

Performing the persona

- a case study of persona-driven
cultural journalism and cultural
criticism

PhD dissertation by
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Submitted on: October, 29th, 2018

Word count: 94.026 words

Preface and acknowledgements

This dissertation is the result of a three-year PhD scholarship funded by Independent Research Fund Denmark. The study is a sub-project within the research project "From Ivory Tower to Twitter: Rethinking the Cultural Critic in Contemporary Media Culture." Eight scholars associated with the research project has examined how the fields of cultural journalism and cultural criticism have changed due to a number of factors, including technological developments, media institutional changes, the arrival of new agents, and the use of different practices. In my study, I am focusing on how the personalities of the journalists and critics are performed in different ways across media producing journalism and criticism that call for the need of new conceptualizations and new methodologies.

Writing a dissertation is in many ways a lonesome endeavor. But in my case, it has also been a journey into fascinating new worlds, getting acquainted with, sometimes even close to, interesting, new people. I owe a big thanks to many people, who each has helped me along my way.

First of all, I want to thank my supervisor, associate professor Nete Nørgaard Kristensen, for persistent support throughout the three years. It is thanks to your structured mind, intellectual guidance and a big bunch of deadlines, that I now hand in my dissertation.

Also, a major thanks to my co-supervisor Laura Luise Schultz. I have truly enjoyed our discussions on all things related to performance.

A big thanks to the management at Radio24syv and to all the cases who participated in interviews.

During the three-year process, I have benefitted tremendously by being part of a larger research project, and I would like to thank the scholars engaged in the project: Erik Svendsen, Helle Kannik Hastrup, Unni From, Troels Østergaard, Aske Kammer and Louise Yung Nielsen. Thanks for all your comments and suggestions throughout the years.

A special thanks to professor David Marshall for coming all the way from Australia to chair my pre-defense. Also thanks to PhD fellow Cecilie Ullerup Schmidt for fruitful comments during my pre-defense.

Thanks to my fellow PhD colleagues at Copenhagen University for cosy chats, cake, coffee and comfort.

The efforts of Nina Nellemann Rasmussen (language revision), Sanne Dalgaard-Møller (oeuvre overviews) and Caroline Dohn Vognbjerg (interview transcription) has been greatly useful and is much appreciated.

I also want to thank my sister, Maj-Britt, for a place to stay in Copenhagen and for warm-hearted support when I was away from home.

Thanks to associate professor Henrik Bødker for establishing contact with scholars at University of California, Berkeley. I want to thank Berkeley Center for New Media for hosting me and give special thanks to professor Shannon Jackson & associate professor Abigail de Kosnik at Cal for very fruitful discussions and great classes.

Thanks to the amazing band Lambchop and to the song The Hustle which I have probably heard about 500 times during the writing of this PhD.

Thanks to the retreat Klitgården in Skagen, Denmark for marvelous surroundings and an atmosphere, that invites the work and inspiring conversations to flow.

Lastly, but most of all, I want to express my deepest gratitude to the love of my life, Britt, and our three children, Vitus, Milred & Hugo. Without the four of you, none of this would matter at all.

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1.0 Introduction

A man pours a woman a glass of wine. They are sitting in the man's apartment, talking about love and extramarital affairs. Between the two is a bottle of French Pinot Noir and a microphone. Their talk is aired on national radio.

In another room, a woman sneezes. Then she burps and exclaims loudly that she wants to have sex with anyone today. Other people in the same room cheer along. They are standing in a radio studio, broadcasting live.

Another man walks down the streets of Copenhagen. He is talking about his melancholic feeling of being lost and alone. He is sharing it with the radio listeners.

And now another man has taken off all his clothes and stands in front of two women in a radio studio. He is doing an interview with the women, who are fully dressed.

These are four scenes taken from radio shows aired on the Danish public service radio station Radio24syv, and they are all examples of what I call persona-driven cultural journalism and criticism, which is the topic of this dissertation.

When Radio24syv commenced airing on November 1st, 2011, it was an attempt to create something different radio-wise in Denmark. From the offset, the management of the new radio station had a clear vision that they wanted to provide a distinct alternative to the radio stations of the Danish Broadcasting Corporation. Three keywords were often repeated in this vision: The management wanted to apply an *experimental* approach to radio, they wanted to create radio programs that gave listeners an *experience*, and finally they wanted to allow *new kinds of voices* to be aired (Ramskov & Knudsen, 2011). Or put differently: they wanted to do talk radio in ways that was different from the norm.

One of the outcomes of this strategy is what I term persona-driven cultural journalism and criticism, which I would define as *cultural journalism and criticism where the performance of the journalist's or critic's personality is a fundamental part of the media text*.

The intention of the present study is not to test whether or not Radio24syv lives up to the ambitions mentioned above. Instead, I will use Radio24syv as a way into the study of persona-driven cultural journalism and criticism. As I shall demonstrate later in the dissertation, this way of doing journalism and criticism is by no means a Radio24syv invention, but I was intrigued by the programmes produced by this station and the way the hosts played a part in the productions. How

the radio hosts talked, the way they behaved on-air and the very structure and content of the shows suggested that these journalistic products were highly driven by or even built around the personalities of the hosts. After sampling some of the shows and becoming acquainted with the performances and products of the media personalities, it was clear to me that we need to study these media personalities across media and fields. The radio hosts are no longer just radio hosts but often work across fields, within different media and they perform a number of different doings, which I will study in detail in the analytical chapters of the dissertation. This provides the radio hosts with a number of platforms and possibilities for performing their persona.

As the research context outline will show (chapter 2), the work of the media personalities studied in this dissertation builds on the practices of past figures and practices in cultural journalism and criticism in many ways. As such, performing one's personality while doing cultural journalism and criticism is not a new phenomenon. However, the available tools, including platforms, media and institutional opportunities, have multiplied, and the way I study the performances of the media personalities also differs from the way it has been done in other studies. I propose to use a theoretical framework drawing on performance studies in particular and will suggest a method building on the use of performance analysis. This is part of the original contribution of the present study.

1.1 Motivations

The motivations for doing this case study are threefold. Firstly, my study feeds into a growing academic interest in what could be called the intermingling between the personal and the professional in journalism. Confessional genres where the personality of the journalist becomes an important element are growing in popularity (Coward, 2013). Social media has provided space for both institutional and personal purposes and thus created an entwining of the personal and the professional (Steensen, 2015, 2016; Kristensen, 2017; Molyneux, 2015). Radio researchers have studied how radio hosts construct on-air identities that draw from both private and professional identities (Crider, 2016; Wolfenden, 2014). These are just a few examples of journalism studies research at the intersections between the private and the professional. Despite the growing interest in the intermingling, no study has specifically examined how journalists and critics in journalistic media *perform* and *use* their mediated personalities across media and fields.

Secondly, in the current digital media landscape study of the practices of media personalities needs to adopt a qualitative approach and a cross-media perspective that also acknowledges that media

personalities work in other fields than in media. What a media person does in one media and one field will rub off on other fields and performances in other media. I would argue that a qualitative approach is the best way to understand this relationship between different media and fields and to come closer to an understanding of the practices of media personas because the qualitative approach offers an in-depth exploration and an interpretative approach (Denzin & Lincoln, 2003; Jensen, 2012: 273).

Thirdly, the study draws on performance studies to engage with the *practices* of these journalistic agents. The present methodologies and conceptualizations in contemporary journalism studies cannot fully address the breadth of the phenomenon being studied as it often fails to make connections between different media practices and the practices in other fields. Furthermore, the present methodologies and conceptualizations often do not take into account the many ways a human being can appear and act in mediated content. Drawing on performance theory, I have developed an analytical vocabulary to more accurately and appropriately describe and make sense of the phenomenon being studied.

This means that my dissertation is both a study of a contemporary phenomenon within the world of journalism and criticism and a methodological contribution to the study of media personalities.

It is important to emphasize the cross-disciplinary approach of the present study as it has guided my methodological and analytical considerations. I subscribe to a media aesthetic tradition (Hausken, 2009, 2013) when it comes to the conceptualization of media, which I will explain further in chapter 3. The media aesthetic approach points to the need to often adopt an interdisciplinary approach when studying a media phenomenon.

Furthermore, unlike much of the research done in journalism studies, my approach in this dissertation is not applying a meso- or macrolevel perspective. Rather it applies a micro-analytical perspective rooted in my explorative, qualitative case study approach, where I examine the performances of three cases. The three cases to be studied are wine critic and journalist Poul Pilgaard Johnsen, gossip journalist and tv reviewer Ditte Okman and food critic and cultural journalist Martin Kongstad.

The findings from the micro-level perspective will continuously be related to elements and factors from a meso- and macrolevel perspective. This is done because many of the practices performed on an individual persona level are partly conditioned and facilitated by factors from other levels but also because the microlevel performances may affect structures on meso- and macrolevel. My understanding of agency is guided by the pragmatic approach which for instance has gained

importance in genre studies (e.g. Bruun, 2011b; Frandsen, 2007). The ambition of the pragmatic approach is to “be able to bridge texts and contexts as well as take into account systemic forces and forces of human agency in understanding changes to media output.” (Bruun, 2011b: 51). This approach that merges a study on the individual’s practice (agency) with the structural elements from meso- and macrolevel resonates well with how I conceptualize journalism, which I will now outline.

Before doing so, I would just like to underline that my study is solely focusing on cultural journalism and cultural criticism, because – as the research context will later demonstrate – this beat has a number of characteristics, that make it highly useful for a persona study. However, since some of the findings being made in my study resonate with journalism on a larger level and because cultural journalism is part of journalism as a whole, I argue that it makes sense to discuss a conceptualization of journalism in general before venturing into the specific beat of cultural journalism and the field of cultural criticism.

1.2 Conceptualizing journalism

When conceptualizing journalism as a term in the context of the present study, it makes sense to touch base with the discussion of blurring boundaries, one of the most fundamental discussions in journalism studies and the industry as a whole for the past decade (e.g. Carlson & Lewis, 2015; Peters and Broersma, 2017; Loosen, 2014; Zelizer, 2013).

On one level, the blurring boundaries in the profession and industry can be discussed in the terms of, for example, the changes in the relationship between sources and journalists (Silva, 2018); the challenges to find suitable business models in the age of digital news due to the falling readership and advertising revenues especially for legacy print news media (Kaye & Quinn, 2010); the spread of fake news (Waisbord, 2018); and technological developments in mobile devices and new platforms, e.g. Twitter and Facebook, which bring about both opportunities and challenges (Steensen, 2015; Kormelink & Costera Meijer, 2014). These are just a few of the many transformations experienced by the journalism industry during the last decade.

On another level, the blurring boundaries refer to the challenges of dealing with these industry and profession changes academically. Naturally speaking, when the subject area being researched undergoes major changes, academics will have to adjust how they examine that area. Discussions on a workable definition of what journalism is (and what it could be) are more prevailing than ever

(e.g. Zelizer, 2017; Wahl-Jørgensen, 2017; Franklin, 2014; Domingo and Costera Meijer, 2014) as are the discussions on useful theoretical frameworks and methodological approaches to the study of the journalistic trade (Peters & Broersma 2017: 3).

The current heated discussions are undoubtedly a result of the major changes in the industry, which have sent journalism into a state of flux. However, the discussions are also sparked by a renewed academic interest in the study of journalism as well as the inherent complexity and fluidity of the subject area itself (Abbott, 1988). As phrased by Carlson:

Journalism is not a solid, stable thing to point to, but a constantly shifting denotation applied differently depending on context. Whatever is distinct about journalism must be continuously constructed. (Carlson and Lewis, 2015: 2).

The quote points to a number of interesting aspects. Firstly, the necessity of thinking of journalism in a constructionist way and repeatedly discussing the nature of the trade by investigating how journalism is being performed at any given moment in time. Secondly, the difficulty of defining journalism as exactly this or that. The quote also underlines that journalism has likely always been in a state of transformation, which is important to bear in mind when discussing the idea of blurring boundaries. A similar argument has been made by Primo and Zago:

Journalism is not a tag that may be attributed to some texts and images. Instead, it is a momentary process that takes place while specific associations are maintained. In other words, nothing is journalism per se. Journalism happens. Journalism becomes. (Primo & Zago, 2015: 42)

This quote accentuates that journalism is not an easily identifiable static entity but rather a fluid concept that must be traced in the continuous momentary processes in which a multitude of factors, including the journalist, the media, the genre, the institution and the wider societal currents, interact in the happening and the becoming of that particular piece of journalism. This multitude of factors is the reason why the present study uses a microlevel approach in combination with meso- and macrolevel perspectives.

This way of conceptualizing journalism also closely matches the methodological approach I propose in this dissertation, which is rooted in work done in performance studies, an academic field keenly attentive to notions of flux, fluidity and a prevailing state of becoming, as I will demonstrate in the theoretical chapter.

Drawing on Gieryn’s idea about boundary work (Gieryn, 1983), Carlson and Lewis (2015) have suggested a matrix with forms of boundary work in journalism based on a vast number of empirical examples. The matrix combines Gieryn’s three types of boundary work with three areas of journalism that Carlson and Lewis have labelled participants, practices and professionalism. The table illustrates how boundary work is realized cross the various fields:

Table 0.1 Forms of boundary work in journalism

	<i>Participants</i>	<i>Practices</i>	<i>Professionalism</i>
Expansion	Incorporating non-traditional journalists <i>Example:</i> Citizen journalists	Taking over new media practices as acceptable <i>Example:</i> Tweeting as journalistic form	Absorbing new media as acceptable journalism <i>Example:</i> Television and blogging gain entry into professional journalism
Expulsion	Expelling deviant actors <i>Example:</i> Jayson Blair being fired from the <i>New York Times</i>	Expelling deviant practices <i>Example:</i> Dismissing paparazzi photographers	Expelling deviant forms and values <i>Example:</i> Defining partisan news or tabloid news as not journalism
Protection of autonomy	Keeping out non-journalistic informational actors <i>Example:</i> Public relations agents, advertising departments, citizens	Defense of ability to define correct practices <i>Example:</i> The Leveson Inquiry, the legality of classified leaks	Defense from non-professional outsiders <i>Example:</i> Keeping management away from editorial control

(Table from Carlson & Lewis 2015: 10)

The table clearly illustrates that the discussion of “Who is a True Journalist” is just one of the many current discussions taking place when we address the notion of the blurring boundaries in journalism studies. The boundary discussion could also be addressed from the perspective of practices and examine the use of Wikileaks as a content provider (Ottesen, 2012), tweeting as a new journalistic style of expression (Lough, Molyneux & Holton, 2017), or how the performances of mediated personalities on new platforms affect the journalism being used. My study of the persona-driven cultural journalism and criticism accentuate some of the discussions already taking place when the blurring boundaries of journalism are being addressed and could inform the need to rethink conceptualizations and methodologies when addressing border-crossing and border-challenging variations of journalism such as the persona-driven kind.

Once discussing borders and boundaries, there is a need to address the foundational characteristics of the departure point that gave rise to these borders. If we want to address the boundaries of journalism, we need to address the defining aspects of journalism. As I outlined

above, journalism is a fluid and complex term, and yet when we engage in the definitional discussions, it becomes clear that at least two distinct positions manifest themselves.

On the one hand, the traditionalist or modernist position insist that journalism is “the primary sense-making practice of modernity” (Hartley, 1996: 12) and the lifeblood of democracy (Peters & Broersma, 2017). This notion stems from the historical partnership between the rise of democratic societies and the mass press and the establishment of journalism as a field and a profession (Broersma, 2007). Journalism has been and continues to be perceived by the scholars subscribing to the modernist position as having a distinctive part to play in maintaining democratic societies and informing its citizens (Strömbäck, 2005). This normative view resonates with persistent and reasonably useful metaphors for journalism and journalists as watchdogs, gatekeepers and the fourth estate (Street, 2001; Deuze, 2005).

It is certainly true that journalism still has a role to play in making sense of the world or bringing forth information to citizens, who can then better participate in democratic discussions and elections. It is certainly also the case that journalism is no longer the sole provider of this kind of information or this kind of sense-making, and probably never was. It is also the case, I would argue, that journalism can be perceived from a vast number of other perspectives, such as Zelizer’s humanistic approach, which perceives journalism as a ritual, a performance, a narrative and an interpretive community (Zelizer, 2004, 2017). This is just one out of many recent suggestions on alternative conceptualizations of journalism (e.g. Deuze & Witschge, 2017; Steensen & Ahva, 2015; Zelizer, 2017).

On the other side of the definitional struggle, there is a more postmodern position that calls for a renewed conceptualization of journalism. The postmodern approach criticizes the modernist position and especially the insistence on the special relationship between journalism and democracy (Nerone, 2013; Josephi, 2013). Zelizer (2013) even calls for the retirement of democracy as a guiding concept in journalism scholarship. The strong focus on democracy when dealing with journalism, argues Zelizer, makes it difficult to productively engage with the much wider set of practices that the world of journalism entails. We become blind so to speak to what journalism does besides providing news and sustaining the democracy. My study has the ambition to lift away some of this blindness.

Wahl-Jørgensen (2017) links the profound changes in the industry with the need to abandon the stable and highly normative ‘grand narrative’ of the modernist position and instead apply a

postmodern approach. According to the author, this need is also founded on an epistemological shift in journalism (ibid.). Wahl-Jørgensen proposes to move away from the modernist ideology of objectivity and its representational ideals that reality can be represented accurately, and that the journalist has a unique kind of authority to do just that. Instead, she suggests a move towards a postmodern position, which highlights the uncertainties of the field and the multitude of voices that challenge the truth monopoly of the journalist (Wahl-Jørgensen, 2017: 109). Applying a postmodern approach would mean contradicting the traditional binary distinctions between, for instance, objectivity and subjectivity, information and entertainment, and news and opinion (Ibid: 97). This would make it possible to address journalism in completely novel ways and places (Ibid: 106). Steensen (2017: 26) has also argued for the need to depart from strict dichotomies and proposes, instead, to engage with subjectivity on four different levels as he argues for a rising importance of subjectivity in journalism (Steensen, 2017: 30).

This dissertation is in line with the postmodern position as it aims to provide a new conceptualization of certain parts of the journalistic landscape. As I will demonstrate in my analysis, the cases I have studied often perform in ways that move back and forth between the sphere of journalism and other spheres such as the art sphere. The cases often simultaneously act as professionals and as private individuals. And they draw on media materialities of presentational and representational media (Marshall, 2013) and by the mixing of the two often create persona-driven elements that cannot be addressed fruitfully without adopting a postmodern position.

Now that I have made clear how I conceptualize journalism in the present study, I will turn my attention to the beat of cultural journalism and the subfield of cultural criticism. In this chapter I will provide a clarification of the two terms and in chapter two, I will outline and discuss some the research that has been done on cultural journalism and cultural criticism, which my study partly builds upon and enters a dialogue with.

1.3 Clarification of terms

1.3.1 Cultural journalism

There is no unified term for the coverage of arts and culture and scholars often draw on a number of different terms for this type of coverage (Kristensen, forthcoming). The term cultural journalism is, however, increasingly becoming the established term and normally refers to the kind of journalism that covers topics within arts, culture and aesthetics (Jaakkola, 2015) and within the

cultural public sphere (Kristensen, forthcoming).

However, it can sometimes be useful to differentiate between arts journalism and cultural journalism. The former refers to journalism that specifically covers arts such as painting, literature and film, while the latter is a broader field that can also include journalism that covers topics such as wine, food and cultural trends (Porombka, 2007; Skulte, 2015; Kristensen & From, 2011a, 2011b). The differentiation is clear in Anglo-American language use (Szántó et. al, 2004), whereas in most European languages, the term cultural journalism also frequently includes arts journalism (Jaakkola, 2015). This is also the case in this study.

Some cultural journalism scholars have pointed to what is commonly referred to as the “deterioration thesis” (Bech-Karlsen, 1991; Lund 2005) and identify a general shrinking in the coverage of arts combined with a growing lack of critical thinking and debates in the arts pages (Hellman & Jaakkola, 2012: 784). More recent scholarship, however, has challenged this thesis and provided findings that point to a growing coverage of culture (e.g. Heikkilä, Lauronen & Purhonen, 2017; Purhonen et. al, 2018).

Regardless if one subscribes to the deterioration thesis or not, it is fruitful to consider what to include when defining cultural journalism. If our point of departure is a somewhat narrow, high-brow or even elitist definition, we will likely find more evidence of a decline in both the coverage and the quality of the coverage, as the ‘deterioration thesis’ suggests (Bech-Karlsen, 1991; Lund, 2005). But if we apply a wider approach and a more inclusive definition of culture and arts, stating, for instance, that culture is “a whole way of life” (Williams, 1958), the conclusion will likely be more complex and nuanced. As some research suggests (e.g. Kristensen, 2010a, 2010b; Knapskog & Larsen, 2008, Purhonen et. al, 2018), cultural journalism is merely adapting to a changing cultural landscape and should be measured against current ideas of culture and arts rather than somewhat outdated approaches. It is hardly surprising that the present study subscribes to a more inclusive understanding of culture as it examines cases within cultural journalism that deal with topics such as wine, food and celebrity/gossip.

1.3.2 Cultural criticism

Since the cases in my study to a substantial extent have their practices within the field of cultural journalism and often more specifically within what can be called cultural reviewing or cultural criticism, it is fruitful to now turn the attention to this field.

Genre-wise, cultural journalism covers a large landscape of journalistic genres, including the interview, the portrait, news articles, reportage and feature articles (Bech-Karlsen, 1991; Larsen, 2008). According to Knapskog & Larsen, the purpose of cultural journalism is twofold: to

communicate from and about the cultural sphere or create an arena for criticism and discussion on culture (Knapskog & Larsen, 2008: 11). This twofold purpose supports the notion that cultural journalism is based on a professionalized, journalistic logic as well as a more subjective and culturally rooted skillset (cf. Kristensen & From, 2011b: 38). Quite a substantial amount of scholarship, however, points to the review as one of the key genres of cultural journalism (Knapskog & Larsen, 2008: 17; From & Kristensen, 2011b: 29; Jaakkola, 2015; Kristensen, 2017; Shrum, 1991).

To review is to do a report with opinion (Titchener, 1998: 3). This implies that one of the key functions of a cultural journalist is to review or to critique something. This practice is also an important persona-elucidating part of the practice of the three case studied in this dissertation. However, by pointing to reviewing as a key function, we enter a grey zone between cultural journalism and the broader concept of cultural criticism.

As Kristensen and From have pointed out, the term cultural criticism “intersects with a range of humanistic disciplines and spaces for deliberation” (Kristensen & From, 2015a: 3) creating difficulties in phrasing a unequivocal definition.

Some scholars have argued for a distinction between reviewing and criticism made in terms of length, depth and institutional affiliation. Reviewing is seen as an opinionated comment about an artistic effort, often made in a mass media outlet (Titchener, 1998), while criticism is a reasoned discussion, typically over longer periods of time and most often published in, for example, academic journals (Baldick, 2008; Jaakkola, 2015; Lavik, 2008: 249). Gillespie (2012) argues for a distinction that considers reviewing a more commercial activity and criticism is thought of as an intellectual activity involving more than judgements of taste (Gillespie, 2012: 62). The review can be seen as a piece of service journalism aimed at an audience thought of as consumers and less so as citizens (Kristensen & From, 2011b: 30).

However, review and critiquing share a number of overlapping characteristics that make it difficult to draw clear lines of demarcation. The two terms reviewer and critic are often used more or less synonymously, particularly in a journalistic context, which is the focus of this dissertation (Jaakkola, 2015: 24). Writing a review or a piece of criticism is a subjective activity (Chong, 2017), which underlines the ethos of the agent (by others) but is also an activity that the agent him/herself claims to have expertise in (Jaakkola, 2015). Both are practices that relate to an object, an event or some kind of phenomenon and underline the function of the reviewer and critic as a mediator between cultural producers and the audience (Verboord, 2010), a function that will be addressed further in chapter 2. The reviewer’s and critic’s use of subjectivity can be differentiated based on

whether the review or piece of criticism is solely guided by personal taste, or whether a more universal and inclusive approach is being used (Ferguson, 2008: 52).

Ferguson does not explicitly state to draw on Immanuel Kant's work on aesthetics and criticism, but I would argue that it is beneficial to draw on Kant when discussing the notion of criticism as it is performed by the cases in this dissertation. I will return to Kant's conceptualization in the concluding chapter of the dissertation but for now just point to his distinction between the private and the aesthetic judgement of taste. The private judgement describes a monologic way of judging a sensed object and relates to what Kant calls *the pleasurable aesthetic* (Kant, 1790: §55-57). This term points to a way of sensing that is solely rooted in an individual's immediate sensual interests and end up as a private hedonistic satisfaction that does not extend beyond itself (Kaare Nielsen, 2016: 12). The aesthetic judgement of taste, on the other hand, is a more generalizing way of communicating between a sensed object and general ideas that activate a more reflective judgement (Ibid: 13). The aesthetic judgement is still rooted in subjectivity and does not follow any pre-given concepts or rules of judgement as such. Taste is still a matter of subjectivity when Kant defines the aesthetic judgement. However, in the phrasing or communication of the aesthetic judgement there is an invocation of a shared consensual level since the aesthetic judgement can be discussed and argued about (Kyndrup, 2008: 35). If it was solely a private judgement, there was nothing to argue about. This has to do with the relation between beauty and pleasure. In the private judgement, the judgement of taste is purely based on a hedonistic feeling that stems from the object, for instance a piece of art. The art piece gives the individual pleasure and so, the individual finds it to be beautiful. On the contrary, when speaking of the aesthetic judgement, the art piece is judged to be beautiful by the individual who then might feel pleasure because of this beauty, not the other way round. The two ways of relating to a sensed object can in some ways be compared to Ferguson's distinction between The Judge and The Tribunal. I will return to Kant's work on aesthetics and judgement both when addressing Baumgarten's work and his influence on the media aesthetic approach (chapter 3), and also when discussing the findings in the analytical and concluding chapters.

As discussed in the clarification of the term cultural journalism, there has been much debate about how inclusive the term should be and what state the field is in. This discussion also applies to the notion of cultural criticism, where the same deterioration discussion is still taking place. As From & Kristensen (2015a) point out, some literature has pointed to a favoring of generalists at the expense of specialists (Dahlgren, 2012; Walsh, 2003), while others have argued for a marginalization of intellectually grounded deliberation on arts and culture (e.g. Bech-Karlsen, 1991; Lund 2005; McDonald, 2007). These discussions seem to mime the discussions taking place in relation to cultural journalism.

However, some literature also calls for a nuancing of the deterioration thesis when it comes to cultural criticism. Changes in the relations between producers and users, the arrival of other critical voices, such as amateur bloggers and media-made arbiters of taste, and technological changes have called for the expansion of the notion of criticism (e.g. Kristensen & From, 2015b; Gillespie 2012). The media-made arbiter of taste is an example of the expanded critic conceptualization and points to a critic “who is closely linked to practical experience with cultural productions as well as repeated media performances” (Kristensen & From, 2015b: 10). The expanded conceptualization resonates with the discussion that calls for a broader definition of what a cultural journalist and a cultural critic do. The expanded conceptualization also points to aesthetic objects such as food and wine as areas that can be included if we subscribe to the more inclusive understanding of culture.

My study will address these discussions more extensively. For instance, it can be argued that the practice of the specific cases is a kind of reviewing or critiquing rooted in an existential approach and less so in traditional ideas of value-setting cultural artifacts using aesthetic categories and reason. The review practice undertaken by the cases oscillates between reviewing and critiquing as it builds on both an aesthetic conception of culture (Gans, 1999) but also approach culture more broadly as a whole way of life (Williams, 1958). Throughout the analysis and in particular in the concluding chapter of the dissertation, I will conceptualize how I propose this kind of criticism can be understood. Now that I have clarified a conceptualization of journalism in general and more specifically discussed the clarification of the terms cultural journalism and cultural criticism, it is time to move on to the research objective of the present study.

1.4 Research objective and research questions

The ambition of this study is to propose a new theoretical conceptualization and methodological approach in the study of journalistic personas within the spheres of cultural journalism and cultural criticism. As I will demonstrate in chapter 2, the beat of cultural journalism is particularly interesting and relevant when it comes to a study of persona-driven journalism and criticism. As outlined in the introduction, my departure point is the practice of three cases who all work at the Danish radio station Radio24syv. All three cases also work in other media, using other kinds of platforms and tools and some of the cases also work in fields outside the field of journalism and criticism, which is why I argue for a cross-media and cross-fields approach in the study of journalistic personas. The aim is to study the performance of the persona and to gain knowledge on how the persona is elucidated and use in various media, on different platforms and in different fields. Furthermore, it is the ambition to use this knowledge to discuss what kind of journalism and criticism is being made from these performances and what kind of opportunities as well as

limitations such a persona-driven approach to journalism and criticism entails.

The explorative nature of this study and the ambition to study both practices and their potentialities as well as limitations have resulted in two research questions:

1: How is the journalist and critic persona elucidated and performatively used in contemporary cultural journalism and criticism?

2: What kind of journalism and criticism does the different persona elucidations and uses create?

The first research question will explore how the practice of performing a persona within the context of Danish cultural journalism takes place. I will specifically address the question in a phenomenological way by investigating how the persona appears to be used and how we can understand its usage by studying the media products that the persona is elucidated and used within. The second research question will build on the findings from the first research question to reach an understanding and a conceptualization of the variations of journalism and criticism created on the basis of the persona performances.

The empirical material of the dissertation are selected media texts from the cases supplemented with interview data. In the methodological part of the dissertation (chapter 4), I will address the research design of the present study, including the phenomenological approach and the method of performance analysis. Now, I will briefly outline the structure and progression of the dissertation.

1.5 Reading guide

After having introduced the topic of the dissertation and the research questions, I will present the research context (chapter 2) in which I will outline and discuss the research that my study to some extent is based on and engages with.

I will then turn to the theoretical framework of the dissertation (chapter 3). In the theoretical chapter, I will develop a framework based on performance studies and the emerging field of persona studies. Applying performance theory to journalism studies is unusual and seldomly done, so I will extensively introduce, discuss and motivate the concepts I work with in relation to the present study. This is done because my dissertation should also be read as a theoretical contribution with which I want to propose how performance theory can inform contemporary journalism studies.

In chapter 4, the methodological approach of the dissertation is presented and discussed. This chapter will partly build on the theoretical conceptualizations from chapter 3 but also present the research design of the case study and introduce the method of performance analysis. Furthermore, the chapter will present the analytical model to be used in the subsequent analytical chapters.

Before embarking on the analysis of three cases, I will briefly contextualize the media systemic and media institutional setup within which the cases perform journalism, i.e. the Danish media system and, more specifically, the Danish radio station Radio24syv. This contextualization will be done in chapter 5.

The analytical chapter will focus on each media personality. Chapter 6 will be an analysis of journalist and wine critic Poul Pilgaard Johnsen, while chapter 7 will analyze the practice of gossip journalist and tv reviewer Ditte Okman. Chapter 8 will examine food critic and cultural journalist Martin Kongstad. Each analysis will provide a biographical presentation of the cases and their institutional affiliations. This is done, as I argue in more depth later in the dissertation, because the biographical data and institutional affiliations are important elements to consider when doing a persona analysis. After the presentations, I embark on a qualitative performance analysis of their practices across a range of media texts supplemented with analysis on qualitative interviews I have carried out with the three cases.

Chapter 9 will discuss and conclude based on the findings from the analysis. I will discuss a number of general findings from across the three case studies. I argue for a range of both opportunities and limitations when it comes to persona-driven cultural journalism (and persona-driven journalism in general). I will engage with some methodological and theoretical discussions that the dissertation has exposed as well as suggest some paths for future research. Furthermore, I will present an argument suggesting the fruitfulness of differentiating between aesthetic impression and aesthetic experiences when we discuss persona-driven variations of journalism.

2.0 Research context

In this chapter, I will present the research context of the dissertation and situate my study within the scholarship and research that my study builds on and engages in a dialogue with. The framework will continuously be revisited and related to my analytical arguments and findings in the analytical chapters as well as in the concluding chapter.

As outlined in the introduction, my study specifically investigates practices taking place in the fields of cultural journalism and cultural criticism. This is the overall context of the study. I specifically examine what I have termed persona-driven practices. This focal point situates my study amongst research that addresses the notion of the journalist and/or critic using his or her personality or drawing on the personal to situate himself or herself within the journalistic and critical practice. This research context chapter will therefore outline and discuss research that addresses these two overall areas.

Firstly, I will outline and discuss research on cultural journalism and cultural criticism (section 2.1). I will draw on research to demonstrate how the field of cultural journalism and criticism can be assessed as a special beat within journalism. It is characterized by being inhabited by ‘journalists with a difference’ (Forde, 2003) fulfilling the role of cultural mediators (Janssen & Verboord, 2015) and complying with different professional logics than those of other beats (Kristensen, 2017; Hovden & Kristensen, 2018). These are just a few of the differentiating elements that cultural journalism scholarship has pointed to.

In many ways, cultural journalism is an example of the blurring boundaries of journalism that has been the subject of heated discussion in journalism studies as outlined in chapter 1. The discussion on blurring boundaries is particularly relevant when it comes to cultural journalism because this is a beat that research has identified as fluctuating between two opposing movements. One movement moves in the direction of a mainstreaming of cultural journalism, which then becomes more like other kinds of journalism, such as news reporting (Sarrimo, 2016; Jaakola, 2015). Another movement goes in the direction of stressing that cultural journalism continues to be a special kind of beat that allows for a greater amount of experimentation, more personal commitment and more extensive use of the journalist and critic’s own personality (Chong, 2017; Jørgensen, 2007), which is of particular interest to the present study.

The empirical material in my study belongs to the beat of cultural journalism and therefore feeds into the discussion on the two opposing movements. It also resonates with some of the historical

precedents regarding personal commitment and the use of the journalist and the critic's own personality within this journalistic beat.

Secondly, I will outline and discuss some of the existing research on what we could call personalities and the use of the personal in journalism and criticism. Compared to the research presented in section 2.1, the research discussed in section 2.2 is characterized by being more fragmentary and emanating from different research contexts within and to some extent beyond the field of journalism studies. I will address studies such as the use of self in literary variations of journalism (Isager 2006, Smorul, 2015), the intermingling of the professional and personal on social media platforms (Kristensen & From, forthcoming; Steensen 2015, 2016) as well as the growing genres within confessional variants of journalism (Coward, 2013) and the idea of a mediated persona in broadcast media (Crider, 2016; Wolfenden, 2014; Scannell, 1991). I argue that we can find a teeming interest in the study of the personal in journalism but also that there is a need to apply a cross-media approach as well as to try out new methodologies when examining the construction and use of personality in journalistic contexts. My dissertation is an example of a theoretical and methodological rethinking.

2.1 Conceptualizing cultural journalism as a special beat

When reviewing the literature, it becomes clear that cultural journalism research is not (yet) an extensive field of study. As Kristensen & Riegert (2017) and Hovden & Kristensen (2018) have suggested, journalism studies have predominantly focused on political journalism and news media at the expense of the study of news media's coverage of arts, culture and lifestyle. This links to journalism scholarship's ongoing subscription to a modernist and normative understanding of journalism, as explained earlier in the introduction. In the words of Hellman and Jaakkola, cultural journalism has been viewed by academia as an "unrepresentative case of journalism" (2012: 784), while political journalism has set the agenda in both newsrooms as well as the journalism classrooms that breed new generations of journalists (Kristensen & From, 2015a: 760).

However, as argued by Kristensen & Riegert (2017) and Kristensen & From (2015a:), we start to see an emerging focus on cultural journalism in journalism studies and an acknowledgement that this journalistic subfield has a considerable public significance. The growing interest is caused by a number of reasons. Genres such as commentary, opinion pieces and subjective views, genres that are very common in cultural journalism, have spread to other fields to such an extent that some scholars have suggested the need to talk about an interpretive turn in journalism (Kristensen &

Riegert, 2017; Barnhurst, 2014). Kristensen & Riegert also point to a streamlining of cultural journalism that has made this subfield less specialized and more similar to regular news reporting by including news items and pieces driven by institutionalized news values (Kristensen & Riegert, 2017: 9). This is of interest to the present study, as it examines current practices within cultural journalism; practices that do not necessarily adopt to the newsification logic but likely adopts other logics as the analytical chapters will demonstrate.

Although it seems almost like a contradiction, it can be argued that cultural journalism is becoming more like other kinds of journalism, while other kinds of journalism are becoming more like cultural journalism. Again, this is related to the discussion on blurring boundaries because it is important to first of all acknowledge that the boundaries within the subfield of cultural journalism are becoming blurred. While some research supports the mainstreaming of cultural journalism (see e.g. Hovden & Knapskog, 2015, Lund 2005), a great deal of research argues that cultural journalism is still a special and distinct beat different from other beats such as financial reporting and political journalism. Some of the distinctiveness of the beat relates to what it covers. Culture as a concept is a highly complex term that is hard to pin down, so the journalistic beat that covers this complex concept can likely be conceptualized in many different ways (Kristensen & From, 2011b: 46).

2.1.1 A different kind of journalist

As Kristensen & From (forthcoming) point out, the term cultural journalist has become an increasingly common term in international scholarship. Supported by a number of studies (e.g. Golin & Cardoso, 2009; Kersten & Janssen, 2017; Kristensen & Riegert, 2017), the authors claim that the term now works as “an umbrella term for journalists who report on, review and debate culture, including the arts, popular culture, the culture industries, entertainment, lifestyle and value politics.” (Kristensen & From, forthcoming: 12). A number of studies have tried to investigate who cultural journalists are and how they work.

Forde (2003), using the term “journalists with a difference”, and Harries & Wahl Jorgensen (2007) point to a different self-perception among cultural journalists compared to other kinds of journalists. Cultural journalists often seem to have a great deal of passion about the topics they cover and often feel that they are almost part of the cultural sphere or arts sphere they cover. These findings are corroborated by research revealing that cultural journalists claim to have more freedom with regard to selection and framing of stories compared to other kinds of journalists (Hovden & Knapsog, 2015: 808). They also claim to be under less production pressure compared to other beats. (Hovden & Kristensen, 2018) However, Kristensen & Riegert caution against making

claims based on self-reported perceptions (Kristensen & Riegert 2017: 16). The fact that cultural journalists often practice within a precarious work market characterized by short-term contracts, freelance affiliations with media institutions and a high level of job insecurity nuances the idea of lesser production pressure (Hovden & Knapskog, 2015; Hovden & Kristensen, 2018, Kristensen & From, forthcoming).

The purported feeling of freedom and flexibility is interesting, however, when it comes to the personality focus of this dissertation. It could be argued then that areas within the arts and culture generally accept a more flamboyant, less norm-based, more personal and somewhat more experimental approach. This “looser” approach facilitates the creation of a persona specifically within cultural journalism as the making of a persona seems to demand a certain degree of creative latitude. Historically, there are a number of examples of a more personal approach to doing journalism within the field of cultural journalism compared to other fields of journalism (Isager 2006). The topics covered by cultural journalists are characterized by artistic, human, perhaps even colorful or quirky aspects, and it could be argued that they influence the form and stylistic traits of the coverage.

2.1.2 Cultural mediators

Cultural journalists can also be perceived as cultural intermediaries (Bourdieu 1984) situated between the artist and the art/culture consumers. This is supported by findings by Harries & Wahl-Jorgensen (2007) suggesting that cultural journalism is characterized by arts exceptionalism. The term points to a self-perception among cultural journalists as specialists within their field; a field they consider to be different than other fields and furthermore, they consider themselves as journalists having a special responsibility towards the topics, they cover. The responsibility can be linked to their self-perception as “passionate moral saviors and crusaders for the sake of arts” (Harries & Wahl-Jorgensen, 2007: 632) pointing to their role as a cultural mediator but also to the potential clubby relationship between cultural journalists and cultural producers.

Janssen and Verboord (2015) have proposed seven distinct types of cultural mediation that take place when mediators, such as reviewers and critics but also gallery owners and publishers, carry out their work. The seven functions are gatekeeping, co-creating/editing, connecting/networking, selling/marketing, distributing, evaluating/classifying/making meaning and censoring/protecting/supporting. Not all functions are equally important when related to the present study, but I would argue that the idea of co-creating becomes relevant when addressing certain practices of the cases that can point to journalism becoming a cultural product in itself. The

networking function also underlines the close affiliation between cultural producer and cultural journalist while the distributing function becomes relevant when the cultural journalist and critic is addressed as a distributor of products as well as personalities.

