtigt i virkeligheden og det Kirkegaard han skriver om sit eget forfatterskab i 1848, tror jeg det er, (uforståelig), men hvis du virkelig vil lære, hvis du har en mer-forståen, hvis der er noget du gerne vil fortælle, og du vil prøve at give din viden videre til tredje person, så er det rigtig vigtigt at du møder personen, der hvor vedkommende er, og det er jo en klassiker selvfølgelig, du skal jo tage fat (uforståelig) i den viden de har. Du skal møde dem hvor de er. Men det der er rigtig vigtigt, det er i virkeligheden at du skal gøre din mer-forståen tilgængelig for dem, således at de- altså, du skal møde dem og så skal du bygge på der, så du ligesom kan være med til at udvide folks, den viden... og det er forudsætningen for at de kan få historien. Og hvis du ikke formår det- jeg kan godt finde det rigtige citat (EN: Ej, det helt i orden! (latter).) – hvis du ikke forstår det, så hjælper den mer-viden du har ikke, og så er du i en indbildning hvis du tror at du kan gøre vedkommende klogere, for det du i virkeligheden gør, det er du får vedkommende til at sige holdkæft hvor er han dygtig. Og det kender vi jo godt, at man kan sidde og høre et eller andet, man forstår ikke rigtig, men man tænker holdkæft det var- de ved noget de der, de dygtige, men du er ikke selv blevet- du kan sagtens få en god oplevelse af det og sige, jeg hører et eller andet du ikke forstår rigtig, men det rykker dig ikke. Og det det der er kunsten i virkeligheden når vi laver formidling at prøve altid at tænke sådan, og det vil sige- tænke i virkeligheden når man laver udstillinger eller aktiviteter, som vi gør og som man gør på mange museer, så siger, hvad er det så for nogle målgrupper, det så en hel målgruppe snak, det har i sikkert også en masse om, hvem er det man henvender sig til? Og det der hvor sådan noget et sted som os... og jeg mener jo faktisk også museerne... og det gælder sgu alle museerne og det der er rigtigt, vi kan, det er vi kan sætte noget i værk, vi kan fange interessen, sådan at folk bliver sat i gang med at tænke over nogle ting. Men vores målgruppe, det i virkeligheden, at det er sgu familien Danmark, fordi mange opfatter sådan et sted som os, at det meget for børn... og det jo også rigtigt, men kommer- mange kommer her i forbindelse med ferie, og så skoler og sådan noget, det er så en hel anden situation, men

kommer børn og voksne sammen- man kommer også meget ofte- hvis det kun er voksne, så kommer man også en voksen gruppe, det er ikke så tit man kommer bare alene, det er der nogen der gør, men de fleste kommer jo altid- det er en social sammenhæng, så det at gå på et museum eller gå et sted som os, det er en social aktivitet og ofte med mange forskellige aldersgrupper. Og det betyder at det vi skal, vi skal kunne gi' noget, der fanger interessen, det kan være interessen- som børnene siger, gud, det spændende det (uforståelig), men det vi så også skal- vi må gerne formidle sådan så børnene ikke kan få historien af sig selv, det bliver nød til at spørge de voksne, således at man får sat en dialog i gang, fordi det er jo den måde vi lær', det er jo ved at man får dialog mellem mennesker og hvis du så stimulerer børn eller voksne til at sige, her er noget der er spændende og de har brug for en anden til at få historien, så tror jeg på at det er der hvor vi opnår allermest. Jeg plejer at sige når folk går herfra, man skal jo ikke tro at fordi man har været inde på- og lige meget hvad det er for en udstilling, at så fordi man har været der en times tid eller to, at så går man fra og er blevet meget klogere. Men hvis man går der fra kigger på en anden og siger, hold kæft hvor var det interessant, det bliver vi sgu nød til at snakke videre om eller gå hjem og slå op i en bog fordi nu er vi blevet fanget af- eller hjem og se en film og hvad ved jeg, men arbejde videre med det, så tror jeg på at vi- så har man sat en snebolt i gang der kan bruge det, ikk', og det vil sige du har mødt folk hvor de er, skabt noget interesse, så man får nogle byggesten i virkeligheden, så du kan bygge noget sammen, som måske hen af vejen, har mulighed for noget øget viden, ikk'.

EN: Så I har helt klart en kæmpestor viden omkring formidling- (afbrudt)

PH: Det har vi jo selvfølgelig, det er en praktisk erfaring. Man må sige, og det beklager jeg, men vi har jo ikke... det er jo ikke ting vi får skrevet ned og der er en masse teorier- (afbrudt)

EN: Ja! Og det er helt i orden! Det jeg sådan set primært er interesseret i er jeres proces når I skal finde på de her ting. Så hvad skal man sige, I har den her utrolige store viden og hvordan I så bruger den når I skal finde på nye ting, for eksempel med dinosaurer, der var en interesse blandt publikum og der var så en mulighed der dukkede op, så I sådan tog de ting og I udviklede det. Når I så generelt gør det eller skal finde på nye ting og finde på andre ting, om I så er en lignende situation, for eksempel med bisonoksen om det var en- om I fik tilbuddt den eller om det var en ide der kom udefra?

PH: Jamen det er jo fordi- det igen, vi har en udstilling der fortæller om Bornholms landskab og Bornholms natur. Og da man så laver... da Naturstyrelsen vælger at sige, nu skal vi prøve og det er jo så en hel debat i virkeligheden på nogle og indføre nogle af de der store naturforvaltere som bisonoksen er et eksempel på. Kunne også havde været kronhjorten man havde fået tilbage til Bornholm eller sådan noget, ikk', men nu blev det bisonoksen. Så er det jo oplagt, hvordan kan vi prøve at fortælle den historie og være med til at formidle historien om hvorfor gør man det her. Så det gjorde vi jo så, i samarbejde med Naturstyrelsen den gang de kom og der havde vi jo ikke nogen- der er jo ikke en udstoppet (uforståelig) eller europæisk bison i Danmark, det tror jeg ikke der er. På zoologisk museum i København havde de i hvert fald ikke nogen. Så lånte vi jo et par- en kalv og en ko udstoppet og et skillet og nogle forskellige ting fra Polen, så vi kunne lave en udstilling for vi skulle noget- og så lånte vi, og det er der nemlig, så lånte vi jo et af de, jeg tror det seks eller otte fund, der er af bisonokser fra forhistorisk tid i Danmark. De fund ligger jo på magasinerne på Statens Naturhistorisk museum, men et af dem, et- en del af et kranie, har vi så lånt og det har været

udstillet her nu de sidste 4-5 år, eller hvor lang tid det nu er. Og det var jo for at sige, vi fortæller historien om bisonokserne, men vi viser altså også et stykke knogle der er gravet ud af den danske muld, ikke fra Bornholm, for der er ikke fundet noget på Bornholm, der er ikke så mange fund, men der er fund, så kan man sige, den var her altså en gang i Danmark, den er her ikke længere, eller det er den så nu, nu er den så kommet tilbage, men altså ligesom binde de der- sløjfen på, så vi igen får historien til at hænge sammen med forhistorien og så fortælle om hvad det er man gerne vil med at indføre bisonoksen. Og da så- det vil sige, da vi så fik de her- lånte de her, så er det jo sådan at den europæiske bison er et af de få dyr som man kan sige i virkeligheden eksisterer den dag i dag fordi man har reddet det fra udryddelse, fordi det var så tæt på at det var udryddet efter førsteverdenskrig fordi de steder hvor den var udbredt- hvor den endnu var udbredt, blev omfattet i krigen og dyrene var spist og slået ihjel, så der var ingen bisonokser i nogen vild natur længere og så var der altså, så var der så nogen der sagde, jamen der lever altså nogle bisonokser hist og her i fangeskab. Og ud af de der knap 50 dyr der var, der eksisterede på jorden i forskellige dyrearker, var der 19 dyr, kun 19 dyr, hvor man kunne sige, de så genetisk- der ikke blandet om med andre ko. Så det er ud fra 19 dyr man begyndte at avle for at genoprette en bestand. Og i dag har man, jeg tror det en 4000 måske 5000 dyr. Men det altså, det materiale- de dyr de går altså- udgangspunktet er 19 dyr der overlevede i 1919, ikk'. Så derfor er der en spændende historie at fortælle også om det, så den prøver vi også lige at få putte med. Og all bisonokser i dag bliver jo så registreret og man udveksler med andre steder hvor bison er for at sikre at man altså ikke får alt for meget indavl. Men så der er masser af historier at fortælle om det, så når nu bisonen kommer til, så ville det jo være så oplagt og bisonokserne er jo så også blevet- om den nu bliver ved med at være på Bornholm, det vil jo vise sig, men det her projekt man har sat i gang og man har ikke gået taget den afgørelse endnu, hvad skal der ske på sigt. Men man kan jo sige Bornholmerne har jo taget bisonokserne meget godt til sig. Jeg tror alle- og det så også lykkedes for, ja, for Naturstyrelsen eller også for turismeindustrien på Bornholm at sige, jamen nu er bisonokserne pludselige blevet et af de der... highlights. Man kan også komme ind i bisonkoven og endda gå blandt dem, hvis man er heldig kan man se dem, ikk'. Så jeg ved ikke om de er kommet for at blive, men de er her i hvert fald, så det oplagt at vi tager (uforståelig) du kan i hvert fald se dem her og vi kan fortælle historien i vores udstilling.

EN: Så I har en god finger med på pulsen på hvad der er tilhørende Bornholm. Hvilke historier der er relevante og spændende at fortælle. Når I så skal udvikle jeres udstillinger, hvordan gør I så det? Sætter I jer ned og brainstormer eller kigger i på hvordan andre museer har gjort det? Eller prøver I selv at komme på nogle nye ideer?

PH: Ja, alle delene kan du sige. Og nu er vores- lige nu er- kan man sige, den del af udstillingen vi kalder nutidsudstillingen, med bisonokserne- så der er sket lidt. Men det er jo efterhånden ved at være gammelt og der skal ske noget, det skal opdateres, så det er noget af det vi er så småt i gang med. Og lige nu er det bare- koger i ideerne sådan set bare i gruppen, men en af de ting vi tænker i, uden at det er helt konkretiseret, det er jo at sige, jamen hvis vi nu mener, hvis- Bornholm, vi vil gerne være med til at fortælle- vi skal være forankret i det der også sker på øen, ikk'. Og når nu man har haft, i mange år efter hånden, den der strategi med Bright Green Island, at tænke klogt og bæredygtigt... i hvordan udnytter vi landskabet, så vil vi gerne være med til at sige, måske er det det budskab vi skal have puttet ind. Ikke sådan at vi skal være en messe for forskellige løsninger, men der ligger så mange biologiske, naturhistoriske ting i det og der er noget der hedder artsdiversitet. Lige nu er en af de ting der er rigtig oppe i, ikke bare på Bornholm, men generelt, det jo sådan noget

med bestøvnings, altså alle de der insekter der med til at bestøve og... (EN: Det der kommer til at ske hvis bierne forsvinder.) Akkurat, ikk'. Så der jo- I stedet for som vi har gjort nu, hvor vi har en udstilling der- hvor vi har inddelt nutiden i de landskabstyper der er derude. Så kan man lige så godt tage nogle generelle problemstillinger som er gældende ud i landskalbet på den ene eller anden måde og eksempler på de forskellige landskabstyper, ikk'. Og eksempel kunne det være jamen hvad betyder bestøvningen... jeg ved ikke om det bliver sådan, men et af de der- i ét af emnerne, det kunne jo være sådan noget og det jo også skide spændende at sige, jamen kunne vi så lave nogen modeller eller et eller anden hvor vi så ser- kan vi gøre nogle af de her- bestøverne, det er små dyr, det er insekter, ikk', men vi kan fortælle deres- med eksempler, nogle af deres historier, men ved også at lave nogle modeller hvor vi forstørerer dem op, sådan at man lever sig ind- altså alt sådan noget her, det er kun på ide plan, der er overhovedet ikke-! Jamen for fanden kunne du forestille dig du gik igennem et stort- en stor lup og ideen er sådan set at når du træder ind igennem det hul, så du lille, fordi det der er om dig bliver stort. Så det jo en måde at komme ind i insekternes verden og fortælle om bestøvning. Altså, igen, hvordan gør vi det spændende og levende? Og jeg tror meget mere på at det sådan nogle ting vi skal... altså... bruge fremfor... en af de andre muligheder som så sker meget mange steder lige i øjeblikket, det er hvor du leger dig ind i en virtuel verden. Men... og det så min personlige holdning, jeg tror der er flere ting i det, at der... lige i de her år, så der jo en del museer der begyndt at lave de der VR briller. Og det fungerer... og der er også rigtige gode eksempler. Men, det der sker er jo, i hvert fald lige nu, at når du går med sådan noget, så det dig. Og jeg tror det rigtig vigtigt at vi holder fast i at sige, jamen det vi gør i et hus som vores, i en udstilling som vores, det er at vi skal være opmærksomme på at vi kan sætte samtaler i gang mellem generationerne eller mellem- det der at det er en social ting, og derfor er jeg meget, altså, ikke bange, men jeg er meget bevidst om hvordan vi bruger de moderne medier, fordi det må ikke tage den der sociale del væk.

EN: Så I er ikke nødvendigvis tiltrukket af at følge strømmen eller moden?

PH: Nej, bestemt ikke. Og igen, lige nu er det kun nogle tanker, løse tanker, men hvis vi forestiller det der eksempel som jeg nu sagde med de her insekter og bestøverer, så kunne du også- så du lavede en virtuel verden du gik ind i, ikk', men den virtuelle verden er stadig væk en abstraktion, men i det øjeblik du går ind i en modelverden, så, tror jeg, og det kan være jeg er for gammel efterhånden, jamen... så fjerner du dig ikke fra virkeligheden på samme måde, som du gør i det øjeblik du går ind i en virtuel verden. Og det virtuelle bliver meget brugt i sådan noget fantasi sammenhæng, ikk'. Men jeg ved det bliver også brugt på nogle af de historiske museer, hvor du så går tilbage i tiden og så videre. Men for mig er det et skisma og et dilemma det der med at du går ind i at det virtuelle i virkeligheden er noget uvirkeligt. Alle de der ting er jo noget der hele tiden er bolde i luften, når man skal udvikle og finde ideer til hvordan gør vi i fremtiden, ikk'. Fordi selvfølgelig er alle, altså, de der medier, de er jo kommet for at blive, men vi skal bare finde ud af hvordan fanden bruger vi det til at underbygge det som vi kan. Og det vi kan, det er meget. Altså, at vi også kan have- nu siger jeg museumsgenstande, men vi har de rigtige ting og fortælle ud fra, så vi ikke bringer folk væk fra hverdagen, men som udgangspunkt, (uforståelig) Jeg ved ikke om du kan følge min tankegang, hvad det er, men det rigtig vigtigt tror jeg.