The idea that cultural journalists function as cultural mediators has also generated a considerable amount of scholarship pointing to the challenges of assuming the mediator role. Kristensen (2017) stresses the need to consider the special logic of cultural journalism when trying to grasp the phenomenon of *churnalism*, which describes the kind of journalism that recycles press releases and contains little independent reporting (Harcup, 2014). In a case study of the interplay between cultural journalists and PR agents during the release of the fourth book in Stieg Larsson's bestselling Millennium series, Kristensen shows that there is a symbiotic relationship between journalists and PR agents. The findings show that the PR agents were able to control the promotion of the book but the journalists also did independent reporting, including meta-reflective reporting on the publisher's attempt to control the press. Kristensen concludes that it is important to acknowledge the cultural journalism logics and the intermingling of fields within this beat when studying a phenomenon like churnalism.

2.1.3 Blurring fields, agents and practices

Building on the notion of the blurring fields within cultural journalism and the discussion on blurring boundaries in journalism in general, Kristensen and From (2011a) suggest that a blurring is taking place between the fields of lifestyle journalism, consumer journalism and cultural journalism. Topics such as fashion and food normally associated with lifestyle journalism can be interpreted as culture if the angle and mode of address support this. One of the reasons for the blurring can be found in the theory of mediatization of culture and society. Drawing on Jansson (2002), the authors argue that the "functional consumer products are presented as cultural artefacts with priority given to their symbolic value over their mere functional value" (From & Kristensen, 2011a: 27). Journalistic coverage about food is no longer just a matter of filling the belly but resonates with larger concepts such as identity, way of life and aesthetics.

The coverage of food can be aligned with a consumerist way of thinking but the coverage can also adopt a more aesthetic approach and be situated in ideas about gourmet and fine dining. The coverage can also address notions of the relationship between food and more philosophical notions such as identity, the sensual and perspectives on life, which I will demonstrate further in the analytical chapters.

This finding is particularly interesting in relation to my study as two of the three cases use food and

wine as useful persona-developing journalism topics. From and Kristensen (2011b: 58) also point to the idea of cultural journalism becoming a cultural product in itself and in some ways causing a competitive conflict with the people, events and objects it covers.

It is not just the field of cultural journalism that is blurring. The blurring of the agents who inhabit the field and the practices within it also needs to be addressed. Some of the research resonates with the discussions on high brow vs low brow outlined above. This is of relevance to the present study on two levels. Firstly, because the cases being study in this dissertation to some extent are examples of new agents and new practices entering the field of journalism, for instance the novelist Martin Kongstad, whose practice as I will demonstrate in chapter 8 represent the blurring of boundaries between journalism and arts. Secondly, the high brow vs low brow discussion is relevant because the cases work with topics that both belong in a high brow territory (fine dining, wines, literature) and a low brow territory (gossip, reality tv).

One example of research dealing with new agents and practices is Béliard's work on the development of TV series criticism in France (Béliard 2015). Her work touches on the parallel development between a cultural artefact, i.e. a TV series, and the coverage of that artefact growing in both quantity and acknowledgement. A similar argument was made by Kersten and Janssen (2017) concerning the coverage of film. Béliard's research also illustrates how the coverage of TV series in France is being carried out by both professionally trained cultural journalists as well as fans or amateurs turned critics/reviewers (Béliard 2015: 919). These 'amateur' critics do not necessarily support the notion that cultural critique is de-professionalized (Hermida 2011, Örneberg 2008), but rather, as Aske Kammer has argued, could be viewed as a re-professionalization as many of these 'amateur' critics have an academic background within the humanities (Kammer, 2015).

Considering the notion of the 'coming of the amateur' (see e.g. Lavik 2008 and Verboord 2010, 2014), we can also fruitfully turn to the work of From and Kristensen once again and their argument about the heterogenous cultural critic (Kristensen & From 2015b). The authors outline a typology of four different types of cultural critics, and it becomes clear that the landscape of cultural journalism and cultural criticism is inhabited by both passionate everyday amateurs, intellectual/academic critics, professional cultural journalists and what the authors coin as "media-made arbiters of taste". The last category is particularly interesting for the present study as it touches upon a type of cultural agent who is attributed authority not for rational or traditional reasons but rather due to personal charisma and ability to perform in the media, which is highly relevant when we address the notion of a persona-driven variation of cultural journalism.

2.1.4 Food reviews

Food and dining is a field that exemplifies this mixture of professionals and amateurs. In their typology, Kristensen and From (2015b) point to the media-made arbiter of taste as a new category of cultural critic, where cultural capital based on professional skills (such as creating gourmet food) is combined with media performances on numerous platforms. An example is British chef Jamie Oliver, who not only performs the role of chef in the media but also engages in debates on healthy eating and ways of living (Lewis, 2008). Generally, food has become a popular topic to mediate as evident in the large number of food blogs and Instagram accounts created by 'foodies' (Salvio, 2012; McGaughey, 2010).

I will turn my attention to research done in food reviewing because two of my cases work within this specific field and because all three cases have reviewing as part of their persona-elucidating practice. Research into food reviews in traditional mass media is scarce and has dealt mostly with the tension between promotional functions and media practices (e.g. English & Fleischman, 2017; Wood, 1996), or with the ways food journalism, including food reviewing, often draws on an understanding of the audience as consumers who need guidance and advice (e.g. Hanusch, 2012; Lonsdale, 2015; Klitgaard Povlsen, 2007).

Reviewing food means taking the individual act of eating and transporting it to a social context, where the review is meant to inspire and help people decide where to eat, argues Ferguson (2008). Ferguson's further suggests that there are three types of food critics: the judge, the tribunal and the plebiscite. The judge, who is the most prevalent type of food critic in journalistic media, is driven by personal criteria and taste alone and uses no defining set of standards when reviewing food. The tribunal, on the other hand, is guided by a specific taste culture and does not display his or her own personality in the review. Finally, the plebiscite is guided by the idea of a democratization of taste culture where everyone's opinion is equally valued and where no prior training nor skills are needed in order to review food. The judge is often seen in mass media news outlets, whereas the tribunal is the critic type often seen in formalized guides such as the Michelin Guide. Collectively driven guides, such as Zagat, but also user-generated review sites, such as Tripadvisor, are examples of the plebiscite critic (Ferguson, 2008: 52). I would argue that Ferguson's conceptualization of the three types of food critics is also a way to differentiate between reviewing based on a more inclusive approach and reviewing solely based on personal subjective preferences, as I discussed using the terminology of Kant in chapter 1.

2.1.5 Cultural journalism as a hybrid

According to recent research in cultural journalism with a focus on Sweden, cultural journalism is characterized by hybridity and “the practice of cultural journalism draws on multiple journalistic and arts discourses: news-related work, essays, aesthetic critique and debate, to name a few” (Riegert, Roosvall and Widholm, 2016: 775). The authors seem to mix up genres, discourses and practices, but the argument of hybridity is relevant to the present study. As mentioned above, part of the field of cultural journalism are becoming streamlined and aligned with the journalistic paradigm which implies that a growing number of cultural reporters and journalists are also engaged with the practice of presenting news. The practices within cultural journalism and cultural criticism thus cover a wide range of areas and include but are not necessarily limited to reporting news, doing reviews, interviewing, chatting, gossiping, analyzing and critiquing.

Yet another, and I will argue overlooked practice, is the cultural journalist’s establishment, maintenance and use of the personality or persona. This practice transcends the other practices regardless of whether the journalist is reporting, analyzing, reflecting, chatting, reviewing or critiquing. The ongoing narrative of the persona is manifested in the various practices, which explains the cross-media and totality perspective applied in this dissertation to study persona-driven journalism.

It should be clear by now that we are dealing with a field of journalism in flux. Different areas are becoming intertwined. New actors are entering the field and along with them, new practices, new ways of being a journalist or a critic. My study wants to address these issues from the point of view the personal and how the personal is being used by cultural journalists and cultural critics. This brings us to the second section of the research context.

2.2 Personalities and the personal in journalism

In this section, I will outline and discuss research on the use of personalities and the personal in a journalistic context. As stated earlier, this research is of a more fragmentary nature than the scholarship discussed in section 2.1. One can argue that the personal is another perspective with which the blurring boundaries of journalism can be researched, and it is the foundational departure point of this dissertation. In this section, I will occasionally move slightly beyond research within journalism studies and include highly relevant research from rhetoric and literary studies.

The study of personality, self fashioning and the use of the self or a persona in a text (understood broadly) has been extensively researched in especially celebrity studies, literature studies and film studies. This has for instance been done on literary genres such as autofiction and autobiography (Wong 2018; Kjerkegaard, 2016) and also to some degree in film studies as part of auteur studies to name one specific field (Rugg, 2014). The study of personas recently gained interest with the establishment of persona studies (Marshall, 2013; Marshall & Barbour, 2015), a field still in its infancy, but it has received only some attention from journalism scholars.

Later in my dissertation, I theoretically and analytically draw on some of the work being done particularly within persona studies, but for now, I will pinpoint four areas within journalism studies that exemplify the emerging work on the journalist's use of personality.

2.2.1 The persona in literary variations of journalism

Journalism and literature have affected and mingled with each other even before the professionalization and institutionalization of journalism (Sims & Kramer, 1995; Hartsock, 2000). This has particularly been researched in an American and British context, pointing to how writers such as Daniel Defoe in the 1700s (Richetti, 2005; Novak, 2001), Mark Twain and Walt Whitman in the 1800s US (Fishkin, 1985), and Oscar Wilde and Charles Dickens in 19th century Britain (Shattock, 2017; Tulloch, 2007) created writings by drawing on both a journalistic and a literary toolbox. Some research on French authors such as Honore de Balzac and Emile Zola and their social realist style and its influence on the journalistic genre of reportage has also been carried out (Neveu, 2001; Bech-Karlsen, 2000).

However, most research on the intermingling of journalism and literature has happened after the advent and diffusion of new journalism (Wolfe, 1973; Weber, 1974) and Gonzo-style reporting

(Hartsock, 2000; Klit, 1983) in the second half of the 20th century. Both approaches emerged as reactions to societal changes and called for a radical change to the existing logics of journalism (Winston, 2014; Wolfe, 1973:31; Coward, 2013: 57) while at the same time building on journalistic practices from the 1940s and 1950s (Coward, 2013: 53; Sims, 2008).

There is no consensus on a definition of which journalistic genres and styles qualify as literary. Some scholars call for a distinction between literary journalism and narrative journalism (e.g. Jørgensen, 2007; Sims & Kramer, 1995). Literary journalism is then meant to include journalism that is deeply interested in using scenic structures, telling details and, most importantly, uses the voice and often personality of the journalist as main element in the story. On the other hand, narrative journalism is focusing on story elements and narrative techniques such as plot and character development and to a lesser extent is occupied with using the voice and/or personality of the journalist (Jørgensen, 2007: 75; Franklin, 1994; Sims & Kramer, 1995).

However, other scholars, such as Coward (2013), have pointed to many overlapping elements that challenge such a distinction. Journalists grouped in the same literary tradition can easily apply very different approaches. For example, both Hunter S. Thompson and Joan Didion are usually considered as belonging to new journalism, and both use an explicit textual “I”, but in Thompson’s case, it is often a very radical, provocative and vociferous I, whereas Didion’s “I” is much more introspective and mournful (e.g. Coward, 2013: 65). Highlighting that a person is actually doing the journalism is then a common trait for most of the literary variations of journalism. This sometimes results in an explicit use of a textual “I”, and other times, in a personal writing style but without an explicit use of a textual “I”. Both approaches seem to suggest that journalistic objectivity is not entirely possible nor necessarily worth pursuing.

Research done on the literary variations of journalism often focuses on narratological elements such as plot (Connery, 1992), the use of literary discourse (e.g. Steensen’s work on the feature, see Steensen, 2010), immersion and extended research into the topics being covered (Sims, 1984, Lounsberry, 1990), development of characters (Riley, 1997), use of emotions (Wahl-Jørgensen 2013), and structuring elements such as suspense curves (Marsh, 2010). Some research also studies the use of the author’s own presence and the use of himself or herself in the texts, which is the research I will now focus on as it resonates mostly with the study object of this dissertation.

In studying what she terms the ‘spectacular personal reportage’, Christine Isager (2006) applies a rhetoric perspective and examines how writers establish and use their textual personas. German investigative reporter Günther Walraff gains authenticity and trustworthiness by using self-

presentation, while Gonzo journalist Hunter S. Thompson playfully multiplies himself and uses several textual identities (Ibid: 33-36).

According to Isager, these textual identities or personas are stylized, explicitly constructed first persons, which diverge from the real self of the writer. However, she also argues that there is a blurring line between the real self and the created version (Isager 2006: 140). In order to address this blurring, Isager differentiates between self-presentation as *ethopoiia* and self-representation as *prosôpopoiia*. In the former, one uses more of one's real self, whereas the latter is constructed more around roles, false identities and role play (Ibid: 214).

In conclusion, the author points to some of the risks and opportunities of this style of reporting. If used deftly, the application of a distinct persona in the text can allow for both a more dynamic writing process and a more dynamic text that vibrates due to its openness towards the subject, a higher degree of sensibility and an appeal to the reader to reflect and perhaps even take action (Ibid: 226-228). However, the use of distinct personas can call upon an unfortunate kind of consciousness regarding the text and by doing so, point to the "ideological influences and the institutional affiliation, which constitutes the rhetor as well as the intentions" (Ibid: 76, my translation from Danish to English). By being too strategic in the self-fashioning, the final result can be a closed agenda that limits both the persona use as well as the appeal of the text (Ibid: 225).

Similarly, in his analysis of the reportages done by Dutch journalist and novelist Arnon Grunberg, Frank Harbers suggests that the use of auto-referential perspectives and ironic reflection of the idea of representing reality creates a journalistic reportage that defies the dominant norms of journalistic discourse. By creating a sense of estrangement, Grunberg also points to the journalistic presentation of reality as a social construction (Harbers 2011: 162).

Hardly any journalism scholar has addressed the notion of narrative identity using a performance perspective, as this current study will. One exception is Smorul's study of the performative journalism done by Djuna Barnes in the early 20th century (Smorul 2015). Barnes created stunts such as hanging in a rope high above the ground in a bustling New York City anno 1914, getting rescued by firefighters and afterwards doing a melodramatic piece headlined "My Adventures of Being Rescued", published in New York World Magazine. Barnes' most famous piece of journalism is probably a political spectacle created by herself, in which she ended up being force-fed in prison. Often her pieces are centered around various bodily performances, such as boxing matches, dances and fashion shows, and in some cases, it is Barnes' body that is being tormented, stressed or endangered. In these self-fashioning stunt pieces, Barnes should be perceived not as "a static recounting of events that has already taken place, but as a dynamic performance of the event itself

staged for the benefit of her reading public” (Smorul 2015: 59). Drawing on performance studies scholars such as Phelan and Conquerwood, Smorul suggests that Barnes’ heavily performative and embodied writing not only manifests itself as a unique journalistic persona (labelled an ‘alluring femme drag persona’ by Barnes scholar Nancy Bombaci), but the work also addresses issues of embodied violence (especially towards women) because the texts become activist performances themselves rather than mere representations.

Most of the work being done in the field of literary or narrative journalism is limited to the study of the personal or persona in print media (e.g. Isager, 2006) or at least in one specific media (Lindgren, 2016), whereas my study examines the personal across media and across fields. I argue for the need to study journalism personalities and personas holistically so that the complete oeuvre of the cases – or more likely illustrative examples across the oeuvre – are examined.

2.2.2 Social media persona performance

The growing importance of digital tools and platforms such as Twitter, Instagram and Facebook has led to an increase in studies in the last decade or so with a focus on the implications of these platforms in terms of institutional and individual purposes.

Studies on institutional and professional purposes have shown how social media is used to fulfill existing journalistic routines, such as finding sources, sharing breaking news and interacting with the audience (e.g. Hermida, 2010, 2017; Vis, 2013). Research has also pointed to social media challenging and even transforming professional logics like objectivity, gatekeeping and sourcing (Hermida, 2013).

Studies on the individual purposes suggest that journalists use social media as a means of gaining social and economic capital (Hanusch & Bruns, 2017), marketing their own work and their own brand (Tandoc & Vos, 2016), and promoting the self in both implicit and explicit ways (Brems et al., 2017: 13). In a quantitative study of Swedish journalists’ use of social media, Hedman and Djerf-Pierre (2013) stress how the journalists seem to use the social media mostly for personal purposes and less so for professional tasks, potentially challenging the boundary between the role of the journalist and the role of a private person. Journalism scholar Alfred Hermida has argued for the need to talk of an “ambient journalism” that happens especially within social media and runs parallel to the traditional news flow but is more fragmented and more opinionated (Hermida 2010). Finally, Bruns has argued that the individual personality seems to matter more than institutional affiliation when it comes to being a journalist on Twitter with a high number of followers (Brunns 2012: 105).

Much of the research on journalists and social media has dealt with political journalism, but Kristensen & From (forthcoming) have conducted a case study with a focus on the social media practices of cultural journalists. Their findings point to a randomness of the social media use among cultural journalists due to a lack of explicit strategies on an editorial level. Much of the social media use is therefore formed by the individual journalist. Some cultural journalists in the Danish media context that the study examines are very active, while others are more cautious and selective in their social media use. The case study further exemplifies how the journalists brand their media institutional affiliation by for instance showing a “personalized professional image” while at the same time being provided with visibility and a voice due to their institutional affiliation. The authors conclude that the cultural journalists’ professional authority converge with their personal brand in their use on social media (Ibid: 11).

Steensen (2015, 2016) has suggested applying the term ‘Det Profesjonlige’ (“the pro-personal”) to underline a new situation in which the journalist needs to be able to simultaneously behave professionally and personally. Steensen argues that in order to be successful on social media and attract a high number of subscribers, the journalist needs to act in a personal or human way. By drawing on the work by E. M. Forster, Steensen suggests that the journalist must change from the traditional flat character of a journalistic text, in which the journalist assumes a neutral and more or less anonymous position, towards the position of a ‘round’ character that has several functions in a text and displays emotion and offers opinionated views. The analysis also shows that there is always something at stake when journalists use social media. They can gain followers and receive more attention, but they also risk losing integrity and trust due to the merging of the front- and back-stage behavior (Steensen 2015: 5, Steensen 2016: 12).

Journalism is still predominantly carried out in institutional mass media rather than on social media, but the popularity of platforms such as Twitter amongst journalists is plainly evident (Gulyas 2013). Social media does not necessarily revolutionize how journalists can be intimate and establish a different relationship with the reader, but it adds to the complexity of this relationship. One could argue that social media provides yet another opportunity for the journalist to self-fashion himself, but it is also the social media platforms that are causing a lot of the noise that makes the self-fashioning journalist one voice among many others.

The research dealing with journalists and social media resonates with my present study to the extent that some of my cases also work rather zealously on developing and maintaining their

online identity and do so, I will argue, in conjunction with their presence in other media. In other words, social media platforms such as Twitter and Facebook contain certain media materialities, opportunities and limits when it comes to the persona use, and they are useful materials to include in a persona analysis. As Hanusch & Bruns (2017) and Kristensen & From (forthcoming) point out, most research on journalists' use of social media has been largely dominated by large-scale quantitative research, whereas the present study will add to the few qualitative studies that have been conducted (Molyneux, 2015).

2.2.3 Confessional reporting

Another very recent research area that touches upon the personal and personalities in journalism is the study of what some researchers (Coward 2010, 2013; Lindgren 2016) have coined confessional journalism. This is a more genre-specific approach to the study of the personal that stems from the search for empirical evidence of the intensifying reach of confessional genres in recent years.

In her book *Speaking Personally*, journalism professor Rosalind Coward embarks on a historical as well as a contemporary outline of the confessional in journalism. In her outline of the historical relationship between journalism and the idea of objectivity and democracy, she stresses that this is a rather new construction and that the majority of journalism before the democracy/objectivity era was much more stylized, subjective and activist (Barnes' early 20th century stunt journalism outlined above could be an example of this).

Throughout the 20th century, argues Coward, we have witnessed a steady growth in a personalized and more intimate kind of journalism, such as the 1960s and 1970s New Journalism and the tabloidization of the 1980s. Today the area of confessional and personal journalism is "perhaps the biggest growth area of journalism" (Coward 2013: 12), and Coward points to the popularity of a wide range of genres, including columns, blogs and features that are all characterized by the author disclosing details from his personal life and sharing real-life experiences often in a confessional manner. Numerous examples are drawn from British media and include journalists writing about living with teenagers, coping with a cancer diagnosis, dealing with their mothers-in-law as well as Coward's own take on the genre when she was writing a personal column for *The Guardian* about her mother's worsening dementia.

Coward argues that journalists who used to work only in objective genres are now turning to more subjective and confessional reporting (Ibid: 92), and that editors across the field demand more

confessional and personal writing due to its popularity with the readers. The author stresses that the popularity of the confessional is seen across the media landscape, including reality-driven television shows, the popularity of autobiographies and autofiction and not least on the spread of digital narcissism online (Ibid: 94). All the confessional genres seem to share the characteristics of being predominantly focused on emotions, reactions and making use of a self-exposing voice. Coward problematizes some of the ethical issues that being confessional entails, such as using one's surroundings, close friends and family as narrative characters. She also underlines that the confessional voice is just as much a construct as the objective reporter voice (Ibid: 107, 137-178). However, Coward also points to the fruitful opportunities in confessional journalism, e.g. resonate more closely with the reader's own life and humanize stories that are otherwise too abstract and difficult to relate to.

While Coward mainly examines print media and online blogs, Lindgren embarks on a study of the personal narrative in podcasts (Lindgren 2016). Given the intimate nature of the medium, Lindgren argues that we have seen a move towards a more personal and subjective storytelling, especially in US podcasts, and that a defining aspect of these is the use of an intimate and often confessional voice. Following Weiner (2014) and Crisell (1994), Lindgren argues that the voice has become even more central in podcasts, which the listener often approaches alone and with earplugs, creating an intimate connection between the speaker and the listener. The room for experimentation in the podcast genre is argued to be rooted in the liberation from broadcast conventions and schedules and partly explains the genre's popularity. Lindgren bases her argument on US podcasts, but one could argue that the same personal and confessional trend is visible in Scandinavian podcasts. In a Danish media context, we have recently witnessed confessional podcasts such as "Fries Before Guys" recorded in an apartment in the provisional town of Aalborg where two female friends share ideas about life, love and womanhood. Another example is the podcast Eini's Bathtub which involves scriptwriter Eini Carina Grønvold sitting in her bathtub, looking at her toenails and starting a monologue about the body and gender politics in an unedited self-exposure (Mygind 2017).

The research outlined above is relevant to my particular study as the confessional is surely one of the strategies employed in the creation and use of personas. Sharing details from the journalist and critic's private life intermingled with the professional life highly builds upon the ideas of a confessional approach. Furthermore, the study from Lindgren confirms the need to address media materialities when doing a persona study. This will be discussed further in the methodological chapter.

2.2.4 Mediated personas

Lastly, I would like to address a few studies on what we might term the negotiation or narrativizing of mediated identity as it is carried out by the journalists and hosts themselves.

In *Performing Personality*, David Crider examines the construction and performance of on-air identities. The study, which is based on interviews with key personnel at 11 broadcast stations, highlights the importance of creating a strong relationship with the audience (Crider, 2016: 147-149). Crider draws on the work of Goffman (1959/1990) as well as McLeod and Chaffee (1973) and calls the mediated contact between host and audience “a co-orientation”. In order to avoid the potential asymmetry in the co-orientation between host and listener, the host can perform a number of identity-building strategies, such as using informal talk or disclosing details from his or her private life in order to potentially level with the audience (Crider, 2016: 154).

In 2014, Helen Wolfenden did an interview-based study on the construction of on-air identity among radio presenters at the Australian Broadcasting Corporation. Her data points to the importance of creating an on-air self that seems both trustworthy and authentic to the audience. Wolfenden’s analysis of the interview data points to a co-creation of the self between host and audience. It happens in exploratory ways early in the career of the host and becomes more secure and less risk-taking later in the career (Wolfenden 2014: 135). Wolfenden draws on a theoretical framework from symbolic interactionism and emphasizes the construction of an on-air self as a process of interaction which is likely more pronounced because her cases often work within talk-based radio shows that allow the audience to do call-ins.

The focus on the connection between phone-in elements and the construction and development of a mediated self is also at the center of Brand and Scannell’s study of the talkshow host Tony Blackburn (Brand & Scannell 1991). Talk is a central issue when manifesting the self, and the authors argue that the disclosing of details from his personal life allows Blackburn to establish a more intimate relationship with his listeners. The study aligns itself well with the groundbreaking work on para-social interaction done by Horton and Wohl back in the 1950s. Horton and Wohl primarily used television as a departure point but also included some thoughts on the radio medium and argued that the intimate relationship between a mediated person/persona and the “literal crowds of strangers” should be acknowledged as being very influential. According to Horton and Wohl, the audience:

know' such a persona in somewhat the same way they know their chosen friends: through direct observation and interpretation of his appearance, his gestures and voice, his conversation and conduct in a variety of situations. Indeed, those who make up his audience are invited, by designed informality, to make precisely these evaluations – to consider that they are involved in a face-to-face exchange rather than in passive observation (Horton & Wohl 1956, 215-16).

The authors do not provide any empirical nor observational evidence for how this persona is created, used and maintained. This is only speculated upon. The present study seeks to address this issue by providing an analysis that adopts the perspectives of both the performer and the productions of the performer.

Finally, I want to address two studies that deal with television and mediated personality. In his study of television's personality system, John Langer suggests that TV hosts create archetypes that fit the functions of a particular show. This is done by repeated behavior, ensuring a stable mediated identity rooted in intimacy and immediacy (Langer 1981: 187). In her study on television personality presenters, Frances Bonner found a number of recurring characteristics such as authenticity, sincerity, genuineness as well as the ability of the presenter to adjust his or her persona if the context (such as a new show, a new institutional affiliation) demands it (Bonner 2011). As I will demonstrate in the analytical chapters, findings from both Langer and Bonner are supported by the cross-media case study I conduct in this dissertation.

In contrast to the studies outlined above, my study will seek to address the notion of persona creation and use in a cross-media perspective. I will argue for the necessity of applying a totality analysis if one is to understand the persona and its performative elements. Furthermore, instead of focusing on the interactional relationship between audience and performer, I will largely focus on the media texts and the performer's own claims about persona construction and use. I will maintain a focus on the various cross-media and cross-fields outputs to explore how the persona can be elucidated and used in various media and fields.

In the above research context, I have outlined and discussed the research that my study partly builds upon and partly engages in a dialogue with. The research on cultural journalism and cultural criticism as outlined and discussed in section 2.1 will work as a foundation that the present study will depart from and repeatedly address in the analytical chapters.

The research on personas and the personal in media will to some extent function as a dialogue partner. Some of my analytical points and findings will speak directly to the findings in some of the

studies discussed above, while other findings and points will be more independent and covered in the concluding chapter of the dissertation.

3.0 Theoretical chapter

3.1 Introduction to the theoretical chapter

In this chapter, I will outline and discuss the theoretical framework of the dissertation. The theoretical chapter is divided into three main parts.

First, in section 3.2, I will illuminate the motivation for rooting the dissertation in the media aesthetic tradition. This first part of the theoretical chapter will clarify the media theoretical position of the dissertation and more specifically address how I perceive the idea of a medium in this particular research context. It will also elucidate how this media understanding affects the forthcoming investigation of the media phenomenon I have labeled persona-driven cultural journalism and cultural criticism.

The second part of the theoretical chapter, section 3.3, will discuss the concept of 'persona'. I will draw on different fields of study and explain how we can approach and define the concept of persona. The findings in this part of the chapter will present some of the fruitful contributions to the study of personas but also point to some of the shortcomings, which are the justification for venturing into the field of performance studies to develop a theoretical framework that is appropriate to the present study.

The third part of the theoretical framework, section 3.4, will therefore address the concept of 'performance'. Richard Schechner (2013: 1) argues that "There is no finality to performance studies", and underlines that there is not one official way, neither theoretically nor operationally. This openness is a strength in many ways as it allows for a very flexible application of the discipline. However, for the purpose of this present study, I aim to outline a more specific and framed approach. This is by no means the only way of understanding performance nor doing performance studies. I do not want to undermine the potential unlimitedness of the discipline but rather versionize the thinking to fit the needs and the goals of the present study. This will be done by outlining specific aspects of performance studies and locating a number of useful concepts, which will be presented and discussed in section 3.5.

But why use persona and performance as guiding theoretical concepts in this study? This will be argued in more detail below, but let me briefly make a few points here. First of all, it can be argued that 'persona' is **what** I aim to study and 'performance' is **how** I aim to study it. The persona is what emerges when the work of the cases is deciphered analytically. How is the persona elucidated and used? By doing performances; by acting in manners that are framed, enacted, presented and highlighted in ways that make it a performance (Schechner, 2013: 2) This is how the persona is elucidated and used.

Why call it a persona? I could have chosen to refer to it as identity, personality or the self, but the persona concept, as I will argue below, is a much more suitable way of thinking about the object of this study. It is a concept capable of expressing a multitude of instances of the self (Auslander 2015: 65). It does not communicate the idea of a core self nor does it signal a way of just pretending to be someone, or playing a role (Marshall 2013, 160). The persona concept is useful because it inhabits the space between personality and character/role. Furthermore, the persona concept is rooted in the idea of ongoing agency and activity (Marshall, 2013: 157). The persona needs to be maintained and used in order for it to keep existing. This makes the concept useful combined with the approach from performance studies, which to a large extent is a way of thinking about doing and thinking about various showings of doings (Schechner, 2013: 5).

Why then examine the persona using concepts and thinking from performance studies? Because the performance studies approach focuses on doings and various ways of doing something and often examines elements that are in a state of fluidity and flux. We might call this a practice-rooted approach, which works well in combination with the persona concept because the concept of persona requires a broad spectrum of possible doings when under scrutiny (Marshall, 2013). Also, the explorative nature of the concept of performance, requiring an open mind as to what might constitute a performance, is a suitable match for the cross-media and totality approach of this present study. Barbara Kirschenblatt-Gimblett defines performance “as an artform that lacks a distinctive medium (and hence uses any and all media), requires attending to all modalities in play.” (Kirschenblatt-Gimblett, 1999: 12) This underlines the explorative nature further addressed in the methodological chapter. Performance studies have also helped promote a less text-dominated approach even in fields that deal with the production of text (Taylor, 2008; Jackson, 2004). Finally, the field of performance studies encompasses a number of concepts, such as theatricality, spatiality, body and voice, which will become useful when applied analytically later in this study.

The idea of the inherently unstable can at first seem paradoxical in a study like the present with a focus on journalistic personas as the persona might be perceived a stable factor. The instability should be viewed as an analytical undercurrent rather than a defining characteristic of a persona although the persona often vibrates between being a stable and continuously changing identity. Conceptualized as an analytical undercurrent, the inherent instability points to the need to investigate the ongoing practices of the personas in order to decipher how they manifest themselves and how this manifestation is used. This is well aligned with the view of journalism as context-dependent and continuously constructed, as discussed in the introduction to this dissertation.

The explorative approach underlines the need to adopt an open mind towards the many practices and, in my case, the many types of media at work in the making of an ongoing performative persona. As the analytical chapters will make clear, the use of practices in different media has different attributes when it comes to the manifestation and use of the mediated personas. Having an eye for the medium-specific possibilities (media materialities) while at the same time maintaining an openness towards what might constitute the performative aspects, it is possible to carry out a persona analysis that vibrates between the inherently unstable and the tangible. I would like to finally stress that I do not think of the journalism being examined in the present study as a form of performance art. This is in line with Erving Goffman's approach. Goffman did not perceive life as a stage or a theatre but rather wanted to explore what could be learned by using theatrical metaphors and theatrical conceptualizations to address certain elements in real life and especially in the interactions between individuals (Goffman 1959: 254). Similarly, I am attempting to fruitfully apply part of the theoretical work carried out in performance studies in combination with concepts and thinking from other fields to investigate certain aspects of the journalistic landscape. My argument is not that journalism *is* strictly speaking a performance nor a piece of performance art but that certain variations of journalism can fruitfully be explored *as* a performance by using the concepts and terminology deriving from performance studies in particular.

3.2. The Media Aesthetic approach

Before venturing into the discussion of the two main guiding theoretical concepts of the present study (performance and persona), it is necessary and pertinent to address the overall media theoretical stance of the dissertation. I subscribe to the approach proposed by the media aesthetic tradition. The approach is rooted in and inspired by the work of scholars such as Walter Benjamin (1936/1974, 1977) and Friedrich Kittler (1986) but has more recently been applied and developed by Hausken (2009, 2013 and 2016), Blom (2013), Jerslev (2004), and Hutcheon (2006). The approach also draws on a number of media scholars normally affiliated with other traditions in media theory. For instance, the pronounced focus on the medium itself seems to draw particularly on the work of Marshall McLuhan (1970, 1972). In my outline, I will primarily rely on the work of Hausken, as she has been one of the dominant scholars within the media aesthetic tradition in recent years. It is important to underline that we can think of the media aesthetic approach as a theoretical stance with certain inherent analytical implications. I will expand on this in this section and in the methodological chapter.

The media aesthetic approach can be perceived as a specific way to engage with media. The approach is particularly interested in the medium's importance regarding how something appears (Hausken 2009: 9). According to this perspective, the medium in use has an important function in the media expressions, the media content as well as the potentialities of the media product. The fundamental questions to ask when departing from a media aesthetic approach are: How does the media make sense and how does it matter?

The two parts of the approach, namely the aesthetic and the media, require closer examination. The conceptualization of media is broad and inclusive as explained by Hausken:

The term media is not primarily considered to refer to mass media or other social institutions and cultural formations, but rather to very specific technological arrangements that can be identified as such through the way they activate experiences with different media technologies. (Hausken 2016: 86)

As the quote points out, the approach perceives the medium as an entity in itself, a tool. The medium is seen as something that does indeed make a difference and cannot in any way be ignored when it comes to, for instance, the analysis of media texts and media expressions. In other words, the medium in use will rub off on the content and the practices performed in the given media and help shape these. It is important to stress, though, that the medium in use does not completely determine nor fully condition the content and practices. For instance, the way a medium is used can challenge the dominant ways of using that particular medium and perhaps allows for new ways to perceive the given medium (Hausken, 2009).

The media aesthetic approach also acknowledges the importance of institutional, social and other contextual factors that condition and frame the media use to some degree. For instance, the approach proposes considering the media experiences that a particular use of a media draws upon or plays with. These media experiences stem from prior uses of the given media, but these uses will be situated in a specific cultural, institutional and social context, which affect the creation of the media experiences (Hausken, 2013).

In other words, the idea is not to define a specific media nor outline its characteristics whether these are referred to as *affordances* (Hutchby, 2001; Hjarvard 2008), *mediacy* (Brügger 2002) or a tertiary option, but rather to point to the function of the mediation resulting from the specific materiality of the media in use. Departing from a characterization of a specific media would mean exaggerating certain general features and compromising the purpose of finding the peculiar

elements within the specific media expression being examined and within the relations and interplay between the dimensions that the specific media expresses. On the contrary, the departure point should be any kind of entity that appears to us; a phenomenon of sorts. The description of how something appears in the media expression is followed by an investigation of what kind of modes of transmission and mediation are important in the media expression, and how the materiality of the specific media is used.

In this anti-essentialist approach, the media materiality is not determined in advance but rather exploratively examined in relation to the focus of the analysis (Hausken 2013: 36). In the current study, the persona manifestation and use will be examined and the media materiality addressed when the doings and practices of the cases are studied. The functionality of the media materiality becomes evident by engaging with these doings rather than by addressing presumed characteristics of the specific media. This could also be phrased as a move from focusing on the media and its (fixed) specificity to focusing on mediation and mediality.

According to the media aesthetic approach, mediation is understood as a process or “performance of a task” (Ibid: 31). The reason for adopting this more fluid and open approach to mediation can be traced back to the argument that “aesthetic practices cannot be reduced to, or deduced from, the techniques used and the technologies in which they take part.” (Hausken, 2013: 31). The idea is to keep in mind that any given practice that leads to a mediated expression takes place within a media or draws on abilities originating from that media, but also that the practices in use are not solely determined by the medium in use. We thus engage with “media as concepts, ideas, models for understanding practices, articulations and experiences” (Ibid: 31). Our notion of a medium and its potentiality and specificity could arguably be altered depending on the aesthetic practices present in the media expressions investigated.

The approach is in many ways related to that of (media)-textual analysis. However, the development of the contemporary media aesthetic approach was in many ways a reaction to what was deemed a too text-focused approach to doing media textual analysis. Hausken argues that the somewhat abstract way of thinking about text in the traditional textual-analytical approach often fails to explain how the media in use also acts as a facilitator of the text and plays an important part in the potentiality of meaning making of the text in question. Moving away from a textual analysis often rooted in theories of language and narrative and towards a media aesthetic approach is a shift in focus from text to medium and mediation (Hausken 2016: 84). This also implies a shift from “an interest in how the materiality of the text influenced the way the text made meaning, to an interest in the sensuous qualities of the experience.” (Ibid). This is where the

aesthetic dimension starts to materialize.

It is now time to turn to the aesthetic part of the approach. Traditionally, aesthetics has largely been defined as a philosophy of arts and a set of principles dealing with the nature and appreciation of beauty (Eagleton, 1990). The way aesthetics is used by the media aesthetic approach is instead rooted in the Greek sense of the term *aisthesis*, which translates to sense perception or a sensuous form of cognition, or as phrased by Hausken, “aesthetics is understood as a theory of culturally and historically embedded sensation and perception” (Hausken, 2013: 30). In other words, a media aesthetic approach is a way to do aesthetic research, not because the object of study is aesthetic, i.e. artistic, per se but rather because the object of study is being examined using a sensuous perspective. This conceptualization of the aesthetic is similar to the way aesthetics is perceived in the philosophical sub-field known as environmental aesthetic, as defined by scholars such as Principe (2005) and Berleant (2005). In this philosophical subfield, the aesthetic appreciation of natural environments is investigated, including non-man-made as well as man-made and man-influenced environments, such as those found in media expressions. The notion of aesthetics being rooted in the term *aisthesis* also draws on the work of a number of Enlightenment philosophers, in particular the work of Alexander Gottlieb Baumgarten. With the publication of the book *Aesthetica* in 1750, Baumgarten countered the dominating theoretical and logical mode of cognition. By expanding on the work of his mentor Christian von Wolff, Baumgarten proposed including the aesthetic as a particular form of cognition in itself. As Eagleton vividly explains:

It is as though philosophy suddenly wakes up to the fact that there is a dense, swarming territory beyond its own mental enclave which threatens to fall utterly outside its sway. That territory is nothing less than the whole of our sensate life together. (Eagleton, 1990: 13).

Baumgarten proposed that the aesthetic can be a vital form of cognition in terms of how we sense and imagine the world and should run parallel to reason. This is a perception of aesthetics that becomes highly relevant when the persona-driven practices of the cases are discussed and conceptualized in chapter 9.

The media aesthetic approach emerged as an interdisciplinary field, merging media studies and the aesthetic disciplines (Hausken 2013: 29), and does in no way represent a unified field. As an interdisciplinary field, the media aesthetic approach leaves room for other disciplines while at the same time demanding a crossover. In this dissertation, I propose a fruitful symbiosis between the

media aesthetic approach, on the one hand, and the thinking, ideas and concepts from performance studies combined with the concepts and ideas being developed within persona studies, on the other.

My argument for joining forces across these three disciplines and fields can be found in the ideas concerning agency, mediation and the aesthetics as discussed above. The media aesthetic approach pays particular attention to the media materiality in connection with how the medium is used. The medium matters when it comes to how something will appear to us. This particular focus on the medium in itself I will combine with an attention to the importance of the practice, which means all the doings an agent carried out by means of the media and the mediation abilities of the media. This will make certain media characteristics become clear, not because of a presumed media specificity but because of the particular practices in the media expression. Performance studies, as discussed below, provide a theoretical framework that makes it possible to unpack the relationship between agency and structure while maintaining a focus on the wider notion of doings across time, fields and media. Performance theory also emphasizes the performance of a material rather than the material itself. By focusing on the performance of the material, I align my perspective with the media aesthetic approach deeply rooted in the use of media rather than the media in itself. This practice-based approach will be made clearer, once I address the thinking of performance theory in section 3.4.

But before venturing into performance theory, I will turn to an investigation of the concept of persona to locate and discuss conceptualizations that clarify the practices of plural identities and their relation to the mediated contexts within which the persona performance takes places.