EN: Men jeg syntes er særlig interessant, og selvom du siger det bare er en ide, det er netop den her ide som virker meget anderledes, jeg har ikke hørt noget om hvor man går ind i en lup eller

bliver et insekt. Det er meget interessant at I ikke går efter det eksisterende eller kigger på hvad andre museer gør, men faktisk prøver at finde på noget selv. Altså, ville du sige at det er tilfældet, at I prøver at komme på jeres egne nye ideer fremfor at abe efter andre?

PH: Man får jo inspiration, det gør vi jo af hinanden og det syntes jeg er vigtigt altså for at sige hvad virker og hvad virker- altså hver gang man laver noget nyt, så er der noget der virker bedre andet, sådan er det jo med alle, også de nye spændende udstillinger der kommer, ikke altså.

EN: Og I kigger måske også på hvordan gæsterne reagerer på de forskellige ting og-

PH: Det gør vi selvfølgelig også. En af de ting som vi har meget glæde af er jo har... alle gæster bliver sådan set mødt af en naturvejleder. Vi sender folk ind i vores lille tunnel der og det er jo så- ja ideen med det er jo når du har købt billetten, så skal vi sige, ok, nu starter vi fra scratch, så derfor kommer du ind på det der kørende fortog og så bliver du kørt igennem det vi siger er naturens fire elementer, altså de gamle elementer med jord og ild og vand og vind, men når du kommer ud af det så du- det sådan en (uforståelig) lille hurtig oplevelse kan man sige. Og så kommer du ud der og så møder du naturvejlederen og hele ideen er, at der er et levende menneske der siger godav, velkommen, har du været her før? Nu skal du høre. Og det får vi rigtig meget tilbagmeldinger om, at det betyder noget, det jo ikke fordi de får en lang historie, men de får om man så at sige et håndtryk alle sammen i overført betydning og det betyder noget og de kan så komme tilbage og spørge om det ene eller det andet.

EN: Mange ville kalde det lidt gammeldags fordi i mange andre steder, så det jo blevet sparet væk, at man har det er personlige møde med nogen.

PH: Jeg tror det er- det ligger vi rigtig meget vægt på. Ja, det er jo igen at møde den der authensitet altså du også møder... naturvejleder som er vores kostode, ikk'. Men vi vil jo gerne lave noget der er sjovt altså. Altså noget andet- vi fortæller ud over Bornholms natur, så er der jo selvfølgelig de seneste mange år nature og miljø i sammenspillet med natur og kultur i virkeligheden. Hvordan bruger vi miljøet? Og det jo derfor vi også har en lille del der er en energi udstilling, det er også noget der skal opdateres og udvikles, vi gerne vil gøre noget ved fordi på det punkt sker der jo også rigtig meget. Men det jo igen, Bright Green Island, tanken er der, men eksemplet (uforståelig) vi har en bilbane, hvor børn kan køre i elbil. Og da vi lavede den, så var det jo på det tidspunkt for nogle år siden hvor Bornholm var meget fremme i skoene og sagde, nu skal man til at køre elbiler og vi vil gerne være forgangsøen for det. Men det var der vi så sagde, jamen hvis man skal til på Bornholm at have- sige nu vil vi noget med elbiler, så vil vi prøve at være med, fordi så skal børn jo også have en mulighed for at køre i elbil. Men hele ideen med det er at sige, jamen ok, elbil, ja, så bruger vi ikke fossile brandstoffer, men vi skal jo bruge noget energi, så vi skal jo have lavet noget el. Så for at du kan give dine børn en tur i elbilen, så skal du først op og producere noget energi, så vi har lavet sådan en stepmaskine. Og når du så- altså i virkeligheden bruger vi de samme slags små biler som man har andre steder i Legolands, den der kørebane eller jeg tror også de har den her i Brandesgaardshaven her- det jo ikk'- det en kendt ting. Det ikk' radiobiler, det små biler, der kan du kan køre i dem fra du tre år, så det for små børn. Og meget af det vi ellers har kan også være lidt abstrakt. Geologien er skide abstrakt, så mangler også noget hvor små børn kunne være med, så den passer så fint at putte ind i energiudstillingen. Men du skal først op og producere- og det har vi

så lavet- den har vi så selv konstrueret, en maskine, hvor du skal op og trampe. Og når du så- så er der nogle dioder lyser op og når du så har fået energi nok, bum, så kommer der en energi mønt ud. Og det så- vi bruger spillemønts teknikken. Og så får du en mønt og så kan man gå ud og putte den i maskinen, så kører den. Og! Så har vi nogle solpaneler siddende derude. Og så står der jo her at når solen skinner, så hjælper solen jo med til at give energi. Så de her dioder, jo mere solen skinner, jo mere lyser de op på forhånd, så hvis du kommer en dag hvor der er solskin, så skal du ikke yde ret meget, for så hjælper solen dig til- så får du- men ideen er jo i virkeligheden at både børn og voksne trumper op, men vores ide var oprindeligt at sige at forældrene bliver nød til at yde noget for- men at man sætter ting i gang i hovedet- børnene får en tur, de elsker det, de der små børn køre bil, men man får sat sammenhængen- man skal- forældrene skal helst ikke være i tvivl om hvad det her handler om, det at de er ude at køre elbil, det koster energi, du må yde noget, men vi kan også udnytte solen og så skal vi yde lidt mindre. Altså, sætte nogle tanker i gang, der fortæller noget om en måde at leve på i fremtiden, for- ikke bare for at kører biler, men for andet, men vi vil hægte det op på elbilerne der kører derude og så kører der nogen her for børn. Så det igen et eksempel på hvordan vi prøver putte- altså udvikle tingene, så der er en sammenhæng med hvad der foregår. (Bliver afbrudt.) Nå jo det jo et andet eksempel på ting der kører lige her.

EN: Ja det jo en anden form for formidling. Er det sådan noget brochure eller bog eller...?

PH: Nej, det et projekt vi er i gang med i øjeblikket, hvor vi øh prøver at skabe et sammenhæng mellem... byen og landskabet her udenfor. Så det faktisk et stiforløb, der binder- fra Aakirkeby og så ud gennem NaturBornholm og så ud langs Læsåen ned over Klintebakken op over det der hedder (uforståelig) og tilbage. Og der laver vi så 25...24 tror jeg- skilte ved udvalgte poster der står derude... og igen der... det kommer til at stå... sådan- så når du er derude, så på alle skiltene, der er der sådan en tegning for oven, der viser, hvad er det du skal se efter. Så historien (uforståelig) sig meget præcis til det du står og glor på lige her. Altså hvor der er nogle interessante ting og det kan være nogle kulturhistoriske interessante ting, det kan være kulturhistoriske interessante ting. Men hele ideen er at du når du er derude går langs Læsåen så for du et hold så får du historien om de sorte skifre eller om kalkstenen eller hvad det nu er. Eller om nogle af de gamle udgravninger fra- museets udgravninger nede ved Vasagaard for eksempel, ikk'. Så du får historien og du forhåbentligt får den på sådan en måde at du ikke i tvivl om hvad det handler om. Og det igen vi prøver at bearbejde skilte, fordi mange af de stæder vi har skilte ude i naturen, så får du i virkeligheden igen nogle gange sådan lidt abstrakt historie i forhold til det du står og ser på, hvorfor står skiltet lige her? Men her skal du ikke være i tvivl, du får simpelthen direkte henvisning til det du kan stå og kigge på. Så laver vi alle skiltene med- det har et nummer og grunden til det har et nummer, der kommer samtidig en lille folder som man kan få og den vil jo så gerne sprede op fra byen af som vi håber alle de handlende også er med i... men den er med til at binde det sammen og i øvrigt har vi lavet en lille app, den kan du få også, den hedder 'Linjer i Landskabet' (EN: Tror jeg måske jeg har downloadet.) Der kan du se alle skilte, hvor de er. Og der kan du høre historier også... (uforståelig) skilte... det lidt gammeldags, men vi har sat to, hvad hedder det? QR-koder ind. Den ene af dem giver direkte en historie hvor det er Jens Kofoed, som du kender måske fra radioen. Jens har så for hvert punkt fortæller han. Og grunden til det er godt at bruge Jens, altså dels har han sin fortid her, han er jo en del af NaturBornholm, men han er jo også fordi han har jo nu i snart mange år, har lavet de her radioudsendelser som er korte, så det vil sige han kan lave en historie kort så den ikke vare mere end det der godt minut og så orker man at høre, altså han kan få sluttet af på en- så når du står derude, så

kan du, hvis du vil, bruge din telefon til at få historien fortalt. Så det er en måde at binde ting sammen.

EN: Så hvor kom den ide fra at I skulle lave det her?

PH: Den kom sig af at jeg i virkeligheden på et borgermøde herop foreslog vi skulle lave, fordi- vi kalder det linjer i landskabet og det gør vi fordi at linjerne i landskabet- om det kommer ind så man forstår det ordentligt, det ved jeg ikke (uforståelig). Linjer i landskabet det dels at Aakirkeby ligger der, kirken som- altså alle kender rundkirkerne, men i gamle dage og ikke så forfærdelig mange år siden der ville man- der lagde man også vejen forbi Aakirke. Så for Aakirke er i virkeligheden øens hovedkirke, den ældste kirke og i gamle dage kunne man komme op i tårnet, det tror jeg af sikkerhedsgrunde- det kan man ikke det længere. Og Aakirkes tårn er jo lige som rundkirkerne sådan et magasin tårn. Så der er en masse gode historier om dem vil vi jo gerne (optagelse bliver afbrudt af opkald.) Der er masser af historie i det her plus at har hele det de geologiske historier hvor livets udvikling gennem millioner af år, som du kan følge ned på Læsåen(uforsåelig), så der er en masse historie i alt det her. Så det var linjer i landskabet og oven i det, så kommer det at vi- da det her blev skabt, NaturBornholm, der snakkede vi jo også om linjer, fordi lige her syd for der går den filoskandiske randzone(uforståelig) som er den der forkastningszone som adskiller syd Bornholm, de sedimentære lag og granitten oggnejsten. Så det jo linje der går øst-vest og deler Bornholm. Det her hus tegnet af Henning Larsen har han jo forsøgt at putte den historie ind i og han deler huset, så der går en- i virkeligheden går der en linje dér med den der- som i virkeligheden symboliserer dels delingen af Bornholm, men også er en linje der går direkte op fra Aakirke og ned til naturen syd for Aakirkeby og som symboliserer også hvordan naturen og kulturen hænger sammen. Og Aakirke er bygget af sten hentet op af undergrunden ned på syd Bornholm. Så det de der linjer, der danner (uforståelig) kan vi lave en sammenhæng her og et stiforløb som selvfølgelig også med den bagtanke at sige, hvordan fanden gør vi Aakirkeby spændende i konkurrencen med alle de kystbyerne på Bornholm.

EN: Men ville du sige at der var et ønske udefra, at der var nogen der sagde, ej, vi syntes vi har nogle spændende ting med de her linjer i landskabet og vi kunne godt tænke os at formidle det eller var det noget som du så, som du tænkte kunne være en spændende historie?

PH: Altså vi har altid lige fra ideen om NaturBornholm blev skabt, så Bornholm skal være springbræt til at gå ud og forstå naturen derude, så vi havde visionen og drømmen den gang vi lavede det til at det også skulle være når man gik derude og så kom til et eller andet sted- der står skilte, altså, amtet i sin tid har lavet massere af skilte som stadig står derude og som kommunen vedligeholder og Naturstyrelsen har lavet skilte, men som ligesom at få det der samspil og sige... netop her har vi altså Læsåen som hvis man har haft det i gymnasiet (uforståelig), det kan også være du har haft noget geologi, det ved jeg ikke, men tidligere havde man det som fag... Altså der er så sgu så meget historie, så det ville være så oplagt at få den der sammenhæng putte ind, ikk'.

EN: Så igen I ser- fingeren med på pulsen af de her ting der er derude på øen af spændende historier at formidle og så tænker I hvordan kan man gøre det-

PH: Og så kom det her jo i forbindelse med at sige hvordan kan vi gøre opmærksom, også på Aakirkeby og land- sammenhæng der er mellem de ting. Og så prøve at beskrive det og så lykkedes det at skaffe midler, så vi kunne realisere det og det er vi i gang med lige nu.

EN: Hvordan nåede i så frem til ideen at det skulle være tavler og foldere og apps og alt sådan noget? Var det sådan at sige næsten oplagt eller...

PH: Jamen det jo igen at sige, hvis du laver skilte der står derude, der står masser af skilte, og mange af dem går folk nok også forbi og så måske er man heldig at læse et af dem eller- det lige baggrunden for vi satte de der numre på her eller vi sætter numre på fordi hvis du kommer og ser ét skilt så står der nummer 11, et andet sted kommer du, der står sgu nummer 8 måske, eller hvad der nu står, så pludselig så sætter man jo noget i gang i hovedet på folk, så må der jo være et eller andet forløb og det gør jo skiltet... meget mere spændende altså. Nysgerrigheden kan blive vagt i forhold til der bare står et skilt, ikk'. Hvor står det næste og hvordan finder man frem til det. Ja, det kan man gøre fordi man har en app, den kan vise dig det. (Snakker yderligere om papir materiale og viser folderen. Vækter foldere frem for bøger, for så har de en større mulighed for rent faktisk at nå ud til folk.)

...

EN: Så I både lidt bundet af midler og hvad der er muligt at skabe, men I er også meget opmærksomme hvad der giver en effekt-

PH: Hvordan får vi det til at kunne leve.

EN: Oplever I typisk at folk er meget samarbejdsvillige-

PH: Ja, det har taget så lang tid så jeg- i virkeligheden skulle jeg havde været ude med det her allerede i år hvis vi havde haft den i år, det når vi nok først når du er færdig, sådan en gang sidst på sommeren i slutningen af august eller sådan noget... satans, men altså sådan er livet nogle gange. Men det er igen et eksempel på og det kan du sige det her projekt, og det er det jeg bruger rigtig mange kræfter på lige nu, det jo så også en udvikling af NaturBornholm, men det er jo ikke en udvikling der gør at vi sælger flere billetter, altså, det gør det måske på sigt. (EN: det er for at udvikle jeres materiale og jeres budskab og jeres indhold) Og NaturBornholm indgår som et punkt på den tur, ikk'.

EN: Men har I snakket med de her folk?