3.3 Persona

In this part of the theoretical chapter, I will outline and discuss the concept of persona. Before covering the more theoretical conceptualizations of the term, I will explain the etymological roots of the word as it points to some relevant aspects that will be elaborated upon in the more theoretical discussion following the etymological reading. Then I will turn to two scholars, David Marshall and Philip Auslander, on whose work this study is partly based. I will outline Marshall and Auslander's approaches and discuss how they resonate with the present study, but I will also point to the shortcomings that make it necessary to widen the theoretical framework.

3.3.1 Etymological roots

The Oxford Dictionary defines the word persona as "the aspect of someone's character that is presented to or perceived by others" (Oxford English Dictionary 2013 edition). The definition

highlights several characteristics relevant to the present study. First of the all, according to OED, *persona* should be understood as an entity that is relevant to both sender and receiver, for example, in a mediated or communicative context. The sender can *use* the *persona* to present certain traits to the surroundings, while the receiver can interpret the *persona* as the aspects of the sender's character that are expressed in the particular media. This definition encompasses how the concept can be perceived both as a product of various doings and as a tool that can be used in these doings. In the present study, *persona* will be perceived as a kind of tool or mechanism that the sender, e.g. the journalist or critic, can use but also as an entity or product that is interpretable by the various presentations across media and across time. The first part of the definition suggests that the sender has a degree of agency when it comes to deciding which traits to present to the outside world and which traits are kept hidden. This interpretation will necessarily mean that the cases in our study are both aware of their *persona* and capable of controlling it, or at least capable of attempting to control it.

The etymological roots of the word *persona* imply complexity and obscurity, which this quote from literary scholar Robert C. Elliott clearly illustrates:

Persona has one of the most complex histories known to philologists, a history full of contradiction, controversy, enigma. Sober German philologists have been known to go into raptures over the obscure provenance and tangled permutations of the word. No one is certain even of its origin. (Elliott 1982: 21).

Some scholars used the meaning derived from the Greek word *prósōpon* (meaning mask), while others prefer the derivation *personando* (meaning sounding through). The latter interpretation implies that the word *persona* "was originally given to the mouthpiece of the mask that amplified the voice of the speaker" (Todd 1973: xii), thus suggesting that *persona* can be used to refer to a device that emphasizes or makes more distinct certain elements or traits of the speaker/agent. According to Marshall and Barbour, whose work will be discussed in more detail in section 3.3.2.1, the etymological roots of the Greek word communicates the notion of a mask as a way to "simplify and convey the identity of a character to an audience at some distance" (Marshall and Barbour 2015: 2), but they also allude to "the idea of sound - *sona* - moving or projecting through wood - *per* - of the mask itself" (Ibid: 2). This means that the concept originally suggested that the *persona* allows the agent to take on various roles and characters using different masks in front of the audience while at the same time using the mask as a device that enhances or makes more distinct certain elements within the individual.

Wright argues that "by a series of metonymic developments, the word *persona* came to signify the mask of the actor, then the actor's role, and eventually any distinctive personage and

individuality” (Wright 1960: 9). This argument that focuses on the historical development of the term resembles Cicero’s associations with the term in *De Oratore*, summed up by Elliott :

- a) as one appears to other (but not as one really is)
 - b) the part someone plays in life
 - c) an assemblage of personal qualities that fit a man for his work
 - d) distinction and dignity (as in a style of writing)
- (Elliott 1981: 27)

The Cicero interpretation sheds light on a number of interesting elements worth considering in the present study. First of all, persona can be perceived as a role different from the person behind the role, suggesting a certain level of performance in the manifestation of personas. The concept also suggests an element of purpose. That the persona one activates (if the persona is chosen completely consciously) needs to fit the purpose that one is to embark upon. This meaning seems to resonate with Philip Auslander’s notion of persona as a construct designed to “serve the needs of a performance” (Auslander 2015: 66), as discussed in section 3.3.2.2. Furthermore, the fourth meaning from Cicero hints at the idea that there is a relationship between the persona and the individual style (adopted) by a performer. In the present context, this meaning could be interpreted as what happens when a journalist and critic has developed a distinct approach to his journalism. This could be a certain way of interviewing, a special way of using characters or using language, and being bodily present in a certain manner. This would all point back to his distinct persona, his way of being a journalist or appearing to be a journalist according to the Cicero interpretation. This fourth meaning once again underlines the connection between persona and practice. The persona becomes visible and distinguishable when applied in practice. This is well aligned with the view of scholars who primarily think etymologically of persona as a mask. The mask should not necessarily be understood as a physical mask but as a mask that becomes visible by the doings and actions of an agent (Abrams, 1993). Abrams emphasizes practice when describing the concept; the mask itself (which means the persona) only becomes visible when activated. The persona is the mask in use. As Abrams also makes clear, specific applications of the term persona and related terms such as self, personality and identity vary significantly across the fields of psychology, philosophy and literary studies. The term will now be discussed as a theoretical concept.

3.3.2 The use of the word as theoretical concept

The theoretical conceptualization of persona and related terms also implies multiplicity and complexity. It is beyond the scope of this dissertation to discuss the many different research traditions, which include but are in no way limited to, studies in political communication (Corner & Pels, 2003), media and sociology/psychology (Horton and Wohl, 1956; Goffman, 1959; Meyrowitz, 1985), film (Dyer, 1979), social media and self-presentation (Senft, 2008; Marwick and boyd, 2011; Steensen, 2015), celebrity (Rojek, 2001; Turner, 2004, 2013) as well as studies of narrative identity, auto-fiction and self-fashioning in a Scandinavian context, for instance (Helt Haarder, 2014; Isager, 2006; Kjerkegaard, 2016).

However, the purpose of the present study is not to review various research traditions but rather to suggest a way to study a specific phenomenon, i.e. the practices of journalists and critics working in performative ways within institutionalized journalistic media. What I am primarily interested in is what could be termed *mediated personas*, meaning personas that are somehow mediated. The personas in journalism and criticism are coming from individuals whom most members of the media audience never meet face-to-face; it is their performance of the persona in different media contexts I am interested in. This aligns my study with two specific research traditions, namely persona studies and performance studies. I will draw on the work of David Marshall and Philip Auslander. I have chosen to discuss the work of these two scholars because their approaches are highly useful to the present study for two reasons. First of all, both scholars examine the persona in mediated environments and, secondly, both Marshall and Auslander employ a broad approach to the study of persona, which I find particularly useful in the present explorative study.

3.3.2.1 Persona Studies

David Marshall is one of the contemporary scholars who has worked most extensively with the concept of 'persona'. He has even taken it as far as establishing an academic sub-discipline known as persona studies. Marshall has a background in celebrity studies and has worked on the celebrity as an ambiguous figure in contemporary culture (Marshall, 1997), on the promotion industry and its relationship with the creation of celebrities (Marshall, 2000; 2006), and on the new media cultures (Marshall, 2002, 2004a, 2004b and 2006). More recently, Marshall has turned his attention to the concept of personas.

According to Marshall, it makes sense to differentiate persona from the notion of person in a communicative setting. Person implies internal dimensions of the self, whereas persona is the expression of these dimensions as "the external representations and manifestations of the self"

(Marshall, 2016a: 1427). As such, persona is a kind of show casing, a display or performance of sorts.

In 2013, Marshall published what he coined “a persona studies manifesto”, calling for the development of persona studies (Marshall, 2013: 164). Marshall claims that one of the most significant cultural traits of contemporary society is the predominance and use of personas, or in Marshall’s words, an increase in the “publicisation of the self” (ibid: 154). Marshall connects this trend to the following three frameworks:

- 1) Changes in labor (from a collective to a more individual and project-based type of labor which one needs to make clear for the capital holder that “I am different” and thus have an extra emphasis on personal branding.)
- 2) The spread of social networks and their impact on society.
- 3) The idea of “affect” as a driving force in the relationship between individuals and the collective.

Marshall builds his argument that “the new intensified play of the personal in public needs closer scrutiny” on these three frameworks (Marshall, Barbour & Moore, 2016). This closer scrutiny could adopt a number of perspectives that Marshall lists in his manifesto and which include how the intentions, affordances and functionalities of various networks vary when it comes to persona creation; how affect clusters form through chains of public persona; and how journalism is involved in the expansion of the public self (including the journalist himself). In the analytical chapters, I will address the three frameworks of Marshall continuously. I will for instance demonstrate how the journalistic persona is to some extent conditioned and facilitated by changes in labor and how a persona performance such as the one by Ditte Okman is partly rooted in the idea of an affect cluster.

According to Marshall, persona studies should be seen as a “wider study of how self and public intersect” (Marshall, 2013), thus diverting from its rather close attachment to the study of celebrities. Celebrity studies mainly deal with a representative system in a confined field, whereas persona studies examine the expansive and pervasive presentation of the self. Marshall extends this argument to differentiate between representational media, such as newspapers, television and radio, as opposed to presentational media, i.e. individually performed media through online applications and social network sites such as Facebook and YouTube. The representational media provide exemplars of individuals (Marshall, 2013) in a relatively stable and mutually legitimizing media system (Marshall and Henderson, 2016: 1) in which key figures and key cultural forms embody the public and often reinforce the dominant symbols. The presentational media, on the

other hand, are formed as more negotiable, network-driven media, where the agent is involved “in the movement of content and also the adjudication and evaluation of that content amongst a network of connected people” (Marshall, Moore & Barbour 2016: 291). It could be argued that one of the reasons for the growing importance to acknowledge persona as a concept is the omnipresence of media and media content. In a highly mediatized world, it naturally becomes increasingly important to differentiate oneself by, for example, applying a mediated persona to expressions and utterances.

Marshall distinguishes between three levels of identity performance which can take place in both representational and presentational media. One level is *the public self*. This could also be called the official version of the self, and, in the case of celebrities (such as actors and musicians), journalists and critics, it will often consist of information regarding the products whether in the form of release dates for recordings, film premieres, links to a new piece of cultural criticism, or information about an upcoming radio show.

The second level is referred to as *the public private self*. This is the version with which the celebrity “engages, or at least appears to engage, in the world of social networking” (Marshall, 2010: 44). The celebrity, or any individual for that matter, uses the public private self to give the social network contacts and followers an (edited) insight into his or her personal life.

Finally, Marshall operates with a level called *the transgressive intimate self*, which includes the moments when the agent performs self-representation and manifestations of identity that go beyond what is expected within a given context. This kind of identity performance can potentially break down the status of the persona, which in our study could be translated into a kind of jeopardization of the cultural capital which the journalist or critic has raised over time.

This way of thinking about different levels of self brings to mind the work of Goffman (1959) and Meyrowitz (1985) and their notion of regions, which will be discussed in more detail in section 3.4.2.2.

As made clear above, persona studies is especially born out of an argument claiming that there has been a proliferation of the staging of the self. According to persona studies scholars, this proliferation is primarily indebted to the mass popularization of platforms used to create public digital identities. Moore, Barbour and Lee, inspired by Marshall’s work, have suggested a framework that contains five dimensions in the study of digital personas. The authors subscribe to an understanding of persona that seems to resonate with much of the current scholarship in persona studies, namely the idea of the persona being “both the product of and interface for the movement of the individual into online activities” (Moore, Barbour & Lee 2017: 2). This

conceptualization resonates with the approach by Philip Auslander, which I will explore further in section 3.3.2.2. Auslander argues that persona can be engaged both as a tool or interface with which the individual can form a public identity in various contexts as well as a something we can point to and call out as the certain persona of someone (the idea of the persona as a product). The five dimensions of the online persona suggested by Moore, Barbour & Lee are public, mediatized, performative, collective and have intentional value. The five dimensions will be examined more closely below.

The public dimension in particular involves that the online persona does not hide behind anonymity but rather constructs itself as a public version of the self. First of all, the online persona is rooted in what has been coined a micro-public (Marwich & boyd, 2011; Marshall, 2013; Barbour et al., 2014), consisting of the social network of personal friends, professional associates, their networks as well as the platforms and interfaces that connect these groups. However, the online persona has the potential to move from the micro-public to a massive and even global audience by the act of sharing.

The second dimension is termed the mediatized dimension and points to the proliferation of the public self is rooted in the vast multitude of media platforms and interfaces which results in “the contemporary assemblage of persona now combines multiple media technologies” (Moore, Barbour & Lee, 2017: 3). As argued above, this media multiplicity calls for a totality approach in the study of mediated personas. Moore, Barbour & Lee further argue that in the case of celebrities and micro-celebrities, it is important to note that the “mediatized identities of online persona are formed by the accumulation of paratexts over time” (Ibid: 4), suggesting that the mediatized dimension call for not only an examination of persona manifestations across media but also a need to engage with a temporal element. In the present study, some cases may quickly manifest themselves as personas, while others may take longer before they elucidate themselves as distinct mediated personas. The temporal element suggests that the forming of a persona takes time but also that the persona is likely to adopt different shapes across time by, for instance, performing a transgressive intimate self-behavior.

The third dimension is called the performative dimension. It seems well aligned with the overall conceptualization of the present study, which suggests a practice-focused analysis as well as an adaptation of performance theory in the analysis. The performative dimension underlines that the online persona is constantly manifested and reaffirmed through the performative actions taking place on social media platforms, such as liking, sharing, commenting, posting or visually framing a selfie (Ibid: 4). The authors subscribe to the notion of performativity developed by Judith Butler, in particular (which will be further discussed in section 3.4.1). This notion underlines that the performance of the online persona is “enabled and constrained by the institutions, technologies,

networks, and cultures in which the public self is assembled and performed” (Ibid: 5). In the present study, I will examine the performative actions taking place within and conditioned by the social media platforms and see these actions in relation to the practices taking place in the institutionalized, representational media, such as newspapers, television and radio stations. The collective dimension is the fourth dimension of the online persona. Moore, Barbour & Lee argue that this dimension is a meta-collective complex due to the nature of the presentational media the online persona performances take place within. By using the social media platforms, the individual is connected to multiple publics, acting as a node while simultaneously orbiting other nodes in different networks as well.

The fifth and final dimension is labeled the value dimension of the persona and particularly “recognizes that personas are created with a particular intention” (Ibid: 7). This intention can have a multitude of registers “from the personal or intimate (designed to facilitate personal or familial relationships) to the professional (more associated with work), or the public (produced by those who wish to claim a level of fame or notoriety)” (Ibid: 7). I would suggest a nuance here and point to the often overlapping intent of the persona creation and the need to understand these registers across categories. For instance, a professional intent where the persona performance is used for a work-related situation can also exhibit characteristics often seen in more personal intent, such as staging an intimate and confessional self. This is evident in several of the professional personas in the present study. Moore, Barbour & Lee argue that “the mask of the persona is adopted through its performance, and the persona can then become a ‘thing’ through which other ‘things’ can be achieved” (Ibid: 7). This argument should be deciphered in relation to the notion previously stated, i.e. that the persona is both a tool and an interface, meaning that the persona can be seen as a product in itself and something that can be studied as an object, but it can also be seen as a tool with which other products and other processes can be realized.

The persona studies way of conceptualizing the term persona is an attempt to generate a language that can discuss the construction and constitution of identity in this contemporary moment. Engaging with the term as a variation of strategic communication also underlines the close correspondence between persona and performance. Marshall draws on the work of Judith Butler, arguing that the manifestations of personas take place in a performative space as “a resignification of identity that relies on what is playable and performable in a public world” (Marshall & Barbour, 2015: 5). As discussed further in section 3.4.1 when Butler’s work on the concept of performativity will be presented, by reading personas in line with the notion of performativity, the agency of elucidating personas is considered as a kind that should be read as an element in an ongoing negotiation and even power struggle of what for instance a journalist or

critic can be. Before proceeding to the discussion on performativity, the work specifically done on persona within the field of performance studies will be examined. The main reason for embarking on this research field is that the present study subscribes to the idea that it makes most sense to engage with the practices of personas, or the performances of a persona, in order to understand the phenomenon.

3.3.2.2 Performance Studies

Professor Philip Auslander is one of the performance studies scholars who has done the most extensive work using and developing the concept of persona (occasionally referred to as *personae* in performance studies). I will now review some of this work and discuss why Auslander's perception of the concept is useful in the present study.

Auslander has primarily done work on performing artists, such as musicians and actors, using the persona concept as a fruitful way to engage analytically with their work and the use and/or stagings of the self. In his earlier work, Auslander primarily engaged analytically with the world of theatre. The Brechtian approach to acting introduced the idea of getting the actor to not only portray the character on stage but bring him- or herself into the play by materializing to comment (often in Marxist ways) on, for instance, the moral implications of the decisions and actions undertaken by the character in the play. This can be seen as an example of the Brechtian *verfremdungseffekt* but also as a way to underline the dual presence of the actor on stage (Auslander, 1995). In his 1985 article "Task and Vision: Willem Dafoe in LSD", Philip Auslander discussed a similar dual presence of the actor in work done by Willem Dafoe in the theatre company The Wooster Group. In contrast to the Brechtian use of the dual presence for political purposes, The Wooster Group persona, argued Auslander, is associated with the performer's personalities and is less concerned with the political commentating. In his work on The Wooster Group, Auslander also suggested that some of the theatrical performances were examples of the persona being performed rather than a character being portrayed (Auslander, 1985: 306). The persona is not just an intermediary but can be something in itself, an argument Auslander developed further in his work on personas outside of the theatre stage.

Auslander's work on persona manifestations outside theatrical environments creates a more nuanced approach to the term that seems useful to the present study. Auslander points out that he applied the concept of persona to his study of musicians as performers to underline that a musician does not give a performance as "playing a cellist" but is rather "being one" (Auslander, 2015: 68) suggesting that the cellist does not take on a character as such but is doing whatever is

required to perform the role as a cellist. This is not only the case for more flamboyant musicians but also, according to Auslander, for self-effacing musicians who perform their roles using personas that have as a defining characteristic the very obscurity of their performance (Auslander, 2006: 102)

However, and this is an important point to stress, this role can be performed differently in various contexts and circumstances prompting Auslander to argue that:

the term persona, with its intrinsic ambiguity, seems a good way of identifying a role that is performed for an audience in an aesthetic context and that is not identical with the same person's self-presentation under other circumstances, but that is also clearly not a fictional character. (Ibid: 68)

Adapting this line of thought to the present study, it is possible to investigate how our cases take on not necessarily different personas but use various aspects of the same persona differently according to such conditioning elements as genre, format, institutional affiliation, expectations and media. This resonates with the ideas presented by Marshall on the conditioning elements in persona work. However, Auslander seems to differ from Marshall in the above quote, underlining the conceptualization of persona as an entity that resonates somewhere between being a character and being a 'real self'. Compared to Marshall, Auslander seems to consider persona as less of a construct and as containing more of the performer's own personality. Perhaps it can even be argued that the persona perceived as a mask in Auslander's approach becomes a semi-transparent mask that both reveals some of the person behind it as well as obscures certain aspects of that person.

However, the differences between the two scholars' conceptualization cannot be stretched too far. As will become evident, Auslander also has some proposals pointing to a persona as merely a construct. He emphasizes, however, that the persona as a construct is always related to the particular functions in a given performance:

while they (personas) often appear to be or to represent the performer and may readily be mistaken for the performer's personal identity (especially in genres like stand-up comedy, popular music, and performance art), they are in fact constructs specific to the performance situation that are not necessarily similar to the person's self-representations in other contexts. (Auslander, 2015: 66).

Auslander essentially treats persona as an entity resonating between the human being and the character that a performer performs. In a play, the character would be part of the written script

while in music, the character would be the voice or point of view of the song. Auslander argues that there is a real person (the human being) and a character; the persona can be found in between these two entities. According to Auslander, the persona “is anchored in the performer’s personal experience and takes on the appearance of the performer rather than the character” (Auslander, 2015: 66). It is a contextualized construct, which suits the specific performance situation and is not necessarily similar to the person’s self-presentation in other contexts. This last point is very important to understand Auslander’s distinction between the persona concept and the many instances of self-presentation. The persona, according to Auslander, is an actual tool used to “serve the needs of the performance” (Ibid: 66).

As discussed above, the online persona seems to take on a collective or multitude of stagings. This is in line with Auslander’s argument who suggests that performing personas in real life and representational media can be said to encompass the same kind of multiplicity. Auslander’s latest endeavours in the study of personas have highlighted how the postmodern and highly mediated culture often results in persona manifestations characterized by a high degree of flexibility and multiplicity. In a recent case study on the musician Lady Gaga, Auslander concluded:

Gaga, in particular, takes this strategy so far that she seems to have no stable performance persona or brand image at all. Her constantly changing appearance and image suggests instead the urgency and frequency with which we must adjust our self-presentations to the multiple platforms on which we continuously perform them (Auslander, 2014: 505)

The quote demonstrates how multiple personas can be elucidated and switched between by the same individual. The growth of especially presentational media has both called for the possibility of and perhaps even the necessity of elucidating multiple personas and certainly heightened the velocity and frequency with which these alternating manifestations of *multiselfing* takes place (Auslander, 2014: 512). As I shall later examine in the analytical chapters, there is examples of agents that present multiple personas, even solely in representational media.

Auslander sums up his work on the persona concept with a definition that I would like to quote in its entirety here:

A persona, in the sense that I am using the term, is a performed identity that is not a fictional character such as those portrayed by actors. It is presentational rather than representational (or at least is perceived that way) and often takes the form of a self-presentation on the part of the performer. Although the audience may believe this self-presentation to constitute the performer’s

identity as a human being (this is particularly true in such realms as stand-up comedy and popular music), it is crucially important to understand that it is a construct designed to allow the performer to work within specific aesthetic, genre, social, and cultural frames and discourses. (Auslander, 2015: 76)

The definition confirms why I find Auslander's conceptualization applicable to the present study. First of all, I am examining how the persona is performed, i.e. the various doings that constitute the persona. Secondly, Auslander suggests that a persona is predominantly presentational rather than representational (a similar notion was expressed in Marshall's work). By doing so, he underlines the duplicity or even ambiguity between the persona being a construct but also an entity that draws on the identity of a real human being. The dynamics between fluidity and stability will be touched upon when some of the foundational ideas from performance studies are discussed later in this chapter.

Thirdly, Auslander emphasizes the importance of thinking about the persona in a contextual way. Certain frames and discourses are at play, and this is definitely also the case in the empirical material of the present study. The cases work within highly institutionalized environments, use well established genres, and navigate on specific platforms and within specific media, highlighting the importance of engaging with the persona and its mediated context. This also becomes evident when the different characteristics and materialities of each medium are considered.

I would like to touch on a few aspects of the persona that Auslander does not seem to include in his engagement with the concept. Primarily, I want to suggest that the persona may be interpreted as a construct that suits a specific need within a given performance (and depends on the context of that performance). However, it is vital to underline that the actual doings within that performance feed back on the persona and are part of the maintaining and ongoing elucidation of the persona. When the persona is perceived only as a construct, it could be viewed as just a tool that goes into the performance and is used there. I would like to stress, however, that the performance itself spills over into the persona and any future establishments and uses of that persona. This is particularly important when dealing with mediated personas who perform in highly institutionalized and professionalized spaces, such as those of journalism and (mass-mediated) cultural criticism.

3.3.3 Concluding remarks

I would like to conclude this discussion on the theoretical conceptualizations of the concept persona by justifying the choice of the term persona over related terms such as identity, role, self and personality.

The persona concept suggests a form of plurality when the focus is on the levels of identity within an individual. It is not only understood as a social constructivist fluid identity but rather as a range of identities for different purposes, which is one of key ideas from Auslander, I will develop upon. Furthermore, the concept of persona is useful for examining the relationship between an agent and a structural or social component. As Marshall and Barbour state:

Persona's peculiar value as a term is the way it helps describe and articulate the relationship between the individual and the social. More specifically, persona helps us understand the construction, constitution, and production of the self through identity play and performance by the individual in social settings (Marshall & Barbour, 2015: 2)

It is a vital strength of the concept that it opens up for an examination of the agency occurring within a social and structural setting. In this study of mediated persona use, this involves engaging with all the individual's doings as part of the performance of the persona while keeping in mind that it happens in:

1) a social context (sometimes in conversational setups; sometimes among other people, for instance, in the radio studio; and always in relation to an audience);

2) in a structural conditioning, such as a genre, an institutional affiliation, a format, a media with specific materialities and characteristics.

Auslander focuses specifically on the second aspect of the two, noting how the persona performance always fits a specific purpose within a certain setting.

A third reason for applying the term persona is the notion that "personas are ways of being that is not necessarily modelled on truth, but are forms of presentation and performance for certain effects. Persona, in the most general sense then, is a strategic form of communication." (Marshall & Barbour, 2015: 2). If this line of thinking of the concept is transferred to the present study, it can be argued that the cases make use of various practices to manifest personas across media and across time as strategic tools for specific communicative purposes within highly institutionalized genres and environments. The manifestations are not necessarily modelled on truth, although they can be. Instead they are often modelled as conceptual figures or even narrative characters that fit the given purpose within the specific performance. This also distances the concept of persona significantly from concepts such as self and narrative identity, both terms often applied when the use of a textual "I" has been examined in print journalism.

A fourth and final reason for using persona as a concept is the fundamental importance played by practice and agency, when it comes to dealing with the persona. As already outlined above, both Marshall and Auslander stress the need to examine personas as something in use, something residing inside a practice. This makes the concept meaningful both in relation to the present study as well as a constructive sidekick to the other fundamental theoretical concept of this dissertation, namely that of performance to which I will turn in a moment. The main reason for venturing deeper into performance studies is because of methodological shortcomings of the work within persona studies. Much of the work done on persona provides helpful conceptualizations of the phenomenon. The various ways of thinking about personas can easily be adapted, especially in the mediated setup of the cases. However, the discussion above also clearly accentuated the need for a more practice-oriented conceptualization. In other words, the work examined in section 3.3 can be used to conceptualize what a persona is, but it lacks the ability to discuss how a persona becomes visible and how it is used. In order to examine such questions, we need a framework that more directly speaks to doings (for instance, the doing of making a persona appear). Performance theory is a useful companion to this need, as will now be demonstrated.

3.4 Performance

3.4.1. The words themselves

Before venturing into the world of performance theory, I want to address the etymological roots of relevant words. This will lead me to the notion of performativity, which must be clearly understood before the foundational thinking in performance theory can be discussed and fruitfully applied to the present study. The discussion will result in a treatment of five different concepts, section 3.5, which will be further addressed in the methodological chapter and operationalized in the analytical chapters of the dissertation.

To perform (verb)

Etymologically, the word “to perform” has roots in Old French and the word *parfournir*, which consists of *par* meaning ‘through, to completion’ and *fournir* meaning ‘furnish, provide’ (Gaines 2016; Jalving 2011: 30). An action is performed and a form created.

However, the verb “to perform” typically straddles two opposing meanings. The first meaning nearly some kind of a duty, a fulfilling of a task or function, which is the meaning implied when someone asks “how is the car performing on icy roads?” or claims “I perform well in stressful situations”. These examples suggest that the word is associated with certain skills and abilities and synonymous with verbs such as “work”, “achieve”, “function” and “excel”.

The more profound theatrical notion of the word can be found at the other end of the continuum. This nuance of the word is used to argue that “the actress performed well as Lady Macbeth on the stage tonight” or notify someone that “My favorite band will perform live at my local theatre next Sunday”. This meaning suggests that performing involves staging something or even entertaining an audience, as in the second example. In the first example, the verb is used to emphasize that the actress performed a part, a role. The notion of performing is also doing something, which entails taking on a role: being something that is not only you but also includes you. This is what performance studies scholar Richard Schechner refers to when he states that “it is a matter of the performer’s not being himself but also not not being himself” (Schechner, 1985) and thus points to an interesting tension between mobilizing various versions of oneself which all contain parts of the self but are never solely oneself.

There are other meanings between the artistic and functional notion of performing, one being particularly important to the present study. Schechner points to the importance of differentiating between the verbs ‘being, ‘doing’ and ‘showing doing’ when it comes to explaining the verb ‘to perform’. In this case, ‘being’ is what constitutes existence in itself, whereas ‘doing’ refers to the different actions an animate being can carry out. ‘Showing doing’, on the other hand, is what

happens when someone is performing the 'doing' as in pointing to, underlining or displaying the doing. The different meanings can be illustrated with the following example:

We can lift a pen from the floor by merely doing the action of moving relevant parts of our body towards the floor and lifting the pen up. But we can also perform the action by deliberately emphasizing the doing of picking up the pen. This would qualify as the doing of picking up a pen. In other words, we are showing the doing of picking up a pen. According to Schechner, performance studies quite simply explain 'showing doing' (Schechner, 2013: 28).

The present study is focused on the 'showing doing' where the persona creation is the 'doing' and the various approaches to this doing are the 'showing doing'. The fact that the 'doings' of the cases are mediated (as in 'recorded' and made public) also makes the 'doings' a way of performing regardless of whether the doing is distinct or not. However, by carrying out distinct 'showing doings', the cases in my study manifest themselves as personas. It is by displaying or pointing to an ongoing set of distinct practices that the persona is created, elucidated, used and maintained.

A performance (noun)

Performance is a noun. A performance is the result of something or somebody performing something. A performance can be the performance of the car on the icy road or last night's impressive performance by the actress playing Lady Macbeth. The performance of the car suggests fulfilling a task without in any way being theatrical or staging anything. It is an everyday object fulfilling an everyday function, and that is the end of that. However, the meaning of 'performance' has expanded and been applied to many everyday actions and phenomena, which are not treated merely as functions but rather somewhat closer to theatrical notions of the noun. An example includes a parent reprimanding a child with the words, "don't put on such a performance.". Despite being used in an everyday context, the word suggests that the child is putting on a show or being too dramatic, according to the parent. This particular point will be elaborated on below when two main trajectories within performance studies, namely the 'artistic' and the more 'mundane' path will be discussed. The performance can also - as illustrated in the above treatment of the verb 'to perform' - be the content of the 'showing doing', which points to the notion that the performance creates meaning through the way it works rather than to which it refers (Jalving 2011: 41).

Performative (as a noun and as an adjective)

One final etymological excursion is required before the focus is shifted in a more theoretical direction. The adjective 'performative' is a characteristic or attribute that can be associated with different actions. If we read aloud a piece of text in a performative manner, we read and point to

the reading at the same time. In the world of journalism, where interviewing is a common action, it could be argued that performative interviewing would involve interviewing pointing to the doing itself. This could be done by, for example, emphasizing that this is an interview or by challenging the dominant norms of interviewing. An example of this was referred to in the opening lines of this dissertation, where a journalist acted naked when doing interviews. Such an action can be seen as indicating that we are in the midst of interviewing even if we are trying to break down the formula of the interview. The noun performative typically refers to a performative utterance. This will be explained in more detail in connection with the notion of performativity.

Performativity

I want to turn to an important distinction between the term performance and the related concept performativity. The distinction is vital to fully grasp the performance concept, but also because the two related concepts will explicitly be activated in my analysis. Drawing on art historian Mieke Bal (2002), film and media studies professor Anne Jerslev has pointed to the relevant distinction between performance and performativity (Jerslev & Gade, 2005). Performance is primarily derived from aesthetics and performance art (the concepts later spread to social studies, anthropology and sociology), whereas performativity has its primary roots in linguistics and a more constructivist approach, for instance suggesting that a verbal utterance can also be an utterance that performs what it says (Ibid: 104).

The performativity of utterances was proposed by J. L. Austin as part of his speech act theory. In his book *How to Do Things with Words* (Austin, 1962), Austin worked on a categorization of utterances and argued that some utterances have performative abilities, meaning that the utterance contains the action in itself and does not refer to a meaning outside the utterance. Austin characterizes performative utterances in two ways: The utterances “do not ‘describe’ or ‘report’ or constare anything at all, nor are they ‘true or false’”; and, secondly, “the uttering of the sentence is, or is part of, the doing of an action, which again would not *normally* be described as, or as ‘just’, saying something” (Austin: 1962: 5, original emphasis and quotation marks). Examples of performative utterances include saying “I name this ship Queen Elizabeth”, “I bet you sixpence that it will rain tomorrow” and “I do (take this woman to be my lawful wedded wife)”. These utterances perform what they state and become such a vital part of the action that they can be seen as not only sayings or statements about the world but actual doings in the world. Drawing on these notions concerning the performative capabilities in language, Judith Butler (1988, 1990, 1993) developed a theory of gender performativity, interpreting gender as something which is constructed, activated and maintained through reproduced linguistic and social practices and performances. Paraphrasing the famous words of Simone de Beauvoir “one is not born, but

rather, *becomes* a woman” (de Beauvoir, 1949, 2009), Butler suggests that there is no natural definition of gender. Gender is performed by ways of dressing, standing, walking, talking, acting, and learning, which in turn implies that a term such as gender can always be countered, altered, opposed, resisted or verified, acknowledged and consented.

By labeling one of her most important books *Gender Trouble*, Butler underlines her intent to trouble gender. Her aim is to make gender something that is not fluid but always in an ongoing definitional struggle. Why a struggle? Because it is at the core of Butler’s theory to underline that there are always social norms, for instance, in terms of what a woman is and should be. A performative act will always take place in relation to ontological assumptions. The subject is not free to act on a blank page so to speak. Whenever there is an “I”, there is a discourse that precedes and enables that “I” (Butler 1993: 18). Butler draws on Althusser and his notion of being hailed (Althusser, 1971). Once hailed by, for instance, a societal discourse, the “I” is named and comes into being. Understood as such, performance is not a limitless playing field but framed by limitations, expectations and institutionalized behavior, which vary depending on what kind of realm the performance takes place within, e.g. the arts, everyday life or the media.

I can see the usefulness of this concept in a number of ways. First of all, the vibrational relationship between norms and deviations are at the core of the concept the way it is used by Butler. By confronting Austin’s original line of thinking, which is very much embedded in a heteronormative approach, and instead suggesting an alternative queer-focused reading, Butler primarily accomplishes displaying how performative acts are vital elements in ongoing definitional struggles.

As argued earlier in this dissertation, an ongoing debate in journalism studies is the blurring boundaries of journalism. I will argue that this understanding of performatives can be fruitfully applied to the discussions of blurring boundaries in general and more specifically to the present study of persona-driven journalism. This can be done by drawing on the notion of performative acts understood as “the stylized repetition of acts through time” (Butler, 1988: 520) and acknowledging these acts as important elements in any kind of definitional struggle or negotiation about the characteristics of a field. One argument is that the staging, manifestation and continuous use of the persona can essentially be seen as an ongoing acting out of stylized repetition of acts across time and media.

In much of her writing, Butler is predominantly interested in entities such as gender, sexuality, identity and the body. However, she applies the idea of performativity as a transversal concept applicable but not limited to the fields of the marginalized or discriminated. It could be argued that the negotiation of journalism is less political than the negotiation of gender and race, but I consider this a tentative conclusion. First of all, topics such as gender, identity and race can also be

performed within the space of journalism as will become clear in my analysis. Secondly, despite current discourses of crisis in journalism, it is still my contention that the field of journalism plays a multitude of important societal roles. And thirdly, it could also be argued that the types of journalism and criticism explored in this study are slightly outside the dominant definitions of the trade and thus represent somewhat marginalized and extreme cases.

By emphasizing the necessity to not think of performative actions as something that solely stems from an individual but rather as a line of possibilities that are both conditioned and circumscribed by external as well as historical conventions, I believe that the theory of performativity addresses the relationship between the agent and the structure in a meaningful way. This is particularly useful when engaging with the mediated work of my cases, which often takes place in highly institutionalized and pre-conditioned settings. Butler's reading of performativity can be interpreted as a way to underline that an agent is always acting in relation to previous actings and thus in relation to the established notions and norms. This also seems to resonate with the understanding of persona as a context-dependent construct as outlined by Auslander (2015). Finally, despite its focus on structural boundaries, the theory of performativity is basically a theory of practice. It is the performative acts that build on an ongoing discussion, negotiation or even power struggle regarding abilities to claim certain characteristics of an entity regardless of it is gender identity, race identity or in my cases, journalist / critic identity. This preoccupation with practice or doing, as performance theorists would phrase it, is a vital ingredient in the approach that unites the thinking of performativity with the thinking of performances, which will be covered below.

3.4.2. Performance studies - the creation of a border discipline

Two different trajectories will be presented and discussed in the following. One trajectory shows how performance studies as a border discipline emerges in response to phenomena within the sphere of art in the middle of the 20th century. Performance studies and the theoretical endeavors within the field were faced with the task of building a new lexicon to decipher and discuss developments and phenomena in the arts field.

However, there is also another trajectory. While the 'art version' of performance studies was taking root, theorists from fields such as sociology, anthropology and later media studies began to consider the use of performance theory. Ideas from performance theory were further developed in the study of everyday life as well as in the study of rituals, behavior, social interactions and media.

The two trajectories of course intermingle in many ways but in the interest of clarity, I have chosen to view them as two different paths and discuss them separately. They will be combined in

my analytical chapters. It is by no means the goal of this theoretical chapter to provide an in-depth historical account of the creation of this fragmentary academic field. The idea in the following is to synthesize certain elements from within the two trajectories, namely the elements and concepts that I believe are useful to the study of persona-driven cultural journalism and criticism. I will discuss how the concepts have been used and, more importantly, why I find the terms and the ways of thinking analytically useful to the present study.

3.4.2.1. Performance studies and the arts

A trip back in time is necessary at this stage; a trip back to the art world of the 1950s and 1960s. It is a time when artists yet again experiment uninhibitedly with the notions of what art can be. John Cage performs 4 minutes and 33 seconds of silence and calls it a piece of music. Yoko Ono invites the audience to cut her clothes with a pair of scissors. Jackson Pollock creates action paintings using a drip-style technique. Allan Kaprow places a woman in a gallery and makes her squeeze oranges.

What can we make of these pieces? This was undoubtedly a central question raised by art critics and theorists across the field. One of the answers emerged in the shape of what we could term the foundational thinking of performance theory. At this point in time, the many writings are by no means within a specific discipline as the foundation of performance studies happens in the 1970s and 1980s (Jackson, 2004), and the one common trait is fundamentally that the writings grapple with the new art forms. However, one can locate a number of re-occurring perspectives and notions that points to a number of central ideas that become essential thinking in performance studies.

One notion is the importance of doing in art. Many of these art pieces share a common trait: actions are being carried out. Something is going on and often the pieces point directly to this going on. In many ways, this preoccupation with doing can be viewed as anticipation of the emphasis of performance studies on agency, actions and doings.

Another reoccurring theme is the centrality of the body of the performer, which is closely linked to the focus on doings and practices. Who is doing what and how the doing is being done are under scrutiny. What kind of role does the performer have in the performance? Can they even be separated? Because so much performance art revolves around the body of the performer and has distinct physical expressions, the notion of body is a central theme. Later in this theoretical chapter, I will justify the use of the thinking about bodies and the notion of 'the body' as an analytical concept.

Another notion is how the art pieces often point to their own specificity or physicality. Jackson Pollock's paintings emphasize the paintingness of paint, for instance. If the term used by Schechner (and quoted in section 3.4.1.) is applied, the paintings are clearly showing a doing, namely the showing of the doing of painting. Pollock's style of painting was known as action painting, which epitomizes the movement, the carrying out of an action, the bodily doing of creating a painting.

When thinking about the specificity of an object, a distancing from narrative, plot and story in favor of form, matter, life, body also becomes evident. In what has been coined postdramatic theatre, the audience can engage with a kind of drama that is not presented as a whole, and where the illusion and world representation are not inherent. According to Lehmann, "in postdramatic theatre, breath, rhythm and the present actuality of the body's visceral presence take precedence over logos." (Lehmann, 2006: 145). This means that the dramaturgy of the postdramatic theatre is not driven by the text nor even text-oriented but rather driven by the bodies of the performers and the visuality of the staging. The audience is not engaging with the formal elements more directly without dressing these in a plot or narrative, which once again points to the less text-orientated approach touched upon in section 3.2 when discussing the media aesthetic tradition.

This point is related to the particular relationship between art and real life that much performance art expresses. Examples include the art of happenings as studied by Allan Kaprow (1966, 1968) and Michael Kirby (1965). In happenings, we are often dealing with mundane activities such as sleeping, eating, peeling an orange, or sweeping the floor. The art form is clearly inspired by the action paintings, the minimalist/literal sculptures and improvisational music. Happenings are not theatre but widen the concept of theatre. They provide new relationships between the performer and the audience. A happening is generated or produced. It is similar to software in the sense that a code has to be activated. It is not easily manageable as it cannot be controlled completely, nor can it be rehearsed or scripted. There is something ephemeral about a happening, a kind of fluidity. By establishing a form that is at times chaotic, at times sketch-like and seemingly unfinished, a happening resonates with real life in a different way than traditional theatre does. This oscillation between art and life will be investigated in connection with the notion of theatricality later in this chapter. It will also play a part in the discussion of the idea of performance in everyday life (section 3.4.2.2).

The more direct or perhaps even intimate relationship between performer and audience should also be stressed. The performer's central role in the pieces has already been mentioned. However, this emphasis on the individual can also be thought of as a certain form of performance that has later been termed 'personal narrative performance' (Langellier and Peterson 2006). It is a concept

pointing to the use of the performer's own life experiences that are then converted into artistic material and dressed in a variation of narrative that is often very different from traditional notions of narrative. The concept of 'personal narrative performances' will be further discussed in section 3.5.5 as this concept is also going to be used analytically in the present study.

Summing up these vibrational liaisons between art pieces and the pioneering thinking about them and connecting these to the present study, we begin to see an outline of a way of thinking about artistic and cultural phenomena. These phenomena can be interpreted as doings, that are only vaguely disguised as stories but rather in which the activity of a performer is central and in which the bodily presence both calls for a closer relationship with what we could term 'real life' as well as a reflecting specificity towards the phenomenon itself. Transporting this line of thinking into the present study opens up a way to analytically engage with the persona-driven cultural journalism and criticism. This will become clearer later on in this theoretical chapter, but the following tentative conclusion can be drawn at this stage:

- 1) The empirical material will focus specifically on the various ways of *doing* persona.
- 2) The present study will follow a line of thinking that links the importance of the *bodily presence* of the performer with the multiple ways a *personal experience* can be filtered and used as a performance.

The second point has been researched in Scandinavian literature studies within contexts of auto-fiction (Behrendt, 2006, 2015; Kjerkegaard, 2016) and performative biografism (Helt Haarder, 2014). I will argue that the present project expands the application of the personal life experience into mediated content by paying attention to a vast range of doings carried out by the agent across media, time and fields. This will be one of the unique contributions of this dissertation.

3.4.2.2. Performance studies and everyday life and media

As stated earlier, the study of performance is predominantly a study of practice, of doings and of actions. By widening the scope and moving away from a focus on practices within a sphere of arts, the concept of practice is also widened. According to Schechner:

performance must be construed as a broad spectrum or continuum of human actions ranging from ritual, play, sports, popular entertainments, the performing arts (theatre, dance, music),

and everyday life performances to the enactment of social, professional, gender, race, and class roles, and on to healing (from shamanism to surgery), the media and the internet (Schechner, 2013: 2).

Drawing on this broad understanding of performance actions, the present study will underline the mixing of categories that actions often seem to entail. Some of the cases act in playful ways; others seem to perform everyday actions in mediated environments, while some can be said to perform ritualized action inside their media practice.

This way of thinking about practice and generally applying a broad-spectrum approach to thinking about performance has been developed by scholars working with performance studies within the spheres of everyday life. As was the case in section 3.4.2.1, It is beyond the scope of this study to provide an extensive outline of the genealogy with regard to performance studies of the everyday day life but rather point to a number of perspectives and notions that seem particularly relevant to our present study.

The origin of thinking about performance in everyday life can be traced back to the developments in social sciences in the 1940s and 1950s and the publishing of books such as Kenneth Burke's *Grammar of Motives* (1945), Victor Turner's *Schism and Continuity in an African Society* (1957), and Erving Goffman's *Presentation of Self in Everyday Life* (1959). All three works examine the language, gestures, social interactions and ritual processes of everyday life by applying the model and metaphor of the theatre.

Goffman is particularly relevant to the present study due to the importance he has later gained in media studies, notably within the field of media sociology. According to Goffman, we all perform roles in our everyday life. We take on appearances and behavior that suit the individual situation and the relational connection with other beings. Goffman refers to this as impression management. The theatrical metaphors are prevalent when Goffman talks about "social actors" who play "parts" and have routines based on "pre-established patterns of action" (Goffman, 1959). In order to grasp the different styles of behavior, Goffman introduces the idea of regions, the front region being deemed the place of the performance. This is where we behave accordingly and act in character because we are in the presence of others. Standards and ways of behaving (decorum) in relation to an audience are present here in contrast to the back region, which allows for a more informal and private kind of behavior. The back region is the place where the performance is fostered and prepared and as such a place where one can step out of character. The regions are in no way constant entities; in fact, "there are many regions which function at one time and in one sense as a front region and at another time and in another sense as a back region"

(Goffman, 1959: 126). The notion of different regions was later updated by media scholar Joshua Meyrowitz, who introduced the idea of a middle region (Meyrowitz 1985). It is a useful concept in relation to the spatiality used by the cases in the present study. The idea of fluid and intermingling regions is a particularly prevalent element in the persona construction, as will become clear in the analysis. The idea of regions as developed by Goffman and Meyrowitz has likely inspired persona studies scholar David Marshall who does not speak of regions but instead of different levels of identity performance as discussed in section 3.3.2.1.

Another scholar who deals with the performance of everyday life and whose ideas on spatiality seem useful to the present study is Michel de Certeau. In his pivotal 1984 work *The Practice of Everyday Life*, de Certeau outlines his theory of space and the distinction between place and space. Place is often a psychical location understood as an ordered structure, while space is created by the mere practices of living; in other words, space is practiced place. I will draw on de Certeau's ideas when I discuss the concept of body and its relationship with space in section 3.4.2.

A common denominator in much of the work by scholars with a focus on performance in everyday life is the usefulness of differentiating between what actually *is* a performance and what could be studied *as* a performance. Goffman is not suggesting that all aspects of life is a stage and that we live life as actors in a play but rather that we can fruitfully learn about life and interactions between individuals by examining it as a performance. Viewing performance as something that can be an object of study as well as a lens, a way of investigating an object, implies subscribing to the broad understanding of performance.

The broad-spectrum approach, as defined by Schechner and introduced at the beginning of this section, is centered around the idea of performance as 'restored behaviour'. Schechner argues that "restored behaviour is living behaviour treated as a film director treats strips of film" and it is "me behaving as if I am someone else" (Schechner, 1985: 36). This should not be interpreted as an act that can be adopted but rather as if there are "multiple me's in each person" (Ibid: 36) which makes the broad-spectrum approach seem suitable for a study focused on the idea of multiple personas, as discussed in section 3.3.2.2. Schechner also points to an important notion, which will function as a guideline in the analytical parts of this dissertation: "focus is on the 'repertory', namely what people do in the activity of their doing it" (Schechner 2013: 1, original emphasis). In other words, the present study is focused on the doing of creating and using a persona. What I study is the various practices of doing this. It is not the persona in itself that is being studied but rather the performance of the persona, the many ways it comes into being.

The notion of repertory comes from the work of performance studies scholar Diana Taylor, whose differentiation between *repertoire* and *archive* is useful for unpacking the practices of the cases in

this study. According to Taylor (2003), an archive should be addressed as “supposedly enduring materials (i.e. texts, documents, buildings, bones)”, while the repertoire consists of “embodied practice/knowledge (i.e. spoken language, dance, sports, ritual)” (Taylor 2003: 19). In other words, the repertoire is whatever is being done to outline, establish, manifest and use a persona whether it is particular ways of interviewing, a certain writing style, personal appearances, or bodily behavior: The archive, on the other hand, is the container where these repertoires gather into a somewhat solid shape. In the present study, the solid shape would translate into an article in a printed newspaper, a radio show or a social media update. Taylor has created this differentiation in an attempt to challenge the dominance of text and written language when scholars study cultural history. However, by differentiating between archive and repertoire, I am now also entering a field that is dealing with presence and representation, which is very relevant to the present study.

Taylor would argue that a piece of performance that is mediated, for instance, by being recorded, is altered in a way such that the video-recorded performance becomes part of the archive, while what it represents is still part of the repertoire (Taylor, 2003: 20). This is an enriching way to think of mediated content, such as a radio show or a print article, because it touches on the value of understanding a mediated product (an archive) as something that has a shape, and can be kept and pointed to. A mediated product is also something that represents doings of various kinds. In this study, the archive will consist of a repertoire of doings that elucidate the persona of the doer. If this way of thinking about the mediated content is then merged with the ideas touched upon in section 3.2 concerning the media aesthetic approach, it can be argued that the notion of mediation as it is used in the media aesthetic approach and discussed above is also a way of creating a bridge between the archive and the repertoire. It can be argued that the doings of the cases belong to the repertoire, but these are always affected by the archive, being the given medium in use. Bearing in mind the distinct focus on mediation instead of the medium, the media aesthetic approach opens up for a way of discussing how the mediation becomes clear from investigating the repertoires in connection with the archive but also becomes part of the context that conditions the doings of the cases and thus the repertoires. I will return to Diana Taylor’s distinction and its applicability in connection with the media aesthetic approach in the methodological chapter of the dissertation.

A number of performance scholars define performance as presence and liveness. Phelan argues: “Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representation: once it does, it becomes something other than performance” (Phelan, 1993: 147). Using this line of thinking, Phelan creates an opposition

between the real and the live, on the one hand, and the mediated and reproduced, on the other. The values of liveness and presence are evident in quotes such as “performance honors the idea that a limited number of people in a specific time/space frame can have an experience of value which leaves no visible trace afterwards” (Phelan, 1993: 149). However, other performance studies scholars, most notably Philip Auslander drawing on Amelia Jones (1997), have argued for a more destabilized opposition between the real and the mediated, or the present and the represented. By doing so, they have challenged the resistance within performance studies to engage with mediated content. Auslander argues that even media products, which seemingly consist of representations, are also objects that people encounter in a presence and are “not only a reproduction or repetition of a performance, but a performance in itself” (Auslander, 1997: 53). Rather than conceptualizing liveness as an ontological characteristic of performance, Auslander thinks of liveness as phenomenological in the sense that liveness is felt and experienced by performers and spectators. It is more useful to think of liveness not as an absolute condition but rather a characteristic that can work in combination with the not-live. Liveness can be viewed as both spatial co-presence and temporal simultaneity, for example, when we experience a play or a piece of live journalism in a theatre. But liveness can also be perceived as spatial absence but with temporal simultaneity, such as a live radio show. The different kinds of liveness can be combined with non-live aspects and mediated content. This happens, for example, when a live theatre performance uses a pre-recorded digital video as part of the play. And even if the live event - such as the theatre play - does not directly use non-live aspects and mediated content, it can still feel mediated for instance by the way the voices are projected by the walls of the theatre stage (Auslander 2008: 108). Auslander thus conceptualizes liveness phenomenologically and as a relationship between human beings in line with media scholar Nick Couldry (2004), who speaks about new kinds of liveness such as online liveness (chat rooms, breaking news on websites) and group liveness (the continuous contact between friends through their mobile phones). Live is often understood in terms of a presence (either spatial or temporal or both) and Couldry argues that a mediated presence can be just as live to the user/audience as a non-mediated presence. Auslander expands the discussion of performance and the mediated by arguing that performance itself can be understood as always mediated. According to Auslander, performance should be understood along the lines of Richard Bauman’s definition: “a mode of communicative display, in which the performer signals to an audience, in effect,” ‘hey, look at me! I’m on! Watch how skillfully and effectively I express myself” (Bauman, 2004: 9). The way of addressing the audience is done by framing the performance as a performance and thus making a marked distinction from normal behavior. By drawing on the understanding of mediation as something that serves “as an intermediate agent, a means of action, or a medium of transmission” (Auslander 2008: 115),

Auslander wants to highlight how performance essentially works as a mediation that consists of both internal mediations and external mediations. The internal mediations represent aspects within the performance situation itself, such as the nature of the performance space or how the body (as a medium of transmission) establishes a gesture or puts on a dress (which is in itself seen as a technology in Auslander's vocabulary). The external mediations are realized as historical and social factors that work in various intertextual ways to provide interpretation guidance for the audience as well as establish an audience identity.

It would make sense to address the work of Marshall McLuhan while in the process of unpacking the relationship between the mediated and performance. McLuhan is probably the media scholar who has most profoundly established a connection between performance and media. In 1970, McLuhan replaced his term Global Village with the term Global Theatre. By doing so, he began to compare the new media with performance: "Since Sputnik put the globe in a 'proscenium arch,' and the global village has been transformed into a global theater, the result, quite literally, is the use of public space for 'doing one's thing'" (McLuhan 1970: 12). McLuhan bases his point on contemporary technological developments, such as satellite telecommunications and live television broadcasts (which necessitate an expanded understanding of liveness), but McLuhan's metaphor applies even better to the Internet. Performance studies scholar Abigail de Kosnik has argued that "the internet realizes McLuhan's vision of a space that serves as a stage that is theoretically open to an infinite number of players, each doing their thing for others to witness, and thus contributing programming to the nonstop theater" (de Kosnik, 2016: 31-32). In McLuhan's line of thinking, all beings potentially become actors, and only a few are spectators. By arguing that "the repertory of the theater consists of a perpetual happening, which can include the retrieval or replay of any previous happenings" (McLuhan & Nevitt, 1972: 145), McLuhan's argument seems to resonate with contemporary artistic practice. This is especially the case in regards to happenings, as discussed in section 3.4.2.1, and implies that there is often a collective at work when creating the performance in the global theater and that the performances often connect to earlier stagings bringing forth again the repetitive characteristics of the (mediated) performance. Interestingly, McLuhan also uses the term 'mask' as part of his theatrical vocabulary. According to de Kosnik, his use of the word 'mask' suggests that "a medium is put on by its users like a mask" (de Kosnik, unpublished essay "Twitter as a Stage", quoted with permission from the author). Furthermore, de Kosnik continues, the wearing of the mask, regardless of whether it is a newspaper, a radio or a laptop with internet access, allows the user to both perceive, react and access experiences that would otherwise be inaccessible. Applied to the present study, McLuhan's argument can be used to discuss how the mediated performances actually expand the space not

just for the audience but for the doers themselves by supplying the persona with tools of the various media that can be used in different ways to support the persona manifestation. A way to engage in this discussion is to return to Diana Taylor's work.

As noted above, Taylor seems to position herself somewhere between Phelan and Auslander when it comes to the discussion on presence and liveness in performances. However, Taylor takes the discussion a step further by developing the notion of engaging with performances as scenarios instead of narratives. Taylor argues, "by shifting the focus from written to embodied culture, from the discursive to the performatic, we need to shift our methodologies. Instead of focusing on patterns of cultural expression in terms of texts and narratives, we might think about them as scenarios that do not reduce gestures and embodied practices to narrative description" (Taylor, 2003: 16). Scenarios acknowledge the importance of the bodily presence in ways that a narrative perspective often overlooks. Additionally, Taylor points to six different aspects to examine when investigating performances as scenarios¹. Especially her take on the third aspect (the formulaic) and the fourth aspect (the multifaceted) seems relevant to discuss when it comes to mediated content. The formulaic is a way to engage with the simultaneous occurrence of the "setup" and the "action", as Taylor phrases it. Scenarios can be thought of as "formulaic structures that predispose certain outcomes and yet allow for reversal, parody, and change" (Taylor, 2003: 31). This notion addresses the mediated content on a number of levels. A radio show or an article (especially one done by a distinct persona) can be interpreted as a formula containing both genre specificity and preconceptions due to the persona doing the media content. At the same time, the persona has the option of diverting to some extent from these formulaic predispositions, and by doing so, twist or further develop the persona. While there is certainly room for fluidity and flexibility in media formats, the idea of the scenario also entails the possibility of referencing to prior works, prior scenarios done by an individual, which in this study will be interpreted as a way the persona underlines and maintains itself. This also brings to mind the notion of repetition as a frequently used element in performances. In Taylor's words, "repertoires of acts are kept alive through repeated enactment" (Taylor, 2008: 94), which again underlines the maintenance dimension of the persona. It is through the ongoing display and use of the persona that it keeps its distinctness. The ongoingness in mediated environments suggests that we need to look into the

¹ The six aspects are: 1) We need to consider the physical location. 2) Consider the embodiment of the social actors. 3) Scenarios contain formulaic structures that both conditions actions and setups but also allow for reversal, parody and change. 4) The scenarios are multifaceted and we draw on both repertoires and archives. 5) We situate ourselves in a relationship with the scenario. 6) A scenario is not necessarily or primarily mimetic but often works through a reactivation rather than a duplication.

specific genres, platforms and media that the persona use establishes itself within. This notion also implies that no given account or activity is singular but must be construed as processes that add on to each other.

The fourth aspect, which Taylor coins as 'multifaceted systems', entails that the performer draws "from various modes that come from the archive and/or the repertoire" and acknowledges "the strength and limitations of each system" (Ibid: 31-32). In my interpretation, the fourth aspect touches upon the different modes of media, for instance, how a medium such as radio has specific qualities when it comes to persona use, while written media, such as print articles, have other qualities. As discussed in section 3.2, terms such as qualities, affordances or mediacy are not used in this dissertation. Building on a media aesthetic tradition, the study will instead address Taylor's multifaceted systems as 'media materiality'. This will be further developed in the methodological chapter.

The fourth aspect proposed by Taylor also seems to entail an idea of hybridity, which in some ways encapsulates the cross-media (and to some degree cross-fields) existence of the practice of the cases examined in this study. When Taylor argues that the multifaceted stems from both the archive and the repertoire, I would propose to investigate any medium specificity as something inside the medium itself (archive) but also as something residing in the particular use of the medium (repertoire).

This other trajectory in my outline of the thinking within performance studies, performance in everyday life and the media, has provided me with additional ideas and notions, which I will use to develop the concepts in section 3.5.

The thinking of performance in everyday life has underlined the need to engage with the material using a broad perspective that does not favor text but allows for a wider reading of the different kinds of doings and behaviors. When covering the notion of spatiality, the need to differentiate between different kinds of space was discussed as was the use of a space as an element in transforming that space. This is useful when the cases' use of space is considered and also how persona manifestations are happening in media spaces. The idea of repetition as a driving force can be seen in several of the works above. It points to the need to decipher the persona construction and usages as processes that call attention to one another and that builds on each other while making use of the repetitive characteristics of mediated content in the shape of genres, institutionalized formats and repeated forms.

The thinking of relations between performance and media, on the other hand, has underlined the opportunities of using performance theory when engaging with mediated content. The discussion of the mediated contra the real will be a recurrent element in the deciphering of personas

because the personas are elucidated almost exclusively through mediated performances (Taylor's archive). But because it is the doing of the persona that makes the persona become clear to us, I am also always addressing the various practices and doings of the individual (Taylor's repertoire). By including the work on liveness and presence carried out by scholars such as Auslander, I will be better equipped when analytically embarking on the various ways, whether live or not, the cases become present and alive to the audience. Finally, the broad-spectrum approach also calls for attention to media materiality in accordance with the object of study.

Both trajectories outlined and discussed above are relevant to the present study as many of the cases can specifically be understood as engaging in mediated practices that entail a range of doings that reach from the artistic to the mundane. Furthermore, the two trajectories provide us with two distinct ways of thinking about performances, which will be illuminated by the five concepts, that I now turn to.

3.5. Useful concepts

After this discussion on two overall trajectories within performance theory, it is now time to specifically address five different concepts that primarily have merged from my examination of the two trajectories (sections 3.4.2.1 and 3.4.2.2) combined with the thinking of personas as outlined in section 3.3. The five concepts have crystalized from my engagement with a substantial amount of the work done in performance studies. The five concepts should not be seen as a way to sum up the work done in this particular field but rather as a way I emphasize certain aspects that I find useful when it comes to the present study of persona-driven cultural journalism and cultural criticism.

For instance, some of the work done in performance studies is focusing on the different ways an agent becomes visible through the use of space and presents a number of ways to understand and conceptualize such spaces. This has led me to the notion of spatiality as a guiding concept. On another note, the importance of an agent's physical presence has been emphasized on a number of levels in the discussion of performances, which inspired me to adopt the notion of body as a guiding concept. This way of working is part of my abductive research strategy, which will be explained in the methodological chapter.

The idea is to now theoretically discuss the five concepts and then incorporate them more analytically in the method of performance analysis in the methodological chapter. The five concepts will be used to create the core of my performance analysis approach, which will then be applied in the analytical chapters of the dissertation.

3.5.1. Theatricality

“In the theater, two times two make three, or even five, depending upon the degree of theatricality”, Dostoevski (quoted in Féral, 2002)

As one of the fundamental perceptions of performance alludes to putting on some kind of show and to some extent staging a doing, it is not surprising that many of the questions and perspectives derive from the world of theatre. The performance may have a narrative, or it may seem almost without a plot. There may be characters or perhaps just individuals, psychical bodies in motion. We may see a stage that suggests theatre, or it may be that the performance space is any place at all. The reason performance studies often address notions of theatricality is likely because the object of study, the performance, often vibrates on a scale between being very much like theatre and not like theatre at all while still somehow encompassing what we might call theatricality (Schechner, 2013:2).

The difference between the theoretical concept ‘theatricality’ and the everyday use of the word theatrical should briefly be addressed. Theatrical has negative implications according to Sauter: “marking something exaggerated or formalized, something which is not serious, not expressing real feelings” (Sauter, 2000:50), while theatricality is a scholarly concept representing “the essential or possible characteristics of theatre as an art form and as a cultural phenomenon” (Ibid).

Many of the art forms of the 20th century were dramatically altered and this applies to theatre as well including the coming of post-dramatic theatre, that was mentioned in section 3.4.2.1. One of the outcomes of this theatre type and other developments within the world of theatre was a renewed interest in the concept of theatricality. As theatre changed, the concept of theatricality no longer had an evident specificity (Féral, 2002: 94).

As Féral points out, theatricality is by no means limited to theatre but should rather be understood as a possible manifestation that can come from both the doer and the spectator. Féral does not locate theatricality inside an object, a space or an agent (even though she acknowledges that these entities can become vehicles for theatricality) but rather sees theatricality as “the result of a perceptual dynamics linking the onlooker with someone or something that is looked at” (Féral, 2002: 105). This linking can occur if the agent declares an intention to act, or if the spectator transforms something into a spectacular object.

Theatricality is what happens when material rooted in the material reality enters a relationship with the imaginary. Féral draws on the ideas of Russian theatre theorist Nicolai Evreinov, who argued that the human instinct for transformation is a driving force behind theatricality. Evreinov thus implies that the human need to be different and to do something that is ‘different’ is a way to

build an identity, an awareness of the self in the world rooted in theatricality (Evreinov, 1927). By placing the notion of theatricality in the need for transformation, the concept becomes almost transcendent and capable of occupying fields that are not theatrical by nature, as Solveig Gade has also argued (Jerslev & Gade, 2005: 22).

Another important notion about theatricality that should be mentioned comes from performance studies scholar Rebecca Schneider who argues that “Theatricality by which I mean to reference something theatrical, or something of (or reminiscent of) the theatre – is *relative* to mimesis, simulation, doubling, imitating, copying, even if not identical” (Schneider, 2011: 18). This is an interesting idea that points to some of the elementary theatrical behavior of the cases in this analysis. As will be discussed further in the separate analytical chapters, some of the persona elucidation can be deciphered as actually occurring from the ways the agents more or less copy and imitate themselves. By acting out repeated theatrical behavior within rather archive-solid frames, the agent continuously emphasizes the persona.

According to theatre scholar Michael Kirby, a theatricalization often calls emphasized attention to whatever is being theatricalized. He argues that theatre should not be seen as an entity but rather as a continuum that sometimes merges with other arts. Kirby distinguishes between what he terms non-matrixed and matrixed (Kirby, 1965), the latter having a higher degree of theatricality than the former.

The matrixed is essentially a type of performance which often feels like a story, emphasizes emotion, draws attention to the performer, creates characters and involves some kind of staging that expects the audience to follow a logic of an imposed narrative. The non-matrixed, on the other hand, is a performance rooted in the performer being herself (not a character), doing a job (which is not acting), fulfilling mundane functions and using no imaginary information. Kirby mentions people such as the football player and the priest as examples of people who carry out non-matrixed performances. They do have an audience, or at least carry out actions in the public, but they are not acting their part as much as carrying it out, and “without acted emotions to mask his own feelings, the performer’s own attitudes are more apt to become manifest than they are in traditional theatre.” Even though Kirby stresses that the dichotomy often works as a continuum, he implies that a purely non-matrixed performance does exist. If the thinking of performativity is applied, and especially as it has been carried out by Judith Butler (who is building on Jacques Derrida), the assumption of a purely non-matrixed assumption will have to be questioned. As discussed in section 3.4.1, the ontological assumptions are vital. According to the thinking of Butler, the agent, or in this case the performer, is conditioned and circumscribed by external and historical conventions. The acting, by comparison, even if close to being purely non-matrixed, is

always an acting in relation to previous actings and thus in relation to the established notions and norms.

Applying this understanding of theatricality and the idea of matrixed and non-matrixed (with performativity in mind) to this study opens up a number of perspectives. In some ways, the journalist is matrixed without acting, and in other ways, the journalist is non-matrixed even if acting. A performative radio host is a character (matrixed), fulfilling a certain function within a given frame that can have almost plot-like nature and necessarily constructs a mediated version of the self. On the other hand, the journalist is also non-matrixed as the character she is performing is in most cases just a version of herself (like the priest or football player in Kirby's argument). The media platform, such as a radio show, is both a theatre scene (matrixed) and a football field and pulpit (non-matrixed). The emotions might be intentional, staged and planned (matrixed), but they are often expressed by the performer as a "natural result of the individual's attitude toward the piece" (Ibid: 32). Bringing the idea of performativity into this particular notion of theatricality makes it clear that the ongoing display of even non-matrixed behaviour becomes a matrix in itself. It could tentatively be argued that the congealing of a persona essentially happens because these journalists are simultaneously matrixed and non-matrixed.

By applying the concept of theatricality to the present study of persona-driven journalism, I will be able to address some of the important aspects often situated in the relation between the doer (the journalist/the critic) and whatever is being done (the product). The concept of theatricality, especially the way the concept is interpreted and used in performance studies, is useful when dealing with elements that are not theatrical by nature or norm but can be allocated an attribute of theatricality by the doer. An example of this kind of theatricality can be found in the work of restaurant critic Martin Kongstad, who makes use of a number of theatrical strategies, such as using an alter ego character, integrating dialogues with a dead friend and fictitious characters, and dressing the food review in a theatrical read-aloud dramatization.

The concept of theatricality is also useful when discussing the complexity of staging that goes beyond merely addressing something as either faking/pretending or being real/authentic. Finally, the concept of theatricality resonates with the mixing of fields and approaches, such as the intermingling of journalism and criticism with the field of arts (as done in the work by Martin Kongstad).

3.5.2. Body

Performance art, as touched upon in section 3.4.2.1, has provided a number of pieces that explicitly touch upon the bodily behavior and the materiality of the body. These pieces often address the human body in rather border-disturbing ways, including the use of extreme bodies and the extreme use of bodies. I am less interested in this exaggerated bodily behaviour and more focused on the many and sometimes more subtle ways the body can become part of the persona use, even in 'body-discreet' media such as radio.

According to Schechner, an essential and defining trait of understanding performances is underlining the notion that bodily behavior is primary (Schechner, 1985: 35). The notion of embodied behavior signals that performances and performativity should not be interpreted solely by means of language but rather by all that is bodily behavior, including verbal and written language as well as anything the body can do in performative ways. It could be argued that speech is just a specialized kind of bodily behavior. The same kind of revolt against the dominance of text was mentioned when Diana Taylor's work was discussed in section 3.4.2.2. With this focus on bodily behavior in mind, the explicit practices of the cases can be addressed as our main departure point in the analysis. That is to say, I do not depart from the media text itself but rather from the mediated bodily behaviors and doings that the given media text allows us to see.

Besides the idea of bodily behavior being the primary, there are a few other notions of the body in the thinking of performance studies that should be touched upon. The first notion is the observation that the materiality of the body should not be ignored. The body is a physical entity and should be addressed as such. This also applies to mediated bodies. As outlined above in the discussion about presence, liveness and representation, I subscribe to the idea that the mediated performances are not documentations or representations of something else but rather entities in themselves. These entities, as argued by Auslander and Couldry, can have a unique kind of presence not *despite* but *because* they are mediated.

The second notion is what could be termed the body in context. As discussed in section 3.4.1, the idea of performativity is also rooted in a resonance between agency and structure or, in this case, body and context. The body always acts within a frame and always in dialogue with the body's previous actions and the actions of surrounding bodies. It never acts alone.

I want to turn to the work of David Graver (1997) and his distinction between the interiority and the exteriority of the body. Graver used this distinction to argue for the necessity of a strong bond between the body's interiority and exteriority in order for a boundary to exist between the body and its world. I suggest that the distinction could be applied more specifically in an analytical way when dealing with personas in the present study. I suggest that the notion of bodily exteriority

should address elements such as appearance, ways of dressing, gesture, manner, body language, posture and verbal utterances, while the notion of bodily interiority should entail factors such as emotion, attitude, opinion, thought, belief and life approach. The bodily interiority, such as an emotion, can thus find an exteriority expression in a gesture or a verbal utterance, for instance. The dressing up by for instance showcasing a public self in the same kind of attire again and again can underline a certain life approach. The bond between exteriority and interiority is thus a way of making and manifesting the persona. However, I want to emphasize that the word interiority should not be understood as a kind of core essence or natural fervor. Similarly, exteriority should not be understood as necessarily more fake or more constructed than interiority. As discussed in the section on performativity, I engage with both exteriority and interiority as something that likely also resonates between the stable, the fluid and the constructed. The concept of the body as it is perceived in performance studies also allows for thinking about the body in context, which leads to the concept of spatiality.

3.5.3. Spatiality

I would like to use the idea of the body in context to deal with two particular ways of discussing context when it comes to the bodies in my study. The first one is context understood as the mediated context, i.e. how the body navigates in a mediated space. It asks questions such as “how does the body become present or even distinct in different media?” and “what kind of bodily behavior is possible in various types of media?”, the assumption being that different media have different opportunities and limits when it comes to bodily behavior and making the body appear. The second context is what could be termed ‘space’. Using this type of context, I want to discuss how the bodily behavior is staged within a space of realness and uses this realness as an extension of the persona.

I would argue that it is possible to differentiate between what could be tentatively labelled ‘the media space’ and ‘the life space’ and investigate the relations between these two spaces. The two context spheres overlap and intertwine as the life space, a geographic location such as a specific house or a street, is both a space that the persona body can use as a performative scene/stage as well as a space located inside a media space, such as the frame of a print article or the media space of a radio show. When one of the cases in the present study, journalist and wine critic Poul Pilgaard Johnsen, tapes his radio show in his Copenhagen apartment and continuously calls attention to the space by referring to the oriel, this ‘life space’ is a real space where a wine critic is conversing and drinking wine (performing a bodily action) with a guest. It is also a mediated space, a media version of an oriel, which is likely used to create an atmosphere of (mediated) intimacy. This adds certain layers to the persona in display.

The way the cases use the surroundings by the various doings in their practice brings to mind the work of Michel de Certeau, which I discussed in section 3.4.2.2. It can be argued that what I termed 'the life space' above is somewhat similar to de Certeau's notion of place. At the same time, it is important to remember that the life space of the cases is not just the physical location but a used location that allows for the repertoire (Taylor) to occur and later (or simultaneously if it is a live broadcast), these life space doings are made into a media space which seems similar to de Certeau's notion of space (a practiced place).

By applying the various ways of thinking about body and space that performance studies have to offer, I am able to grasp a multitude of bodily expressiveness in the persona creation and maintenance. Bodily expressivity is not limited to the bodily stagings on social media but could also include bodily behavior in representational media such as snoring when the guests in the studio make trivial points (Okman) or the bodily activities of consuming food (Kongstad) and drinking wine (Pilgaard Johnsen). This can be considered as activities that situates the body in relation to a given space. Finally, the thinking of body and spatiality allows me to engage in a fruitful discussion on the relationship between the real body and the mediated body, which is of particular importance when it comes to the research topic of the present study.

3.5.4. Voice

I want to continue along the lines of bodily behavior and expand this notion in a different way in the following. First, I will briefly return to the world of performance art. The artist/performer in performance art often becomes a part of the artwork, sometimes to such an extent that the artist *is* the artwork. This happened when Yoko Ono invited the audience to take part in the piece "Cut Piece" and allowed them to cut her clothes with a pair of scissors. At first glance, this rather extreme level of participation might seem far removed from the world of journalism, but I will argue that these ways of thinking about roles, character, performer, artist and agent are useful to the present study, which focuses on the many shapes agency can assume. Yoko Ono, for example, is the art piece, but she is also herself. The clothes are covering her body, and it is her body that is potentially under threat. She is there as herself, but she is also there as something else, something more than just the body of Yoko Ono. Not as a character in a plot because there is no narrative, at least not in the traditional sense, but there is still a role for her to play. She has a function and that function also depends on her performance. If she resists an audience member's cutting, the piece changes. If she starts to use the scissors herself, the piece changes. Or rather, her way of being herself can alter the piece. She is herself but she is also, to paraphrase Auslander, playing a certain

version of herself that fits the piece, even if this version is really just about sitting still and allowing people to cut her clothes.

This way of being within a certain frame, regardless of whether it is a performance art piece or a print article, is what I would like to refer to here as voice. First, however, two vital distinctions need to be made. They will also demonstrate my understanding of the concept.

First of all, voice can be understood literally as the human voice of the agents. This is the voice we hear on the radio show. As argued above, the practice of speaking can be interpreted as just one type of bodily behavior regardless of whether it is a verbal utterance (radio) or a written utterance (print journalism). This way of addressing the notion of voice will analytically belong to the concept of body as I have outlined it above and could also include voice aspects such as pitch, tempo and tonality.

However, voice can also be understood as the position and the point of view of the agent. Now I am no longer addressing the literal way of speaking nor what is being said but rather which function the speaking persona, the narrating voice, serves in the pieces. Is it a confessional I sharing details from her private life? Is it a character-like mobilization that works within a given frame and *gestalts* itself in specific ways to drive forward a narrative? Or is it a conversational voice manifesting itself through the verbal interaction with other voices even if these are fictional voices?

One of the insightful lessons from performance studies is the many ways a performer can appear to an audience. Graver (1997) suggests that an actor in a play can actually assume seven distinct kinds of presence in front of the audience:

- 1) Character. The role inside the play, for example, Lady Macbeth. Here the actor's body inhabits a world of signs within the semiotic sphere of theatrical mimesis.
- 2) Performer. The actor at work with a body involved in a communicative activity. Perhaps this could be considered the body of the profession.
- 3) Commentator. This level of presence signifies the body as part of a cultural discourse, for instance, how other actors have presented the same part or how acting techniques have changed over the years.
- 4) Personage. The public self or public identity of the actor. How people know him or think they know him.
- 5) Group representative. The actor linked to the group he belongs to (understood in terms of race, gender, class or socio-historical discourses)
- 6) Flesh. The explicit bodily appearance as human flesh.

7) Sensation. The existing (real) sensations (emotions, feelings) that an actor carries within him and which might be mixed with the sensations represented on stage

Not all types of presence are necessarily relevant to the present study, but the notion of deciphering different kinds of presence and discussing the relations between them is certainly an important aspect to the topic in this dissertation. Philip Auslander follows a path similar to Graver's but keeps the presences to three kinds as discussed earlier.

Both Graver and Auslander work mostly within the context of theatre, but I would argue that some of ideas can be transferred to the world of journalism. It could be argued that persona is a way for the journalist and critic to present themselves to the audience, but the persona can also be seen as consisting of several ways of being present. For instance, the persona of Martin Kongstad is built around his approach to typical ways of doing food reviews (the commentator), for example, but also embodies his alter ego Mikkel Vallin (the character) and his critic voice (the performer).

As explained above, there is a close connection between the concept of voice and the concept of body, which is just one example of the intermingling between the concepts described in this theoretical chapter. I have already discussed how voice understood as verbal utterance can be interpreted as part of bodily behavior, but I would also argue that the notion of voice understood as the ways a person can appear in any given media text is also a way to discuss various ways of being bodily present. However, I want to maintain voice as a concept as I will argue that the various functions an individual can perform in a text is not only a bodily matter.

By applying the thinking about voice, I am able to unpack the different ways the personas in my study can take on various appearances/ways of being present according to factors such as theme, genre, platform and media. This way of approaching voice also makes me better equipped to comprehend the use of alter ego and the general playful adaptation of identity that some of the cases seem to use. Finally, the concept of voice is also applicable to a specific part of my empirical material, namely the interview data, which perhaps should be viewed as material representing not just one individual but rather an individual using a multitude of voices and speaker positions.

3.5.5. Personal Narrative Performance

The notion of narrative has been severely problematized, deconstructed and even ridiculed by performance artists and scholars. Performance artists (as explained in section 3.4.2.1.) have produced numerous works of art without a narrative or a plot, emphasizing the plotless as a defining trait (Kaprow, 1966; Goldberg & Anderson 2004).

However, because much performance art, in particular, but also performance theory, in general, is focusing on agency and doings, a subfield addressing various notions of a *personal* narrative has gained importance. This study is not interested in traditional narratological elements, such as plot structure, suspense curves, character developments and the creation of scenes but rather with the necessity of addressing the relationship between the individual (performer) and the recounting and activation of narrativized experiences from his/her life. As Bauman argues, the performance studies approach to the study of narrative “highlights the way in which communication is carried out ‘above and beyond its referential content’” (Bauman, 1986: 3). The personal narrative performance should be understood as a concept that in many ways combines the ideas of body and voice, as expressed by Langellier and Peterson: “The personal gives body to narrative, and narrative gives voice to experience” (Langellier and Peterson, 2006: 152). The personal narrative performance begins with the body of the agent. This body has experienced something, done something. This experience is given the shape of a narrative (by means of media materialities). The narrative makes it possible to recount the experience in a way that makes sense to other people as well. The analysis will for instance show how wine critic Poul Pilgaard Johnsen makes use of personal memories and integrates these with reportage elements focusing on geographical locations creating an intimate and personal portrait of the city of Copenhagen.

As discussed in section 3.4.1, a performative act implies a doing of some kind, a production of something to which the act refers. If the performativity thinking is applied to the idea of personal narrative, it becomes clear that once an agent mobilizes the recounting of a lived experience and dresses this experience in the outfit of a narrative, then the experience is reestablished, but it also takes on new shapes. The narrative produces that to which it refers. Something new is made of the lived experience by transferring it into a narrative. Walter Benjamin argued that the “storyteller takes what he tells from experience - his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale” (Benjamin, 1936/1969: 87). The experience, it seems, can only become the experience of another by being told and perhaps, importantly, by being told in a personal narrative fashion.

Activating the notion of personal narrative and underlining the way the term is used by performance studies, makes it possible to further examine a number of the narrative constituents in the persona staging and persona use.

Firstly, the multiple and simultaneously occurring layers are important. The personal narrative, i.e. the recounting of an experience, takes place inside another narrative, which could take the form of an article or a radio show.

Secondly, the way the narrative is unfolded is important as the performance studies approach is agency-focused and thus specifically interested in how the doing of the personal narrative is stylistically and formally carried out. This creates an opportunity to investigate personal narrative in relation to some of the other analytical terms, e.g. body and voice. The performative focus makes it possible to address a useful distinction between the told and the telling, or, put in other words, how the *narrated* event becomes the *narrative* event.

Thirdly, the performance studies approach to examining personal narrative is interested in context in ways that are useful to the persona study. I have already addressed the notion of the narrative event being something other than the narrated event (due to the performative nature of doing a personal narrative), but there is also a context which situates the narrative in particular ways.

According to the performance studies approach, the narrative becomes constrained, which in this case means the personal narrative is both restricted and facilitated by the conditions (Langellier & Peterson, 2006: 159). If I transfer this last point to the mediated platforms used by the cases to provide personal narratives, I can address the different ways media materialities of certain media, such as radio, print and television, restrict and facilitate personal narratives.

3.6 Summing up the theoretical elements

In the above, I have outlined and discussed the theoretical framework of the present study. I made clear how and why I subscribe to a media aesthetic approach and aim to benefit from the particular focus with the materiality of the media in use. The discussion of the concept persona elucidated some of the aspects as well as some of the potential conceptualizations I will activate in the methodological and analytical chapters. The scrutinizing of the two somewhat parallel trajectories within performance studies helped me locate a number of ideas, ways of thinking and more or less explicit conceptualizations that are useful to me. These elements were then distilled into five main concepts, which were discussed in relation to the present study.

In the next chapter, I will turn to the methodological framework, transfer the concepts outlined in the theoretical chapter and propose an analytical model based on the work done in this chapter.