PH: Ja ja ja, vi har selvfølgelig altså- nu det her jo stadigvæk, det kun ide beskrivelser. Men selvfølgelig har vi været i (uforståeligt), altså de med. Men de venter bare på at der kommer noget fra mig, så vi kan få det...

EN: Men igen, for jeg har hørt sådan meget blandet beretninger om nogen der siger, jamen folk vil overhovedet ikke samarbejde og være med på nye ting og andre der siger, jo jo, folk er super friske.

PH: Jamen det gælder også om... Jeg mener at det her er meget gennemtænkt altså. Der skal så også nogen der kan stå for at få det realiseret, ikk'. Det jo kommunen ind over, det jo det gode og fonde. I virkeligheden var det Syte(uforståelig) og NaturBornholm og nogle grupper der prøvede at beskrive det først. Og så var der et par fonde der sagde, vi vil gerne med, vi vil have kommunen skal være med. Så gik vi til kommunen og nu er kommunen sådan set tovholder på alt det fysiske og vi står så for at lave alt det der formidling, ikk'. Så det jo igen en rigtig god måde at få, altså, at det noget teamwork, hvor der er mange forskellige med, så det ikke bare er at vi laver et eller andet og bagefter går ud og siger til alle de andre. Og det jo klart med de der stiforløb, det har kommunen så været med ind over, fordi nogle af stederne har man ikke kunnet gå før, så der ligger altså også at man får lodsejerne til at gå med ind og få tinglyst retten til offentlig færdsel og så videre. Så det er på mange måder (EN: Det er meget arbejde.) Og det har kommunen så gjort, men det er mange ting. Så det i virkeligheden lige nu, det største projekt vi har for- det udviklingsprojekter lige nu er i gang, ikk'. Men det sgu stadig et vigtigt projekt... for at skabe den der sammenhæng også mellem NaturBornholm og byen og oplevelsen derude, ikk'. Så jeg mener stadigvæk det meget tro mod det vi skal her, vi skal øge forståelsen og interessen for Bornholms natur før og nu, men vi må jo gerne gøre det på en bæredygtig- nu tænker jeg også på at det skal være vedvarende. Og ved at gøre det (uforståelig) nu at vi sælger... nu det her, du kan næsten ikke læse det, men altså ideen, at sige det er linjer i landskabet og så er det altså... det Aakirkeby, det Klinten, det Klintebakken, det Læså og det ugle enge, så vi har (uforståelig) selvfølgelig har vi Aakirkeby med, men det turen man tager derude og så har på bagsiden får man, det her ikk' (viser reklame siden). Så det ikke for at sige, det kunne godt være man kunne folde den den anden vej og sige, her er Aakirkeby... og her er alt det andet du også- nej, tanken er at sige (slår mod kortet) og derfor er den foldet som den er, ikk'.

Introductions...

EN: Når I skal finde på ny ting, nyt materiale, en ny måde at formidle på eller et eller andet... Hvordan gør I så?

Michael Stoltze (MS): Der vi gør her, vi ligger jo rigtig meget vægt på at fortælle gode historier om vores arealer. Vi ejer i forhold til resten af landet, så har vi- ejer vi en relativ stor del og det er omkring 8% af Bornholm som er statens. ...8 eller 10% så det er relativt meget. Og nogle af de helt centrale områder, fx Hammeren slotslyng hvor der kommer rigtig mange mennesker og Almindingen under også (uforståelig) Ekkodalen som vi sidder i, hvor der kommer rigtig mange mennesker. Og det meget enkle trek vi gør, det er at vi fortæller om hvad der sker i naturen, vi fortæller om stier og så har vi skiltning. Og det er ligesom de ting... Og... så fortæller vi selvfølgelig også helt generelt om hvad er det egentlig statens politik er, fordi vi er jo underlagt en minister og de politiske strømninger. Og der er det gået fra at staten, og statsskovvæsnet som det hed tidligere, skulle være tømmerproducent til at vi producere oplevelser. Altså det er friluftsliv og det er natur som vejer rigtig tungt. Så det vejer lige så meget eller faktisk mere end skovproduktionen. Men af historiske grunde så har vi jo rigtig mange plantager hvor der er gjort rigtig meget ud af at lave kævler (uforståelig) til tømmerproduktionen og der skover vi og den historie fortæller vi også. Og der er jo ikke så meget turisme i det, men det er en del af virksomheden. Men ellers så er min rolle som formidler og også Georgs rolle som formidler, det er at fortælle de gode historier. Og vi kan mærke her lokalt at det er noget som har stor interesse. Vores historier bliver meget brugt af lokale, Destination Bornholm, altså Visit Denmark, Bornholm, og når vi laver et eller andet, så bliver det næsten altid (uforståelig) altså hvis der er bare en lille historie og det kan være om frøer eller hvad pokker det nu kan være, så bliver det omtalt i medierne. Vi har et tæt samarbejde med tv, radio og Bornholms Tidene. Og det sådan set den vej det går, vi har ikke direkte naturvejledning og ture og sådan noget for turister. Det er der andre distrikter der har, men det har vi simpelthen ikke resurser til. Vi er en meget lille enhed så det kan vi ikke.

EN: Så I mere producerer informationen- ?

MS: Vi laver et grundlag og så er der rigtig mange der bruger vores arealer, inklusiv jeg selv fordi jeg arbejder på nedsat tid her, så jeg har selv ture herover og er startet på sådan nogle naturture og det ser ud som om det trækker stort publikum. Jeg havde lidt testsæson sidste år og nu kører jeg fuldkala i år. Og det er der så flere der gør. Og der kan vi se, det er ret tydeligt, der er et stigende marked for det, hvor turisterne gerne vil gå lidt i dybden, hvert fald en del- Der er rigtig mange der selvfølgelig vil det traditionelle ud til vandet og ud at bade når vejret er til det og lidt museer og cafeer og restauranter og det der det sædvanlige og rundkirker... Det jo skidegodt og der er rigtig meget, men det der med at tage ud og sammen med nogen der ved noget om det kultur eller natur, det vokser. Det er helt klart. Og det er der mange der har fået øje på. (Uforståelig) vores politikere og det betyder også at naturen bliver prioriteret højt. Outdoor ved jeg ikke så meget om, der skal du tale med Georg, men det er også noget der er i vækst helt klart, det der med at komme ud og

bruge sin krop. Og det unge publikum især, men også cyklister og motion og sådan noget, det er også folk der er op i årene.

EN: Der er lidt for en hver smag?

MS: Rigtig, rigtig meget. Så har der været gåture, der er også nogen der er bare sådan nogle vandreture for motionister. Vi har en der arbejder frivilligt og hun har rigtig mange med. Det er sådan nogle glade motionister på plus 60.

EN: Når I så arbejder som naturstyrelsen, føler I så at I er underlagt det som kommer fra politikernes side af hvad I skal kigge på eller føler I at I har en frihed til at udforske ting og fordybe jer i det som I syntes er værd at tage fat på?

MS: Altså, vi har jo en ramme, altså der er jo en politisk ramme. Både økonomisk ramme og også med hvad vi skal, hvad er det for nogle opgaver, det står klart defineret og det er politisk fastsat. Og det kan skifte, men der ville jeg sige at tendensen har været som jeg sagde før, i retning af mere og mere fokus på plante-dyreliv og friluftsliv. Det er sådan set ret klart... Og der er kommet mere fokus, nu er der gået lidt valgkamp i det, så politisk meldingerne nu er at rigtig mange af statens arealer de skal sådan set bare ligge og være natur. Så det kommer mere og mere. Det ender måske med at blive halvdelen af statens arealer som bliver sådan noget nationalparke, naturparke af forskellige kategorier... Der er nogle politiske strømninger i den retning. Helt klart.

EN: Hvis man så skal se på det i modsætning til når du selv laver ture, bruger du så typisk det materiale som I har arbejdet på her? Eller går du ud og udforsker nogle andre ting som du ikke normalt ville kunne se på her?

MS: Det er alt muligt forskelligt. Privat... jeg er jo både på statens areal... det er typisk på statens og kommunens offentlige arealer og langs kysterne. Altså steder med offentlig adgang og nogle gange også på private arealer hvis jeg har en aftale med lodsejeren. Så gør jeg også det.

EN: Mere fritslag?

MS: Det er mere frit. Men det vi går efter der, det er oplevelser, det er gode historier, gode fortællinger om fugle, planter og også kulturliv, altså det sælger også billetter, ikk', så det er kombinationen af kultur, altså helleristninger for eksempel har jeg også noget om og gamle jernalder og bronzealder høje og sådan noget der...

EN: Hvad er jeres arbejdsproces når I for eksempel skal lave ny information til en ny folder eller på anden måde udvikle noget nyt?

MS: Jeg kan tage et eksempel, det er jo tit sammen med brugere. For eksempel er der kommet en ny sti op på Hammeren. Og det var en lokal forening, Foreningen Sandvig, som tog initiativ til det. Og de var interesseret i at fortælle en historie om stenbrudsindustrien og stenhugger erhvervet og der er hele sydsiden af Hammeren der er stenbrud. Der er små og der er store stenbrud. Og det udviklede sig til at blive meget omfattende på et tidspunkt med det store hammerbrud, som var

sådan en stor industrivirksomhed som lukkede midt i halvfjerdserne, sidst i halvfjerdserne. (anekdotal intermission) Men faktisk fra campingpladsen, så kan man gå på sydsiden, sydvestsiden af hammeren og så kan man gå op af nogle stejle skråninger hvor man kommer op på sådan nogle hylder hvor man har brudt sten og der har været sådan nogle togbaner, sådan nogle der virkede ved at de simpelthen, når man læsser vogne så trak de selv de tomme vogne op og så videre. Så det et meget meget spændende system hvor man udnyttede tyngdekraften til at få stenene ned og så blev de så kørt ud til Hammerhavnen og andre steder. Men hel den historie er så udviklet og ny er der etableret med (uforståelig) her for et par uger siden. Og det er sådan typisk samarbejde med lokale. Vi har også haft et samarbejde, eller har et samarbejde med ornitologerne om fugle tårne hvor de skaffer midler og typisk sætter op på vores arealer og det er vældig godt og de laver rigtig meget formidling og fortælling, så det er sammen med deres forening. Og det her det er også sammen med foreningen. De har så skaffet nogle penge, vi har så skudt nogle penge i den der sti og det ligger der nu, så den kan man finde på nettet og man kan finde en folder om den og det vil sige det er et nyt tilbud til turister. Man kan gå den sti og man kan læse om det og man kan også komme på guideture med vores lokale mand deroppe og sådan noget der. Og høre om hele den der fortælling med de der stakkels stenarbejdere der kom op og sad og huggede sten og mange af dem kom til skade og døde. Det var i virkeligheden en tragisk historie, men har så udviklet sig. I dag har man så stenindustri på syd Bornholm, Stubbelykke bl.a. som det meget store brud som man så kan henvise til, ikk', og det er også noget som er spændende. Og der er stenbrudsmuseum også på nord Bornholm, hvor man kan prøve selv og hugge sten og se hvad det var for noget og få en masse gode historier. Og det elsker folk jo. Det jo sådan noget meget familie orienteret. Det der stenbrudsmuseum er meget populært og familier der kommer, de glemmer det aldrig. Og hvis de så går den der tur og ser de gamle brud og hører historierne, så får de jo endnu mere ud af det. Så de kommer virkelig hjem med et indtryk. På godt og ondt omkring sten industrien. Den har også efterladt nogle rigtig spændende landskaber, så der er nogle flotte oplevelser med (uforståelig) og geder der klatre rundt og planter og sådan noget.

EN: Når I samarbejder med brugerne og de lokale, er det så igennem møder eller er det løbende, sætter I jer ned og har brainstorming til hvordan det skal udvikle sig og udforme sig?

MS: Det startede med at de kom med en ide og så var det vores forrige skovfoged som faktisk startede en (uforståelig) og så er det vores nye skovfoged der har taget over, Mejse Holm, men det er sådan stille og roligt, og så er der altid nogle forviklinger, hvem gør hvad og så videre, ikk'. Men så slut produktet er jo nu har vi stien og det fungerer og alle er glade, enorm glade for det. Vi var 200 mennesker til indvielsen, det var super. Så det er rigtig godt. Og det er noget af det som staten også, Naturstyrelsen ligger vægt på, kan man have sådan noget samarbejde. Det gør man meget gerne, sådan nogle partnerskaber og det kan være svært, men hvis det kører godt, så er det rigtig godt, for det giver det der medejerskab til områderne og der er nogen der føler en stolthed ved det og frivilligt arbejde og alt mulig, så det, det super fint, så, og det har vi altså flere eksempler på. Og det løfter turismen, altså samlet de her ting, altså fugletårnet, det der altså to meget gode eksempler, det løfter turismen. Og så er der alt det almindelige driftsmæssige vi gør med stier og vi har lige fået lavet nyt fugletårn, fået mere højde på ude ved Bastemose herude og det vældig populært. Kommer mange mange mennesker og sådan nogle ting.

EN: Så hvis der kommer folk ude fra med en ide, så er I typisk set lydhøre over for at se hvad det er.

MS: Vi lytter altid og prøver at se, kan det lade sig gøre og sådan noget og rigtig meget kan jo lade sig gøre fordi der er jo projektmidler, der er fonde og der er muligheder, hvis ideen er god og der er perspektiv i det, så kan man også sige i sidste ende så giver det jo faktisk noget til øen. Det kan godt være der er nogle udgifter for os eller for fondene og der er nogle indsatser, men hvis man løfter blikket og ser på hvad det betyder, så er det noget der kan markedsføre Bornholm, så kommer der flere turister og så vokser simpelthen (uforståelig) og vi har haft konstant vækst i turismen på Bornholm. Det skyldes så folkemødet bl.a. og flere andre ting. Men der er ingen tvivl om de her prioriteringer i naturen, med nye områder og naturgenopretning og sådan noget, det giver bonus... det er min fornemmelse. Der er ikke lavet regnskaber på det, men vi har for eksempel sådan noget som bisonprojektet, der blev faktisk lavet et studium, det findes på nettet og det viser sig det giver simpelthen overskud. Altså selv de penge, altså fondene skyder jo penge i, så det jo donation, så de skal ikke have nogle penge igen. Men selv hvis man havde- staten havde bevilliget de penge, så var de kommet hjem igen, et par gange fordi der kommer ekstra turisme og der er også job i det, så det faktisk... det kan betale sig. Så i hvert fald ud fra det studie der blev lavet, der er nogle usikkerheder, men det ser meget fornuftigt ud.

EN: Det jeg så arbejder med, med den her metode jeg gerne vil udvikle, den er bl.a. (forklarer projekt). Kunne det have interesse at I lærte disse metoder for at blive mere kreative?