4.0 Methodological considerations

This chapter will cover the methodological considerations in the present study. I will start by outlining the ontological position and the epistemological point of departure of the study. Then I will discuss three different ways to conduct research before moving on to my research question and an outline of how the research design was constructed by using the research strategy of abduction. This is followed by a discussion of the case study, which is the overall methodological approach. I will touch upon issues of generalization and describe the case selection and sampling strategies. Furthermore, I will introduce two different types of data: interview data and the media texts. Finally, I will address the specific method of performance analysis which is based on a media aesthetic tradition (Hausken, 2009; 2013; 2016). This is the approach that will be operationalized analytically in the following chapters of the dissertation. The media systemic context and the media institutional affiliation of the cases (Radio24syv) will be outlined and discussed in chapter 5.

4.1 Epistemology

My scientific point of departure is the phenomenological paradigm. Ontologically, this paradigm has its roots in an existential understanding of reality where engagement with the world is based on how people live and what they experience. We do not have access to the world without interpreting and perceiving it. Every object and phenomenon in the world appear in front of someone. This is linked to the idea that intentionality is a foundational element in the phenomenological position. When we think, we always think of something in particular. When we sense, we always sense something. This is intentionality according to phenomenology (Brinkmann & Tanggaard 2015: 219).

The ontology of existentialism is guided by an awareness of phenomena, meaning all that appears to us. Phenomena are real to the extent that they are real to us. As phenomenologists we are not interested in with whether or not something is constructed but rather how the phenomenon shows itself to us. This also implies that the notion of subjectivity is important when speaking about the epistemology of the phenomenological research paradigm since the paradigm is rooted in how we as subjects engage with the living world. The knowledge interest in a phenomenological approach is aligned with an interpretative approach rooted in the tradition of hermeneutics (Brinkmann, 2012: 34) and will often use common-sense knowledge to perceive and interpret the phenomenon of the lifeworld (Halkier 2013).

As discussed further in section 4.3, the present study examines the various ways a persona can appear to us and how it becomes elucidated by being used. This way of addressing the persona is

a highly phenomenological approach. We engage with the persona as it comes into being by appearing to us. The phenomenological approach has been applied by other contemporary persona studies scholars, such as Barbour and Moore (Barbour, Lee & Moore 2017; Moore, Barbour & Lee 2017; and Barbour, Marshall & Moore, 2014).

However, as also discussed in the theoretical chapter, we think of persona as a construct suited for different performances and different purposes. The persona exists both as a stable entity that can be traced in its recurrent manifestations but also as an entity always potentially in a state of flux and fluidity.

As such, we can argue that the way we generally think of persona is rooted in a social constructivist paradigm guided by the ontological notion of anti-essentialism, according to which reality is ambiguous, poly semantic and continuously constructed by social and linguistic practices, structures and processes. With this in mind, we can claim that the constructivist paradigm is guided by pluralism and the knowledge interest usually involves studying the ambiguous construction of a phenomenon. The paradigm is often based on multiple methods adding to the complexity and level of nuance used to grasp and understand a given phenomenon.

The way we analytically engage with the *specific* manifestations and uses of the persona is however rooted in a phenomenological position. Merging a phenomenological point of departure with elements from the social constructivist paradigm has previously been done by Berger and Luckmann drawing on Alfred Schütz (Berger and Luckmann, 1996; Schütz, 1967; Halkier, 2014).

4.2 Three research principles

Before I discuss the notion of generalization, it makes sense to momentarily focus on three different research principles, namely the inductive, deductive and abductive approaches, which are different strategies for empirical inquiry. I will start by addressing the dominant principles of deduction and induction.

The inductive scientist would prefer to enter a field with an open mind, examine the field in depth and then return to the office, analyze the findings and generate a theoretical and analytical framework that best explains the data (Flick, Kardoff & Steinke, 2004: 160-162). The deductive approach, on the other hand, takes its point of departure in an existing theoretical framework and/or a number of hypotheses, which the researcher then tests on empirical material in the field (Ibid: 164).

When lined up this way, the two approaches may appear to operate as contrasting dichotomies, but the picture is more nuanced and often the two approaches will function as underlying principles in a research continuum that oscillates between the two (Jensen 2012: 290).

The present study is guided by an explorative approach rooted in the method of performance analysis. This particular method requires a high level of curiosity about and alertness to information that may not have been expected / is not obvious (Pavis, 2003: 14). The explorative approach is done by examining the phenomenon with a particular set of ideas and concepts in mind. This is where the abductive principle becomes useful.

The idea of abduction was proposed by American philosopher of science Charles Sanders Peirce and involves using reason and common sense to provide the best possible explanation for a given phenomenon (Fann, 1970). According to Bruhn Jensen, the abductive strategy combines the inductive openness towards the empirical material with the deductive theoretical systematics (Jensen, 2012). The theory can be revisited and revised continuously as the researcher engages with the empirical material, but at the same time, the concepts presented in theory and applied to the empirical material can transform the way it is perceived.

According to Haliker, this means that the chosen theoretical perspective in a project rooted in an abductive strategy must be adequately systematic and relevant in regard to informing and affecting the analytical choices in the study while maintaining an openness towards potential variations in the empirical material (Halkier, 2014: 268). I would argue that a theoretical framework rooted in performance studies and the specification of five analytical concepts strikes a harmonious balance between the systematic and the open, making it suitable for the abductive strategy in the present study.

4.3 Research questions

What I am engaged with in this study could be termed a persona analysis, but there are two main reasons why I have chosen to venture into the field of performance studies in search of a usable methodology. Firstly, persona analysis is less focused being based on a number of different methods and presents a wide range of approaches, as discussed in the theoretical chapter. Secondly, the underlining notion of persona studies is that the chosen method should comply with the focus and intention of the persona study being conducted (see for instance Marshall, 2013 and Marshall & Barbour, 2015). My emphasis in this study is not on the persona itself but rather on how the persona is elucidated and operationalized in various media and across time. In other words, the aim is to look at the persona by engaging with the performance of the persona, or according to performance studies, engage with the doings of the persona and thus the showings of the doings. This results in the following research questions:

- 1) *How is the journalist and critic persona elucidated and performatively used in contemporary cultural journalism and criticism?*

2) *What kind of journalism and criticism does the different persona elucidations and uses create?*

The research questions capture the dual intention of the present study. Firstly, to examine the manifestations of personas, i.e. how they are elucidated and to investigate how these elucidated personas are then used in performative ways in various media and across time within the particular fields of cultural journalism and cultural criticism. Secondly, to study what kind of journalism and criticism the persona elucidations and uses result in.

There is obviously a close and somewhat circular relation between the elucidation and the use of the persona. It can be argued that the way the persona is used influences how it becomes clear to us and is elucidated. Similarly, the way the persona becomes clear to us and is elucidated is in turn highly dependent on the way the persona is being used. This brings to mind the notion of persona being perceived as 'the mask in use' (Abrams, 1993), as outlined in section 3.3.1 of the theoretical chapter. Focusing on both elucidation and use emphasizes the fact that a persona is not just an entity that appears to us by making itself visible and taking on a shape and a style. The persona can also be seen as a tool that has functions and produces effects and outputs within the given media text. Furthermore, studying the outcome of the persona elucidations and uses makes it possible for me to relate the findings to other scholars's work on cultural journalism and criticism.

4.4 Research design

With the research questions in mind, I will now present the research design. When phrasing the research questions, which in itself is a result of an abductive research principle, the researcher has the option of creating a research design situated in either a qualitative or quantitative research tradition or a combination of the two. The present study is rooted in a qualitative approach.

Denzin and Lincoln (2003) describe qualitative research as:

multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. (...) qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them (Denzin & Lincoln, 2003: 121)

One of the ambitions of the current study is to make sense of a given phenomenon. Another ambition is to create a method for analyzing the phenomenon in question. A different ambition would require a different method. For instance, if the study was to focus on the audience and

conduct a reception analysis, the study would be able to generate knowledge on how the public perceives and interprets journalistic personas, and how the personas affect the journalism according to the receiver. Similarly, if we wanted to focus solely on the narrative functions of the persona across different media texts, a narrative analysis method would be most beneficial. However, the aim of the current study is to heighten the sense making of a particular phenomenon by examining how it is practiced (by the agent in relation to the product), experienced (by the analyst) and reflected upon (by the agent). Studying the persona by incorporating notions of practice, experience and reflection requires "thick descriptions" (Geertz, 1973), or in the words of Klaus Bruhn Jensen:

Rather than spreading one's resources thinly across a larger field, and predefining the phenomena of interest, the efforts should be focused on a small field that can be explored in depth for relevant phenomena as well as appropriate descriptive categories. (Jensen, 2012: 273)

The in-depth exploration of the thick description seems well aligned with my explorative intentions and the abductive research principle. The in-depth nature of this study has made it necessary to limit the empirical material to three cases, which will be presented below. The decision to incorporate notions of practice as well as notions of experience and reflection has affected the construction of the data by supplementing the practice outcome (the products) with thoughts on practice (reflections), resulting in two overall types of empirical material:

- 1) The media texts produced by the cases in institutionalized and journalistic setups.
- 2) Interview data produced by conducting semi-structured qualitative interviews with the cases.

In this part of the methodological chapter, I will discuss how these two types of data were generated. First, though, it is important to remember that the current study views the persona practices as performative and engages with the media texts as performance pieces. The same perspective can be applied to the interview data, which is interpreted as performative in nature and as part of the ongoing performance of the persona, albeit in a more confined and less public space. Hanitzsch and Vos refer to the performance taking place in the interview setting as a "narrated role performance" that is being "filtered through journalists' cognitive apparatuses and [is] ultimately reinterpreted against normative expectations and cognitive aspirations" (Hanitzsch and Vos, 2017: 127). As the authors rightly point out, there is not necessarily a direct correspondence between what journalists do and what they say they do (Ibid: 124). This potential

discrepancy is one of the reasons why it makes sense to examine the narrative about practice as well as the practice itself.

There are many reasons for creating a research object that consists of media texts as well as interview data. The agent and agency, which have traditionally been neglected and overshadowed by a focus on media output and audience studies, are enjoying renewed interest in media research (see for instance Wolfenden, 2014; Curnutt, 2009; Beck, 2003). Frandsen (2007) has discussed the focus on structure vs. agency in research in film studies and media industries. Traditionally, film studies have been more absorbed by the idea of creativity and the notion of an active agent, whereas studies on media industries have focused on structural power and most often dealt with the idea of a collective rather than individual agency. More recent research points to a less dichotomy-rigid perception, acknowledging agency and structure as two entities that both should be considered (Bruun, 2011a, 2011b).

The focus on the agent in my case study combined with meso-level and macro-level perspectives was chosen deliberately as it relates to the aim of my project. I am interested in the agent's thoughts, reflections and experiences regarding establishing and using a persona. This kind of knowledge cannot be gained from studying the media products alone. Only the agents have this kind of knowledge. By making such a conclusion, I am showing awareness of the agents playing an *active* role in the process of building and using their personas even if this is done unconsciously part of the time. The agent may not refer to his practice nor his products as persona driven, but I aim to examine, in an explorative manner, how the agent thinks and reflects upon a practice where personality matters, and where the agent can actively choose to put the persona to different usages. What kind of personal touch or approach does he use in his journalism? What functions can his personality have according to himself? By interviewing the agent, the study will be able to establish a back-stage look, albeit constructed and performed, at how different journalistic products have come to life. What kind of practice forms the basis of an article, a radio show and a television show? How do the structural differences between different media institutions affect the kind of journalism and criticism the agent can do?

This agent perspective on practice and products will be combined with my analytical findings from engaging with the media texts, creating a synergy between the two types of data. It is important to stress that I do not operate with a hierarchical grouping between the data generated from the interviews and the findings from the performance analysis of the media texts. One level is not closer to the truth than the other, but departing from a phenomenological approach combined

with elements from a social-constructivist epistemology, the present study is not particularly interested in the concept of truth. It is likely that the output from the interview will be different from that of the performance analysis or that it will nuance some of the analytical findings. This is very much aligned with the knowledge interest of the constructivist paradigm as outlined above. In other words, what the cases say they do and how they do it might be different from what can be analyzed and interpreted by conducting an analysis of their products. It can be argued that the interview setup and the interview genre are as much a performance as, for instance, the persona used in a radio show (cf. Hanitzsch and Vos, 2017: 127-129).

If I wanted to examine only how the cases perceive their performance, then it would make sense to limit the method to interviews, but since I am interested in the persona-driven cultural journalism and criticism from several perspectives, I want to include the products as well. It is my assumption that the two different types of data will help to expand and nuance our understanding of this phenomenon. Aligned with both the phenomenological and the constructivist approach, the data from the interviews and the analysis is of course different as it is situated in different subjectivities and with different perceptions of the reality in question.

Both types of data are examined, however, using the overall methodological approach known as a case study, which I will now turn to.

4.5 Case study

In this part of the chapter, I will discuss the overall case study approach and the issue of generalization. Furthermore, I outline how the cases have been selected, the sampling of the media texts and the creation of the interview data with the cases.

I refer to the case study as the 'overall approach' of the present study as the case study itself does not guide the methodology as such but rather necessitates the application of a unique theoretical framework as well as a specific analytical method. The case study design has been chosen because it seems to most appropriately match the characteristics of my research situation. According to Robert Yin (2009: 60), a case study is preferred when:

- 1) dealing with "how" and "why" questions;
- 2) the investigator has little control over the events;
- 3) the focus is on a contemporary phenomenon within a real-life context.

My research questions are phrased as a "how" and a "what" question, underlining the explorative nature of the study. I am investigating a phenomenon which I have no control over, and my

empirical material is made up of contemporary data rooted in a real-life context. All three conditions seem to be present in my research situation. Since it is the aim of the research project to offer a number of explanations and conceptualizations of a present circumstance (namely the presence of persona-driven journalism), the case study design will likely be a useful guiding method.

It is important to momentarily reflect on the notion of context as it has been argued that the study of human affairs (which my empirical material is an example of) exists only as “context-dependent knowledge, which thus, presently rules out the possibility of epistemic theoretical knowledge.” (Flyvbjerg, 2006: 221). Instead of aiming for predictive theories and universals, the case study offers a form of detailed practical knowledge about the examined phenomenon. Some scholars (Abercrombie, Hill & Turner, 1984; Dogan & Pelassy, 1990 and Diamond, 1996) have argued that case studies are therefore primarily useful in the preliminary stages of an investigation and cannot in themselves contribute to scientific development. However, recent research has contradicted these scholars, arguing that it is both oversimplifying and misleading to think of case studies as a kind of pilot method before the real science kicks in. Scholars such as Flyvbjerg (2006) underline that the case study in is a completely viable method, especially when dealing with human affairs and context-dependent phenomena. The case study is a way to accumulate knowledge of a given field in society as well as a way to force the researcher to stay away from “ritual academic blind alleys” and enter “continued proximity to the studied reality “(Flyvbjerg, 2006: 223). This also implies that the forms of interpretation resulting from a case study “owe their legitimacy and power to the exemplary knowledge of case study, rather than to its generalizability” (Thomas, 2010: 576), which will be discussed further in the following.

4.5.1 Case study and the issue of generalization

Before addressing the idea of generalization in a case study approach, it makes sense to widen the perspective and briefly reflect on the relationship between science and generalization. Is it necessary for science to be able to generalize? As Flyvbjerg (2006: 226-227) points out, the German word for science is *wissenschaft*, which can be translated as “to gain knowledge”, signalling that generalization is not a necessary science trait but should rather be seen as one of several ways to do science. As Flyvbjerg points out, “a purely descriptive, phenomenological case study without any attempt to generalize can certainly be of value in this process (knowledge accumulation) and has often helped cut a path toward scientific innovation.” (Flyvbjerg, 2006: 227).

However, it is also possible to address the idea of generalization when it comes to case studies. Certain types of case studies, even single case studies, can be used to generalize. It all depends on the choice of case. It is also important to expand our conceptualization of ways we can generalize. According to Halkier, the most common way to address generalization is when dealing with a representative and quantitatively large amount of data. However, this is just one way to generalize, which we could call statistical generalization. Halkier argues that there is also the option of creating analytical generalizations. These generalizations are not based on statistics, nor do they formulate knowledge that deals with patterns in the diffusion of sociocultural attitudes and actions among individuals and groups. On the contrary, analytical generalizations are rooted in patterns in form and content in the sociocultural categories, relations and processes (Halkier 2014: 275). Generalizing analytically requires a cohesive and systematic methodological approach. According to Halkier, this includes having clarity regarding the knowledge interest related to the research question; applying an explicit theoretical perspective; carrying out a relevant and transparent case selection; and finally, creating a valid data production (Halkier 2014: 267). In this methodological chapter, I have attempted to outline my cohesive and systematic methodological approach, which creates an opportunity for claiming a limited level of generalization in the present study.

Halkier suggests that the analytical generalization is rooted in an ambition to find patterns in the data. If we examine my cases from a comparative aspect, it is possible to find such patterns, but I would argue that the generalization potential in the present study is not a result of locating recurring patterns across the data material but rather of pointing to insights that can reach beyond the situational context. These insights can come from the analytical output, but they can also be situated in the method itself and display how the approach generated for the present study could be transferred to similar studies of performative persona elucidations and uses within other domains of the journalistic sphere.

4.5.2 Case selection and sampling

When selecting cases, I try to find cases that are elucidating and use their personas in different ways and cases that are likely to inform my theoretical framework in enriching ways. The main reason for not conducting a single case study is to increase the degree of complexity in accordance with my epistemological points of departure. The number of cases is thus established as a figure that will allow me to research a number of quite different approaches to the persona-driven cultural journalism and criticism while maintaining the possibility of conducting in-depth qualitative research.

It can be argued that my strategy for case selection is a combination between the notion of an extreme/deviant case and the idea of maximum variation cases. Both case selection strategies can be called information-oriented selection as opposed to random selection (Flyvbjerg 2006: 34). The information-oriented selection strategies are more aligned with my present abduction-based study. As phrased by Flyvbjerg:

When the objective is to achieve the greatest possible amount of information on a given problem or phenomenon, a representative case or a random sample may not be the most appropriate strategy. This is because the typical or average case is often not the richest in information. (Flyvbjerg, 2006: 229)

The extreme case is “especially good in a confined sense” and “well-suited for getting a point across in an especially dramatic way” (Ibid: 229-230). In my present study, this will translate into selecting cases that elucidate and use their personas in highly distinctive and emphasized ways, creating a higher degree of substantiality and complexity for the analysis.

However, it could also be argued that the selection strategy used in the present study is in fact a version of maximum variation cases. This strategy is used to “obtain information about the significance of various circumstances for case process and outcome” (Ibid: 230). In the present study, this could be rephrased as a way to investigate different persona elucidations and different persona uses. This kind of case selection will often result in a discussion of variables and perhaps offer a typology on the basis of the data but could also be used to address the multiplicity and complexity of the phenomenon in question. In chapter 9, I will further address the idea of creating a typology of journalistic personas but for now, I will just underline that it is not the aim of this dissertation to create such a typology.

These two approaches to case selection guided my search for cases. The case selection was limited to cases who primarily work within the spheres of cultural journalism and cultural criticism in accordance with the focus/scope of the dissertation and the larger research project, which it is a part of². Choosing a shared media institutional affiliation, as will be discussed in chapter 5, also provided a natural limit. With these frames in mind, I examined the different hosts who work at the shared media institutional affiliation (Radio24syv) and work within cultural journalism and

² The PhD project is a subproject within the research project “From Ivory Tower to Twitter: Rethinking the Cultural Critic in Contemporary Media Culture”, funded by the Independent Research Fund Denmark (2015-19): <http://mcc.ku.dk/research/focus-areas/fitt/>

cultural criticism. 22 of the hosts matched these criteria, and I chose to work with 3 of the cases. These cases were chosen because they exemplified the most elucidated personas (extreme cases) and provided the most varied persona uses (maximum variation cases). Finally, ensuring a variety of both female and male cases as well as a variety of cultural subfields being covered by the cases (such as fine dining, literature, wine and gossip) was also a consideration in the case selection. This was done to include the more classic variations of cultural journalism as well as more modern and lifestyle-oriented variations, c.f. the research context of the dissertation (Kristensen and From, 2011b).

After the initial selection of the cases, an attempt of getting familiar with the totality of the cases oeuvre was carried out. This meant reading a substantial amount of material with one specific strategy in mind: to look for instances of the persona seeming elucidated and in use. I will outline the practical engagement with this strategy below.

Since all the cases work for the same radio station and are thus rooted in the same media institutional affiliation, my engagement with their oeuvre initially originated in the productions carried out within this institutional framework (Radio24syv). This meant listening to a large number of their radio productions while always keeping in mind the knowledge interest of the current study. After having realized and acknowledged that a more holistic approach was needed in order for a comprehensive persona analysis to be feasible, I started tracking their productions across time and media. This was done with the help of a student researcher who compiled an overview guide of each of the cases, thus providing me with some basic knowledge about their oeuvre. The student researcher created this overview guide by investigating different media databases and compiling articles and other media texts that portrayed the cases³. This overview was supplemented by examples from the interview data where the cases themselves pointed to distinct persona-driven pieces.

Then I embarked on the reading of a multitude of media texts, registering sample opportunities every time I found examples where the persona was either made distinct or directly in use. Two points should be touched upon in relation to the sampling. First, even if the aim is to carry out a holistic analysis based on a thorough review of the oeuvre of any particular case, it may not be possible due to the size of the oeuvre. In the current study, the most profound and differentiated uses of the persona have functioned as the guiding line in the sampling as well as acknowledging

³ The overview guides can be found in the appendix.

the need to sample from different media, genres and across time.

The second point I want to make here resonates with my discussion in the theoretical chapter on the distinction between archive and repertoire, as suggested by Diana Taylor (Taylor, 2003). As explained, archive can be understood as those more or less solid shapes that various repertoires, i.e. all the performative doings, can assume. In my approach, this implies that I do not initially distinguish between different media formats as being different kinds of archives but rather engage with the material as performances. The individual piece is a performance in itself whilst also being part of a larger ongoing performance delivered by the case. This means that a written text, which might not at first glance resonate with the idea of a performance compared to a more explicit performative space such as a radio show, is interpreted as having the potentiality for being performative depending on the strategies used to make the persona appear to us. As such, all the media forms are initially considered equivalent, the discrepancies remaining obscure until the various materialities of different media are addressed in the analytical engagement. As stated earlier, the media texts constitute only one part of the empirical material, while the interview data constitutes the other. I will now address the creation of the latter.

4.5.3 Creation of the interview data

The three cases were interviewed individually while the two head of programmes were interviewed simultaneously. All the interviews were done at Radio24syv except for the interview with Poul Pilgaard Johnsen, which was done in his apartment. The interviews are between 90 and 110 minutes long. The interviews were carried out using the method of semi-structured interviewing. I developed a number of thematic content clusters that I touched upon in the interview while remaining open to digressions of interest (Tanggaard & Brinkmann, 2010). The prepared written questions were supplemented by improvised secondary questions based on active listening and often seeking more elaborative or concrete answers (Kvale & Brinkmann, 2015: 166).

In terms of the agent focus, I will work with cases which in the literature have been labeled 'exclusive informants' (Bruun, 2014). These types of case are characterized by having the following four traits (Bruun, 2015):

- 1) They are professional media producers who serve or have access to a public sphere, and who produce content (and thus have power) in the same field as the one the researcher intends to study (in my case study, the field of cultural journalism).

2) Many of the informants have a high degree of celebrity status on a national level and may have strategic interests in either protecting or promoting a certain version of the public brand of themselves. This can have a number of consequences for the interview regarding access, progress and results.

3) The exclusive informants possess two kinds of power: objective power by possessing knowledge which is attractive or even decisive for the outcome of the research project; and interpersonal power which can limit the access to the knowledge that the informants have.

4) They possess exclusive knowledge, e.g. knowledge that cannot be found by replacing the informant with someone else.

It is important to bear these four traits in mind and strategically build the interview guide around the idea of the exclusive informant. It is even more important to consider these traits when analyzing the interview data. In my case study, it seems especially relevant to dwell on the two first points. The second point gains an extra level of complexity because I specifically want to study elements of self-representation/self-fashioning, branding and persona uses which could conflict with the strategic considerations of the informants. The interviews made it clear to me that it is necessary to remain curious and focus on the products that the informant has created. What the interviews generally taught me was that everyone was keen to take part in the project and not remotely reluctant to talk about themselves. However, it is important to keep in mind that all the cases are professional media personalities who are undoubtedly skilled communicators also when it comes to interviews. Bruun's work combined with the experience from the interviews suggest that the interview data should be considered performances rather than truth evidence of any kind.

A final consideration, which links to the idea of the exclusive informant, is related to my own background in journalism, including cultural journalism. Having practical experience in the field, I am going to study can be considered an advantage as it will allow me to activate my relevant knowledge during the research process (both while collecting empirical material via interviews and while analysing the material). However, the practical experiences can also be perceived as a bias if my knowledge of the area prevents me from maintaining an explorative approach and instead encourages me to transfer my own prior assumptions to the interview data. I have tried to avoid this pitfall partly by using questions that address specific media texts and partly by using relatively

open and explorative questions⁴.

The interviews were transcribed by a student researcher and decoded by me, using an explorative reading strategy with a focus on speech elements where reflections on practice relating to the idea of a persona could be observed. These reflections were then incorporated in the analysis as empirical material and used alongside the media texts. The idea is not to use the reflections as a tool to verify the media text analysis but rather to expand the analysis and provide reflections on practice that the material itself does not provide.

4.6 Method of performance analysis

In the following, I will outline the specific analytical method used in this dissertation. The outline consists of two parts. Firstly, I will present the overall approach to the performance analysis, and secondly, I will present and discuss my adaptation of the approach.

4.6.1 Performance analysis

Historically, performance analysis was an attempt to move focus away from the text of a theatre play and instead analytically examine the ways the text was carried out and performed on the stage. Rather than looking for meaning in the text and believe that the text carried the meaning by itself, early performance analysis looked for meaning in the staging of the text (Eigtved, 2007: 7; Eigtved, 2010; Martin & Sauter, 1995: 19). In later works within performance analysis, focus has shifted from finding *meaning* to examining the event as a variation of communication that contains different *potentialities* or in other words, how the staging allows for different emotional, psychical and intellectual experiences (Eigtved, 2007: 8). The term 'event' in the previous sentence is important. Recent approaches within performance analysis does not only use theatre plays as empirical material but apply a broad definition of theatre and use the notion of theatrical event (Sauter, 2000) as a way to engage with a vast range of phenomena that contain different layers and different levels of theatrical content.

Some scholars underline that a performance analysis can only be used when dealing with performances where the researcher is present, which resonates with the discussion on presence-ness and liveness in section 3.4.2.2 in the theoretical chapter. Fischer-Lichte argues:

⁴ All the interview data including the questions can be found in the appendix

“Performance analysis can be conducted only when the researchers participate in the relevant performances and are part of the autopoietic process created in the performance. In other cases, we are dealing with an analysis of sources and documents about a performance or the traces left behind by the audience” (Fischer-Lichte, 2014: 48).

This quote resembles the stance taken by Peggy Phelan in the theoretical chapter, where she advocated for the need to understand a defining element of performance as presence and the impossible unification of performance with representation and documentation. We should, however, interpret the Fischer-Lichte quote more specifically in relation to the method of performance analysis claiming the need to be present at the performance in order to grasp the potentiality of the staging. Considering this point in relation to the mediated content of this present study, I will argue two points. Firstly, as already mentioned in the theoretical chapter and put forward by Philip Auslander in particular, mediated content can also be engaged with as performances in themselves and not merely representations or reproductions of something else. Secondly, the empirical material we are dealing with in the present study is not documentations of a theatrical event but rather the theatrical event in itself. A radio show, for instance, is typically interpreted as the event. It is not just a recorded audio version of a performance that took place in a studio and was not witnessed by an audience (including a researcher). Of course, the audience and researcher *could* be present at such a show but the purpose of the radio show format is that they *should* not. The representation is the performance, not a representation of a performance. A theatrical event such as a radio show is designed to be performed on the radio; the spectator is not supposed to be face-to-face with the agent. I acknowledge that the bodily co-presence of agent and spectator, for example, during a theatre play or at a journalistic live show can add a special quality to the event, but we could also claim that the mediated co-presence of a performing persona and an audience or researcher contains a similar quality that might be useful to include in the analysis.

The broad approach of performance analysis implies that no universal method has been developed within the research tradition, but that the scholar should create a method best suited for the particular project and objectives (Pavis, 2003: 1). The empirical material of the performance is “the performance in all its materiality and the particular context of its enunciation” (Ibid: 9). This implies that initially everything in a performance can be important. Whether it is important or not will depend on the scholar’s particular interest and objective within the specific study. The materiality of the performance can include all the elements used to stage something, ranging from the actor’s appearance, gestures, acting style and phrasings to the scene lighting,

crops and use of sound and space. This extreme diversity of potentially important elements requires detailed knowledge on the part of the scholar regarding the purpose of the analysis. Otherwise, the project is likely to drown in information. The focus of the scholar also supports the notion not to move from the materiality level, which is often addressed in descriptive terms, to an interpretative level, where meaning is ascribed to the materiality. We do not, in other words, go from a signifier to a signified but instead interprets the materiality in a three-fold process. The first level is a descriptive level regarding the different material elements the researcher deem important in relation to the focus of the study. In the second level there is an interpretation of the relations and how the constituent elements work together in the event. Finally, a third level in which the researcher tries to make assertions as to how the character and content of the performed event could provide certain emotional, physical and intellectual potentialities (Eigtved, 2007: 17-18). This last level also involves what Pavis phrased “the particular context of its enunciation”, meaning that one needs to think of the performed event as an event that may have a beginning and end but none the less situates itself within certain contexts. In the present study, this means thinking of specific contextual factors in a unique performance such as the materiality of the media in use (cf. Hausken, 2009) but also connecting the specific theatrical event to other events carried out within the institutional framework or by the same agent in other contexts.

4.6.2 Adaptation of performance analysis in the current study

Now I want to outline and discuss how I apply the method of performance analysis in the present study. I chose to use performance analysis because it is compatible with the phenomenon investigated in this study and partly due to the knowledge interest with which I approach this phenomenon. The method allows me to become absorbed with the performance itself that other similarly useful methods such as textual analysis and narrative analysis fail to deliver. It could be argued that I am carrying out a simple textual analysis as I examine media texts. However, as I also investigate interview data and make use of the distinct method of performance analysis, I would argue that my method is different to a textual analysis. According to narratological tradition, textual analysis would often be particularly interested in plot structure, the development of the narrative, the function of character and how scenes are constructed. These elements could also have significance when it comes to persona elucidation and use, but I would argue that such elements can also be examined by applying the performance analysis. The method offers an access to narrative elements and is also applicable when elements such as mediated co-presence, spatiality and embodiment are being examined. These are vital elements in the persona

elucidation, which is why the method of performance analysis is particularly useful in the present study.

As stated earlier, this study is situated in a phenomenological and abductive approach, using the specific method of performance analysis to engage with the empirical material. The focus of the performance analysis comes from the overall research design of the project generally and specifically the research questions which I phrased as:

- 1) *How is the journalist and critic persona elucidated and performatively used in contemporary cultural journalism and criticism?*
- 2) *What kind of journalism and criticism does the different persona elucidations and uses create?*

With these research questions in mind, and incorporating the epistemological departure point as well as the abductive strategy, I can now outline the adaptation of the performance analysis, which will guide the study.

In the analysis of the cases, I will draw on all three analytical levels proposed above by Eigtved and Pavis. The first level will be used to describe and discuss individual elements such as a certain doing, a way of dressing, a specific use of props, a bodily behavior and so forth. The second level will then be used to relate the different doings and performative elements to one another in order to analyze what kind of persona is being elucidated and used. The analytical part based on the first and the second level will work as a reply to my first research question. Finally, the third level will in my adaptation of performance analysis be used to discuss what kind of journalism and criticism is being made from this particular persona performance and will work as a response to my second research question.

It is the objective of the analysis to create knowledge about how cultural journalists and critics elucidate and use personas in their productions in performative ways. It is therefore necessary to limit the engagement with the materiality of the events to the elements that most clearly seem to relate to the persona concept as outlined in the theoretical chapter of the dissertation. By using an adaptive strategy, I continuously go back and forth between the empirical material and the theoretical framework. For example, elements, such as a certain use of space, are exploratively located in the theatrical events. The theoretical frameworks are then revisited in an attempt to identify conceptual work that could help explain the practices encountered. This leads me to the

notion of spatiality in general and more specifically a certain way of dealing with spatiality rooted in performance studies. This notion of spatiality is then added by me to the setup of the performance analysis, which gradually extends itself by applying the abductive research strategy. The combination of the focus and objective of the research (the persona use) with the research strategy (abduction) is essentially what forms the performance analysis of this study.

The epistemological departure point discussed in section 4.1 also implies specific considerations regarding the adaptation of performance analysis. Traditionally, performance analysis has been interpreted as either a semiotic or a phenomenological research tradition, the former focused on the representation and creation of meaning and the latter on the presence and creation of experience. The present study is particularly interested in how a persona is elucidated and used, or how a persona comes into being and becomes an entity that has presence and can generate experience. Departing from a phenomenological epistemology, the study is thus committed to a dominant focus on whatever comes into being by presenting itself, which resonates with Pavis' approach to performance analysis, for instance. As such, it does not make much sense to examine lighting, costume design and the use of mise-en-scene in the empirical material of this study, but it does make sense to examine bodily behavior, the use of space, appearance, gesture, the use of the human voice, and the recurrence of objects/props. These various elements from the materiality of the performances have worked as guiding tools when I visited the theoretical framework looking for concepts that could help unpack this kind of materiality.

The five concepts that will be operationalized in the analysis were presented in the theoretical chapter as each is a product of various theoretical works. The concepts I have chosen are not unique to performance studies, but I have chosen a theoretical framework based on performance studies and a conceptualization of the five analytical terms rooted in performance studies, which naturally have some consequences. If I had opted for other concepts or chosen to work with the same concepts but drawn on a conceptualization from other academic fields, the analysis would likely have produced a different result. The five terms have been located using the abductive strategy as outlined above where I have repeatedly moved back and forth between theory and the data. This strategy is also aligned with the foundation of performance analysis, which requires the scholar to draw on concepts and ideas that most fruitfully inform the phenomenon in question and the chosen focus in resonance with the materiality of the performances. Additionally, as my study is rooted in the media aesthetic approach, as discussed in section 3.2, the analysis will continuously address the five concepts in relation to the media materiality that becomes evident due to the particular uses of the medium (Hausken, 2009).

In the following, I will illustrate the analytical model and provide some analytical departure points phrased as questions that the analyst can use as leads into the empirical material:

Body

How does bodily behaviour happen in the different media?

How does the body of the persona become clear to us?

What kind of bodily activities are centered in the media text?

Examples:

- * Interviewing while being naked
- * Sneezing and snoring on the radio show
- * Consuming food, drinking wine

Theatricality

What kind of theatrical aspects are in use?

How does material, that is rooted in the material reality enter a relationship with the imaginary?

Examples:

- * Reading aloud a food review (by an actor)
- * Engaging in a dialogue with a dead friend
- * Applying ideas from performance art into the world of journalism



Voice

What kind of speaker position is involved in the persona use?

Does the position change across media, genres and/or time?

How does the speaker position relate to notions such as presence?

Examples:

- * A confessional I sharing details from her private life
- * A character-like mobilization that works within a given frame and gestalts itself in specific ways to drive forward a narrative
- * A conversational voice which manifest itself through the verbal interaction with other voices even if these are fictional voices

Personal Narrative Performance

How does the experience of an agent transform itself into mediated content?

Which function do the persona have in these narrative performances ?

Examples:

- * Drawing on personal experience to create radio monologues that builds intimacy, familiarity, provocation or other kind of affective response
- * Establishing the persona as character in a narrative

Spatiality

How is space used in the various doings?

What is the relation between the life space and the media space?

Examples:

- * Converting a radio place (the radio studio) into a media space
- * Using a physical location to transform an experience into a personal narrative
- * Using private spaces to create intimacy, persona manifestation and familiarity

The figure in the center of the model should be viewed as the performing persona in all its materiality, comprised of the archives and the repertoires, as Taylor has expressed it. The persona is created, made distinct and visible by means of all the doings and materialities of the

performances in which the persona engages itself, including the various materialities of the media in use. These doings could for instance be (but is in no way limited to) the way the persona speaks (pitch, tempo, voice style etc.), the way he/she conducts interviews, the stylistic approach in an article, the appearance of the persona on social media, the use of a textual “I” in a print article, the temporality of a conversation, the use of props in a radio show, and the way the persona positions himself in different genres.

All these doings and materialities are present in the empirical material, and the five main concepts are used to unpack these observations, coined as ‘showing doings’ in the theoretical chapter. One way to start this unpacking is by raising questions such as the ones listed in the model above. In the application of the concepts, it is possible to move from the first step (a descriptive level of the doings and materialities of the persona use) to commencing an interpretation that will lead to the second step (interpreting relations between the constituent elements of the persona use) and onward to the third step (interpreting assertions of the potentialities created by the persona use) as outlined in Eigtved’s performance analysis approach above. It is in the third step of the process that we also gain insight on a level that allows us to discuss the nature and potentiality of journalism and criticism being produced. These insights will lay the foundation of the discussions taking place in chapter 9.

It is vital to understand the application of the five concepts as something that happens in a dialogical relation, where each concept enriches the others and often overlap in various ways. In the model, I have provided the reader with some examples from the analysis of the cases, for the purpose of clarity. The cases will be discussed further in the analytical chapters of the dissertation to which I will soon turn. First, however, I will in the next chapter introduce the institutional context of the cases by outlining the Danish media system and presenting the shared media institutional affiliation of the cases, namely the radio station Radio24syv.

5.0 Institutional context

Before embarking on the three persona analysis in chapters 6 – 8, I will briefly present the shared media institutional context that the three cases work within. As stated in the methodological chapter, all the cases selected in the present study have at least one thing in common: They all work at the national Danish radio station Radio24syv. Additionally, the cases work at different other Danish media institutions, such as newspapers and online media. In other words, the cases work within a Danish media system, and they work specifically for the media institution Radio24syv. In the following, I will outline the Danish media model and introduce the radio station Radio24syv. This will be done by drawing on literature, policy papers and by consulting the data from a qualitative interview I have carried out with the two heads of programmes at Radio24syv, Mads Brügger and Mikael Bertelsen (the complete transcript of the interview can be found in the appendix). The other media that some of the cases work for will be introduced in the separate analytical chapters when necessary.

5.1 The Danish media system

The Danish media system is characterized by having a high degree of autonomy and journalistic professionalism (Blach-Ørsten & Willig, 2013: 198). It is normally placed within what Hallin and Mancini call the Democratic Corporatist Model (Hallin & Mancini, 2004), or the Nordic Welfare Model (Syvertsen et al., 2004). Both terms are used to describe media systems defined by a politically independent press despite several media being partly state-funded media. Furthermore, in this type of the media system access to information about current affairs is considered a public good and there is a rather normative focus on the media's democratic role (Blach-Ørsten & Willig, 2013: 198.) and its ability to inform citizens (Kammer, 2017: 37).

The Danish media system can also be defined as mixed or hybrid, consisting of both commercial, privately run media as well as publicly financed media, subject to public service obligations (Kammer, 2017; Syvertsen et al., 2014). In other words, the public service media compete with privately driven media for the attention of the audience (Brink Lund, 2010: 177).

The aim of public service is to secure a diverse selection of media that also prioritize art and culture. The ideals of public service have been debated extensively (Mouritsen, 2007). Some research point to a conceptualization of public service as a set of political guidelines as well as an ideal of the societal role of the press (Søndergaard, 2010). It is beyond the scope of this dissertation to discuss the concept of public service, but it does make sense to relate the concept to the creation and conditioning of the radio station Radio24syv.

The radio landscape in Denmark reflects the hybridity of the Danish media system, consisting of a number of commercially run radio stations as well as a very dominant public network (Danish Broadcasting Corporation), which also broadcasts television and has an online presence. The radio channels from Danish Broadcasting Corporation account for 73 % of rating shares on the Danish market (The Danish Agency for Culture, 2018) and can be thought of as a de facto monopoly when it comes to radio in Denmark (Kammer, 2017: 42).