MS: Ja, det kunne det jo nok, altså vi har egentlig ikke specielt fokus på turisme som sådan, det kan man ikke sige.

EN: Eller også blot generelt til tiltag i kunne lave?

MS: Det kunne jeg godt forestille mig. Altså, vi er sådan set en servicefunktion, kan man sige ikke, altså det er Naturstyrelsen skal passe på de arealer og skal sørge for at de bliver- altså vi er til for befolkningen og for selvfølgelig også turister udefra, ikk', men det er det der er mening med det. Vi skal levere en vare der hedder tømmer-nature rekreation. Kultur, (uforståelig) også undersætter noget af det, det kan man sige er mere over i Kulturstyrelsen, så har vi en del arealer hvor det tilfældigvis ligger fordi det er samme planer. Og Hammershus kan man spørge, skal det ligge under os, men det gør det altså, så... indtil videre... Så det er sådan set det der er fokus, og det, det gør vi. Der kan være værktøjer og sådan noget til at gøre det bedre, det vil vi altid gerne gøre...

EN: Ville det passe bedre hvis der enten kom en enkelt konsulent eller en konsulent gruppe og fandt på ideer til jer?

MS: Ja, det kunne jeg godt forestille mig. Det er ikke mig der tager stilling til det, der skal du oppe på chef niveau og have fat i vores lokale skovrider eller vores ledelse i Ranbøl og så prøve at høre med dem i forhold til at komme med ideer, og kom en af os i ledelsen med sådan nogle ting. Fordi det er jo noget af det, vi har jo en masse efter uddannelse og jo bedre vi bliver til det der, altså, det er jo en del af det. Så, det kunne jeg sagtens forestille mig.

EN: Med dig som privat person, når du kører dine private ture, hvor interesseret er du så i at finde nogle eventuelle nye måder at formidle dit stof til gæster og ville det passe dig bedre med at give dig værktøjerne eller at der er nogle andre der finder på ideer til dig?

MS: Hmm... Altså, for mig er det en meget personlig ting. Jeg har en helt bestemt måde jeg formidler på, som jeg har udviklet gennem lang tid. Ja, selvfølgelig vil jeg gerne bruge nye ting, jeg bruger meget remedier, jeg bruger meget det der med at have ting med og demonstrere, jeg bruger meget den der sanselige tilgang til naturen, som er ligesom mit særkende. Men selvfølgelig er jeg interesseret i nye ting, specielt hvis der er noget der virker. Hvad tænker du på at i kunne tilbyde? Hvad er det for nogle ting?

EN: (min. 19)

EN: Kigger i nogensinde ud af på hvordan andre folk gør det? For eksempel på hvordan andre i andre lande gør? Enten får inspiration eller låner ideerne?

MS: Vi har et netværk af formidlere på Bornholm, som laver ture, bl.a. har vi haft nogle ture til Sverige og der prøver vi at lære af hinanden og også se hvad gør man andre steder, hvordan indretter man sig også, hvordan indretter man naturskoler, hvad er det for nogle ture man har. Så på den måde gør vi det. Men det er stort set begrænset til det. Men det er vigtigt det der netværk og det er alt muligt forskelligt formidling, det er både kultur og natur. Det er blandet, det er virkelig blandet. Og så noget mere, også spiselige ting fra naturen og fødevare og restauranter, det kigger du også på. Og så har vi haft, og det har vi så lukket ned, men vi har tidligere haft egentlig naturvejledning på stedet her og det har man jo stadigvæk rundt omkring i Naturstyrelsen, men her besluttede man for, jeg tror det er fire år siden, fem år siden, at lukke helt ned, fordi vi havde ikke ressourcerne til det. Vi havde simpelthen, det er to skovarbejdere der stod for det, de var skidegode, specielt til børn, de var rigtig gode fortællere og de havde et hav af arrangementer. Og det var jo så også med ganske mange turister og det var gratis, så det var jo fantastisk, men det var jo ikke gratis for Naturstyrelsen, så der gik altså alt for mange midler til det, så man besluttede simpelthen at lukke det. Så formidlingen her på stedet der er nu alene via net og presse og så er der ganske, ganske få offentlige arrangementer vi holder når der er et eller andet vi gerne vil vise frem, men det er måske fem om året.

EN: Hvis man kunne finde en model for at I kunne gøre det uden ekstra omkostninger, ville I være interesseret i det? Er I interesseret i at lave noget mere personligt formidling, hvis det kunne lade sig gøre?

MS: Ja, det er vi sådan set, men altså hvis vi skal gøre det, så, det koster jo tid, altså tid og penge og skal vi ansatte til- i gang, ja, så skal de finansierers. Så vi er afhængige af at der er nogle midler i det, men det... det kunne vi bestemt godt være interesseret i. Det jo nok noget hvor du skal have skovriderens ord for det, men det plejer at være sådan, altså er der nogle midler, så kan vi rigtig meget og vi har et hav af projekter og vi har hele tiden projekter og ekstern finansieret og sådan noget, men lige præcis inden for det der område, der er ikke nogen midler rigtigt, det er det. Så det er blevet sådan at når det drejer sig om formidling og turisme og vise frem og fortælle og sådan noget der, så er det private aktører og dem er der så et samarbejde med. Det er sådan at når man

laver noget, når jeg laver ture på statens arealer, så betaler jeg en afgift på 10% til staten, og det helt fint og det har efterhånden udviklet sig som en praksis og den er accepteret. Der var lidt bøvl i starten (uforståelig), men sådan er det. Og så er der frit slag til at bruge og lave forretninger på statens arealer på den måde der. Og det er faktisk inkl. moms, så det er faktisk kun 8%. Så det er til at have med at gøre. Så det fungerer egentlig meget godt.

EN: (forklarer potentiale)

MS: Altså vi er skåret fuldstændig helt ned til benet i forhold til natur indsats til at sørge for at lave naturpleje og stiger, det har vi simpelthen ingen- vi har ikke noget luft over hovedet. Vi har faktisk lidt for lidt ressourcer til plejen, ikk', og må prioritere behårdt. Der er steder hvor vi gerne vil lave noget, hvor vi simpelthen ikke kan og sådan er det, ikk', og det fortsat sådan at Naturstyrelsen er på slankekur og skal spare 2% om året. Så det er vanskeligt. Så det vi er afhængige af, det er fondsmidler og ekstern finansiering.

EN: Du siger I har nogle samarbejdspartnere, hvad er det for nogen? Er det typisk set firmaer eller andre offentlige instanser?

MS: Det er andre- det er firmaer- det er for eksempel en af vores allerstørste, det er Middelalder Centret, som står for guidede ture på Hammershus. De har rigtig, rigtig mange ansatte og de har rigtig mange som tager sig af skoleklasser, så de har højsæson lige nu og de har også ture om sommeren. (uforståelig) Og så har vi nogle private natur- og kulturformidlere som er selvstændige. Der er nogle der kører med hestevogn, der er sådan en helt masse forskellige. Jeg tror vi har en 15-20 stykker i alt. Privatpersoner. Og nogle er ganske lidt, og nogle er fuldtid nærmest. I sæsonen i hvert fald. Og middelalder centret det har- og så NaturBornholm de har også nogle bisonture og lidt forskelligt. Det er ikke så meget, de har mest deres eget.

EN: Har I andre ønsker om projekter, som bliver standset grundet mangel på midler mm.

MS: Altså jeg tror ikke umiddelbart der kommer noget initiativ fra os. Altså noget af det man kunne ønske sig i virkeligheden, det er jo egentlig naturskoler og naturvejledere herover, men det kræver et ordentligt ryk. Jeg har leget lidt med tanken, nu har jeg så mange andre ting personligt fordi jeg er meget skrivende som forfatter, så jeg har ikke tid til det, så jeg går ikke den vej. Men jeg kunne godt forestille mig at nogle ville gøre det og der kunne man godt forestille sig et samarbejde med os, det var en mulighed, fordi det mangler faktisk på Bornholm. Det mangler at der både er noget- at det kan både være- altså vi har faciliteterne til det her i Ekkodalen, vi har faktisk pladsen til det. Man kunne godt have sådan en- et sted, vi en bygning herover i Ekkodalen, der kunne bruges.

EN: Der skal bare komme noget entreprenørskab og sætte det i gang...

MS: Ja, det skal ligesom gøres kendt og så skal der være en eller anden der har en rigtig god profil som kan gøre det. Så kom der en med et projekt der og gerne ville lave sådan noget der, både for skoler og turister og sådan noget der og altså både have noget udstilling og noget at vise frem og ture og sådan noget der, så kunne det være rigtig, rigtig fint. Og det har man altså på de andre distrikter... men ikke rigtig noget... Vi faktisk udstyr stående til sådan de mest almindelige ting,

kikkerter og skal ud og fange dyr og sådan noget, det har vi, det bliver næsten ikke brugt. Fordi det kræver simpelthen at der er en dynamo. Så man kunne sagtens modernisere det til at lave noget helt nyt der, ved ikke hvad, men det behøver ikke at være på samme måde som alle de andre. Det er jo midt i et smørhul her, der er så meget at kigge på, der er bison og der er traner og der er det hele altså.

EN: Så du ser selv rige muligheder som bare skal bruges?

MS: Ja! Det er der egentlig. Det kunne man sagtens (uforståelig) og det mangler. Vi har selvfølgelig NaturBornholm, men det er meget stedet der, de har ikke voldsom mange ture, men de tager lidt af det, (uforståelig) naturskole-agtig...

EN: Er det meget typisk, jer der arbejder her, at I også har andre projekter ved siden af?

MS: Af dem der er ansat her? Nej, jeg er meget atypisk, men jeg er her faktisk kun en dag om ugen, så det er- jeg har været her mere, men det er fordi jeg er mest sådan formidler og skribent, og nogle af de der praktiske opgaver, det er ikke lige mig, så det var det jeg havde i starten og der har Georg så været inde og- han er nyansat og står for alt det der med stiger og skilning og sådan noget der, så det har han styr på. Og outdoor og alt det der, det er han rigtig, rigtig god til... så det er ikke noget der har min store interesse. For meget biolog.

EN: Det er da fedt at man kan udfolde sig i sine interesser.

MS: Ja, det er rigtig godt. Men altså det er helt klart mit indtryk at den der interesse for at gå i dybden, den er blevet stor.

EN: Hvor tror du den er kommet af?

MS: Ja... det er ligesom sådan en skude der langsomt vender i den retning, ikk'. Jeg syntes også vi ser det selv når vi tager ud, vi vil godt vide noget mere, gå lidt i dybden med ting og interesser, så det der med interesser. Så tror jeg også der er et sammespil med de socialemedier, hvor man deler de der lidt mere nørdede ting. Det er jo et kæmpe plus. (Uforståelig) man kan spilde en masse tid på det der, der er en masse åndsvage ting ved det, men der er nogle gode ting, der der man har sådan nogle- jeg har altid en hær af folk der står med deres mobiltelefoner, der er sådan en stamkunde jeg har, hun er blevet sådan hoffotograf og hun er med på over halvdelen af mine ture og det er pragtfulgt, der er rigtig mange der har glæde af det. Og det vil sige de der fortællinger, det bliver delt, ikke?, og masser af billeder og sådan noget der, og det gælder uanset om det er helleristninger eller kirker eller det kan være alle mulige specielle ting eller fiskeri eller sådan noget, ikk', det bliver det spiller en stor rolle. Så der er sådan en, vi har vores egen Facebook-gruppe her i Naturstyrelsen, ikk', og så har jeg nogle forskellige jeg administrere og det kører bare derud af med billede deling og begejstring og det rykker meget. Og meget af markedsføringen af turene går også den vej faktisk, det er sådan at det spredes. Og det er totalt vildtvoksende go totalt uoverskueligt, men det er sådan verden er lige nu.

EN: Så der er en del frivillighed der går ind for at løfte...

MS: Ja, og det er sådan set- selvfølgelig har jeg gjort en del ved at blive medlem af Destination Bornholm og sådan nogle ting, men de der historier der spredes og så lægger jeg selv nogle ting ud og sådan noget der, det er det der lige pludselig gør at det vokser. Så. Nu kommer Tidende (Bornholms Tidende) og laver et interview i næste uge omkring de der ture, hvad er det for noget. Og sådan kører det. Vitterligt er det nok ikke sådan nyt altså der har jo altid været medier der har lavet- vi har en herover, som du måske kender der hedder Søren Sildehovede (begge latter), alene navnet, ikke', han er kendt for at være en god historie fortæller og ret fantasifuld. Det er der nogle der syntes han er lidt for meget, men i hvert fald han er en hel institution og han har også altså... Han har så rødder i gamle dage med Bornholms Tidende primært og har skrevet et par bøger og sådan noget, så, på den måde fungerer det, ikk'. Men det er hurtigt at komme, hvis man har noget på hjertet og virkelig har nogle gode fortællinger, så går det hurtigt via de sociale medier.

Introductions...

EN: Hvordan gør I når I skal finde på nye ideer og tiltag? Er det bruger drevet? Får I ideer fra gæster eller kollegaer?

Georg Ask Marker (GM): Det er meget blandet, men som sagt det er rigtig meget bruger drevet. Det meget ønsker fra borgere og turister og frivillige og alt sådan nogle der henvender sig med nogle ønsker. Og så er der selvfølgelig også en politisk vinkel i det fordi vi også får nogle beskeder oppe fra i systemet om hvad skal vi koncentrere os om nu, hvad er det der er vigtigst lige i øjeblikket og koncentrere os om. Og så får vi også nogle gange nogle ideer selvsælvfølgelig, men det er sådan lidt mere ustruktureret henover kaffebordet eller et eller andet... i formiddagspausen eller et eller andet.

EN: Så det er meget input udefra eller lige et lyn fra den blå himmel? I arbejder ikke koncenteret med at sætter jer ned og laver en brainstorming for at finde på nogle nye ting.

GM: Nej, det må jeg sige det er ikke noget vi umiddelbart benytter, fordi der er så mange projekter i gang hele tiden, så ligefrem at sætte sig ned og prøve at finde på nogle nye ideer (latter) gør vi ikke så struktureret.

EN: Hvis der kom et konsulentfirma og sagde at de havde nogle ideer til jer, kunne det så have interesse?

GM: Så skal det i hvert fald kunne underbygges empirisk på en eller anden måde at det giver mening at lave det. Det kan måske være det der mangler i vores tilgang til det, ikk', at det er meget dem der henvender sig og at det er styret oppe fra, ikk', nogle gange så kunne der måske være nogle ting som man måske ikke havde tænkt på som der var en større efterspørgsel efter eller et større behov for, men som man ikke har fået øje på.

EN: Men hvis det er nogle helt originale ideer man aldrig nogensinde har hørt om før, så kan man måske være lidt tilbage holden fordi man tænker, hvordan skal man netop redegøre for det her og underbygge det, sælge det til folk.

GM: Jamen vi vil altid lytte, hvis der kommer nogen med nogle ideer til os, det gør vi jo altid, og vi holder også gerne møder og hører nærmere og ser en præsentation osv. osv. Langt hen af vejen så kræver det også noget ekstern finansiering fra os, fordi vi har en meget begrænset driftsramme, så vi skal virkelig prioritere vores midler og langt hen ad vejen har vi knap nok råd til at de faciliteter ved lige. Sådan er det at være i en statslig styrelse. Så der skal også være nogle ideer til funding, til hvilke eksterne partnere der kunne finde på at være med-financiererne til nogle nye tiltag, hvis det var noget der kostede penge at lave. Der er jo også en masse outdoor tiltag, som måske i virkeligheden ikke koster så meget at lave, men hvor de bare skal... åbnes op.

EN: Så man skal i virkeligheden kunne præsentere en meget færdig plan for hvordan det skal kunne lade sig gøre, underbyggelse af det...

GM: Vi vil i hvert fald altid være interesseret i at se en økonomisk del af det også. Hvordan har man tænkt sig det skal kunne løbe rundt, ikk'. Er det os der skal drive det, er det os der skal anlægge det, er der nogle andre der skal anlægge det på vores arealer og vi bare skal sige, ja, det er en god ide, eller hvordan skal det fungere.

EN: Hvad er så nogle af de outdoor ting som du arbejder med?

GM: Du har måske hørt det her med at Bornholms Regionskommune begynder at satse på outdoor turisme. Alt sådan nogle ting der er begyndt at komme oppe og vende i hovederne på folk og meget af det her er jo noget der foregår i forvejen. Det er jo kayak sajlads og klatring og trailløb og folk der går en tur i skolen, stavgængerer, mountainbike og alt mulig, ikk'. Så der hvor vi mest har været med til at starte noget helt konkret, det er de her mountainbike spor oppe ved Rytterknægten. Og de er sådan lidt blevet billedet på outdoor herover lige nu, fordi det er ligesom det eneste konkrete der rigtig har været i den her strategi ud over ting der allerede var der. Så det har været meget dem vi har koncentreret os om. Og så... outdoor det kan man jo også godt kalde det når folk går en tur i skoven jo altså. Den her nye stenhuggersti oppe ved hammerknuden har vi også lige åbnet her i starten af måneden, sammen med foreningen Sandvig, som jo også er et tilbud til folk der vil ud i naturen og få en oplevelse. Outdoor kan jo være meget, meget bredt. Også den stille tur på en vandresti. Så er det rigtig meget skiltning jeg har været indover, altså med at få nogle informationsskilte ud i vores områder, specielt på nord Borholm hvor det virkelig har manglet, der var stort set ingenting da jeg startede. Der er ved alle store indgange til området er der ret grundig skiltning der viser et oversigtskort og hvad kan man opleve og hvor kan man gå hen og hvor er stierne og alt sådan noget. Så på lidt længere sigt, så bliver det rigtig meget, tror jeg, med at få omprioriteret og omlagt og så videre vores forskellige markerede stiforløb, fordi man kan snakke nok så meget om mountainbiking og klatring, men langt de fleste de vil egentlig bare ud og gå en tur i skoven og rigtig mange af vores brugere efterspørger en markeret sti hvor de ikke behøver at tænke, hvor de bare skal gå en dejlig tur og så kommer de tilbage hvor de startede og så ved de ligesom hvad de får. Dem har vi rigtig mange af, men de er ikke så godt markeret alle sammen, fordi de er lidt medtagne og der er lidt nogle af dem der ligger lidt uhensigtsmæssigt både i forhold til vedligehold og i forhold til oplevelser og det hele. Så det er også noget jeg kommer til at kigge på de nærmeste år. Andet outdoor vi har, vi har jo klatretilbud op i Moselykken, stenbrudet og ved Opalsøen er der rappelling og tovbane og klatring også man kan få lov og lave der. Der har vi nogle af de her forskellige outdoor-aktører herover, der har nogle aftaler med os at de godt må gøre det. Det er sådan på Naturstyrelsens arealer, der skal man betale en eller anden lille afgift for at få lov til at bruge det erhvervsmæssigt, fordi det skal ikke være markedsforvridende i forhold til private skov og naturområder, ikk'. Så her (uforståelig) sig også nogle af de aftaler og vores sekretær Anna-Karina administrerer også nogle af dem. Ja, hvad er der mere... Det tror jeg var hovedtrækkene.

EN: Så for eksempel det her mountainbike tracks, hvordan opstod ideen til at man skulle lave dem?

GM: Jamen helt tilbage i '9 eller '10, eller sådan noget tror jeg, at det første opstod oppe ved Rytterknægten. Og det var nogen der kom og sagde, vi kunne godt tænke os at lave nogle

mountainbikespor her. Og så markerede vi sådan en rute ind igennem skoven og så kørte folk rundt derinde og blev mudret og smadrede skoven (latter). Det var ikke særlig godt, jeg kører selv mountainbike, så jeg har en vis indsigt i den del. Så for to et halvt år siden har det vel været, så kom der nogle nye gutter der gerne vil prøve at gøre det lidt bedre og gerne ville samle nogle penge ind til og få lavet et bedre spor netværk derude. Og de har så dannet en lille forening der hedder Trailbuilders Bornholm, som de har- køre det her sporprojekt i. Og vi er ude at kigge på de ruter de har tænkt sig at lægge eller omlægge og sige om det er ok eller ej og i forhold til vores 'pas på'-kort og fortidsminder og sjælden natur og hvad der ellers kan være derude, som man skal passe på. Og så for de lov til at anlægge sporene og vi kommer og tjekker at det ser rigtigt ud det de har lavet. Og så kommer der ellers nogle spor. Og så har vi også fået en halv million fra Bornholms Regionskommune tilbage i slutningen af 2016 til at anlægge nogle flere spor deroppe lidt hurtigere end de frivillige ville kunne gøre det. Og det har vi så gjort ved at ansætte et par af de folk der var frivillige deroppe til at gøre det, så de har kunnet bruge lidt mere af deres tid på det og så der kunne blive indkøbt materialer til projektet og maskine timer for de penge. Og det bliver færdigt, ja, han er faktisk stort set færdig ham den sidste der går og arbejder deroppe med de ting han har lovet at blive færdig med. Så der åbner noget inden for en måned eller to ville jeg skyde på (uforståelig).

EN: Så sådan noget efterspørgsel udefra-

GM: Det er rigtig meget efterspørgsel udefra og så har vi også intern fra vores styrelse fået at vide, jamen det er også noget af det som styrelsen efterspørger at der bliver stillet til rådighed for brugerne, ikk', fordi det er sådan en sport der er vokset og den er meget folkelig, der er mange der dyrker den. Og så kan det jo også trække nogle andre typer turister herover end dem der ellers er. Så er der så en problematik i det at så er det jo ikke alle steder man må køre på mountainbike og de ender så også med at køre nogle andre steder hvor de ikke må, når de er færdig med at køre på de spor deroppe. Og det prøver vi så også at håndtere med og snakke med folk og udgive nogle foldere prøve at fortælle hvad reglerne, hvor man må og ikke må... Så det er sådan en balancegang, ikk', før der blev anlagt de nye spor deroppe, der var der rigtig mange der kørte rundt på de markerede vandrestier i Almedingen og det var ikke så praktisk for de andre brugere og det smadrede stigerne der hvor de var lidt våde og sådan noget, ikk'. Men det er næsten forsvundet det problem nu hvor der er blevet anlagt de her spor, så på den måde har det jo været en god løsning og få flyttet trafikken ind nogle steder hvor det ikke er et problem for andre eller for naturen.

EN: ... Hvad får I ellers at vide oppe fra at I skal have fokus på?

GM: Vi har jo nogle retningslinjer for de forskellige aktiviteter, hvordan skal vi lave stier og hvordan skal vi sige til mountainbikerne at de skal lave deres mountainbike anlæg osv. Så der er sådan nogle retningslinjer som skal gøre at det skal være så ens som muligt over hele landet, ikk'. Det er jo en del af vores opgave os og sørge for man kan genkende tingene når man kommer rundt i landet, at det er samme udtryk og samme metoder og samme regler alt så noget der- man møder når man kommer til en statsskov.

EN: Er det sådan en hovedafdeling af naturstyrelsen-

GM: Det er dem der sidder i Ranbøl i vores hovedkontor. Så vi er sådan den udøvende del og dem der får de lokale ideer osv. og så er de dem der sætter rammerne for hvordan vi laver vores arbejde, ikk'.

EN: Er det noget de selv styrer eller har de igen nogen over sig der siger...

GM: De har jo en miljø- og fødevare minister over sig, som også kan lave noget prioritering. Hvis han syntes at der er noget bestemt man skal fokusere på i en periode, så er det det man skal fokusere på.

...

GM: To ting jeg glemte. Der bliver arbejdet på sådan en forundersøgelse om det kan lade sigøre at lave et outdoorcenter ved Hammersholm op på nord Bornholm. Men det er sådan meget indledende fase. Der er kommet nogle penge til at lave et feasibility studie hedder det, for at se om det er noget der- om det overhovedet giver mening at ligge det der. Fordi vi har en fredet bygning liggende derop, som de gerne vil bringe i spil. Og så kunne det være oplagt at bruge det som et center for alle de her outdoor udbydere og noget turistinformation og alt så noget, så man kunne bruge det som indgangssted på Bornholm. Og så bliver der også lavet et for-projekt på noget der hedder Trailcenter, som er sådan et friluftsstøtte knudepunkt, der skal ligge et eller andet sted herinde i Almedingen og lokal- og anlægsfonden har lovet at betale en tredjedel af sådan et center og betale noget af forarbejdet. Og så skal vi finde noget andet finansiering til det også, men det er meget outdoor-mindet sådan et Trailcenter. Det er sådan et forsøgsprojekt, hvor jeg tror det er fem Trailcentre de vil lave over hele landet, lokal- og anlægsfonden. Hvor de forsøger at give noget inspiration til hvordan man kan lave sådan nogle støttepunkter. Og grunden til det hedder 'Trailcenter' er det skal understøtte brugen af spor og stiger i skoven, så det her trailløb, ridning, mountainbike, vandre osv.

EN: Så kan man så spørger, hvor kom de ideer fra? Det lyder som om det var andre steder-

GM: Det var lokal- og anlægsfonden der kom og sagde, hey, vi vil gerne ligge sådan et her, har I lyst til at være med til det. Det jo nok os- dels så har Bornholm et godt brand og er en turist ø, og så... sådan nogle projekter kan de også godt lide at få spredt ud i hele landet, ikk', så det ligesom bliver forankret over det hele, hele Danmark.

## Bornholms Outdoor Center - Anders Pedersen

23. maj 2018

EN: Når I skal finde på nye udviklinger til jeres firma far sæson til sæson eller generelt, hvordan gør I? Bruger drevet? Feedback fra kunder? Kigger på hvad andre gør og får ideer derfra?

Anders Pedersen (AP): Det er jo meget forskelligt, det meget feedback fra kunder og så er det jo og så også om man har ressourcerne til det, har man udstyret til det, har man uddannelsen til det, så det jo... gå ind og tag uddannelsen som noget af det første (uforståelig) hvis det er noget nyt som kræver det... så tag instruktøruddannelsen på det. Jeg har 12 forskellige nu, så jeg kan sådan undervise meget bredt, men det er sådan jeg har gjort det hele tiden, ikk', så tager jeg instruktør uddannelsen og så bygger jeg videre på det på den måde.

EN: Hvis der er kunder der kommer og siger at de har dyrket en sport et andet sted, tænker I så at I må tilføje den til kataloget?

AP: Nej... ikk' nødvendigvis... På nogle områder måske ja. Det er jo meget bredt de vi laver, jo ikk'.

EN: Så det måske svært at finde på ny ting?

AP: Ja, næsten. Altså nu vi i gang med- marken vi har heromme, der er 1 hk, der skal vi lave en forhindringsbane på et tidspunkt, nogle shelterpladser og klatre sted og sådan noget, så man kan hele tiden udvikle det, sådan set, ikk'.

EN: Så hvor kom ideen til en forhindringsbane fra?

AP: Det ved jeg ikke. Det skulle bare bruges til et eller andet. Så tænkte jeg, nå, det kunne da være meget sjovt at lave et eller andet der.

EN: Var det sådan at I satte jer ned og lavede en brainstorming sammen eller mere at I gik og tyggede på den-

AP: Jeg tror mere vi gik og tyggede lidt på den og så fandt vi ud af hvad kan vi egentlig bruge det til derude? For det er bare en stor mark der ligger... som bare skulle bruge den til et eller andet fornuftigt, ikk, som man måske kan tjene nogle penge på, på et tidspunkt, så det var lidt meningen med det.

EN: Så hvilken type feedback er det i får fra kunderne, der måske kan skubbe jer i en eller anden retning? Mundtligt eller undersøgelser?

AP: Det mest mundtligt, ikk'. Det er det sådan set. Vi spørg om noget- hvordan syntes de at aktiviteten er gået og så det jo typisk bare til den aktivitet at de har noget feedback, for det meste, ikk'. Så det er ikke sådan at de nævner, hvorfor har I ikke svævebaner? Eller sådan noget lignende for eksempel. Svævebaner vil jeg ikke have, for der sker for mange ulykker på sådan nogle. Så det gider jeg ikke at have.

EN: Så ville det sige at jeres eventuelle ændringer fra sæson til sæson, det er måske mindre ting og ikke så meget det helt store-

AP: Ja, jamen det er sådan set mindre ting og så det meget ideer. Ogs' her i år, der kommer vi også til og skulle lave med båd, sejler vi til Christiansø, så hopper man i vandet og så snorkler man med sæler. Det er sådan noget lidt nyt, noget vi skal prøve af, noget som vi ved nogle andre også har prøvet af herover på et tidspunkt. Men det skal vi så prøve af nu her.

EN: Og hvor fik I den inspiration fra?

AP: Jamen det er en der arbejder i en isbod faktisk i Sandvig, som er uddannet biolog, og så skulle han jo have nogen der kunne uddanne i noget snorkel dykning og noget livredning og sådan nogle ting og sager, ikk'. Så kontaktede han os. Men de har båden og vi har så uddannelsen og udstyret og sådan noget.

EN: Så der kommer også ideer udefra?