When the National Danish radio station Radio 24syv started airing November 1, 2011, it was the result of a prolonged political discussion. Several political parties wanted to launch a national radio station to counterbalance the vast array of radio stations run by Danish Broadcasting Corporation (The ministry of Culture, 2010a). In the media agreement of 2010, it was decided to allocate close to 100 million Danish kroner (around 13 million euros) to the new radio station in the form of an annual subsidy. Several media companies expressed an interest in running the new radio station, but in the end, there was only one contender, namely a joint venture between the media group Berlingske Media (which also runs several national newspapers) and the communication company PeopleGroup (which is involved in a number of activities, including a publishing house and a film company). The financing of Radio24syv comes from the license fee so the radio station has public service obligations similar to those at DR (Kammer, 2017: 42). This means that the same company runs a private newspaper and a publicly funded radio station, a perfect example of the hybridity that defines the Danish media system.

The current financing and broadcast license for Radio24syv expires on October 31, 2019. In the 2018 media agreement, it was decided that the headquarters of Radio24syv should be moved from Copenhagen to a location in western Denmark from the autumn of 2019. Fifty percent of the staff must also be present at this new location. It was also decided to reduce the radio station's budget by 30%. It remains to be seen whether the existing setup and ownership of Radio24syv will continue, or whether a new agent will enter the game. In the same media bill, it was decided that the Danish Broadcasting Corporation (DR) has to cut expenditure by 20% of the total budget, resulting in the closure of three radio stations run by DR.

5.2 Radio24syv: to deviate from the norm

The profile of Radio24syv was formulated by the political parties who agreed on the 2011-2014 media bill and includes the following characterization of the station:

“With the intention of creating a broadly appealing and innovative news and talk radio station (...) and a particular requirement of having distinctive radio hosts.”

(The Ministry of Culture 2010b)

In line with the mandate from the politicians, the management of the new radio station made it clear from the beginning that they wanted to provide a distinct alternative to the radio stations offered by DR. Three keywords were often repeated: The management wanted to apply an *experimental* approach to radio, create radio programmes that were an *experience* to listen to, and allow *new kinds of voices* to enter the airwaves (Ramskov & Knudsen 2011). In other words, they wanted to do talk radio in ways that deviated from normal approaches, as also discussed in the introduction to this dissertation.

The station is divided into two overall segments: the news division and the programme division. Some of the news programmes have displayed a rather subjective and opinionated approach, but the most persona-driven shows can be found within the programme division. The two heads of programmes, Mikael Bertelsen and Mads Brügger are both journalists and have a large oeuvre consisting of experimental and persona-driven journalism resembling the gonzo-style tradition.

In the interview data, the two heads of programmes point to *the experimental approach* as a guiding line in the productions at Radio24syv (e.g. IW Data, Brügger & Bertelsen, 0:20:26). They often return to a statement saying that they would prefer a lot of rubbish followed by a few great moments rather a bunch of mediocre material (e.g. IW data, Brügger & Bertelsen, 0:29:24). In other words, it takes a lot of failure to create a few great moments.

The interview data also reveals that the experimental approach is related to the budget of the station. Placing a person in front of a microphone and asking them to start talking is the cheapest kind of radio to produce. Doing this well naturally requires certain skills (IW Data, Brügger & Bertelsen, 17:08:18 – 17:09:21) as well as a charismatic personality (IW Data, Brügger & Bertelsen, 00:10:03), which explains the special requirements of the radio hosts.

Until the end of 2019, Radio24syv will receive 90-100 million Danish kroner annually in state subsidy, or about half the budget of the DR radio station DR P1 (DR Public Service report 2015), but Radio24syv is still expected to air 24 hours a day, of which only 10% can be reruns of old material (The Ministry of Culture, 2011).

There were two solutions to this challenge, according to the interview data. First of all, the radio station has fewer executives and mid-level managers compared to other stations (IW Data Brügger & Bertelsen, 00:05:02). Secondly, a large majority of the content is talk radio, which costs very little to produce. Mikael Bertelsen explained the strategy thus during the interview:

It is not just a question of strategies and visions. It is also – what do you say – a matter of making do and mend.

(IW Data, Brügger & Bertelsen, 27.49)

This approach combined with a lack of executives and mid-level managers seems to have created a workplace with independent and autonomous radio hosts who experience minimal interference from the heads of the station. This has resulted in a high level of freedom for the individual radio hosts (IW Data, Brügger & Bertelsen, 07:32:00), a fact supported by the interview data.

The second element in the vision, the idea of producing radio that is an *experience in itself*, is primarily talked about in the interview when speaking about the cultural journalism at the station. The ambition of the station has been to provide agenda-setting cultural journalism instead of cultural journalism traditionally guided by events and exhibitions as it is phrased in the interview (IW Data, Brügger & Bertelsen, 00:10:57). This can be interpreted as a desire to avoid doing *churnalism*, as was touched upon in the research context on this dissertation (e.g. Kristensen, 2017).

I would argue that two kinds of approaches have been tried in order to fulfill the vision of 'radio as experience in itself': the activist approach and the cultural-producing approach. An example of the activist approach would be the show where the host killed a rabbit on air during a debate on double standards on eating meat. Another example would be the station's attempt to organize an art exhibition featuring the work of the controversial Swedish artist Dan Park. The radio station expressed a desire to test the boundaries of free speech by allowing the provocative Swedish artist Dan Park, who has been convicted of racism, to exhibit his paintings in Copenhagen. The head of programmes at Radio24syv, Mads Brügger, managed to obtain 31 paintings by Park, who at that time was serving a six-month prison sentence. The radio station management prepared the exhibition, but no gallery owner wanted to participate, so the station ended up cancelling the

event after an intense discussion in the media and the employees at the station expressing fear that the event might trigger a new Muhammed crisis.

The second approach has been tested in the show “The Great Novel” (“Den Store Roman”) involving a writer working on a new novel while being on air. The writers hosting the show were paid 40.000 Danish kroner which the head of programmes calls “a kind of artist grant” (IW Data, Brügger & Bertelsen, 00:11:44). This has resulted in the publication of a number of novels such as Martin Kongstad’s “Am I Cold?”, which will be discussed further in the analysis of Kongstad.

The third element of the vision, the idea of having *new voices* on the airwaves, is touched upon only sporadically in the interview data. At one point, the head of programmes stresses that the easiest approach would be just to hire experienced radio hosts from competing channels at DR, but that would have caused Radio24syv to become just like the existing radio stations (IW Data, Brügger & Bertelsen, 0:36:47). Instead, the two heads of programmes have hired people with little or no radio experience, such as Kongstad and Okman, who are analyzed in the analytical chapters. The hosts often have quite a lot of either media experience from other media or other creative fields, such as literature and music. Occasionally, the two heads of programmes have hired relatively unknown people with no media experience whatsoever. For instance, the management of the station once hired a perpetual student to host a night talk show, and they have used non-professionals as literary critics. The non-professional laymen were chosen purely because they had the same name as a famous critic. This last example can be interpreted as mockery of the established critics and as a way of illustrating that it is the name that counts in critiquing.

5.3 Using Radio24syv as departure point

Radiosyv’s vision is one of the reasons I have chosen this radio station as my primary institutional case, as it seems to be an example of the blurring boundaries of journalism, as mentioned in the introduction. The radio station can be seen as an intervention in the hegemonies of contemporary journalism and criticism with a desire to challenge existing ways of doing talk radio. It is important to stress, however, that the ambition of this dissertation is not to test whether or not Radio24syv fulfills its own ambitions and vision but rather to use Radio24syv and a limited number of its hosts as a departure point for doing a persona analysis across media.

Radio24syv represents a clearly defined institutional framework, which is an advantage concerning the case selection because it narrows down the field considerably. The specific institutional framework also makes it possible to compare the use of performative persona across cases as they all work within the same media (radio) and the same media institutional setup. In the analysis, the

media institutional affiliation will be addressed and the different media materialities will be acknowledged as important factors in the persona elucidation and use, as discussed in section 3.2 in the theoretical chapter.

As pointed to earlier, the cases selected for the present study also work in other media institutional settings as well as outside journalism, e.g. in the sphere of art and public relations. I argue that to capture the performative use of personas, it is necessary to study the cases in a cross-media and cross-field perspective. The work done at the selected media institutional setting rubs off on the other practices done by the cases and vice versa. The persona discussed in the theoretical parts of this dissertation is the sum of all the doings, and an analysis must therefore enter a more holistic approach to the oeuvre or at least attempt to do so.

Methodologically, this results in taking a common point of departure in the practices the cases perform at Radio24syv but also engaging with the persona practice in other media, other formats and genres as well as other fields, such as the field of art. This hybrid or multiplicity approach is aligned with the notion of the hybrid media system argued by Chadwick (2013), who emphasizes the need to move away from a distinction between old media and new media and instead address the media landscape as a diverse and hybrid entity. Chadwick proposes viewing media as “bundles of cultural, social, economic, and political practices” (Chadwick, 2013: 9) and as often overlapping entities that draw on each other in complex ways. Applying Chadwick’s integrative media systemic view to the present study means not only studying different media and different fields but also, while doing so, keeping a perspective that is rooted in the notions of practice and hybridity. In the study, I will examine how a persona practice is a product of a certain media and uses that media’s particular materialities. At the same time, I will acknowledge that the various practices contain both hybrid and integrative elements. The multiplicity approach to understanding media systems also resonates with current research in persona studies, which suggests that changes in working life and structural changes in, for instance, the media landscape make it more important for agents to be present on a number of media platforms (cf. Marshall, 2013).

6.0 Analysis #1: Poul Pilgaard Johnsen

In this analysis, I will demonstrate how the case Poul Pilgaard Johnsen appears to take on and use what I argue is *a confessional-sensual persona*. My analysis will highlight three elements in Johnsen's practice that elucidate and use this persona: the sharing of intimate life details by means of two distinct strategies (section 6.2); the use of wine and the talk about wine as a performance of sensuality and a way to create an intimate space (section 6.3); and the staging of specific repetitive behavior and appearance across media (section 6.4). These three elements will be demonstrated and analyzed using the analytical apparatus introduced in the methodological chapter. In section 6.5, I will sum up the argument of Johnsen using a confessional-sensual persona and relate this to my first research question.

The analysis will also demonstrate how Poul Pilgaard Johnsen uses the confessional-sensual persona to create cultural criticism rooted in a (display of) sensual style of being. This will be done in section 6.6, which then works as a response to my second research question.

Before embarking on the analysis, it is necessary to shed some light on the biographical background and institutional affiliations of the case as this information is important when doing a persona analysis. In Johnsen's case the outline of the institutional affiliation will for example make clear how he seems to have two distinct practices in his journalistic approach, which to some extent match the two medias he works for.

6.1 Biographical information and institutional affiliation

Poul Pilgaard Johnsen was born in 1965 in the small town of Sdr. Felding in the rural western Jutland, Denmark. He dropped out of law school and instead enrolled at the Danish School of Journalism from which he graduated in 1992. After graduation, he worked for four years at the local radio station Radio Gladsaxe.

In 1996, he joined the elite national newspaper *Weekendavisen*, which remains his primary work place. According to Johnsen, it was at this newspaper that his persona-driven journalism first came into being (Interview Data, Johnsen, 10:16:38). Besides working for *Weekendavisen*, he currently hosts a conversational wine show on Radio24syv titled "Spirit of the Bottle" (Danish: "Flaskens Ånd", first aired in 2011) and runs his own small-scale publishing company, Bianco Luno. He has published a number of books, amongst these a personal wine book also titled "Spirit of the Bottle".

Johnsen's media institutional affiliations constitute an important part of the persona analysis, as there are at least three different levels of fluctuations at play in Johnsen's practice. Firstly, Johnsen

fluctuates between two media institutions, namely the national weekly newspaper Weekendavisen and the national radio station Radio24syv. Both media institutions belong to the conservative section of the Danish media landscape and are run by the Danish media group Berlingske Media, which has been owned by the Flemish media group De Persgroep since 2014. Weekendavisen and Radio24 are both branded as personality-driven media. Radio24syv's tag line is "Den Originale Taleradio" (i.e. "the original speech radio"), and the radio station has promoted its personality-driven strategy on several occasions. Weekendavisen used to promote the tag line "The Newspaper of Personalities" but today, they incorporate a promotional strategy rooted in the branding of the individual journalists. This can be seen in the weekly newsletter emailed to subscribers a few days before the publication of a newspaper. The newsletter is structured as a promotional text highlighting articles and specific reporters, journalists and critics. The interview data also supports the impression that Weekendavisen has a wider space when it comes to performing personas compared to other media (Interview data, Johnsen, 09:27:51 and 10:50:02).

By working for both Weekendavisen and Radio24syv, Johnsen also fluctuates between the media of print and the media of radio. This provides me with a fruitful analytical opportunity to examine the persona use across different media, drawing on different media materialities which matches the media aesthetic approach of my study

Finally, Johnsen fluctuates between what we could term an investigative/objective practice and a confessional/subjective practice. This oscillation is clear when I do a wide reading of the Johnsen oeuvre, which makes it possible to group his productions into two main types. One type is the persona-driven pieces where he elucidates and uses his persona and incorporates it into the pieces, as demonstrated in the analysis below. Another type is the pieces where Johnsen's persona is less evident or even not in use at all. These pieces include most of his investigative pieces and some of his general news reporting.

Johnsen's investigative reporting includes the disclosure of a Danish diplomat, who helped establish an attempt to assassinate Hitler and the Penkowa case, which is probably the most famous of Johnsen's investigative pieces. The Penkowa case revealed how an esteemed scientist at Copenhagen University, Milena Penkowa, was faking her research results and creating a falsification of documents. At the time of Johnsen's investigative reporting, Penkowa was already under investigation for scientific misconduct, but Johnsen's reporting made the information publicly known, lead to a full police report and Penkowa being convicted for falsification of documents. All of Johnsen's investigative reporting is done at Weekendavisen but he also does a

number of persona-driven pieces at the newspaper as I shall demonstrate below. On Radio24, it is solely persona-driven approaches he uses.

The Penkowa articles are probably the best example of Johnsen's investigative reporting and show how a hard-working journalist can establish a case against a highly esteemed scientist. According to Johnsen himself (and some of his colleagues), he should have been awarded the Cavling Award, the most prestigious journalism award in Denmark for this case, but he was not nominated, which created some stir. This is how Johnsen responded in the interview data:

IP: When I did not receive the Cavling award for the Penkowa disclosure, I must admit that I found it rather strange. Strange at least that I was not even nominated, considering that it was the biggest scientific scandal ever in Denmark, right?

IV: Yes.

IP: And then I am not even nominated...and then I can't help but think... well, that it is because...well, people might think something along the lines of "oh well, he is such a flamboyant type, so he cannot be... then it cannot really be true that he is also a hard-working reporter who sits there night after night digging into details because such people...well, they usually wear black jeans and a t-shirt".

(Interview data, Johnsen, 10:47:35 - 10:48:38)

Johnsen thus draws attention to one of the downsides of self-presenting the way he does. If the public focuses mainly on one version of the persona, it becomes an obstacle when he then wants to do serious investigative reporting. According to the interview data, this obstacle has to do with the norms inherent in this type of journalism. If this argument is considered valid, then it can be discussed in connection to the notion of hegemony and performativity as addressed in the theoretical chapter. According to Butler and her theory of performativity (Butler, 1988, 1990, 1993), an entity such as gender is continually constructed, activated and maintained through reproduced linguistic and social practices and performances. Any performance enters an existing playing field and a dialogue with the already present performances. In the case of Johnsen and his two journalism practices, the ongoing negotiation and power struggle become embodied in one and the same agent. The interview data suggests that the two practices can collide and obstruct one another and actually become a hindrance to the agent.

Furthermore, the negotiation and power struggle between the two practices become part of the Johnsen persona. As readers of his oeuvre, we become conscious of the two different practices, and because Johnsen often merges personal life with media life, as demonstrated in section 6.2.2, we also become familiar with Johnsen's own frustrations concerning the conflict of the two practices.

By having these two distinct practices, it can also – be argued, using the analytical terminology in this study, that Johnsen performs with two voices, two speaking positions. This probably has to do with his position in the journalistic landscape. Unlike the other cases in the study, Johnsen not only practices cultural journalism but covers other topics as well but it is primarily his work done within cultural journalism that is persona-driven. This point seems to support the notion previously touched upon, namely that the sphere of cultural reporting is a more spacious beat when it comes to persona-driven journalism and criticism (Forde, 2003; Chong, 2017).

In the case of Johnsen, opting for one style or another, or persona-driven or not, seems to be a somewhat deliberate choice for Johnsen:

IP: Well, one could say that this is a kind of topic that will not turn into a personal piece. There will not be anything about me in this article, but it is of course driven by things that interest me.

Actually, it contains everything I am interested in

(Interview data, Johnsen, 10:54:50)

It can be argued that even the lesser persona-driven pieces are personal to the extent that the topic is chosen deliberately based on the issues that interest the case. The quote makes it clear that the choice of approach is deliberate. It is a choice coming from the material and a question of how much or to what extent the case connects with the material. As such, the Auslander notion of a persona as a construct suited to a specific context and used in a given performance seems highly useful (Auslander, 2015: 66). When Johnsen deliberately scans the material (such as interviews, background reading, and facts) for an upcoming piece to decide how to activate his persona, or not, the context of the piece (the nature of the topic, the media materialities at hand and the persona's affiliation with the topic) has an important impact on the construct.

It can also be argued that this preliminary work (before the piece is actually being created and published) is part of the persona-maintaining process (Marshall, 2013: 157), which also involves a consideration of how much more persona the audience and the agent himself can cope with. As explained in section 6.4, repetition is an important element in the case of Johnsen's persona

elucidation, but the repetitive behavior should be understood as the idea having two different paths (the investigative and the subjective) and the persona elucidations and uses having a natural limit.

Dealing with the interview data as a performance, as explained in the methodological chapter, makes it difficult to determine to what extent this is a deliberate choice or just something Johnsen reflects upon in hindsight. However, connecting the performance of the interview with the actual media makes it possible to decipher the oeuvre of Johnsen in a more comprehensive totality, which is why I integrate elements from the interview data at the end of most sections in the analysis.

6.2 The sharing of intimate life details

In this section, I will demonstrate that the repertoire of sharing intimate details is a recurring strategy used by Johnsen that elucidates his persona. In Johnsen's case, the sharing strategy exists in two different variations. One is a sharing rooted in bodily intimacy and the other is a sharing showcasing the intertwinement of the media world with Johnsen's private life worlds. I will demonstrate the two strategies by drawing on the concepts of personal narrative performance, body, voice, spatiality and the distinction between repertoire and archive.

As discussed in the theoretical chapter (section 3.5.5), the concept of a *personal narrative performance* is a way to come to terms with the transformation of personal experience into more general narratives that can be performed (Langellier and Peterson, 2006: 152). The use of personal narrative performance almost inherently contains a confessional aspect since the agent must use material from his or her own life to stage the performance. However, the level of intimacy in the confessional element can differ greatly. In Johnsen's case, there is a high level of intimacy in the confessions. This has to do with the nature of the confessions and the frequency with which the confessions are performed. The nature of the confessions is often rooted in bodily intimacies, including Johnsen's love life (including lovemaking) and his emotional state in relation to love and women in general. The intimate confessions happen so frequently that situating the topics in relation to his own life experiences becomes a defining trait of his persona-driven work.

I will now demonstrate Johnsen's confessional intimate sharing in five print articles that have been chosen due to their exemplary way of showcasing this strategy. The first two articles demonstrate an intimate sharing rooted in bodily confessions (section 6.2.1) while the three remaining articles

(section 6.2.2) analytically demonstrate a sharing structured around the intertwining of mediated life with personal life.

6.2.1 Sharing bodily intimacies

The piece titled “Erotiske Mennesker” (‘Erotic people’, published October 29, 2010, Weekendavisen) is an interview with film director Jørgen Leth, who had just released his documentary “Erotic Man” at the time. The film (an archive if using the vocabulary of Taylor) investigates the erotic across different cultures. The article (also an archive) aims to not only address the phenomenon of the erotic, but rather show how the journalist and his interviewee, Jørgen Leth, experience the erotic (a repertoire) themselves. The following disclaimer, voiced by Johnsen, can be found at the beginning of the article:

If we really want to get to the core of this topic dealing with how humans are erotic or at least how men are erotic, then I believe we need to reveal something about ourselves. What the erotic is to us. How we are in the erotic. In the act of making love. Specifically. Without being afraid of what people might think and without fearing that we become too personal. As a matter of fact, I think we should go the whole hog and tell everything.

Then Johnsen proceeds to talk about his own love life, including his sexual experiences and his talent as a lover, pointing to his abilities in the repertoire of making love. He quotes from a letter from a female acquaintance, who calls Johnsen “The Robin Hood of sexuality” because he apparently is very generous and considerate when making love. Before quoting the letter, he writes that he will now likely be crucified due to his level of self-satisfaction but chooses to quote the letter anyway. The letter is one long homage to Johnsen’s lovemaking skills. Earlier in the piece, Johnsen sums up his qualities as a lover with the words:

In the erotic I am totally uncomplicated. There are no games, no parries, nothing externally imposed that disturbs or dislocates. Nothing in the act of making love seems strange or difficult or repulsive to me.

The issue at stake here is not whether or not Johnsen is actually a good lover or just good at bragging. What is interesting analytically speaking and in regard to the scope of this study is how the persona becomes elucidated in the above. Drawing on the analytical concept of body, it is clear that the confessional reporting takes on an explicit bodily appearance. The intimate sharing of life details is rooted in the bodily act of making love, and this approach helps the persona

become elucidated as a living being by pointing to this repertoire. The body materializes in front of the reader due to the nature of the intimate confessions.

It can be argued that by using an archive, the letter from a previous lover, almost as a theatrical prop, Johnsen tries to divert the documentation of his lovemaking skills away from himself and towards an eyewitness report. Now it is no longer just him saying something about himself but actually a second person testifying to Johnsen's lovemaking skills. The media materiality of a letter is also important. The letter as a type of text is a genre that is hard to define (Barton & Hall, 2000: 1-2), but some of the media materialities of the letter, historically as well as contemporary, are pointing towards the letter as a particular intimate and personal form of communication. The intended reader of the letter was likely only Johnsen. By publishing the letter in the newspaper, Johnsen diverts attention away from the intention of the author and creates an intimate bond with the reader by sharing something that was only meant for his eyes. A similar strategy is used in some of the examples in section 6.2.2., where Johnsen quotes directly from a private email and a birthday party speech.

The article also comments on the film which was the reason for writing the article at the time. To base an article on a current cultural product is a common news criterion within the beat of cultural journalism (Kristensen & From, 2011b). In the article, the film is always commented on in relation to Leth and Johnsen's erotic experiences, which is a general trait in the latter's work. The topic is always somehow connected to his own life, or to use the analytical terminology: any archive done by anyone is being related to a repertoire coming from Johnsen. I would argue that Johnsen follows the logics of the beat, by, for instance, publishing a piece on a current cultural product, but he also challenges the logics by dealing with these cultural products in a highly personal manner. When scenes from the film are talked about and deciphered in terms of how the erotic should be considerate and generous, the interview quickly draws on real-life scenes from either Johnsen or Leth. In these real-life scenes, the notion of voice becomes an important analytical tool. As the article proceeds, the two lives almost merge into one due to the conversation about the erotic. Suddenly, around halfway through the article, a "we" creeps into the sentence "That is exactly why we are good lovers".

There is a change in voice from two individual voices, Johnsen and Leth, confessing bodily experiences to a unified almost solidary voice confessing what seems to be mutual understandings and experiences concerning the erotic. The change in voice causes Johnsen and the Johnsen persona to include or draw on some of the repertoires emanating from the Leth persona.

Choosing this confessional approach in an interview with Jørgen Leth seems anything but random. When Johnsen's oeuvre is scrutinized, there are a number of examples of Jørgen Leth and his approach to life being the main topic. Jørgen Leth is well known in Denmark for his movies, his poetry and his annual role as a television commentator on the bicycle race Tour de France. After the publication of a multiple-volume autobiography in 2005, Leth also became known for his somewhat hedonistic lifestyle. One scene in particular from the autobiography created a public stir, namely a scene where Leth describes how he has sexual intercourse with a young girl, who was the daughter of Leth's private chef. The description led to quite a smear campaign against Leth, who was fired from several of his jobs. During the scandal, Johnsen was one of the few journalists who stayed in touch with Leth and published several articles, where Leth defended his way of living and his autobiographical writings. In 2005, Johnsen also published a book about the scandal, a scandal which Johnsen called a chastity feud.

When Johnsen first aired his wineshow "Flaskens Ånd" (Spirit of the Bottle) on Radio24Syv on November 5th, 2011, the guest in the first episode was Jørgen Leth. This episode not only plotted a course for the shows to come but also manifested Johnsen's approach to life through a conversational setup with Leth. Thematically, the episode touches upon at least two related topics, according to Leth and Johnsen. The first one is a discussion on the liaison between the erotic and wine. It revolves around a Dionysian take on the sensual and the enjoyment of living a life guided by the senses (Spirit of the Bottle, episode 1, time code 18:00). The second topic of conversation deals with the practice of using oneself in whatever one does. In the show, it is phrased as an act of stinginess if one tries to omit the "I" from whatever is being communicated (Spirit of the Bottle, episode 1, time code 39:10). Later in the show, it is stated, in mutual understanding between Leth and Johnsen, that one must seek to write as one lives and to live as one writes. This could also be phrased as a need to have unification between the repertoires (how life is lived) and the archives (how life is depicted and treated in mediated form). This final statement points to the merging or entwinement between personal life and media life that I will return to in the analysis of the article in section 6.2.2.

By inviting Leth to the show, Johnsen not only finds a useful conversation partner in terms of plotting a course for the show but also draws from the Leth persona and integrates elements of this persona in his own persona. This is done in particular when the two individuals perform confessions and share their ideas about life and the optimal way to live. Before embarking on the analysis of the sharing strategy built around the entanglement of mediated life with personal life, I now want to address a written piece that allows for further elaboration on the sharing strategy of the bodily confessional.

The article “Forelsket i København” (“In love with/in Copenhagen”) was published September 14, 2007, in Weekendavisen. The title is ambiguous and can mean either being in love with the city of Copenhagen or being in love with someone in the city of Copenhagen. It is a piece about different locations in Copenhagen, but the article is mostly about Johnsen’s own memories of eating food, being in love and making love in those places. The article also touches upon existential themes such as being lost, lovesick, left behind, abandoned and forsaken by the loved ones. It is a piece driven by an even part enthusiasm and an even part melancholy and sentimentality. Johnsen’s personal life is clearly visible within the structure of the article.

Opening with Johnsen’s reflections that the best thing about Copenhagen is all the beautiful women, the article is structured as an investigation into the locations that remind Johnsen of different women he used to know, date and make love to because as it is phrased in the article:

It is as if the places make a greater impression on you, settles deeper within you, when you have either been very happy, very unhappy, in love or abandoned in those places. These are places that I have always longed to return to.

This sense of longing then builds an article made from, as stated above, a mix of sentimentality and enthusiastic remembrance. Now and again, the two seem to mix in the article, as in:

To grab half a bottle of champagne, left over after the reception on the covered terrace, steal it out into the warm summer evening, drink from the bottle and give in to the fever of the flesh under a large, age-old tree.

The energetic description of a very sensual experience also carries the feeling of time lost and events of the past, which can only be relived in a memory. In those segments of the piece, Johnsen elucidates a confessional persona driven by an almost nostalgic weltenschmerz.

Once again, it is clear how the topics, in this case geographical locations, are connected with Johnsen as in the previous example, where the topic of the film “Erotic Man” was treated solely in connection with Johnsen’s (and Leth’s) own life experiences. In the Copenhagen article, each scenery presented serves as a reference point with which to investigate one of Johnsen’s personal memories. By connecting the Johnsen persona with specific locations in Copenhagen, the piece accentuates how place and persona become entangled and more or less inseparable. The experiences (repertoires) of the agent, in this case Johnsen’s different experiences with women,

are converted into mediated content (archive) by making these memories manifest themselves within the context of a location-based article. This way of incorporating personal life in a mediated piece is an example of the *personal narrative performance*. In order for the personal experiences and anecdotal scenes to become more generally understandable and resonate with a wider public, Johnsen uses the common practice of connecting place and memory (Berberich et al, 2015).

If the term of *spatiality* is applied to the article, it makes sense to differentiate between life spaces and media space (see section 3.5.3 in the theoretical chapter). The different locations highlighted in the narrative all belong to a specific physical place and all connect to a specific moment in Johnsen's life. As such, the locations are part of Johnsen's life spaces and are all situated in the past. When built into the structure of the mediated personal narrative performance, however, the life spaces become part of a united media space in which their separate time-specific situatedness is abandoned in favor of a shared time. The remembrances of the past (the life spaces) are situated in the presence (the time when the readers are confronted with the media space), which highlights the wider appeal of the article. Walter Benjamin phrased this textual transformation as an example of how, "The storyteller takes what he tells from experience - his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale" (Benjamin, 1936/1969: 87).

It is no longer just about Johnsen's personal memories, but about how we all have special places that matter to us. It is by uniting the life spaces into a media space that Johnsen builds a personal narrative performance with a wider appeal while still retaining the persona-elucidating quality.

The tension between personal memory and wider appeal can also be found in the use of *voice* in the piece. Throughout the article, Johnsen alternates between a highly confessional voice that has the urge to share intimate memories with the reader and a more observant general voice that tracks different details about Copenhagen neighborhoods. One example is Johnsen sharing an intimate memory of a girl named Julie with the reader and then, in the more factual sentences that follow, a more descriptive voice enters the scene, describing the area Julie lived in:

There are many houses like that in Vanløse. And a lot of other things: housing blocks, small, messy shops, craftsmen, garages and shady avenues, all in one big hotchpotch. Quiet, except for the area near the busy station, Vanløse has some of drowsiness of the provincial town coupled with a downright idyll.

In the second voice, the persona moves to the background and the Johnsen voice takes on a more descriptive and observant function. Drawing on the terminology of Graver, it could be argued that

this type of voice is an example of a group representative discourse (Graver, 1997), namely the discourse of reporting, which seems to build on a more traditional journalistic voice often used in on-location reporting (Bech-Karlsen, 2000). By alternating between these two types of voices, Johnsen seems to strike a balance between a literary subjective voice and a more journalistic, objective voice. This use of multiple voices resonates with the two parallel tracks in the Johnsen oeuvre, as touched upon in section 5.1, but when reading a piece like “In love with/in Copenhagen”, it is still the persona-driven elements that present themselves most widely in the text, because they are occasionally concealed by the more objective voice.

Johnsen’s transformation of life spaces into a shared media space was discussed above. In this transformation, Johnsen also brings forward the figure of the flaneur (Ferguson, 2014; Benjamin, 1999), wandering through the streets of Copenhagen, taking the reader along with him. This becomes particularly clear in the last parts of the article, where Johnsen remembers a woman who left him. Feeling lovesick, he wandered around the lakes in Copenhagen every day. In the article, he describes the scenery and how he wore out a pair of leather boots in two months and finally, quoting Kierkegaard, Johnsen situates himself as a wanderer and draws on the intellectual capital of another of Copenhagen’s famous wandering men. As Ferguson (2014) and Benjamin (1999) demonstrate in their work on flaneurs, the figure is historically a bourgeois figure deeply rooted in the experience of the city. He is a recorder of events and a stroller and, in Johnsen’s case, he is undoubtedly also a personage primarily preoccupied with his own life experiences. As such, he is only secondarily interested in depicting life around him and more consumed with recounting his personal life, as it has taken and continues to take place in the streets of Copenhagen.

The persona elucidated and used in the piece is primarily of a confessional kind rooted in the sharing of intimate life details centered around love and love-making. The use of physical locations as a way to structure the article creates a common media space, where the persona can draw on a number of life experiences resulting from various life spaces and having divergent temporality. Finally, the movement of the persona throughout the piece has the function of fluidly shifting scenes but also underlines the nature of the persona as a man about town, a man of pleasure, expanding on the confessional nature of the persona.

Both pieces exemplify how Johnsen uses the strategy of confessing with a particular bodily emphasis. In “Erotic people”, Johnsen uses bodily confessions in relation to a current cultural topic while also drawing on the persona qualities of another and more established and known persona.

In the piece “In love with/in Copenhagen”, Johnsen structures the piece by using physical locations and connecting bodily memories to these spaces.

6.2.2 Sharing by merging media and life

Now, I will turn to a second type of intimate sharing, namely one driven less by bodily confessions but rather made from the intertwining of mediated life with personal life. To demonstrate the intertwining, I want to address the written articles titled “Se Bourgogne og gød” (“See Burgundy and bark”, Weekendavisen, April 5th, 2002) and “Så Løfter Vi Pokalerne” (“Then we Lift up the Trophies” (Weekendavisen, December 30th, 2011) and “Venner” (“Friends”, Weekendavisen, December 31st, 2015).

In “See Burgundy and bark”, Johnsen travels to Burgundy to test some of the red wines from the region. The article consists of two elements. One is the reporting on the wine and the different tastings that Johnsen participates in with his fellow wine critic colleagues. The other element is of a more confessional nature and often involves Johnsen alone in his hotel room contemplating life. This has a more melancholic feel to it, emphasized by the fact that Johnsen’s sister is ill and dying at the time of the writing.

Early on in the piece, the entanglement of the media world and life world is clear when Johnsen writes that he has received an email from a lady friend he has been seeing. She writes that she would like to know more about him. His reply, as performed in the print article, reads:

I answer her briefly and send her a couple of articles from my archive. ‘To me there is not much difference between my work life and my life in general, so in these articles you will find all the deliberations, all sorrow, all happiness, all the shaking and the trembling, all joy and enthusiasm’ I explain to her.

Johnsen uses physical material from his private life, i.e a personal email, and integrates this in the print article. By doing so, he underlines the point made in the quoted lines above, namely that his life also takes place in the media, and that certain details from his private life become visible in the media. Johnsen remixes the archives of two spheres that are normally kept apart by using the repertoire of confessing. The email from the lady friend can be seen as a private archive, and Johnsen’s repertoire of confessing allows him to move the archive from the personal sphere into an archive that is a newspaper article and thus belongs to a public and accessible sphere. In the example, Johnsen even points to the “showing of the doing”, as Schechner phrases it

(Schechner, 2013: 5). This happens when Johnsen explains to the reader how he responded to the email and now puts this reply in the newspaper article. This underlines the confession. This is the showing of the doing of confessing.

In the piece, Johnsen also situates himself amongst fellow wine critics. By doing so, he claims a space within a certain media environment and gains authority as a wine critic. At the same time, Johnsen structures the article around his time alone as if to point to the fact that he may be part of a media circle consisting of wine critics, but he is also one of a kind, contemplating life in his hotel room, letting the reader in but not the fellow wine critics.

In the piece titled “Friends” (Weekendavisen, December 31st, 2015), Johnsen structures the article as one long homage to his colleagues at Weekendavisen, depicting ‘back stage’ scenes at the newspaper, such as the annual gathering in a sweat lodge and the annual Christmas party taking place in Johnsen’s apartment. Distributed throughout the article, we encounter bits and pieces from a speech that was never actually given. It is a birthday speech written by the newspaper’s chief editor, Martin Krasnik, and is naturally a celebrative piece about Johnsen, who turned 50 the year the article was published.

Once again, Johnsen situates his persona in a media world and shifts an archive from the private world (a personal speech) to the mediated world by using the repertoire of sharing. The fact that the speech was never given in ‘the real world’ further emphasizes the intertwinement between media world and real world. It is as if Johnsen needs the speech to materialize, and when it did not resonate in the airwaves at his birthday party, it can at least resonate in the newspaper’s columns.

One final example is from the piece “Så Løfter Vi Pokalerne” (“Then we Lift up the Trophies” (Weekendavisen, December 30th, 2011). The article deals with Johnsen’s frustration about not winning nor being nominated for a Cavling award for his coverage of the Milena Penkowa scandal which was also addressed above. In the article, Johnsen writes about himself, his media friends and their mutual frustration about Johnsen not getting the award. He points to how his boss at Radio24syv, Mads Brügger, has created a Facebook group calling for the users and listeners to express their support for Johnsen.

Finally, he ridicules the head of the Cavling Award committee, journalist Kurt Strand, and satirizes that Kurt Strand is best at being Kurt Strand and should thus be awarded the Kurt Strand award. The piece stands out as a text in which media personalities enter a dialogue about media products and their value. The piece is of course a media product in itself, an archive, but the entanglement between media world and life world is perhaps primarily a result of the way Johnsen uses the

repertoire of confessing about his feelings of not having received the award. The level of confession signals how the media productions and the media environment surrounding the products matter greatly to Johnsen and obviously play a big part in his life. At the same time, the piece can be read as a support of the notion that both practices (the subjective and the investigative) matter to Johnsen and that he seeks acknowledgement from both practices.

All three articles demonstrate how the intertwinement of the media world with Johnsen's private life world is often caused by the repertoire of confessing. It is by carrying out an intimate sharing of life details that Johnsen situates himself as a media persona whose life is partly lived in and through the media. This entanglement between life world and media world resonates with an urge to express and confess that is also evident in the interview performance: *"When I have experienced something, I feel a great urge to talk about it. (...) It is as if the experience becomes more valuable, or how to phrase it, if other people hear about it."* (Interview data, Johnsen, 10:56:02)

Johnsen is in a position where 'other people can hear about it'. He has access to a privileged media space that he can use to carry out the exhibitionistic urge he seems to possess. The added value he points to in the quote is likely a feeling he attributes to the quality of sharing.

The interview performance wants to give the impression that Johnsen cannot help himself. He just has to share. Has to tell people about his life. To phrase the person-driven approach as a natural urge and a need is a way to humanize it and to remove all kinds of strategic thinking and commercial interests from the approach. Now it just comes down to Johnsen wanting to be himself, also in the media.

6.3 Using wine as an entrance to honesty and genuineness

There are several recurring topics in Johnsen's journalism, as will become clear in section 6.4, which engages analytically with the strategy of repetition. The most frequently recurring topic is wine. In the following, I will analytically demonstrate how Johnsen uses wine as an important tool to create spaces of intimacy and genuineness. These spaces are often used for the persona to perform his confessional-sensual ways of being. In this section, I will primarily draw on an analytical reading, combining the term *spatiality* with the notion of *media materialities*.

As outlined in section 6.1, one of Johnsen's occupations is hosting the conversational wine show "Flaskens Ånd" (Spirit of the Bottle) on Radio24syv. The weekly show is aired every Friday and runs

for 55 minutes. It is recorded live-on-tape in Johnsen's private apartment and with little/limited post-production (IW data, Johnsen, 10:27:29). The concept of the show is that Johnsen invites a person to share a bottle of wine with him and enters a conversation. Johnsen has produced 372 episodes of the show to date (October 23rd, 2018). The title of the show recycles the title of Johnsen's book from 2003, and on the homepage of Radio24syv, the show is described the following way by Johnsen:

We talk more over a glass of wine than about wine

When drinking great wine, one can be brought through all the basic feelings of existence. From the outstanding and the most beautiful to the gloomy and the dim. One can come near the inexpressible. That is what The Spirit of the Bottle is all about. This is what the programme craves along with guests who have or will cultivate a relationship with wine.

(available online at: <https://www.radio24syv.dk/programmer/flaskens-aand>)

Section 6.6 will demonstrate how Johnsen's persona use creates a specific variation of cultural criticism, but the presentational text suffices for now as an entrance into the show. The presentational text prepares the ground for a show where the emotional has a central role to play. Wine is explicitly connected with emotion and spirituality, but the relational aspect is also evident. Johnsen wants the guest to either share his or her relationship with wine or build a relationship with the wine during the show. This supports the idea of having a mutual companionship centered around wine. Wine bringing two people together.

Additionally, the text's opening line suggests that we are dealing with a show where conversation is key. The show is not a wine review show even though the wine is occasionally rated and talked about in review terms. The wine is rather a prop that stages and guides the conversation but also helps to loosen and relax the conversation.

The guests invited to the show are a mix of well-known people (in particular artists, people from the cultural sphere and people known for having a somewhat sensual approach to life), less known people (for instance wine aficionados, bloggers and wine importers), and more or less unknown people (e.g., a homeless man). Some of the guests already have a pronounced fondness for wine while others do not. Johnsen occasionally seizes the opportunity to try to teach the latter group (and the listeners) the joys of drinking wine.

I will now turn to a more specific reading of certain aspects of the show, namely the creation of an intimate space and the function of the wine.

6.3.1. Building an intimate media space

One significant aspect of Johnsen's conversational wine show is the choice of location. Of the 52 episodes sampled for this study, 49 take place in Johnsen's private apartment in Copenhagen. The apartment is located on the top floor of an old, grandiose building in a fashionable and rather affluent neighborhood. In the apartment, there is an oriel, which is where the radio show is being recorded. The photo below gives an impression of the setup:



The image shows the setup from the radio show. The host is seated on the left and the guest on the right. The two individuals are separated by a table, which also works as a functional space for the wine and the glasses. The microphones are not visible, so they are likely placed discreetly on the body of each individual.