AP: Ja, det gør der jo. Det er bare at prøve det af, ikk'. Så se hvad giver det. Der er ikke andet for.

EN: Det er interessant for det er en tendens jeg har set, at en eller anden kommer med en ide og siger I har kompetencerne, skal vi ikke finde ud af noget sammen?

AP: Jo, præcis!

EN: Føler du generelt at der er godt samarbejde mellem organisationer og firmer og...

AP: Ja, det syntes jeg. Ja, vi prøver for så hvidt muligt at hjælpe hinanden.

EN: Også blandt de andre outdoor-firmaer hvor man måske typisk kunne se jer som konkurrenter?

AP: Ja, der er nogen man samarbejder med og der er nogen man ikke samarbejder rigtig med.

EN: Når I overvejer nye projekter, hvad tager I så i betragtning?

AP: Sikkerheden og forsikringer... Om man har tid til det overhovedet, har vi nok udstyr til det, til at have folk med ud osv. ikk'. Det er jo også meget vejr bestemt det vi laver, så det skal man også tage med, hvad nu hvis det ikk'- altså hvis vejret ikke er til det og så har vi investeret i en masse udstyr som der ikke bliver brugt, så skal vi også tænke over hvordan kan vi så bruge det alligevel.

EN: Så meget praktisk rettet?

AP: Ja, det er det.

EN: Hvor lang tid bruger I så typisk set, for eksempel når I har udviklet det her med sælerne. Hvad har så været jeres proces med det?

AP: Det startede faktisk sidste år, for de skal først lige have nogle godkendelser til deres båd, til de kan sejle med turister og sådan nogle ting. Så det har ligget lidt i dvale her. Så har vi været over og teste det, nogle stykker hvor vi bare har taget derover og så svømme rundt med de her sæler her og set hvordan er det egentlig og så har jeg snakket med nogle biologer om det og sådan noget lidt forskelligt, som har speciale inden for det.

EN: Så snak om det, afprøv det, indhent praktiske ting?

AP: Ja, det er det jo. Det er jo meget at afprøve det og se hvordan og hvorledes.

EN: Så det bliver noget lignende med forhindringsbanen? Se hvad der er sikkerhedsmæssigt og lovmaessigt?

AP: Ja, det er det, ikk'. Simpelthen.

EN: Når I så skal afprøve det, er det så jer selv der afprøver det, eller får I nogle testpersoner ind-

AP: Nej, det er os der kører det igennem.

EN: I ved måske også hvad det er I skal kigge efter?

AP: Jo! Jo, præcis. Så det er os der kører det igennem.

EN: (Forklarer Creative Genius og mål med projekt) Hvad ville passe jer bedst? For det første er I overhovedet interesseret i at der kom nogle helt nye, meget anderledes ideer?

AP: Jamen vi er altid åbne overfor ideer. Så ja, helt sikkert.

EN: Hvad ville passe jer bedst, at man kom udefra og præsenterede nogle ideer for jer eller at man trænede jer op i de her kreative metoder, så I selv kunne finde på nogle nye ideer?

AP: Jamen altså, begge dele er sikkert ganske udmærket, tror jeg. Der er både fordele og ulemper i det hele. Begge ting er jeg åben overfor.

EN: Kunne I se at I kunne finde tid i kalenderen til at gennemgå et kort kursus i nogle metoder og eventuelt-

AP: Ja, det kunne man godt. Måske ikke midt på sommeren-

EN: Februar!

AP: Ja! Der ville det være fint. Der er ikke helt så meget run på der.

EN: Kunne I være interesseret i at et konsulentfirma kom og kiggede på eventuelle drømme og ønsker I måtte have, for at finde kreative løsninger?

AP: Ja, det kunne være meget spændende.

...

EN: Oplever I ofte udfordringer med salgbarheden af noget?

AP: Ja, det starter altid i det små. Det bliver man bare nød til. Så får man lidt flere kunder hvert år, når det spreder sig ikk'. Meget reklame for det på Facebook og diverse andre steder...

EN: Hvordan får I generelt ordet ud omkring jeres forskellige tiltag?

AP: Vi har kørt med Facebook reklame og vi har nogle annoncer i forskellige aviser nogle gange, brochure ude forskellige steder og så har vi nogle forskellige steder som vi samarbejder med som har med turister og skoleklasser at gøre, så det har vi også en del af ja.

EN: (Åbenhed overfor meget anderledes ideer; forhindringsbane iført kæmpe oppustelige sumo-dragter. Skal det være noget der er kendt overfor kunderne?)

AP: Altså anderledes, det er også fint. Det gør skam ingenting. Det kunne være ret sjovt.

EN: Så I er ikke helt forskräkket overfor skøre ideer?

AP: Nej! Så må man bare se og tænke det igennem og se om- er det noget som man ville kunne bruge og så videre, ikk'. Så... ja... Så nej, det skrämmmer os ikke væk sådan nogle ting.

EN: For at gå tilbage, hvor er du fra og hvordan har du endt her?

AP: Jeg er fra Nordsjælland af.

EN: Hvor kom ideen fra at, jeg skal til Bornholm!

AP: Det var nok i 2011, '10 eller '11 var det nok, hvor jeg begyndte at arbejde lidt for nogle freelance firmaer som instruktør forskellige steder, så så jeg så at... i forbindelse med en uddannelse som jeg havde taget i '10, så var jeg så på Bornholm og klatre og sådan nogle ting og sager, tænkte det kunne da være meget sjovt at tage herover, måske bare et års tid og lave et eller andet. Og så så jeg at der var en efterskole, der søgte jeg så ind, de manglede ikke nogen, men jeg spurgt så om de kunne bruge en friluftslærer, eller sådan noget, ikk'. Og det kunne de sådan set godt. Så gik der to måneder og så stod jeg herover. Så var jeg der i halvandet år og så startede jeg eget firma op efter det. Så er det bare gået stærkt siden det, ikk'. Så arbejder jeg også på en højskole herover som friluftslærer ved siden af os, ikk'. Så der sker sådan meget forskelligt.

EN: Så man har måske følehornene ud for muligheder?

AP: Ja, det bliver man nød til. ... Ja, specielt det med højskolen, det er nok det bedste, for det er jo hele året rundt. Så det er en fast indtægt lige pludselig. Så kan firmaet bare sådan passe sig selv ved siden af, så, jeg lever af det jeg får fra højskolen af og firmaet er bare til mine ansatte og udstyr og sådan noget, ikk'. Så det fungerer meget godt i hvert fald.

EN: Føler du at du fortsat kigger aktivt ud af for at opsamle nye ideer? Eller er der mere fokus på det I laver her og nu og så må eventuelle nye ideer komme til jer?

AP: Vi tænker altid over nye ideer kan man sige. Søger lidt på nettet, kigger lidt rundt om man kan få nogle ideer selv til noget tosset. Der er jo mange muligheder herover, ikk', som det bare... se om man har færdighederne til det...

EN: Føler I at det er en bekymring, at I er nødt til at finde på nye ting for at holde folks interesse?

AP: Det vi har det fint. Vi syntes bare det sjovt at kunne mange forskellige ting. Så det er ikke noget med at så... så bliver klatring udfaset fordi det er der ikke nogen der syntes er sjovt. Sådan er det slet ikke. Så vi finder bare på nye ting fordi det sjovt, fordi det er sjovt at sprede det lidt ud. Se om man kan finde nogle andre kunder på den måde måske.

EN: Hvad er jeres typiske kundegruppe?

AP: Altså vi har skoleklasser, det er fra 6. til 9. typisk vi har der, ikk', ej 6. til 10. må det jo så være. Og så... det jo familier der kommer... unge studerende kommer også. Der sådan de yngre der kommer og prøver ting, ikk'.

EN: Har du nogen fornemmelse for om det netop er udendørsaktiviteterne folk kommer for eller om de kom til Bornholm og så så at man kunne disse ting?

AP: Det er nok meget en blanding tror jeg. Det er det. Det er jo meget populært herover, det er outdoor halløj, ikk'. Se det... det er nok 50/50 tror jeg. Så nogen kommer herover decideret for at prøve nogle ting og sager, så er der andre de tager herover alligevel og så kigger de, nå hvad kan man prøve. Så det sådan typisk sådan det fungerer.

EN: Hvad syntes du om hele det her fænomen at det hele vokser så stødt?

AP: Jamen, det er jo fint for os. Det jo sjovt. Så får vi noget at lave og ja... det passer fint.

EN: Bliver I bekymret for om der kommer andre og laver lignende aktiviteter?

AP: Hvad kan man sige, vi har jo så mange forskellige ting at så... så hvis der kommer nogen og udbyder en anden ting, jamen så har vi stadig noget helt andet, ikk, så vi kan udbyde det hele, ikk'. Så det... det er ikke noget problem. Vi er jo ikke mange firmaer der laver sådan nogle ting herover og vi er det firma der er allerbredest, helt klart. Vi laver også, det så ikke noget med outdoor at gøre,

men vi fjerner også vanskelige træer. Hvis folk har et eller andet træ der står som man ikke kan fælde fra jorden af, jamen så kravler vi jo op i dem med klatreudstyr.

EN: Og var det fordi du sådan tilfældigvis havde kompetencerne til det og tænkte, jamen det er også en business mulighed?

AP: Ja, det var det jo vel egentlig lidt. Ja, jeg havde uddannelsen til det. Så har jeg også uddannelsen til at arbejde på vindmøller. Det bruger jeg så ikke herover. Tænkte kunne lige så godt også begynde at udbyde det lidt herover. Det er lige sådan lidt ekstra- specielt om vinteren så får man lige lidt ekstra.

EN: Så det har egentlig gavnnet dig rigtig godt at du har sådan en bred vifte af kurser og uddannelser.

AP: Ja det syntes jeg! Helt sikkert. Også så kører man hellere ikke træt i det. Altså sådan hvis det kun var, som en anden udbyder, han har kun rappelling for eksempel med skoleklasser, det gør han hver dag i et halvt år, ikk'. Så bliver man måske lidt træt i låget til sidst af. Så handler det næsten kun om penge, ikk'. Skal også selv syntes det sjovt jo. Så man kører ikke træt i det på noget tidspunkt, der er noget nyt hverdag næsten.

EN: Oplever du at du kan bruge dine kompetencer fra et område til at løse udfordringer fra et andet område?

AP: Ja. Helt klart. Det bruger jeg tit.

...

EN: Arbejder I nogensinde sammen med de her offentlige instanser som Naturstyrelsen etc.?

AP: Ja! Det gør vi. Ja, og DGI og ja, alle mulige forskellige. Ja vi hjælper hinanden ja. Det jo ogs'... både Naturstyrelsen og kommunen det vil jo gerne have at der kommer mere liv og outdoor og sådan nogle ting. Så på den måde, så samarbejder vi jo der. Helt klart.

## Destination Bornholm – Peter Juhl

25. juni 2018

EN: (Introduktioner og forklaring af projekt) Kan du fortælle mig lidt mere om jeres projekt 'Signatureoplevelse Outdoor Borholm'?

Peter Juhl (PJ): For det første når man snakker om en outdoor branche indenfor turisme, så spænder det jo meget vidt, og man kan sige Bornholms Outdoorcenter er nok sådan vi ville ønske at mange flere virksomheder var med outdoor. Altså de har flere medarbejdere, de har mange ben at stå på, brede kompetencer. De laver også nye tiltag og de har flere forskellige kundegrupper og der er mange positive ting at sige om dem. Men i outdoor-projektet, signatur-projektet, der har vi 23 virksomheder som har været aktive. Der er 26 tilmeldte, men nogen har så ikke haft tid eller lyst eller (uforståelig) til at deltage alligevel. Og det spænder over alt fra større overnatningsstæder til mindre overnatningssteder til oplevelsesudbydere, udlejningsvirksomheder vil jeg nærmest sige, meget forskellige... Nogen er- de fleste er sådan nogen hvor man bestiller, men der er også nogen der har programmer man kan booke sig ind på. Så det er en meget bred vifte. Signature projektet er et innovationsprojekt for små og mellemstore virksomheder. Så der ligger i det at der skal innoveres. Og vi bliver målt på nye samarbejder og nye produkter. Eller innovative virksomheder som, det som en innovativ virksomhed er, er det en virksomhed der har lavet et eller flere nye produkter som en følge af projektet. Vi har haft ret god succes med samarbejder. Produkter, når jeg spørger virksomhederne, så er det tilbageholdne med at sige, at de har nye produkter. Men jeg har en ny rapportering i august, som er den tredje, og der er det en af de ting som- altså jeg bliver nød til at tage ud til dem, fordi når jeg ringer til dem... så... ej, det ikke noget særligt, men altså jeg ved, fordi jeg følger med på Facebook og deres markedsføring at de har nye produkter.

EN: Så det er måske fordi de enten har en anden definition af hvad nye produkter er (PJ: ja, ja) eller fordi de bare ikke ser det som nyt, på en eller anden måde måske?

PJ: For eksempel to som startede med at lave et uformelt samarbejde hvor de kunne ringe til hinanden hvis de manglede kapacitet, de har lavet et event sammen, som er et not-for-profit-event til at starte med. Og det opfatter de måske ikke som et nyt produkt, men set i turisme, sådan bredere turisme sammenhæng, så er det noget der tiltrækker overnatninger og skaber omsætning i butikkerne, så derfor vil jeg i hvert fald gerne opfatte det som et produkt. Det der med, hvornår har man et nyt produkt. Det bliver opfattet meget forskelligt. (EN: og det kan være svært når man står i sit eget at se det udefra som noget nyt) Den måde vi har arbejdet i projektet for at fremme det her, det er at bringe dem sammen de her forskellige, så mange som muligt ad gangen, omkring et tema, men i øvrigt give god plads til at de lærer hinanden at kende, sådan så man opbygger tillid, fordi vi tror på at gensidig tillid det er noget af det der er allervigtigst for at lave de her nye samarbejder og mulighed for at innovere. Der kan selvfølgelig også bare komme noget ud af den enkelte, typisk ved at de kigger på andre, men altså, som du selv siger innovation, det er ikke noget man bare... sætter sig ned en formiddag og så har man et nyt produkt. Der skal noget inspiration eller... altså... der skal nogle input til.

EN: Og det er netop ofte mødet mellem to sådan sammenhængende ting, eller ting hvor man ikke havde set et sammenhæng før, der skaber noget nyt. (PJ: ja, ja)

PJ: Så altså, når man måler på nye produkter, så er vi nok bagud i projektet, men på samarbejde, der ligger vi allerede efter det første halve år, så rapporterede virksomhederne, selv at de havde, altså, over hvad vi forventet i de nye samarbejder. Men det er de ikke så bange for at fortælle at de samarbejder med andre, så skal de hellere ikke snakke så meget om hvad de samarbejder om. Det spørger jeg selvfølgelig om. Men det vil de gerne fortælle at de har et godt samarbejde med den og den virksomhed. Det er mere det der når det kommer til produkter, så er det mere...