The furniture is classic, perhaps even antique, and made from dark wood ornamented with golden details. The host in a suit can be seen on the left with a glass of wine in front of him. The candle lights create a cosy, homely atmosphere whereas the location of the luxury flat in a fashionable, affluent Copenhagen neighbourhood (Frederiksberg) connotes upper class, perhaps even an elitist lifestyle. This is the atmosphere emanating from the photograph but also from the radio show by means of auditory stimulation.

Three elements create the auditory atmosphere or mood on the show: the mentioning of place markers, such as the oriel and the apartment; the action of sharing and drinking wine; and the conversation itself.

The oriel is often mentioned explicitly in the show. This is a way of specifying to the listener from where the speech is coming. The media materiality of radio is naturally one driven primarily by audio; radio is thus an invisible or blind media (Crisell, 1994: 3). By addressing the oriel repeatedly, Johnsen makes it easier for the listener to connect with the space in which the conversation takes place, despite it being invisible to the listener. The listener can create “inner images” and, by doing so, get a sensation of the place (Jauert, 2009). The oriel does not make a specific oriel sound as such, like a football stadium or a street with heavy traffic would. The sounds coming from sitting in an oriel might as well be sounds coming from sitting in a room without an oriel, which is why it has to be mentioned repeatedly. It could be argued that there is no apparent need to mention the oriel for the audience to understand the content of the show. It is mentioned simply to accentuate the intimacy and privacy of the space that Johnsen invites the listener to enter alongside himself and his visitor. Situating the radio show in the oriel is a doing (and belongs to the repertoire) but continuously mentioning that the show is situated in the oriel is a repertoire and constitutes a showing of the doing (Schechner, 2013), which further accentuates Johnsen’s persona.

It can be argued that instead of entering a radio studio, which naturally is a real space and can be treated as a life space, Johnsen departs from a life space (his apartment) and turns this into a media space by recording the show at home. Using a private life space as the foundation of the media space allows for a natural degree of intimacy. This is supported by the media institutional factor of the production: only the guest, Johnsen and his producer are present during the recording of the show.

The recording of the show in Johnsen’s oriel is also a way to signal the intimacy of the space. An oriel is a smaller space within a greater space (often within a living room) and thus connotes proximity and perhaps even confidentiality. The oriel can also be considered a stylistic prop alongside Johnsen’s suits, the jaguar and the champagne, as discussed further in section 6.4. These props all belong to what we might term a sophisticated, civilized or even upper-class lifestyle and underline Johnsen’s persona. The oriel also occasionally appears in Johnsen’s Facebook profile, as in the following update, which also works as a visualization of the radio space that Johnsen shares with the listeners:



Poul Pilgaard Johnsen

18 timer · 🌐

Ny beboer fra Grønland i karnappen



The update reads “new tenant from Greenland in the oriel” and showcases not only the somewhat sumptuous oriel but also the even more extravagant polar bear skin rug alongside elegant, perhaps antique furniture. The image connotes a range of identity markers, including a merging of masculinity (the hunter symbolised by the dead polar bear and colonialism suggested by the update specifying that the bear comes from the former Danish colony Greenland) with a more sophisticated, perhaps feminine quality communicated by the elegant furniture and minimalistic decor.

Other parts of the apartment are occasionally integrated into the radio show, for instance, in the episode featuring artist Augusta Atla. In that show, Johnsen is cooking a chicken that he is going to serve for some other (private) guests later. Now and again during the show he needs to check on the chicken. Early in the show he asks Augusta to say something about herself while he runs off to check on the chicken in the kitchen (Spirit of the Bottle, episode aired August 17, 2016, 6:02 - 6:28). Later in the show, he interrupts Miss Atla to comment on the delicious smell of cooked

chicken wafting through the apartment.

As users of a medium relying solely on auditory communication, we need to be told what is going on, how something looks, and how the smell of chicken is filling the space in order for us to construct inner images and connect with the atmosphere of the show.

This type of mentioning adds to the construction of a media space connoting intimacy and homeliness. Additionally, the occasional peeps into Johnsen's private life, albeit somewhat mundane, all add to the persona layers and create this figure of passion, man of pleasure and a sensual being. He could have decided to cook the chicken another day (the doing) or refrain from mentioning the chicken (The showing of the doing) on the show. By cooking the chicken during the show, he demonstrates that he is a person who enjoys good things in life (such as a home-cooked chicken), but he also once again creates an intertwinement between the media world and his life world.

6.3.2 Wine as a creator of intimate space

Now, I want to turn specifically to the function of wine in regard to spatiality and intimacy.

The wine show, being rooted in conversation and wine drinking, obviously has a sensuous level.

The intake of wine is a bodily action that has a physical as well as a more spiritual or sensual layer.

These two layers coexist and add to the creation of the intimate media space. This happens in several ways.

First of all, there is an explicit physical level as we hear the sound of wine being poured into the glasses, the sound of glasses touching when Johnsen and his guest have a toast, and we hear the bodily sounds of drinking: the wine entering the mouth, the wine being swirled around inside the mouth, and the wine being swallowed. Occasionally, these wine drinking sounds are even mentioned in the conversation, such as in the episode aired January, 20, 2018, time code 06:30.

Drinking, and perhaps especially wine drinking, is actually quite an oral and auditory activity, which makes it useful in the composing of the soundscape of the show. As radio studies have shown, it makes sense to differentiate between two kinds of atmosphere or mood when it comes to radio (Heiselberg, 2013). One mood is produced by the radio output and generated by the content and the soundscapes of the show. Another mood is created by the listener, who is already in an existing mood prior to listening to a radio show (Ibid). When a radio show wants to divert the listener's attention in a certain direction, it can be attempted by composing soundscapes. In the case of Spirit of the Bottle, the soundscape is rooted in the bodily activity of drinking wine, and it thus continually points to the presence of the guest and the host persona.

This is a radio show, so the listener can of course neither see nor taste, smell or touch the wine; the listener only has sound. By creating a soundscape that allows the listener to come close to the wine, Johnsen (and his producer) tries to use the media materialities of radio to connect with the listener. Mood is a particularly important notion in *Spirit of the Bottle*, where the understanding of wine itself seems to suggest that wines are objects that can alter and refine a person's mood. This will be discussed further in section 6.6

Furthermore, the activity of drinking wine creates a bodily and symbolic relation between the guest and Johnsen. The relation is bodily because the two bodies in the room will soon share the same wine and generate a bodily connection by doing so (Varianso, 2010). It is also a symbolic relation connoting mutual acceptance. Johnsen offers the guest a drink, the guest accepts his offer and starts drinking the wine. A gesture of acknowledgement takes place. The show almost always opens with this gesture. Johnsen (or occasionally his guest) opens the wine bottle, and he often describes this gesture verbally as if to point to the showing of the doing. It is a ritualistic and theatrical deed that marks the beginning of the show and the beginning of the conversation. The conversations vary greatly in content depending on which guest has been invited to the show, but a recurring topic is often related to ways of life, being a sensual being and living an aesthetic life (perhaps because many of the guests belong to the arts sphere).

As discussed in the theoretical chapter, the bodily actions (in this case opening a bottle of wine, pouring a glass and drinking the wine) are important to include in a performance analysis that ideally does not favor verbal utterances nor the use of language (Taylor, 2003). It is by removing attention from language (whether oral or written) that the importance of other kinds of doings begins to stand out when it comes to persona elucidation and use. In Johnsen's case, it is crucial to analyze his multiple uses of wines which are more than just his way of speaking about wine.

A third way wine is used on the radio show is to create an atmosphere that opens up for conversation, and perhaps an especially friendly and somewhat personal or even confessional conversation. Wine induces relaxation due to the alcohol in the wine (and the spirit in the bottle according to Johnsen), but the wine also creates a sensation of intimacy and trust due to its cultural significances (Varianso, 2010: 22-26).

Additionally, the wine drinking creates natural pauses in the conversation. After a toast, both the host and guest drink simultaneously, creating a shared space where no one says a word and where the sole focus is on the wine drinking. For the listener, this pause creates room for reflection as

well as room for listening in on the drinking of the wine and thus getting a sensation of the wine. The toast often allows Johnsen to move on to another topic in the conversation. These natural pauses underline the liveness of the show (Auslander, 2015). Even though the show is not broadcast live, it is recorded live on tape and only edited minimally afterwards. The performative act of drinking wine establishes a presence of the two people in the apartment as well as a presence of the listeners, eavesdropping on two people having a glass of wine. The fact that Johnsen often speaks about how the wine makes him feel also underlines the 'aliveness' of the show rather than the liveness. The bodily presence of the persona is elucidated by Johnsen repeatedly speaking about the activity of drinking wine and using the soundscape of wine drinking.

In his article on the imaginary radio space, Ib Poulsen draws on the work of Peirce to differentiate between three modes of decoding the listener can apply when being confronted with the soundscape of a radio show: the symbolic, the iconic and the indexical (Poulsen, 2002: 42-43). If this terminology is applied to the argument above, it is clear that the indexical mode is the dominant mode when it comes to the physical manifestation of an intimate media space. Additionally, it can be argued that the iconic and symbolic modes are at play when wine is physically present (through the use of soundscapes) due to the strong cultural connotations of wine. All three modes affect the persona or become part of the dressing of the persona.

Two points become clear when the interview data is investigated in an attempt to identify themes similar to the ones touched upon in the analysis in this section.

Firstly, Johnsen repeatedly speaks about the confessional element of the show and his idea of sharing elements from his own life to encourage his guest to do the same (for instance time codes 10:21:39, 10:25:10 and 10:27:29). At one point in the interview, Johnsen describes his confessional strategy thus: *"I mean, I have also shared private information on the show sometimes because it is a way to get... to be able to match what I would like the guest to say."*

(interview data, Johnsen, 10:26:13)

Johnsen clearly frames the strategy as a way to guide or even nudge the guest in a specific direction, namely to confess and share intimate details. This may be the purpose of Johnsen's confessional strategy, but when it happens as often as it does, it primarily becomes a way for Johnsen to elucidate his own persona.

A second point emerging from the interview is related to the difference between radio and print media when it comes to using oneself. During the interview, Johnsen repeatedly lauds radio for

being a much easier media to work with when it comes to using oneself (for instance 10:28:41 and 10:31:32): *“When it is over, it is just over. But the articles, I still think those are very hard to do.”* (interview data, Johnsen, 10:31:32)

Johnsen points to the media materialities of print which requires the author to take control and structure the piece by creating a narrative that other people can relate to (10:32:52). Radio for Johnsen seems to be a matter of turning on the microphone and starting to speak. This supports the notion of the confessional strategy, the wine creating the intimate space from which the conversation can flow. Throughout the interview, Johnsen stresses that he is not interested in doing interviews in *Spirit of the Bottle*; he just wants to hang out with the guest, converse and enjoy the wine. This low-cost way of doing radio also resonates with the strategies phrased in the interview data with the *Radiosyv* management (Brügger and Bertelsen) which I discussed in chapter 5. There is a lightness and an ease to these radio shows, which is perhaps because the show is in fact a minor sideline activity in addition to Johnsen’s main occupation at *Weekendavisen*.

6.4 Staging repetitive behavior and appearance across media

In this final part of the first analytical point, I will demonstrate how many of the elements in the Johnsen persona are reproduced and that it is the use of repetition that brings out the performance of the persona and elucidates the persona. I will focus on these different repetitive behaviors: the use of recurring topics and what I term cyclical articles (6.4.1); and bodily staging through the use of outfits and props as well as the repetitiveness in the performances on social media (6.4.2). Compared to the analytical steps taken in section 6.2 and 6.3, this section will be characterized by a wider reading of the Johnsen oeuvre as many of the points about repetition and repetitive behavior require a wider perspective in the empirical material. I will primarily draw on the concepts of theatricality and body.

6.4.1 Repetitive topics and cyclical articles

There is noticeable repetition in the topics covered by Johnsen. He covers a large number of topics that could be categorized differently, e.g. education, crime, history and culture, but a number of topics in his oeuvre are repeated. The most significant ones are wine (particularly champagne), fine dining and upper-class life, such as estates and manor houses. The topics are likely inspired by Johnsen’s own personal interests, but they aid the persona analysis as the recurring topics are a way for the persona to become elucidated. By repeatedly involving himself with wine, fine dining

and manor houses, Johnsen's persona becomes situated within an environment with connotations of elegance, wealth, privilege, decadence and 'joie de vivre'. These connotations rub off on the persona as discussed in section 6.2.1, which described how Johnsen has used Jørgen Leth on several occasions, thus capitalising on the connotations and persona values associated with Leth.

The repetition of topics is supported by two annually recurring article types: An annual summer article about the Danish holiday resort called Skagen; and a diary-style article revolving around Champagne and always published at the end of the year, often in the last paper of the year.

Both article types strongly highlight Johnsen's persona of Johnsen and reaffirm the confessional and sensual elements demonstrated in sections 6.2 and 6.3. By entering a repeated cyclical system, the two article types gain a particular importance, supported by the fact that only Johnsen is allowed this kind of privilege at Weekendavisen.

The two article types both have a natural departure point around which the narrative is built. The location and temporal duration of the Skagen articles are decided in advance, while the Champagne articles must cover this particular type of wine. However, the two article types are not alike. The Skagen articles are published in the summer, and this perhaps partly explains their focus. They deal with the lightness of holiday life, the joys of summer, and the socializing aspects of being present at the same place. Compared to the Skagen articles, the Champagne articles are characterized by a higher degree of emotional complexity. The latter article type also has an inherent element of reflection built into it as it is published towards the very end of the year. This almost necessitates a structure of looking back on the year that is coming to an end. Johnsen levels with the reader, who is probably also looking back and reflecting on the past year, but Johnsen focuses solely on his own life.

In the Champagne article "60 days with Marilyn" (Weekendavisen, December 31, 2010), the topic is once again Johnsen's love life and, more specifically, his affair with the young Danish poet Christel Wiinblad. The sentences imbued with the energy and naivety of a person in love. For instance, Johnsen quotes from a text message correspondence with the woman:

"You light up and have so much class. One could drop you down in any historic period and you would be a star".

The two meet again and enjoy a good meal. Where? Of course in the oriel of Johnsen's apartment, which we know from the radio show and which can be seen as an example of Johnsen's use of the same persona and the same props across media. Later in the article, the two drive to Jutland together to dine at a gourmet restaurant on the West Coast and pick up a lion rug (yet another big dead animal) that Johnsen has recently purchased online. The end of the article is dated December 30 and reads: "60-day anniversary of first kiss with Marilyn. Time for champagne." The article is structured as a flow of entries in a personal diary, which underlines an almost private form of communication enhanced by quotes from a private text message correspondence. The language is highly suggestive, but there is a traceable plot throughout the piece as we follow the development of the love affair from the first meetings to the 60-day anniversary of the first kiss. The most recurring prop is the champagnes that Johnsen drinks throughout the year, and in this article, the champagne is associated with his newly found love whose name, as Johnsen points out in the article, almost sounds like the famous champagne Cristal.

In the Champagne articles "Good old bolly" (Weekendavisen, December 29, 2000) and "En Dandy Kvikker Bestandig" ("A Dandy always energizes", Weekendavisen, December 28, 2007), repetition is the main structural component. The articles repeatedly address different champagne producers and various vintages. Namedropping is a main component of the pieces, and by being situated in a diary-like composition with dates explicitly mentioned, Johnsen creates a persona whose main activity throughout the year has been to drink champagne.

In "A Dandy always energizes", Johnsen plays along with his public persona by alternating between champagne tastings, fine dining in Copenhagen restaurants and shopping for Armani suits. The namedropping not only limits itself to champagne but extends into the other domains as evident in this segment:

At Bindsbøl again and I am already being welcomed as a regular. I buy a black suit in silk and wool, it fits perfectly, and I get a 20 percent discount. Celebrate my business talent with a Deutz Brut Classic, which has a beautiful plentitude, body and finesse. Giorgio Armani is God!

Bindsbøl is a Copenhagen clothing boutique, and once again, Johnsen elucidates his persona by placing it in relation to physical places, brands and lifestyle objects (props) that can help to vitalize the persona. It is as if Johnsen reaches out to the connotative power of these elements and uses them to dress up his persona.

In the Skagen articles, the plot is always structured around a trip to the holiday resort in northern Denmark that takes place in week 29 every year. Week 29 is a special week in the Danish coastal town of Skagen when some of the rich and the famous gather to consume extravagant dinners, drink expensive wines and party throughout the night. Johnsen joins the celebration, and his persona takes on the role as participant observer in the Skagen life. In the Skagen article “En puster på Grenen” (translates somewhat naughtily to “A Blower at Skagen”, published July 24, 2009), he namedrops people from the cultural elite, such as famous musicians and authors, and by doing, so places himself amongst this group of people. Johnsen also structures the piece around his purchase of a used Jaguar and the length of his penis. Johnsen makes use of a well-known bon mot about a man’s car being a way to extend his penis. He also refers to his own penis on several occasions throughout the article.

There is certainly a level of bodily bragging in the article, but there is also a level of irony. The irony and humor in the article help to downplay the somewhat pretentious and self-satisfied elements in the piece. Johnsen, for instance, humorously describes how the Skagen week 29 clientele has changed from people with money to the children of people with money. By mixing the elitist setting with the much more mundane and demotic biker event attracting 5000 motorcycle aficionados, he manages to create a rather complex narrative, where his persona is used with an alternating voice between a direct participant and a (humorous) observer.

Two years later, on August 5, 2011, Johnsen’s piece called “Dæk & Diller” (translates to “Tires and Cocks”) is published in Weekendavisen. It is an article that in many ways mirrors the piece “A Blower at Skagen”. It is once again centered around week 29, it once again deals with Johnsen’s purchase of a used Jaguar, and contains both contemplations on sexuality, male and female sexual organs as well as a number of rumors that Johnsen tries to counter. Again, it is clear how the life world and the media world mix when Johnsen reveals that a reporter at a competing newspaper has implied that Johnsen wrote the investigative pieces on Penkowa because he could not cope with a woman having a great career. In the piece “Dæk & Diller”, Johnsen writes that he considered replying but, in the end, chose not to, just to turn around and mention it explicitly in this piece.

The Skagen and Champagne articles enter a cycle and add to the ongoing narration of the persona. They can be engaged as the repetitive in a performance (Schechner, 2013). The same actions are repeated and become clear from the repetition. The elements build on each other, and often Johnsen refers explicitly to details previously published, as was the case with the used Jaguar in the articles mentioned above. The Skagen and Champagne articles work as a way to consolidate

the persona. The cyclical nature of the articles builds on the media materialities of a printed newspaper. This type of medium has recurring publishing cycle (in the case of *Weekendavisen*, it is a weekly cycle), and the medium has some institutionalized formats and genres that the reader grows familiar with. As demonstrated above, The Champagne articles are structured as diary-like entries, and by entering a repetitive cyclical system, this article type becomes, if not a genre on its own, then at least a format associated with Johnsen's practice.

6.4.2. Outfits, props and the performance on social media

By drawing on the concepts of theatricality and body, I will now briefly engage with an element of the persona practice that makes explicit use of props, including the Johnsen body as a prop in itself.

As I have demonstrated in several of the articles analyzed above, there is an extensive use of a number of recurring props. These include Johnsen's jaguars, the wines (in particular champagne) and Johnsen's way of dressing. The three types of props share a number of connotations: a certain amount of elegant and old-fashioned sumptuousness, perhaps even decadence combined with a touch of *joie de vivre*.

When studying Johnsen's physical appearance, it becomes clear that there is a distinct repetitive staging here as well. In publicity photos, in appearances in visual media (such as television) and in his 'self-produced' media performances (such as on social media platforms), he always dresses a certain way, often in a white shirt and a suit. Johnsen also occasionally touches on his way of dressing in the print articles, as I demonstrated in the article "A Dandy always energizes".

The use of recurring props is further emphasized by Johnsen's performances on social media. His updates often promote specific media productions and can be categorized as examples of a public self (Marshall, 2010: 44). This kind of performance is in line with much of the current research on journalists and their use of social media (e.g. Brems, Temmerman, Graham & Broersma, 2017; Tandoc jr & Vos, 2015 and Holton & Molyneux, 2015). When Johnsen performs a *public private self*, the updates are often brief and make use of some of the props I have discussed above:



The update reads “The old, champagne-colored is dead. Got a new one today”. I argue that an update like this actually situates itself between what Marshall calls the public self and the public private self due to the persona uses Johnsen has mobilized. Posting an update about having bought a new Jaguar is also a way to make the performance in a presentational media resonate with prior and future media texts performed in representational media (Marshall, 2013).

The update is an example of the many reiterations in Johnsen’s persona practice. Because the prop is such a well-known object to his readers and Facebooks followers, the update does not seem to belong to the domain of the public private self, nor is it promotional of a specific media text, so it does not belong to the domain of the public self either. Rather, the update plays along with the ongoing intertwinement between Johnsen’s media world and life world.

Another social media performance example depicts an explicit use of dressing up. In this example, the Johnsen body itself becomes the main prop:



Poul Pilgaard Johnsen har tilføjet 2 nye billeder.

8. januar kl. 21:34 · 🌐

Til en, der indimellem beskyldes for at tilhøre et andet århundrede, er der vist kun Venedig, som kan tilbyde en passende garderobe



The update above the photos reads: “For someone, who is occasionally accused of belonging to a different century, I believe it is only Venice that can offer an appropriate attire”. In this example, I argue that there is a level of irony and Johnsen plays along with the public prejudices that might exist. Even if this is the case, the update is still a way to manifest and visualize a certain kind of persona by staging and dressing his own body.

The interview data contains thematic clusters that address Johnsen’s repetitive and reiteration practice. In a telling segment, Johnsen reflects on the selective practice of putting oneself out there:

“IP: Ok, for instance I could write an article in which champagne is the one recurring element. But that is a choice.

IV. Yes.

IP: I mean... well, it might as well... I could just as easily have chosen to write an article about the vegetables I have been eating from Kiselgårdens organic something something, right?

IV. Yes, sure.

IP: Or...you know...it is not like my life in that month only consisted of that or that is was the most important thing happening. No, it is kind of.... It is something that is being made in the writing.

There you write, and by writing you bring forth a person who is swimming in champagne.

(IW data, Johnsen, 10:41:32)

The quote is an example of the rather high level of deliberate strategy that comes from the case regarding the constructive and preferential aspects of the persona use. Considering the data from the interview in relation to some of the material I have analyzed, it becomes clear that Johnsen's persona use is a case of selecting certain aspects of one's self and then promoting and underlining these aspects. The aspects do not necessarily have to come from one's self but can be elements from one's surroundings, certain (often recurring) experiences, activities and symbolic props, which the case then promotes by placing a heightened emphasis on these in the mediated products.

The quotes above illustrates how, for instance, Johnsen can use the fact that he has bought and drunk champagne within the last month. The case can choose this fact as a departure point for a personal article about his life and in this way place heightened emphasis on the particular activity and life detail. This emphasis will then affect the persona in at least two ways. Firstly, the persona comes partly into being by the emphasis. By underlining the activity of champagne drinking, the persona is dressed in a certain way and comes into being. Secondly, the interpretation frame given to the audience is directing them in a specific direction by using this particular emphasis. Also, by choosing such an emphasis, as explained in the quote above, the case risks that the audience fails to interpret the ironic layers inherent in the choice, which Johnsen also problematizes in the interview (for instance, time code 10:40:27). Despite this problematization, Johnsen seems to maintain a repetitive persona practice.

As discussed in the theoretical chapter, several scholars point to the notion of repetition as a defining characteristic of performance (Schechner, 2013; Madison & Hamera, 2006: 4). When considering the persona practice of Johnsen, I argue that the repetitions emphasize the persona but also make it seem more natural, perhaps more convincing as a stable and a more authentic

entity. Butler argues that the use of the “stylized repetition of acts” is also a way for the performance to gain a naturalness, to make it seem invisible (Butler, 1990: 140). By repeating the same practices and behaviors as an ongoing repertoire, Johnsen manages to consolidate the persona and make it seem given and natural to the audience in the archives they can consult.

6.5 Summing up: The Confessional-Sensual Persona

In section 6.2, I demonstrated how Johnsen continually uses a confessional voice in his media texts. The confessions are often rooted in bodily behavior and provide a persona elucidation suggesting a sensual life approach. The section also demonstrated an ongoing intertwinement between Johnsen’s media world and life world performed particularly by using a confessional strategy.

Section 6.3 provided insights into the performance strategies of Johnsen’s persona in the radio show *Spirit of the Bottle*. I demonstrated how Johnsen makes use of wine and his private space to create an intimate media space in which the confessional-driven conversation can take place. The repetitive aspect of the persona performance was demonstrated in section 6.4 and pointed to the use of cyclical articles and recurring use of props in media texts as well as in performances on social media platforms. I argue that the reiteration practice helps to emphasize and naturalize the persona.

When compiling the analytical points and attempting to combine them into a persona type, I argue that Johnsen practices a confessional-sensual persona. The confessional resonates primarily with Johnsen’s media practice, while the sensual seems to resonate with his life approach, at least as it is performed in the media by Johnsen. I will now turn to a discussion on the type of cultural criticism and journalism Johnsen creates by using the confessional-sensual persona.

6.6 Using the confessional-sensual persona to create cultural journalism and criticism rooted in the sensual *style of being*

In this section, I will demonstrate my second analytical point, namely that Johnsen uses the confessional-sensual persona to create cultural journalism and criticism rooted in a (display of a) sensual style of being. This analytical point will function as a reply to my second research question.

It is clear that wine, and particularly champagne and Bourgogne reds, constitutes a part of Johnsen's field of expertise, or at least a field that he wants to be considered an expert in. Through a vast number of articles and the radio show, Johnsen continuously brands himself as a person knowledgeable about wine, which can be argued to be part of the ethos-creating element in being a reviewer. Johnsen demonstrates his expertise, for instance, by situating himself among fellow respected wine critics in the media circle, and especially by recurrently covering wines and champagne.

It also seems clear from both the media texts and the interview data that Johnsen has a specific ambition and aspiration when it comes to talking about and reviewing wine. On several occasions, he criticizes what he calls 'the dominant way' of speaking about wine, which often involves describing the wine in terms of comparative notions such as 'hints of liquorice', 'a touch of cherry on the nose' and other wine jargon phrases of a somewhat technical nature. Johnsen wants to do something else, it seems. When addressing the wine, he often tries to imbue the wine with feelings: the different ways wine can affect you and make you feel.

Johnsen has explicitly expressed his aspiration on the show on several occasions, for instance, on the show aired March 4, 2017, where Johnsen's guest is the fellow wine (and food) critic Søren Frank. Johnsen and Frank engage in a discussion about whether one should opt for the traditional way of describing and evaluating wine, or whether Johnsen's more sensual, existential approach is more desirable.

When addressing the spiritual potentiality of a wine, Johnsen often connects the wine with other life spheres that connote the sensual and the spiritual. He makes this connection in the episode with Jørgen Leth (aired November 5th, 2011), where the two speak about the relationship between wine and the erotic, and also in the episode with painter Martin Bigum, where Johnsen alludes to the creative property of wine (Spirit of the Bottle, May 24, 2014).

Apart from comparing wine to other sensual domains, Johnsen also often describes how the wine makes him feel and reflects on the mood the wine evokes. In the show aired January 27, 2018, he

opens the wine and says cheers to his guest. After the conversation has been going on for a while, he suddenly says:

"I don't know if it is this wine that had an effect on me, but suddenly I just fell into myself and I let my eyes travel to the streets below. Then I felt completely relaxed. I almost felt like you should do all the talking and I should stop asking any further questions".

"Spirit of the Bottle, episode aired January 27, 2018, time code 19:20 - 19:48).

This is a common way for Johnsen to respond to the wine. He often responds out of the blue in the middle of a conversation and rarely in a dialogical nor inclusive tone. It is solely about Johnsen's emotions and bodily responses to the wine. This way of addressing wine becomes a Johnsen touch and part of the Johnsen persona, simply because it is so distinct, continuously talked about (showing the doing), and being done (the doing). The Johnsen touch has been carried out in several print articles, in the book titled Spirit of the Bottle, and in the radio show with the same title, which has now been running every week for 7 years.

Johnsen is not alone in his ambition to counter the dominant approach. In an extensive review article, sociologist Steven Shapin outlines historical and contemporary approaches to what he terms "wine talk" (Shapin, 2012: 2). Shapin documents how the talk has developed from the spare to the elaborate, and from a concern with goodness (authenticity and soundness) to analytic descriptions of component flavors and scents. Shapin argues that contemporary wine talk, including wine reviewing, is dominated by the use of a comparative vocabulary which involves the wine user and wine critic trying to describe flavors and scents by comparing them to tastes in other domains. The use of reference descriptors such as 'cherry on the nose' and 'a hint of liquorice' has generated a reaction amongst some wine critics, who prefer to discuss and critique wine in a different way (Shapin, 2012: 3-4). Some critics favor a more simplistic approach, using a more limited vocabulary (as was the custom in the 16th and 17th century), while other critics, like Johnsen, aim for a more spiritual and sensual approach. The Johnsen approach resonates with several historical approaches to wine talk, or as Varriano phrases it, "the capacity of wine to transform the spirit has been the basis of one of mankind's most enduring narratives" (Varriano, 2010: 10).

Addressing wine in terms of how it makes you feel is also a way to signal aliveness and thus ensuring that the persona comes into being. When treated critically, wine needs to physically enter the body as opposed to a movie or a painting. When Johnsen wants to address the spiritual

potential of wine rather than merely describe and evaluate the wine based on reference descriptors, the liquid must enter the body. It must be drunk. This further manifests the persona as a living entity that needs to be present in order for it to carry out this type of criticism.

It can be argued that the dominant approach rooted in reference descriptors is more objective by nature as the taste notes can be acquired and compared with other tastes, whereas the spiritual and sensual approach is a highly subjective approach. The Johnsen approach is thus rooted in the personal or even existential realm, which leads me to argue that Johnsen's take on wine criticism is an example what Sartre calls a person's *style of being* (Sartre, 1948). The notion is associated with the German phrase *weltanschauung* and points to the way a person engages with the world and life. As demonstrated in the above analysis, Johnsen elucidates and uses his persona in ways that suggest a style of being that is driven by pleasure and a sensuous approach to life.

This argument is related to the conceptualization of aesthetics as discussed in regard to the media aesthetic approach (Hausken, 2013). The approach draws on Baumgarten's understanding of aesthetics as the ways we sense and imagine the world (Eagleton, 1990: 13). In Johnsen's case, wine becomes a review object that can embody his persona's engagement with the world. At the same time, the sensual persona becomes the agent Johnsen can draw on when engaging critically with wine. The sensuous approach to life is not only performed in relation to wine but runs throughout the cultural journalism pieces created by Johnsen such as the ones analyzed above dealing with the erotic, with his love life, his emotional state, his attire and his use of joyful props such as the jaguar. All the pieces form a demonstration of Johnsen's *style of being*. I will return further to the point of the aesthetic approach to reviewing and doing journalism in the final chapter of the dissertation.

7.0 Analysis #2: Ditte Okman

The case in this analysis is journalist Ditte Okman, who will be introduced in section 7.1 along with her institutional affiliations. In the analysis, I will demonstrate how Okman elucidates and uses an *un-ashamed persona*. She does this by performing a bodily expressivity across media (section 7.2), staging an outspoken and transgressive attitude (section 7.3), and by creating a socializing space in the radio studio (section 7.4.).

Each section will primarily be guided by a reading of Okman's media texts, but the interview data will also provide the analysis with response that either supports or counters (nuances) the analytical findings. In section 7.5, I will summarize the analytical findings and create an argument about the un-ashamed persona type, which will work as a reply to my first research question.

A response to my second research question will be discussed in section 7.6, where I will demonstrate how the un-ashamed persona is used to create a type of cultural journalism that is rooted in the performance of authenticity and sincerity. In section 7.6. I will also draw on affect theory to demonstrate how Okman's un-ashamed persona and her performance of authenticity and sincerity can be interpreted as affective labor (Hardt, 1999).

Before embarking on the analysis, I will now introduce the case and her most important institutional affiliations as this is essential in understanding her persona practice. The institutional affiliations help to condition the possible performance space for the agent, while the biographical notes can help us grasp the temporal development of persona.

7.1. Biographical notes and the institutional affiliations

Ditte Okman, born 1974 to a Danish mother and an Israeli father. Her parents divorced when Okman was six years old, and she grew up with her mother, stepfather and her brother. After graduating from Danish upper secondary school, Okman went to live in Israel and work at a kibbutz. In 2001, she completed a bachelor degree in Semitic philology at Copenhagen University. She speaks fluent Hebrew and has worked three years in the Israeli security service, which sparked her interest in becoming a foreign correspondent (IW Data, Okman, 16:56:40). In 2003, she completed a master in journalism from Roskilde University. She did an internship at the Danish tabloid newspaper B.T in connection with her studies, and this, according to the interview data, was decisive for her further career considerations (16:57:41). Before her internship, she had visions of becoming a foreign correspondent in the Middle East, but she enjoyed doing the more tabloid-oriented pieces at B.T. (16:58:20). As an intern, she also produced some investigative pieces where she went undercover as a psychology patient and as a client at a plastic surgeon's clinic. The interview data suggests that she quickly got tired of doing the investigative pieces, which involved a high degree of personal involvement and was drawn to the lighter tabloid topics

(IW data, Okman, 16:58:20 – 16:59:46). After finishing her education, she worked for three and half years at the Danish tabloid magazine *Se & Hør*, covering especially celebrity-related stories and TV shows.

When examining Okman's career, tabloid, gossip and celebrity journalism stand out and it is clear that these are the areas she and her persona are known for. Her first claim to fame, however, is undoubtedly the social-media shitstorm that struck when she ridiculed a handicapped newsstand worker at the Danish parliament. Okman was working as a communication's officer for the political party Venstre at the Danish parliament at the time, 2009-2010. Okman posted a Facebook update that strongly criticized the newsstand worker, calling her "a fucked up medicated mentally ill woman." This obviously caused a strong reaction. Okman received death threats, national politicians wanted the case to be discussed in parliament, and Okman was fired from her job shortly after the update. Despite the social media shitstorm, or perhaps because of it, Okman returned to the media industry and gradually worked her way from blogging to writing TV reviews and columns for the Danish tabloid newspaper *Ekstra Bladet*, doing TV reviews for national Danish television, and working as a radio host at *Radios24syv*. In the analysis below, I will mainly look into her media texts at *Ekstra Bladet* and at her radio hosting practice at *Radio24syv* as these two media institutions have been her main outlets since 2011.

Ekstra Bladet is a Danish tabloid newspaper with a readership of 96.000 (as of the first six months of 2018). The newspaper, established back in 1904, is one of Denmark's most well-known tabloid media. *Ekstra Bladet* is now part of the media group JP/Politikens Hus which also runs two other daily national newspapers, some local newspapers as well as some online news sites and a publishing company (Om os, 2003). Ditte Okman has contributed particularly to the back page of *Ekstra Bladet*, which has traditionally been a place for more entertaining, provocative and satirical news.

The interview data suggests that Okman has deliberately chosen lighter topics. She also states that what she does is not journalism but entertainment (IW data, Okman, 17:19:57). She stresses this distinction because what she does, according to herself, is to expand on stories that already exist (rather than find the story herself) and because it is a highly opinionated approach she uses. Okman describes her practice like this:

"Now I make a living being Ditte Okman" (IW data, Okman, 17:25:50)

This statement should be read in relation to her change in institutional affiliation. She used to be employed on a more permanent basis (for instance at *Se & Hør* and at *Ekstra Bladet*), but she now works freelance, so it is important to focus on her name as a brand in itself. Research has shown that this is especially the case when it comes to freelance cultural journalists who often find themselves in a more precarious work situation than their colleagues from other beats (Brems et al, 2016; Carpenter, Kanver & Timmons, 2016; Hovden & Kristensen, 2018; Kristensen & From, forthcoming).

The quote could perhaps also be read as a way to phrase that she is making a living by being a particular version of Ditte Okman, namely the version that she can make a living by being. This is a general point in the persona-driven approach. The journalistic and critic persona must be able to function within the given context it is performed. It cannot obstruct nor fail. If it does so, it will have to be changed by the agent in order to work within the given context as argued by Philip Auslander (Auslander, 2015: 66). This is perhaps also a way to say that persona-driven journalism is more fragile than variations of journalism that is not persona-driven. An individual only has a limited amount of personas to work with and if none of them seem to work or be successful, then it will likely be more difficult for that individual to change into a field of journalism that is not persona-driven. I will return to this point in the general discussion in chapter 9.

Okman generally seems very conscious of the persona she has constructed. She also seems to want to take care of it and ensure that she does not change it too radically (IW data, Okman, 17:27:07). This means that she intentionally chooses between the various offers she gets and turns down the jobs that jeopardize her persona or do not allow her to perform her present persona optimally. The interview data thus supports the findings from other persona studies (e.g. Marshall, 2013).

As a freelancer, Okman's primary role at the moment involves hosting the weekly gossip and celebrity show "*Det vi taler om*" (translates to "What we talk about"), but she also does other freelance jobs, such as working as a host at the fairly recently launched media *Heartbeat*. I will now turn to Okman's persona performances.

7.2 Bodily appearance and bodily expressivity across media

In this section, I will demonstrate how Okman's persona performance is rooted in a very bodily expressive practice. Section 7.2.1 will focus specifically on the ways Okman creates a bodily presence on-air on the radio show "*Det Vi Taler Om*" on *Radio24syv*, which has been Okman's main occupation since 2014. Arguing for the need to adopt a totality approach when studying

persona practices, section 7.2.2 will expand the scope and investigate how Okman stages and uses her body particularly within the domains of presentational media, such as Facebook and Instagram.

7.2.1 Bodily presence on-air

Drawing on the notions of body and media materialities, I will argue that Okman's use of her (mediated) body highlights her presence as a human being on-air. By sampling 32 episodes of the show "What we talk about" and systematically tracing Okman's bodily expressivity practices, I have observed a number of recurring elements.

The radio show "What we talk about" on Radio24syv is Okman's most known media text and therefore the most important element to study when it comes to her persona practice. The show is recorded live every Friday afternoon and deals with the latest gossip and rumors about the rich and famous but also includes gossip from less exposed industries, such as the business and financial world. Genre-wise "What we talk about" would be categorized as talk radio, which means it is based almost exclusively on human talk and often rooted in opinionated talk verbalized by strong personalities (Faine, 2005; Wolfenden, 2012).

The setup is highly standardized. Okman typically invites 3-4 panelists in the studio to discuss and share their opinions about 3-6 current gossip topics. The show often starts with a brief introduction of each panelist, who shares a somewhat private anecdote or reflection that adds a personal touch to their appearance in the studio. Later in the show, each panelist is asked to present and comment on a "story of the week". This personification is present throughout the show, emanating from the panelists themselves but particularly from Okman's way of being a host.

Okman's style as a radio host is a consequence of her bodily presence. The radio show is live-streamed and an audiovisual live version is available on Facebook. But Okman's bodily presence is clearly evident even without the visual image. This obvious presence is established by the way Okman behaves bodily on-air. Two recurring elements should be emphasized.

Firstly, Okman often makes snoring noises if the panelists start to bore her. This particularly happens if they speak for too long or say something too common-sense or politically correct. Okman wants the panelists to be honest, direct, devoid of filter and also, it seems, provocative. The snoring sounds are a way to cut off the panelist and clearly signal for them to either stop

talking or change the way they talk and/or what they talk about. The snoring helps to move the show along and secure a steady pace in the discussions. It also filters out information and descriptions in favor of opinions and emotions.

The snoring is also a signal to the audience. It is a way for Okman to not only display her persona (being a no-bullshit kind of character) but also to signal that she is in control and is considerate of the audience's expectations.

Secondly, Okman is generally very explicit when it comes to bodily sounds. She sneezes, laughs and coughs without any attempt to tone down these bodily actions. On the contrary, she almost exaggerates the actions, thus performing an act of what was earlier in the dissertation discussed as 'the showing of the doing' (Schechner, 2013: 28). When a 'showing of the doing' is carried out, whatever is being done is pointed out and gets a special attention in the context. By exaggerating the bodily sounds, Okman is emphasizing them in a theatrical way and making them stand out. This is furthermore reiterated because 'the showing of the doing' is a recurring element in the show. This way of behaving bodily on-air elucidates the Okman persona and makes it assume a direct and straightforward form, communicating honesty and authenticity as well as a provocative and rather reckless attitude. A radio host would normally avoid these bodily sounds, but this is certainly not the case in Okman's practice, which more or less takes the opposite approach.