EN: Det kan måske også være en frygt for... så skal man pludselig stå inde for noget eller kunne bevise det... (PJ: ja, ja)

PJ: Men vi havde... vi havde planlagt tre workshops her i foråret og den første var overtegnet, så den holdte vi to gange, den anden kom der ingen tilmeldinger til, det handlede om at lave nogle one-pager forretningsplaner, det var simpelthen... (EN: der var ikke interesse der?) Overhovedet ikk'!

EN: Hvad handlede den første om?

PJ: Det var hvordan man kunne udnytte vores nye online platform, (uforståelig) markedsføring og salg. Det var de meget interesseret i. Og det er noget med vi stiller en platform til rådighed, hvor de får en profilside hvor de kan sælge og lave knapper direkte til booking og sådan nogle ting. Og det er der ikke så mange der udnytter, så derfor så laver vi nogle workshops hvor vi tager dem ind, hvor de selv har deres computer med og så bliver de... (EN: guidet igennem) ja. Vi fortæller, det her det kan man, nu gør I det selv og så går vi rundt og hjælper. Så det... og så, ja, så havde jeg desværre en længere sygdomsperiode, og så fik vi ikke bragt den tredje. Så nu får vi et intensivt efterår inden projektet slutter.

EN: For det slutter her i slutningen af året eller (PJ: ja). Det stadig planen, ja. Hvad kommer det tredje så til at handle om?

PJ: Jamen det var... jeg tror det var noget med sociale medier, men det er... vi er et sted nu hvor der er mange struktur-(uforståelig) projekter i gang på Bornholm. Og desværre begynder vi at overlappe, også i nogle af de emner vi tager op. Så derfor, så skal vi i mit projekt, der gentænker vi lige, hvad vi skal gøre fordi, måske vil de bare gerne mødes og ikk' absolut- altså vi havde egentlig besluttet at i år skulle der være fokus på work i workshop. De skulle som hovedregel have deres computer med og producere noget mens de var der og det gider de ikke rigtig.

EN: De vil mere have sådan et netværkings-møde?

PJ: Ja, ja det tror jeg. Så jeg tror det det vi vil have fokus på og så tænker jeg også at jeg skal prøve sammen med CRT og lave sådan en lille konference i slutningen af året. Fordi vi har- der har tidligere været et forløb om outdoor på Bornholm, som sluttede i '14, hvor der var en tilsvarende konference. Og der kom over 100 til den. Så det tror jeg måske der kunne være interesse for. Så. Og det kommer til at tælle jo som en del af det her.

EN: (Uddyber og fortæller mere om CG og projektet. Snakker om hvad der tilsyneladende stopper private og offentlige organisationer fra at skabe noget nyt.)

PJ: Ej, de har meget at se til. Og det er det, når du laver et nyt produkt, så skal du også lavet noget nyt markedsføringsmateriale, du skal også sælge det og du skal ikke mindst levere det. (EN: meget for- og opfølgningsarbejde...) Ja, og der er også, altså jeg har en fiskeguide som er sådan set... han får kunder nok, men det er et meget dyrt produkt han har. Og det er også et eksklusivt produkt, altså han får udenlandske gæster langvejsfra, men... jeg spurgte om, hvorfor har du ikke noget mere på hylderne? Altså, du kunne måske sælge gruppe ture i stedet for de her individuelle eksklusive ture. Men det sagde han, det havde han ikke tid til. Altså, han ville hellere have en der betalte 5000,- end 10 der betalte 500,- eller 200,- eller... så... De har også- mange af dem har en eller anden form for ja både tidsramme, men også... en ide med deres forretning eller noget som de gerne vil stå inde for. Så man skal ikke komme med noget der falder udenfor. Der vil jeg sige Anders der i Outdoor Center, han er måske lidt mere anderledes fordi han, han laver altmulig. Men ja... jeg tror nok at nogle føler sig lidt truet eller presset ved at skulle indføre nye produkter. Og det man kan sige, de skal jo også kun gøre det hvis ikke de sælger nok af det de har til de er glade, ikk'. Men der er nogen altså... vi har en virksomhed der hedder Paddle Bornholm som er med én nogle gange to ansatte, så sig selv og så nogle gange plus en til, som laver kajakture og kajakkurser. Hun er nok typen som godt ville have meget mere, hun laver også kurser i vores svømmehal om vinteren og sådan nogle ting, hun breder sig meget ud, ikk'. Og så er der andre der laver kun kajak udflugter om sommeren og ligesom, det er det. Og de vil egentlig ikke brede sig ud, de vil ikke begynde at lave kurser og der er mange til de ikke vil lave. De laver mest gruppetur. Det er meget forskellige virksomheder og det er meget forskellige behov de har.

EN: (Snakker om potentiel kreativitetsworkshop)

PJ: Det vi gerne herfra vil have at de udvikler, det er pro- altså hyldevare, fordi når hoteller de- når en hotelmedarbejder bliver spurgt, hvornår kan jeg komme ud og klatre, så vil de gerne kunne slå op og sige det kan du på torsdag kl. et-eller-andet og der skal du bare køre derhen. Og sådan fungere langt de fleste af de her virksomheder ikke. Der ringer man eller skriver og så skriver man tilbage og så frem og tilbage mere om tid og sted og... Så det vi godt kunne tænke os det var at der var mange flere produkter som man bare kunne køre hen til eller bestille. Og vi har et, vi har et projekt, det er lige før jeg tror at vi også har fået nogle penge til det fra en fond der hedder 300 ture og det var meningen at det skulle køre her i sommer, det kan vi så ikke nå, men... hvor der simpelthen skal planlægges 300 ture henover sæsonen, som- de bliver afviklet uanset om der kommer én eller ti eller ingen, så får instruktøren en hyre. Men der skal jo selvfølgelig findes på mange- der er mange ting der skal udvikles i den forbindelse omkring betaling og afregning og... hvilke aktiviteter skal det være og hvor skal de ligger fordi der er jo også nogle overnatningssteder som det skulle- var med udgangspunkt i deres overnatningssted. Så det er faktisk- det er et- det jo et produkt som vi prøver at udvikle på i samarbejde, hvor vi så får partnere ind igennem de spor(uforståelig). De kan så melde sig til at tage én aften om ugen og det kan være en løbetur eller yoga ude på stranden eller et eller andet. Eller de kan sige, jamen jeg vil gerne flere gang om ugen eller. Men det for ligesom at presse udviklingen over i en retning som tilgodeser de behov som vi høre eller vi får fra overnatningssteder for eksempel.

EN: Så man er nødt til at please mange forskellige områder.

PJ: Ja, der er ikke et match mellem udbyderne og kunderne som det er nu. Og der prøver vi så at gå ind og måske prøve at præge produktudviklingen.

EN: Hvad beder kunderne om?

PJ: De vil gerne kunne booke på forhånd eller vide, hvornår kan jeg dét, hvornår kan jeg dét? Jeg tror ikke der er noget sted i Danmark hvor outdoor branchen er så udviklet, så der er et katalog eller et program du kan... Vores online platform understøtter det 100%, der er bare ikke rigtig nogen der... vi prøver så at stable en forretningsmodel på benene, fordi de små udbydere de gør det ikke selv. Og så vil vi gerne skabe noget ensartethed omkring pris og sådan nogle ting. Så det bliver et koncept, ikk'.

EN: Hvorfor tror du nogle af de her udbydere ikke vil lave det mere struktureret?

JP: Jeg tror de har svært ved at forpligte sig. Lang tid frem. Men altså som du siger, det der med at prøve noget af, altså vi har en online kalender hvor du har mulighed for at lave... altså, linke til booking og alt mulig og de kan blive vist i alle mulige sammenhæng og vi fremhæver dem til højre og venstre hvis de har et event. Det bliver trukket ind automatisk i alle mulige forskellige kontekster. Og der kan de jo bare lægge ét- en instans ind at det det produkt de gerne vil prøve af. Ja, og hvis det lykkedes... ja, så kan de jo lægge to mere ind eller fem mere ind for de næste 14 dage eller hvad de vil, ikk'. De kan afprøve mange forskellige... ja, versioner af det samme produkt. Det er meget nemt. Og markedsføringsplatformen er der. Så de skal bruge en time eller to på at udtænke og lægge det ind, så... det kan næsten ikke være nemmere, men det er virkelig en træg branche og det- når man sidder her på vores kontor, så syntes vi at turistbranchen generelt er træg. Det ved jeg ikke, det er noget historisk et eller andet, de- nu knokler de derude, ikk'? Og lige om lidt, når sæsonen er slut, så blander(uforståelig) vi fuldstændig ud, så er de færdige. Og så gider de hellere ikke noget.

PJ: (spørger indtil om har besøgt overnatningssteder) Kunder kommer fra overnatningsstederne det har- de er blevet bedre til at arbejde sammen med de gode spisesteder for eksempel og de arbejder sammen med cykeludlejningsfirmaer og... men oplevelsesdelen, den har de ikke rigtig fået greb om og det er måske noget med at det er svært at få nogen defineret produkter.

EN: Er det alle eller de fleste der har svært ved at forpligte sig? Eller er der nogen af de her forskellige outdoor firmaer, for eksempel Bornholms Outdoorcenter, der er lidt mere struktureret og friske på at udnytte de her ting?

PJ: Ja, det syntes jeg de er. Vi har også et firma, de har faktisk været der en del år, de hedder Diveline, som laver dykker ture, de har vi hvert fald snakket om at de i år vil lave fast scheduleret kyst dyk, sådan noget hvor man vader ud med dykker grej på... Og der er også Bådfart Bornholm, som er- det er de samme ejere som har Kalas is oppe i Sandvig og det er dem som arbejder sammen med Anders. De har jo deres bådfart og det er den bådfart de sejler til Christians Ø med, ud til sælerne, ikk'. Men jeg mener også de har fast scheduleret ture. Ja de har jo lavet en hel palette af produkter for deres

bådfart. Alt lige fra charter til solnedgangsture og fugleture og sælture, ikk', og alt mulig hvor der er formidling med i.

EN: Du nævnte at det var svært at få folk til at både at se og forstå at de har lavet nogle nye produkter, men også arbejde aktivt, lave nogle ting for at komme i den retning, og vi måske fokusere mere på netværksmøder og sådan noget. Jeg tænker, lad os brainstorme, er der noget vi kan gøre for at tage op den her udfordring med at få skabt nogle nye produkter. For eksempel jeg har mine metoder, er der nogen måde du kan se at det kan bruges, nu snakkede vi om workshop, er der andet vi kan gøre for at... (PJ: Andet end workshops og konferencer?) Ja, hvad kan vi gøre for at hjælpe dem til at få skabt nogle nye produkter?

PJ: Altså jeg tror... Altså hvis man har en god metode, så kan man jo sælge det på forskellige måder. Der er også markedsføring i at sælge en workshop, har jeg fundet ud af. Så jeg tror da absolut, altså hvis... jeg tror da godt man kan sælge ideen om at de får et ekstra produkt med, enten i form af samarbejde med andre, eller ud fra deres nuværende kapaciteter, det kan være- man kan pakke sit produkt på mange måder. Og Anders der han jo- nu sælger han klippe klatring... men man kan lave begynder klippeklatring og man kan lave på kystklipperne hvor man ikke bruger kiler og alt det her og man kan lave sportsklatring hvor der er med kroge og alt mulig, ikk'. Så det er også noget med pakkeringen af sine vare. Så jeg tror godt... altså vi har haft nogle workshops hvor at vi har haft en konsulent med, hvor vi har kigget meget på sådan noget som opsalg eller mersalg og det har der været ret god interesse for. Og det jo... det jo steder hvor at de skal ikke investere i noget, de skal... eller de skal måske bare lave deres salgsproces eller deres levering af produktet lidt om så kan de tjene noget mere. Der var et eksempel, det var så ikke her fra Bornholm, men det var et festlokale hvor at de- eller et konferencecenter, hvor de også havde holdt fester og bryllupper og den slags. Og når de havde en konference, så havde de nogle kæmpe fotostater med bryllupper og når de holdte bryllupper, så havde de nogle kæmpe fotostater med konferencer, som de skiftede ud. Det er et lille trick, men hvis folk er glade hvis de kommer til fest, så er der en god chance for de husker det når de skal holde konference og omvendt ikk'. Så det er sådan en form for mund til mund-markedsføring. ... Viking, som er en idrætsforening herover, der omsætter for millioner på sportsevents, de bruger, når de sender indbydelser ud til folk som har deltaget før, så sender de markedsføringsmateriale med ud til dem om det samme event eller om andre events og så beder dem om at distribuere det. Det kan bare være to ekstra flyers, giv det til to gode venner som du syntes skal være med til det her, ikk'. Så der er mange små ting man kan gøre. Og det vil de gerne høre om.

EN: En tendens som jeg oplever meget, er hvordan man kan overbevise folk at de skal gøre mindst muligt, men får mest muligt ud af det.

PJ: Ja nemlig, det er sådan noget. Fordi de- generelt så føler de sig totalt overbevist, det gør de altså. Og mange har jo jobs ved siden af. Så... det er en udfordring. Og jeg tror virkelig det der med nye produkter, det river en masse ting med sig, som de ikke er forberedt på alle sammen, at det- så derfor er de lidt tilbageholdne. Men når det så er sagt altså... ham min fiskeguide der som ikke ville lave gruppe arrangementer, han er jo så en af dem der har lavet det her lystfisker event. Så det har han jo følt han- og han har fuldtidsjob ved siden af. Og er gift stadigvæk (latter). Det siger han tit til mig at det- han ved ikke om det er ægteskabet eller jobbet der ryger først, men øh, han fisker for

meget. Men alligevel går han så ind i at lave sådan et hornfiscefestival sammen med en anden virksomhed. Han er så også en af dem som- han tager ud og underviser skolebørn i lystfiskeri, så det er faktisk et ekstra produkt han har udviklet.

EN: Ja, det er en udfordring fordi de har tilsyneladende ikke tid/nogle af dem har ikke lyst. Og...ja, men hvis man kan-

PJ: Altså man kan godt få en masse ideer. Det er det allernemmeste. Det er når man skal eksekvere på dem at det begynder at blive svært, ikk'. (EN: I hvert fald for dem kan man sige.) Ja, og de skal have opdateret deres brochure og de- der er mange ting- der følger mange ting med.

EN: Og de har sådan set arbejdsopgaver nok til at man kunne ansætte flere, skabe flere arbejdspladser, men måske ikke helt - økonomien følger ikke helt med (PJ: Nej, det gør den ikke). Det skidt, det skidt...

PJ: Men altså jeg tror da... altså... måske kan man godt sælge en workshop på at få et ekstra produkt på hylden, men altså, jeg tror ikke det er ideerne der mangler. Det er... det det der med når man skal- vi havde en- et rigtigt godt møde hvor vi snakkede om hvad de kortlagde og altså, hvad var egentlig din ide med at starte den her virksomhed, og den blev der- vi var måske- jeg tror der var seks virksomheder og så et par konsulenter og vi sad lige så tæt som vi sad her, ikk', og det blev meget- vi kom meget tæt på hinanden der altså og folk de... (EN: Det er noget der kommer fra hjertet. Det er deres hjertesag.) De fortalte om da de startede, hvad de egentlig havde drømt om med deres virksomhed og hvor det så var endt, altså med... at de bare knoklede og havde kvantitet... Det vältede igennem med kunder, men de kunne næsten ikke magte at... så... Det er som om der var mange der tænkte over måske skal jeg ikke udvikle så meget, måske skal jeg bare holde fast i det som jeg oprindelig gerne ville, ikk'. Så... men samtidig vil de jo gerne tjene penge så... Det er bare ikke altid det der driver det eller det er ikke det der er det vigtigste, så... Og vi vil jo gerne vækste, altså det er jo en af de ting vi er- at vores hus her er for- flere og flere turister, og de skal have masser af tilbud. Og nu, der er lige startet et nyt projekt, jeg ved ikke hvorfor, det hedder 588, men det er sådan et start-up projekt, man skal have en hel masse virksomheder igennem, som er nystartede. Men jeg så lige i en mail nu at vi skal ud og identificere virksomheder som kan være med i det her projekt. Og jeg har også et andet projekt hvor jeg skal... hvor jeg er ansvarlig for at identificere nogle virksomheder til et projekt. Og vi har ikke så mange virksomheder der er modne nok til at gå ind i de der projekter. Det kræver at- selv sådan et start-up, det kræver alligevel at folk har en ide om at de er en iværksætter virksomhed, ikk'. Plus, altså, de bliver overdænget med erhvervsfremmende tilbud. (EN: Nå?! Virkelig?) Ja, der foregår virkelig meget kompetenceudvikling og- ja, nu kan du se, mit er jo sådan et innovationsprojekt, ikk', og ja... der er virkelig meget. Vi har også nogle andre, ud over det der... kompetenceudviklingsprojekt, så ja, det er et der hedder 'danske turismekompetencer' som er et andet projekt, og viden og vækst og ja. Så. Der foregår rigtig meget... og det- jeg vil sige det er mere eller mindre de samme 50-100 virksomheder, der bliver kontaktet, hver gang. (EN: Fordi det er dem der er modne til det eller?...) Ja, eller har lyst. Ja vi har ja bæredygtigheds-, cirkulær økonomi projekter. Ja. The works.

EN: Se det er interessant, for jeg var slet ikke klar over man havde den der slags muligheder.

PJ: Ja, der er virkelig meget og altså mange af dem, det eneste de skal leve det egentlig bare nogle af deres egne timer. Men, igen ikk', det...

EN: Men hvilken årstid plejer de her at type-

PJ: Altså de kører året rundt, men vi prøver ikke at gå ud til dem i sommerperioden. Men altså nu, nu så jeg også lige, efter jeg kom hjem fra ferie at nu lå mail om at der skal laves en ny...festival til uge 39 for, inden for fødevare på Bornholm, med drikkevare. Jeg er inviteret til start-up eller kick-off her på torsdag. Men øh, og det sendt ud nu, altså på torsdag, der er- vi er næsten i højsæsonen og alligevel, der er så stort pres på at skabe nyt. Vi regner jo med altså, op til 50% flere turister over en årrække nu her med det nye færge forlig. Fordi det bliver så billigt at rejse til Bornholm. Og der skal være nogle tilbud og vi vil også gerne, altså vi kan ikke have flere turister i højsæsonen. I juli-måned er der- der bare lukket, der er fyldt. Så vi prøver at udvide sæsonen. Vi har fødevare festival eller madvare festival lige i øjeblikket. Og nu skal der også ligge noget i uge 39, vi har kulturuge i uge 38 og altså... og det involvere alt sammen virksomheder som skal, fra deres side skal de jo også skabe nye produkter.

EN: Men dem der skaber alle de her nye ting, det lyder som om det er alle mulige andre brancher frem for outdoor og natur.

PJ: Ja, men det er jo også dem. Altså under mad festivalen der vi- der er sådan et spor med mad i naturen. Hvor det er typisk outdoor virksomheder, altså for eksempel lystfiskere, der tager folk med ud, måske fanger en fisk eller tilbereder den eller har fisk med hjemmefra eller ved jeg ikke, men altså. Alle mulige den slags. Det også landbrug og andre producenter der lige pludselig ryger ind i oplevelses økonomien. Og det er jo nye produkter for dem. Så på den måde sker der da en del innovation. Jeg var selv ude i går og så på, den race som man bruger i Kobe til Kobe-kød, ? hedder de, dem er der en er har starte op med. Han er jo landmand og vant til at have malkekæg og nu har han så noget kød, en lille smule kødkæg. Men for ham at skulle ud og stå at formidle sine ideer og drømme og et produkt han først har om to år og sådan noget, det er meget, meget anderledes for en landmand. Så. Og det syntes jeg jo er produktudvikling i højeste potens. Altså mad festivalen går på at lave fødevareproduktion om til en oplevelse. Og til oplevelsesøkonomi. Deri der ligger der- vi har holdt 3-4 workshops med undervisning i og formidle sin produktion. Ja, der ligger meget produktudvikling i det.

EN: Så der er virkelig ikke mangel på ideer, det er virkelig tid og ressourcer til at skyde det i gang og udvikle det.

PJ: Ja, det ville jeg sige. Så det vi prøver herfra, det er at skabe en- nogle platforme, altså elektronisk, hvor de kan prøve ting af. Det har vi så bare ikke mange eksempler på nogen der gør. Der har også været tale om at lave et eventsekretariat herover, hvor man kunne få hjælp til at få sat nye skib i søen. Det fungerer vi så som. Vi vil ikke kalde os selv eventsekretariat eller hvad, men vi hjælper en del, altså. Sidste år kom der en som ville lave en tango festival. Og hun lykkedes med at få 100 til at deltage i fire dage tror jeg i tango festival, med master class og offentlige opvisninger og alt mulig. Og hun vil gerne op på 1000 til sådan en tango festival. Så det hjælper vi med, så godt vi kan. Mest

på markedsføring og rådgivning om sponsorer og annonceringer og alt så noget. Men... at sætte det ind i en metode...

EN: Ja, og min metode er klart mere ind for ide udvikling frem for, hvad skal man sige, jo også... afprøvelse og tilpasselse, men lige en løsning på hvordan man skal hjælpe folk til at finde tid og ressourcer, det lyder som det kunne være mere med det her hjælp til at få tingene op og køre.

PJ: Der skal finde ud af, hvor er smerten, altså når det kommer. Altså hvis du får en god ide, hvor er det så vi kan hjælpe dig til at få det lige skridtet videre, ikk'. Hos landbruget der har de et projekt hvor de laver... sådan nogle aftener hvor man kan komme med sit produkt og så få hjælp til indpakning eller emballage og alle mulige ting i forhold til- hvor der sidder nogen fra COOP for eksempel og sidder nogen andre og rådgiver om... Og det jo for eksempel en restaurant der laver rigtig lækkert brød, som får meget ros for deres brød af gæsterne i restauranten. De tænker ok, kan jeg lave det her om til sådan et mix, hvad hedder det... (EN: Sådan en færdig pakke.) Ja, hvor man bare skal komme vand og gær i, ikk'. Og så går de til Bornholms landbrug, som har det her fødevare projekt og så får de hjælp til at, altså, de her ting skal du tænke på og så går de hjem og arbejder videre med det, ikk. Og det... det kunne godt være at man skulle have nogle... altså hvor at... en form for workshop, men hvor- sådan drop ind workshop hvor man hvis man har en ide og man kan komme ind og spørge, hvordan kommer jeg videre med det her? Men det har Bornholms business center- Business center Bornholm, de har jo sådan noget gratis drop ind rådgivning. Og det er egentlig ikke rigtig vores gebet her. Det lidt- vi er tæt på deres arbejdsmiljø med det her innovationsprojekt. Det er normalt ikke den slags vi laver.

EN: (Snakker om hvordan det 'ødelægger' min oprindelige hypotese, men hvordan jeg godt kan se beviser for at det er tid og ressourcer fremfor ideer der mangler.)

PJ: Men altså for eksempel så har jeg en mountainbike guide, hun har haft nogle pige-polterabender. Når jeg så spørger hvad hun tager for det, så tager hun en timeløn som hun syntes er høj. Den er meget højere en hvad hun tjener på sit almindelige arbejde, men stadigvæk, så er det uendelig billigt hvis du tænker på du måske har 10-12 personer med ud som du har ansvar for og som du giver en rigtig god oplevelse. Og så syntes hun det har været besværligt og så gider hun ikke mere. Hvor jeg siger, måske skulle du prøve at tage noget mere for det, sådan så det bliver sjov for dig. Så du glæder dig til når de, når du høre det er en polterabend, så tænker du, yes! (Hvad ligger hendes priser sådan ca. på?) 400,- i timen tager hun. Og det er uanset hvor mange hun har med. Ikke noget grund beløb, ikke noget... Og hun har ikke noget opsalg. Ingen ekstra produkter hun kan ligge til. Altså hun kan sagtens ha, lige pludselig tilfældigt ramme en picnic- et picnicområde hvor der var kold champagne eller noget, hvad ved jeg. Og det er måske der hvor ideudviklingen kunne være relevant, ikk'. Det kunne godt være man kunne tage nogle almindelige- eller nogen af deres nuværende produkter og så sige hvordan kunne du putte mere værdi i dem. Det kan jeg godt se et behov for. Der er min lystfisker guide der, han er god. Altså han tager en lille af de der små skovturs Weber grille og han har lokale pølser og lokal øl og alt mulig. Og det bruger han også til, hvis han selv bliver træt, når han ikke gider mere den dag. Så tænder han op i grillen og (EN: (mimer at drikke en øl).) Jamen ikke til sig selv! Til gæsten! Fordi når gæsten først er kommet ind ude fra vandet og har fået en halv øl og en grillpølse, så gider de ikke ud og fiske mere, så vil de hellere bare sidde og sludre og så hjem. Og alligevel er det noget der giver god værdi, ikk'. Det er han helt bevidst om. Og han er godt til at

udvikle det der produkt, men han siger stadigvæk at han kan godt have en mailkorrespondance med 20 mails før sådan en tur der er endelig planlagt. Og så tager han- og så syntes jeg stadig han er for billig. Han tager måske 3000,- for en dag. Og de ville- andre steder, der skulle de måske betale 15 eller 20.000,- for det samme. Altså hvis det var i Sverige eller i Norge eller Rusland eller...

EN: Jeg er meget spændt på at se hvordan det ændre sig netop i forhold til når Molslinjen kommer. Fordi før så tror jeg, i hvert fald blandt nogen, så har det i hvert fald været sådan en tanke om, jamen det er så dyrt at komme hertil, så har tingene bare at være billige når man her. Fordi ellers kan man bare ikke få folk til, på en eller anden måde (PJ: Nej, nej præcis.) Det kommer til at- (PJ: Ændre mange strukturer.) Ja, det bliver virkelig spændende at se.

PJ: Ja, det gør det. Og det kunne også godt være at der kom pres på nogen af oplevelserne sådan så at de begynder at de var nok mere værd end de... har gået at troet.

EN: Altså det er jo en måde at justere sin... (PJ: Udbud og efterspørgsel.) Ja, lige præcis. Jamen jeg tror at du har givet mig nogle virkelige gode ting at tænke over. Sådan netop med... ja, lige hvordan man skal pakke det her ind, med eventuelt et kreativitets workshop og jeg tror netop det er, som jeg har hørt, med menneskelig natur, at man skal vise dem hvordan man kan hjælpe dem til at opnå deres ønsker og drømme og mål. Og det kunne netop være med hvordan vi kan forbedre deres eksisterende eller... (PJ: Gøre deres produkter mere værdifulde. Ja.) Gøre tingene lidt bedre og nemmere for dem.

PJ: Men det er udfordrerne. Men nu må vi se. Jeg er lidt i tænkeboks her i sommer og nu- jeg kører ud og besøger så mange jeg kan nå her i løbet af sommeren. Der hvor de er simpelthen. Og så skal jeg også spørge ind til- det er nogle af de ting du siger her faktisk, ikk'. Fordi... hvad er det der kan lokke dem til at- og måske har de en masse ting de har udviklet allerede, ikk', så det er selvfølgelig også noget af det jeg skal spørge ind til. Laver de- hvordan tænker de selv produktudvikling.

EN: (Snakker om muligheder inden for potentiel CG workshop. Bryde mønstre. En ny bedre måde at gøre noget som man allerede gör.)

PJ: Altså nu min bror har et hotel- eller han har to hoteller, men det ene det er et- sådan et all-inclusiv koncept, efter danske forhold, og han har utrolige mange gæster igennem. Altså virkelige mange. Og han har gode tal på hvor meget øl de drikker, hvor meget rødvin de drikker, hvor meget de spiser af det ene og det andet og sådan noget. Men små ændringer hos ham, har sådan en ret stor betydning. Altså han servere, jeg tror det er 30.000,- kuverter morgenmad. Og hvis folk de- hvis alle mennesker de tager en ekstra kop kaffe og lader den stå før de er færdige. Så betyder det altså virkelig meget. (EN: Det er jo x-antal poser, x-antal kroner.) Ja, ja. Så det er store tal. Og der kunne han kunne jo godt have glæde af at bryde noget vanetænkning... Men de gik bl.a. væk fra karafler til kun at have glas. Fordi, de har fri bar til klokken ni om aftenen. Og du kan godt se køen for dig klokken fem minutter i ni, ikk'. (latter) (EN: Hvor er det hotel henne?) Det er meget populært. Det er i Sandkås, Hotel Abildgaard. De har stort set udsolgt hele sæsonen. Masser af busrejser (EN: Og lige ved vandet.) Lige om lidt har de en spritny pool også, så... det godt. Og det lige udsigt over vandet og det hele. Men ja... rigtig mange mennesker igennem og... ja. Men han er god med regneark. Så han ved lige præcis hvad folk drikker og spiser.