These two recurring elements shed light on the media materiality at work when it comes to radio and persona elucidation. As discussed in the theoretical chapter, the media aesthetic approach is reluctant to engage with the medium in itself and does not presuppose certain characteristics inherent in this medium. Instead, the approach focuses on whatever appears to us when we engage with products and practices involving media (Hausken, 2013). "What we talk about" is a show based solely on the presence of human beings in a radio studio. Unlike the other cases in this study, Okman's show does not use props (such as the wine bottles in Pilgaard Johnsen's "Spirit of the Bottle"), nor does it contain externally recorded elements that can add to the mood construction (such as the on-location recorded restaurant visits in Kongstad's "Bearnaise is the King of all Animals").

"What we talk about" features only sounds that a human being can produce. These sounds are not just language related, but also include bodily sounds and actions, such as snoring, sneezing, laughing and coughing. These are bodily sounds that can be suppressed, but they can also be overstated and performed. By overstating the sounds and over-emphasizing the bodily action, Okman manifests her presence and her persona in a medium that only has sound to offer the listener.

The bodily behavior is supplemented by the distinctive Okman voice and her way of using language. According to Lawaetz (2014), who is inspired by the work of Ihde (2007), it makes sense to differentiate between a semantic and a performative level when it comes to the study of the human voice. The semantic level deals with what is being said, while the performative level deals with how something is being said, including for instance tonality, tempo, modulation and voice characteristics (Lawaetz, 2014: 9-10, 177-192).

Okman's voice is characterized by a certain hoarse quality. The hoarseness occasionally gives the impression that Okman more or less just woke up and went from bed to radio studio, thus underlining the somewhat intimate and authentic-performing elements in her persona elucidation. Sometimes the voice seems affectionate while at other times it is drawling, adding an additional layer of the intimate and personal connotations (Van Leeuwen, 1999).

The tone of the voice is accentuated by the way Okman uses language on the radio show. Often, she uses everyday language that seems direct, to the point and unscripted. The phrases seem to "come from the heart" and the mundane language use is accentuated by a profound use of swearing and obscene language.

Okman can be confrontational in her language use, both towards the panelists as well as towards the people who are part of the gossip stories she covers. However, the confrontational element is almost always supplemented with a somewhat affectionate and/or humorous element, related to the way Okman creates a space (see section 7.4).

The semantic level is characterized by a preoccupation with bodily behaviors. These bodily expressivities can come from Okman herself or be related to either the panelists or the topics being discussed. Okman, for instance, introduces an episode of the show by saying, "This is going to be a great show. I need to pee. Which is a good sign" ("What We Talk About", episode aired August 10th, 2018, 03:10). In this example, Okman points to her own body and thus her presence in the show, not just as a voice, which is naturally the most dominant sound element in talk radio, but also as a body. Okman seems to say: I am here because I have a bodily sensation, and I share this with my listeners to signal that I am here. Or if using Goffman terminology, she is placing her backstage behavior on the front stage (Goffman, 1959). It is a way to share an intimate detail, which some might find shameful, but it is also a way to level with the listener and produce a mood guided by the mundane, the homely and the un-ashamed.

In the following episode, when a panelist briefly mentions that he recently had an ear operation, Okman immediately seizes the opportunity to disclose as many details as possible, stressing "the

grosser, the better” (“What We Talk About”, episode aired August 17th, 2018, 03:28). Once again, the bodily element presents itself both as an attitude and a recurring element content-wise. In this case, it almost takes the form of a shared life experience that brings the panelists closer to each other and the audience. They dare to share, and in this dare, they materialize to the audience.

Another recurring topic among the panelists is their sexuality. It is often stated (for instance in the episode aired August 17, 2018) that several of the male panelists are gay. The focus on intimate and at times taboo-laden topics allows the listeners to familiarize themselves with the panelists, but it is also a way to emphasize that the voices we hear on-air come from bodily beings. In addition to the panelists’ alluding to their sexuality, there is also a recurring mentioning of who the panelists and Okman would like to have sex with.

Occasionally, the sexuality and body talk are the result of a slip of the tongue, as in the show aired on August 31, 2018. Okman introduces the contents of the show and reveals that a specific story will be outlined by one of panelists. Instead of saying “outline”, Okman uses the anglicism “fill us in” (in Danish “fylde os ind”, but it came out as “fill us out” (in Danish “fylde os ud”), which can be perceived as sexually connotative in Danish. Everyone in the studio starts cheering and laughing, prompting Okman to exclaim, “Oh, my, you people are all so horny!”. A few sentences later, Okman once again alludes to sexuality and body by introducing the only male panelist in the episode with the words: “it is nice to have a little penis on the show”. He interrupts her and says, “a little?” to which Okman replies, “I mean, a huge penis, of course” (“What we talk about”, episode aired August 31, 2018, timecode 00:00 - 02:20).

Referring to the panelists’ genitals is a way to emphasize the bodily focus that seems to pervade the show. This is also the case when the host and panelists discuss current gossip topics, making direct reference to the people involved, which is a characteristic of gossip and celebrity journalism. Bergmann (1993) defines gossip as an informal, private communication between two or more parties about a third, absent party’s private affairs, often with a focus on embarrassing or scandalous behavior (Bergmann, 1993). This people-focused coverage allows for a preoccupation with bodily behaviors, bodily appearance and bodily mishaps of the people being covered. Sexuality both in relation to the host and the panelists as well as in relation to the topics and people being covered is often referred to as one of the archetypal gossip themes (e.g. Jerslev, 2010). Furthermore, research in celebrity journalism has demonstrated how the focus is often on the private lives of celebrities (Turner, 2004, 2013), making gossip an often integrated element in the reporting on celebrities. Okman’s show is to some extent an example of celebrity journalism as

its primary topics relate to national or international celebrities. However, the show also, as pointed out earlier, gossips about topics and people who do not belong to the traditional celebrity sphere, which is mainly rooted in the entertainment industries. I would argue that the show is primarily a gossip show and only secondarily a celebrity journalism show.

The media materialities of radio, and particularly talk radio, naturally prescribe that the human voice is the main component of the show. “What we talk about” also exhibits a connection between the main materiality of the show, i.e. human talk, and the topic and focus of the show, i.e. gossip and rumour. Gossiping is a particular speech genre and essentially a human way to talk. In other words, “What we talk about” is a show about gossip, but it is also a show where the host and panelists do just that: gossip. Drawing on Austin (1962), Jerslev (2010) has argued that gossip is a performative speech act because it produces what it says. It is not possible to talk about gossip without creating gossip (Jerslev, 2010: 25). I will return to the point about gossiping and creating gossip when I discuss the socializing space in section 7.4.

Talk radio necessitates that the talk being done is interesting, provocative and/or resonates with the listeners (Faine, 2005). Broadcast talk always needs to be accessible to the intended audience (Scannell, 1991). In the case of Okman and “What we talk about”, I argue that this is done by emphasizing the bodily expressivity of the host and the panelists as well as providing a bodily focus when dealing with the gossiping on the show. The bodily expressivity is used to create an accessibility for the intended audience. It resonates with gossip show listeners who will likely expect a direct or confrontational approach. This could be done in a number of ways but Okman’s persistence on a bodily approach is a way to elucidate her persona and make her gossip approach stand out. This is further emphasized by her recurring focus on bodily elements in the topics being covered. The bodily becomes a trademark for Okman.

7.2.2 Bodily performances in presentational media

Investigating the oeuvre of Okman, it becomes clear that her main activity within the institutionalized journalism sphere is the radio show “What we talk about”. However, Okman also has a significant presence in presentational media (Marshall, 2013). To grasp her persona practice in more nuanced ways, it is important to study both her practice within traditional representational media, such as radio and print, as well as her performances in presentational media, such as Facebook and Instagram. In this section, I will draw on the concepts body and media materialities in particular to examine how Okman elucidates and uses her persona in

presentational media. I will demonstrate how the performances are often rooted in an expressive bodily performance.

I will start by presenting a visual example of Okman's bodily appearance:



This photo was taken by a professional photographer and used by Okman in a contribution to an ongoing debate about breastfeeding in public places back in 2013. Naturally, the image is meant to be an eye catcher, but it also depicts some of the recurring elements in Okman's bodily performance. The photo contains a level of provocation that is connected to a degree of staged exaggeration. The amount of food on the table is overwhelming, and not even a breastfeeding mother could possibly consume it all. This exaggeration also underlines the somewhat politically incorrect and provocative action of eating fast food while breastfeeding. The look in Okman's eyes and her facial expression seem to signal that she is enjoying herself and likely also the intended effect of the photograph. The point she wants to make is that women should not feel ashamed of breastfeeding in public places, such as at McDonald's. The bodily expression also encapsulates something more ongoing in the Okman persona, namely that of being un-ashamed. With the photograph Okman takes issue with both the people who believe breastfeeding in public places should not be allowed or is repulsive and the people who believe a breastfeeding mother should eat healthy food. Okman is not feeling ashamed of breastfeeding in a public place, nor is she feeling ashamed of eating fast food even though she is breastfeeding. She does not care. She is un-ashamed.

The continuance of this image is stressed by the fact that the photo has been used numerous times by Okman in both presentational and representational media and is currently still (October 2018) the photo displayed on the "What we talk about" Facebook page, which Okman hosts.

Moving beyond this individual photograph and examining Okman's social media updates, it becomes clear that being bodily unashamed permeates much of the Okman performance.

On her social media profiles, particularly Instagram and Facebook, Okman performs a bodily expressivity that is often connected to either the role of being a mother or what could be termed the bodily transgressive. She is preoccupied with the mundane, which often involves or is centered around bodily functions and bodily fluids, such as saliva, sperm, blood, urine and flux.

Despite having experienced being in the middle of a shitstorm due to a Facebook post, as outlined in section 7.1, Okman is very active on her social media accounts. Occasionally, she takes a break from the world of social media, which was the case in December 2017, when she did not post anything for 3 weeks. However, she usually posts at least one daily update. In October and November 2017, she posted a total of 112 Facebook updates, which would translate to an average of 1,8 updates per day in this period.

Okman's updates on her personal profile can be grouped into two overall categories. The first category is what could be referred to as *the public self*, using terminology from Marshall (Marshall, 2010: 44, see section 3.3.2.1). These updates relate mainly to her professional life and primarily the radio show "What we talk about". They are either written directly on Okman's profile, or she links to a post from the official Facebook page of, for instance, the radio station. The updates are often written in promotional language, briefly describing the content of the upcoming episode and do not contain intimate information about Okman. These variations in updates align with the findings from studies on how journalists share news on social media platforms, particularly Twitter, which has proven to be a tool for journalists to interact with the audience and share their work (e.g. Hermida, 2010; Vis, 2013).

Other researchers, such as Molyneux (2015), have demonstrated how journalists combine traditional journalism logics with the logics of social media and start to integrate elements such as opinion, humor and personal branding when sharing their journalistic work. In Okman's case, the public self updates sometimes exhibit a more private and often bodily focus, causing the updates to divert into the category of *the public private self* (Marshall, 2010: 44-45), where Okman shares selected intimate details of her private life:



The update begins with a small teaser for the coming episode, and then it reads:

“Ditte is sick as hell and in honour of the occasion, we have decided to live stream tears, snot and perhaps also phlegm cough – Friday at 14.05. It will be very delicious.”

The photo depicts a red-nosed Okman who has a cold or a fever. On the table in front of her a bunch of used tissues are scattered. The text in the bottom half of the photo reads “Now look, I actually feel like shit. Ok, we’ll start now”. There is nothing unusual about promoting a host-driven radio show by referring to the host in the update, but in Okman’s case, the recurring strategy - and one used not only by Okman herself - seems to be to promote the bodily expressivity (and in this case bodily fluids) of the host. This is an example of a media institution that plays along with the persona performance. One can argue that the media institution actually attributes this persona

characteristic to the case, but since Okman is repeatedly using this bodily strategy herself, it is more a case of the media institution confirming and further supporting this particular persona strategy.

The bodily expressivity is very much the focus in the second category of updates, which includes the updates about being a mother and those that solely focus on bodily behavior. Both types of updates can be grouped in Marshall's public private self-category, but some of the updates might even be more suited for the category known as transgressive intimate self. This is a category in which the agent performs a self-presentation that goes beyond what is expected. One could argue that Okman's earlier social media performances are located in this category because of their radical and unexpected performances. As people grow used to Okman's social media style, the updates are no longer transgressive nor unexpected as such and move towards the category of the public private self.

One can perhaps also argue that this movement illustrates part of the persona elucidation. The fact that people expect certain behaviors from the agent is a way to observe that the persona is coming into being. In Okman's case, people might gradually start to expect updates rooted in bodily behavior and often of a somewhat disgusting and repulsive kind. This expectation becomes part of her persona. In some of the updates, the self-consciousness about these expectations is clearly evident, as in this update:



Ditte Okman

4 t. · 👥

Jeg ved, mange af jer måske synes jeg kan være røvklammo her på Facebook - men hvis I synes det, så må I lige logge af.

I går var jeg ved lægen, fordi jeg ikke kunne forstå, hvorfor der i lang tid har hængt sådan noget underligt noget ud af røven på mig, når jeg har lavet pølser eller slået en stor prut. Det gør også mega ondt, når jeg tørrer mig.

Det viser sig, at jeg har anal prolaps (endetarmen ryger simpelthen ud af mig som sådan en sok på vrangen 🤢), så nu skal jeg fandme ind og opereres i numsen, hvor de syr tarmen fast inde i mig.

Det ved jeg sgu ikke lige hvordan jeg har det med.

👍🤢🤢 141

58 kommentarer

The update is extremely explicit and bodily transgressive as Okman explains a bodily condition causing something “weird hanging from my arse when I have made a pooh or produced a big fart”. The condition means that Okman is “bloody hell going to have surgery on my bum and have the intestine attached properly inside me.” The update is concluded with the reflection, “I am not sure what the heck to think about that”.

This is a rather extreme update, but it is also an update that plays along with the expectations built up by the audience over time due to Okman’s repetitive social media behavior. However, the update also illustrates some of Okman’s persona self-consciousness, because the update was published on April 1 and was actually an April Fool’s Day joke. April Fool’s Day jokes, which are meant to fool the readers, are often made in the media and on social media. The jokes need to be somewhat probable and Okman’s joke is indeed probable if compared to her other social media performances.

Okman’s Instagram profile seems to mirror her Facebook profile. The same updates are often published on both platforms, and Okman often makes use of the hashtag #klammo (translates to a slang version of the word gross or disgusting), which matches what she does on her social media platforms. Her Instagram posts feature observations of grossness in the outside world as well as within herself and in her immediate surroundings (her husband and two children in particular). The hashtag #klammo has a total of 881 entries (per October 2nd, 2018), and Okman is responsible for 102 of these entries. Okman also repeatedly uses the hashtag #tyndogrig, which means thin and rich. This hashtag has a total of 109 entries, and Okman is the author of 86 of these entries.

The media materiality of Instagram is partly structured around the use of hashtags. When reading this materiality in relation to the persona focus of the study, it becomes clear that the use of the hashtag is a way to frame and emphasize certain aspects of the persona. Because the nature of the hashtag is gradually gaining force by being used repeatedly, it is a useful tool in the creation and maintaining of a persona. This applies particularly to the hashtag #tyndogrig, which is used almost exclusively by Okman. It has become an integral part of her Instagram brand and a way to situate herself within the particular materiality of the media. Research has shown that the hashtag fulfils an indexing as well as a semiotic function (Bonilla & Rosa, 2015: 5). In Okman’s case, the semiotic function is the most important as it provides the user with a particular interpretation frame and specifies how the update should be read. Okman’s use of hashtags belongs to the performative dimension, as suggested by Moore, Barbour & Lee. The performative action of using

a hashtag is conditioned by the social media platform and adds to the ongoing assemblage of the online persona (Moore, Barbour & Lee, 2017: 4-5).

In Okman's case, the use of the hashtag #tyndogrig once again underlines the bodily focus of her social media performance. The hashtag, however, contains both a bodily term (skinny) and a class-defining / hierarchical term (rich), which often seem to be used ironically. For instance, the hashtag is several times used next to photos of junk food or photos of old-fashioned Danish food, which Okman consumes in traditional and not very expensive restaurants. Sometimes the hashtag #tyndogrig (#thinandrich) is used next to the hashtag "tykogrig (#fatandrich) which might be a way of signaling an ambiguous feeling. At other times, the hashtag #tyndogrig is used with photos, where Okman is partying with friends, spending time with her kids or hanging out with her husband, sharing a bottle of wine. The diversified usage of the hashtag could suggest that it is not a strategy to use the hashtag with certain kinds of images but instead just to use the hashtag at random and to such an extent that the hashtag becomes associated with Okman and she with it.

Another materiality of Instagram is the presence of a profile text that is often used to say something about the user. In her Instagram profile, Okman presents herself as "Radio host, columnist, Queen of Gossip, unorganized mom to Betty and Lloyd ❤️". The posts on the profile seem to resonate with these different roles and the mixing of them. Most of her updates however, deal with the bodily behavior of these different roles, as illustrated in the following three examples:





ditteokman • Følger

ditteokman I går Pastis. I dag søndag.
#stegtflæsk #stegtflæskmedpersillesovs
#vegan #klammo #tykogrig #dagenderpå
#sjovereigårendidag #jegvilbolle
chill_stine Mums 🍷🍷🍷
peter.ellermann @frksejr #TykOgRig
#JegVilbolle 🍷🍷🍷
carolinemathilde666 #tykogrig ❤️
karensøpig Mandeportion 🍷
heidilambertus 🍷🍷🍷 dine hastags
🍷
digensalbert Den persillesovs ser rimelig
eksotisk ud 🍷
ditteokman @digensalbert det er altid i
tanken, at det her måltid fungerer.
Medmindre man selv laver det. Jeg laver en
mean stegt flæsk og sovs! 🍷❤️

190 Synes godt om

26. AUGUST



ditteokman • Følger
• Copenhagen

ditteokman Nå. Men efter McD kom
børnene hjem fra Zoo. Der er simpelthen
ikke noget bedre end crazy ass kids, når
man har spist og drukket til kl.03.00 om
natten 🍷❤️ #børn #kids #zoo #stille
#dagenderpå #lloydogbetty #tykogtræt
#biglove #mine

93 Synes godt om

FOR 6 DAGE SIDEN

The first example depicts Okman in her bed. The accompanying text contains information about her day, which has involved celebrating her daughter's birthday and entertaining a lot of visitors. She is exhausted and wants to show this to her followers. The second example is a photo taken the day after a night out. She wants to eat hangover-friendly food. The hashtags also reveal that she "wants to fuck" and that her life was more fun yesterday than today. A very mundane and down-to-earth update where Okman perhaps tries to level with her audience. The last example simultaneously displays Okman as an affectionate mother caring for her children (visually) and as a woman who would prefer to sleep off her hangover alone (textually). This depicts the mother with mixed feelings, which is an image she has also built upon in blogs and articles.

Addressing the social media performances from a temporal perspective, I would argue that Okman has moved away from a performance rooted in a bad-tempered approach, which caused her to attack or ridicule certain people such as the handicapped canteen worker, we discussed in the section 7.1. On social media she has also ridiculed people such as the Danish politician Frank Jensen, Danish journalist Niels Brinch, the Pope and the Danish queen. Throughout the last 2 years, her social media performances seem, however, to be rooted in a self-exposing approach characterized by a strong focus on her bodily behaviour. On presentational media (Facebook and Instagram), Okman performs both her representational personas (the radio host, the gossip writer) as well as her presentational persona (the mixed-feelings mother), the unifying connection between the two being the bodily expressivity.

As argued above, one of the outcomes of this performance can be to level with the audience by signaling a “I am just like you” kind of behavior. Crider (2016), as we discussed in the research context (chapter 2, section 2.24), found a similar strategy used by the radio hosts he examines in his study. Part of their identity building strategy is to level with the audience by providing the listeners with details about their life off-air. Okman seems to carry out this strategy in both representational and presentational media. However, when addressing a notion such as levelling with an audience, it is important to stress that in Okman’s case this levelling likely only resonates with people who enjoy her style by either agreeing with her (finding her cool or funny) or people who are repulsed by her in a way that still makes them curious to see what she comes up with. When Okman levels with (some of) the audience doing the performance I discussed above, she will likely also repel others who do not accept her behavior, find it offensive or in other ways want to distance themselves from her ways of being. This study is not a reception analysis so I cannot point to an argument based on findings and data from recipients and media users but merely point to the idea that when a distinct persona creates a community by performing in bodily expressive and occasionally transgressive ways, this establishment of community will include some and exclude others.

7.3 Performing the outspoken and impudent

In this section, I will demonstrate how Okman continuously adopts an outspoken and impudent attitude in her journalism. I have demonstrated above how Okman often roots her performances in bodily behavior, and one can argue that she adopts an impudent attitude both in her radio show and in her performances on social media. But the outspoken and impudent behavior does

not limit itself to bodily expressivity. By engaging with Okman's print journalism and her TV reviews in particular, I will demonstrate how the outspoken persona is created through Okman's use of voice (speaker position) and focus on body combined with the media materialities of the print media and the persona traits attributed by media institutions.

7.3.1 Reviewing with an attitude

Okman's review practice primarily takes place in the print media Ekstra Bladet, where Okman started her contributions back in 2011. The tabloid newspaper uses the branding strategy of labelling Ditte Okman as "Denmark's meanest blogger", written in large print on the website and on graphic banners that heighten the visibility of the label, as in the following example:



By addressing her in this way, Ekstra-Bladet creates what could be termed an institutionalized persona elucidation. It is the Ditte Okman persona, and more specifically a version of the persona known for its provocative directness, that is emphasized, but it is situated within an institutionalized context. This matters to both the persona and the media institution. Branding Okman as Denmark's Meanest Blogger is a way for Ekstra-Bladet to ensure a media brand rooted in the notion that they host, facilitate and help bring to life journalism with an attitude. The Okman persona cannot entirely be detached from this media institutional affiliation, and I would argue that the affiliation is strengthened by the branding strategy of the tabloid newspaper, which

wants to present itself as a provocative media.

This synergy between individual media practitioner and the media institution is in line with the findings in current research on the relation between journalist and organization. Studies have documented how the journalist gains public legitimacy and voice from the institutionalized framework, while the media organization gains branding value from the performance of the journalist (e.g. From & Kristensen, forthcoming).

Earlier in the analysis, I argued that the areas of gossip and celebrity news also work as conditioning elements in relation to the persona elucidation. Generally, it seems that media institutional factors such as genres, media brands, subject areas and formats are relevant to examine when it comes to the persona elucidation. An example of this can be found in Okman's guest appearances in the television shows "Nærkontakt" (Close encounter) and "Sommer i Systemet" (Summer inside the System), where Ditte Okman reveals a different side of herself. In the shows, she is present as an invited participant in two existing formats. Close Encounter is a show where three spiritual guides help celebrities and well-known people deal with a personal question involving their past, present or future. In "Summer inside the System", famous people visit certain institutionalized parts of Danish society, such as a police station, kindergarten, hospital and library.

Okman's appearance on both shows is of a personal and rather intimate kind, just like her persona elucidation in other formats. In "Close Encounter", she is trying to get in contact with her deceased father, and in "Summer inside the System", she is heavily pregnant and genuinely interested in familiarizing herself with the hospital system, where she will soon be giving birth. Unlike her 'gossip persona', the Okman persona elucidated in these two shows is more tender and even a bit fragile, which are not characteristics we would normally associate with her persona performances. There is very little provocative or un-ashamed behavior in the two shows. Okman is still performing an authentic version of herself, driven by honesty and curiosity, but she is very much down-scaling the reckless and bodily expressive qualities.

There can be different reasons for this discrepancy in persona elucidation. Perhaps Okman wanted to present a different version to the public. Perhaps she did not feel that the two shows were the right place to perform her usual persona. Or perhaps the inherent qualities of the two shows brought out a tender and emotional persona. Regardless of whether the discrepancy was intentional or not, media-dependent factors such as format and show structure seem to have a conditioning effect when it comes to persona elucidation.

I will now move my attention to the printed TV reviews in Ekstra Bladet and demonstrate what it is that makes Okman come across as outspoken and impudent. She deliberately uses different strategies: she focuses on the persons behind or inside the media texts, giving an often direct and somewhat rude treatment of these individuals and she is absorbed in bodily elements, in particular nudity, genitals and sexuality. Okman also uses the strategy of situating herself within the context of the written piece.

What is strikingly apparent from Okman's way of reviewing television is an unambiguous focus on the people, and often the host, of the show being reviewed. An example is the review published September 15, 2012 and titled "Okman ridicules TV chef". The review takes its point of departure in a new cooking show on TV, but it primarily covers Okman's incredulity that the host Anne Hjernøe even has a food show on TV. This incredulity leads Okman to speculate if the host Anne Hjernøe has perhaps 'networked' her way into becoming a TV host on a food show:

"Of course, I have tried to Google if she is married to – or at least fucking - some CEO at the Danish Broadcasting Corporation but I haven't been able to make the connection."

The piece continues in an even more derogatory and humiliating direction when Okman complains about Anne's lack of knowledge about food and ability to prepare meals.

"Is she just a part of the show because she is a talented journalist? Have no idea. So far, her métier has been to just stand there in her clumsy manner with her lank liver pate-coloured hair and somewhat heavy boobs. Her boobs are actually similar to mine now that I am pregnant".

Suddenly the piece turns to the appearance of the host rather than the question of whether or not this particular host has knowledge about the topic of the show. The last sentence in the quote above softens the criticism somewhat, because Okman identifies herself with the tv host being criticized. With the last sentence in the quote, Okman also does something else. She directs attention to herself, sharing at least two pieces of information with the reader: 1) she is pregnant and 2) her boobs have changed due to this pregnancy. This resonates with the recurring bodily expressivity that I have touched upon earlier in the analysis and it underlines the importance of continuously pointing to the persona. Even in a piece like this one, where the criticism is confrontational and pointed directly at a named individual, Okman further elucidates her persona by situating herself and her boobs explicitly in the text.

Okman's bodily focus when writing about individuals can be observed across the material. In the piece "Who has shot Susanne in the face" (Ekstra Bladet, January 14, 2017), Okman speculates why the movie director Susanne Bier always appears to be looking younger and younger and explicitly suggests that she has had plastic surgery. In the piece "Do farmers fuck everything?" (Ekstra Bladet, September 2, 2017), Okman reviews the dating show "Farmer seeks bride" and concludes that the farmer in the show wants to have sex with anyone. And in the piece "Fuck your way out of the crisis" (Ekstra Bladet, January 6, 2018), Okman writes about a film directed by Christian Tafdrup. The movie depicts Tafdrup's own experiences with relationships, and Okman criticizes the Danish Film Institute for supporting the film because she feels that the movie is nothing but a therapeutic session for the director. She suggests that the movie should be titled "A male wimp" and recommends that the director should have a lot of sex to recover from his previous girlfriends instead of making a cliché-ridden movie about it.

Okman's TV reviews suggest that her criterion for good television is guided by the show's emotional loudness. The more a show can express emotions, the better. This criterion is often demonstrated by Okman when she is writing about her own emotions while viewing the show, for instance in the pieces "X Factor lacks madness" (Ekstra Bladet, January 28, 2011) and "Tits and Cocks during prime time" (Ekstra Bladet, September 24, 2016). Okman seems to argue that the use of emotions creates authenticity and sincerity, which is very much aligned with her own persona performance. In the piece "Woman cuckoo and Love" (Ekstra Bladet, April 27, 2012), Okman praises a person called Amira who participates in the TV show "Sex, Chaos and Confessions". Okman is impressed by Amira's honesty and courage to admit that she is not a perfect mother and actually hates her children now and again. In many ways, this praise anticipates the persona that Okman herself constructs in the years to come and have become a main element in her performance today, which often involves the display of being the imperfect mother, as discussed in section 7.2.2.

The outspoken and lucid attitude expressed in the TV reviews seems to resonate with Okman's statement earlier of making a living by being Okman (section 7.1), and her distinction between journalism and entertainment. The interview data gives the impression that she does not care about sharing intimate and embarrassing life details. It can be argued that this is certainly an important aspect of the persona brand, but the interview also suggests that there is no (big) separation between the public and the private Okman:

“I do not versionize myself (...) It is also a hell of a lot easier. Just being. Just being yourself. I don’t differentiate between my professional life and my private life in that way. I am not a journalist. I am not... I do entertainment because I think it is just so much fun”

(IW data, Okman 17:49:05 + 17:51:11).

With a quote like this one it is important to underline how the interview is a performance in itself as previously stated (chapter 4, sections 4.4 and 4.5.3). Okman may sincerely have this perception of not versionizing herself but it may also be that it is in Okman’s interest and in line with her persona strategy to create an image that advocates for no separation between the private and public self. She is an exclusive informant (Bruun, 2015) and surely has an interest in promoting a certain version of her public brand.

The quote also points to how the self-proclaimed non-journalist Okman feels she has a different scope regarding, for instance, the use of social media. She can more easily be herself because she does not do (serious) journalism. Similarly, by claiming that she is solely in the business of entertainment, it is easier for her to be opinionated, colorful and unashamed. As such, her persona elucidation seems to be connected to how she perceives her own media practices, and how she positions herself within the institutionalized media setup she belongs to. Labelling what she does as “not journalism” but rather as entertainment, is perhaps a way for Okman to create a space that allows a more unashamed behavior that if she identified her practice with journalism.

In the interview data, Okman also reflects on the media’s importance when it comes to the persona elucidation of being outspoken and lucid. In this segment, she speaks about the difference between saying something out loud on-air on the radio vs. writing it in a newspaper:

IP: “If we have written....I mean if I had written some of these things in my column at Ekstra Bladet, well I don’t even know what could have happened. But we can do it because it is radio.

IW: “Why can you do much more in radio?”

IP: “Because it is just sound. It disappears immediately. I think it seems much more intense if you are sitting there reading the stuff.” (IW data, Okman, 17:52:56)

The data suggests that Okman differentiates between the media of radio and the media of print because of level of permanence, radio having a limited permanence and written text having a

more pronounced permanence. It is as if there is an almost ethereal volatility to radio that leaves room for the persona to perform even more un-ashamedly and recklessly.

However, when comparing this quote with the findings in the analysis above, I would argue that the outspoken and lucid behavior is certainly also present in Okman's printed media texts.

7.4 Creating a socializing media space

In this section, I will demonstrate how Okman transforms a rather generic radio space into a socializing and jolly space where Okman can perform her outspoken and sincere persona. This section draws on the notions of spatiality and media materiality, and I will demonstrate how the socializing space is created by manifesting the host and the panelists as a collective (section 7.4.1), and by using the media materiality of liveness (section 7.4.2).

7.4.1 Using the collective

Okman's bodily expressivity, including her informal use of language, is one element in the transformation of the space the show takes place within, but, as I shall demonstrate, the socializing space is also partly created by Okman's way of using the other panelists.

The show is recorded in a fairly ordinary radio studio at Radio24syv in Copenhagen, but by being bodily present and adopting an informal attitude when speaking and addressing the panelists, Okman transforms the ordinariness of the radio studio and creates an atmosphere and a space that resemble an informal dinner party or perhaps even a Christmas party with colleagues. This mood is further accentuated by the show being broadcast live on Friday afternoons just as people are moving from the sphere of everyday working life to the typically more casual weekend life.

The atmosphere in the studio is mostly friendly and joyful, but sometimes also characterized by a sarcastic or somewhat confrontational tone. The studio generally present itself as a socializing space, though. The host and panelists seem to enjoy each other's company and do not mind addressing private issues or gossip related to themselves, as also discussed in section 7.2.1. Okman often refers to the panelists as "my second family".

The feeling of joyful company in a socializing space is also being manifested by Okman inviting the same panelists again and again. Okman usually has 3 individuals on the panel, but she often makes her selection amongst the same 5-6 individuals. These individuals include a theatre critic, a gossip reporter, a communications advisor and a chief-editor at a gossip magazine, which means that the panelists usually belong to the sphere of gossip and celebrity journalism. Unlike the other cases in

this study, Okman seems to create a small community in the radio space, which allows her persona to speak with a voice and use an approach that is likely already shared and agreed on in the community.

Another socializing and community-building aspect between host and panelists is evident when the show contacts a person outside the studio. This is done in the episode aired August 10, 2018, where one of the topics is an ongoing money-laundering scandal at Danske Bank (Denmark's largest bank). Okman chooses to focus on the whistleblower who has leaked the information to the public. During the show, Okman calls a lawyer who specializes in employment legislation and interviews him about the whistleblower's contractual obligations. This example illustrates that the show is not only about tabloid gossip and celebrity journalism but also deals with political issues, which seem a bit uncommon on a gossip show. However, when the topic is political, there is often a focus on a specific person or the relationship between different individuals, and political topics are often treated with the same recklessness and straightforward attitude as other topics. The person-oriented approach is also used for the money-laundering topic, where the sole focus is on the whistleblower. The socializing aspect is palpable as the interview progresses. The panelists all participate in the interview and take turns asking questions and follow up on each other's questions and comments. This collective form of interviewing often takes place when the show uses an external source. I argue that the repertoire of collective interviewing becomes a defining element in the show (the archive in Taylor's terminology). The panel and host almost seem to merge and act as one live organism with the same goal and approach in mind.

The idea of the collective also resonates with the show being about gossip and doing gossip. It takes two to gossip. It is not possible to gossip or create gossip on your own. Gossip is a socially driven and highly relational type of human talk (Bergmann, 1993). The collective setup of the radio show with a host and panelists is created to allow the gossip to flow and be passed on to the listeners who can then gossip along, as will be demonstrated in the next section.

Gossip is never neutral (Birchall, 2006: 137), and as Jerslev (2010: 27) points out, gossip is always evaluative, interpretative and judgmental, perhaps even condemning, which I would argue makes gossip a useful platform and tool for persona elucidation and use. The persona can easier become visible when it performs subjective doings such as evaluating, interpreting and condemning. Such doings can easier be done in a personal way than more objective doings. Once again, the findings of this section support the idea that the areas and topics a journalist cover become part of the persona, but the topics and areas also co-create and condition part of the space within which the persona gets to act.

Furthermore, the socializing space Okman creates by drawing on the strategies analyzed above feed into the research conducted on medias' communicative ethos. According to Scannell, one of fundamental characteristics of broadcast media such as radio is sociability (1996: 23). Radio creates a bond between broadcaster and audience, and it is an entirely social one. The private setting in which the broadcast media is received also means that the broadcasters need to communicate in a way that makes the audience feel included in a social companionship. This conversational form is often labelled as part public, part private (Hjarvard, 2003: 37). In Okman's case, the conversational form of her radio show is made even more social by the nature of gossip and its socializing functions (Schoeman, 1994) as well as by Okman's space-generating practices.

7.4.2 Using liveness to create a shared space

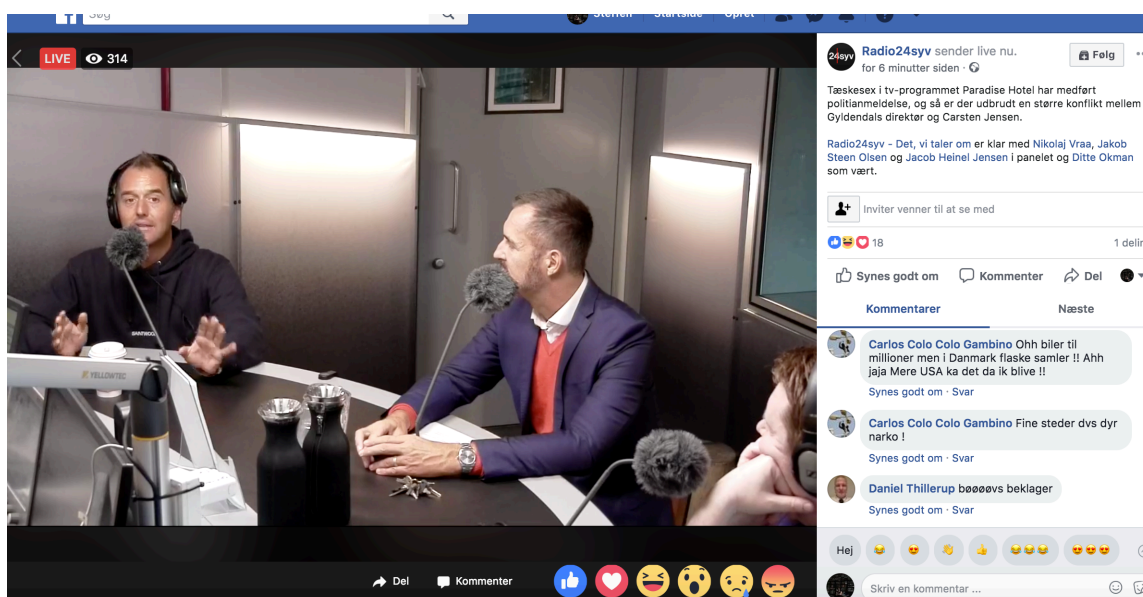
The socializing aspect is also emphasized by the media materiality of liveness. The show is broadcast live, and some of the shows are also livestreamed on the show's Facebook page. The liveness presents a number of elements that heighten the socializing aspect. Firstly, the liveness accentuates accessibility and immediacy. The audience will experience that the show is unfolding in a shared temporality (Scannell, 1996: 74). The moment of speaking and the moment of hearing are the same, as Scannell has phrased it (Scannell, 1991: 1). This shared temporality can also make the recipient feel like part of a community by emphasizing the social dimension of the broadcast medium (Hendy, 2000).

Secondly, the liveness makes it possible for the listeners to participate in the show by texting Okman during the show. Okman will then read out some of the text messages and use them in the conversation with the panelists. When Okman reads and comments on the text messages, the audience will likely feel part of the socializing even if it happens only in a mediating way. This kind of audience involvement at Radio24syv facilitates the socializing aspect and underlines the media characteristic of sociability (Dalgaard-Møller, 2018: 97).

Okman does not read all the text messages, and her selection criteria are unclear as the ones being read aloud have very different content and styles. Some express appreciation for the show and praise Okman. Others contain additional information or comments relating to the themes being discussed in the studio. And, finally, some comments are very hostile towards to show and particularly towards Ditte Okman, such as the text message read aloud in the episode aired August 10, 2018, which said, "Ditte, you are a slut". Besides being an audience-integrating mechanism that creates a socializing aspect on the show, the text messages also become part of the persona

elucidation because the audience help to underline and confirm certain persona aspects by expressing their opinions about Okman.

Thirdly, the live streaming on Facebook makes it possible for the audience to not only hear but actually see what is going on. This peek into the studio heightens the feeling of intimacy and proximity. The footage that is streamed is captured by 3 or 4 cameras. A producer switches between the cameras, creating a sensation of a (small-scale) TV production rather than just a permanent “surveillance camera” position:



The live streaming is in no way close to the popularity of radio- and podcast listening to the show and usually only about 300-330 people are tuned in to the livestream. However, the media materiality of liking, posting smileys and commenting is used extensively by the listeners. Semantically, the comments usually refer to either the looks and behavior of the host and panelists, or they connect to some of the content and topics being discussed on the show. The host and the panelists also use the media materiality of the Facebook platform to upload various elements during the show. It could be a video addressed in the conversation or a link to an article or blog related to the gossip being talked about. This expands the community and evokes in the listeners and social media users a greater sense of proximity to the show and its participants.

As I demonstrated above, the media materiality of liveness plays an important role in the creation of a socializing space, which also includes the interaction with listeners. In the interview data,

Okman touches upon the attribute of liveness and seems to make a connection between the liveness and the mood of the show:

“We air live which means - boom, that’s it and then it’s over (...) I feel like we just have to go in there, deliver and give it all we’ve got.”

(IW data, Okman, 17:33:33 - 17:34:32)

She and the panelists need to “deliver and give it all we’ve got”, suggesting that Okman considers her job to be a performance. This supports general research findings in talk radio, as discussed in section 7.2.1. The media materiality of radio, which is essentially an open microphone, conditions the performance. It allows Okman to enter the studio and say anything she wants about anything that comes to mind. This is a highly relevant conditioning element in light of the type of persona Okman elucidates and uses. It is about being frank and to-the-point which the open microphone facilitates.

7.5 Summing up: The un-ashamed persona

In this section, I will briefly summarize the three analytical findings from above that combined arrive at the analytical point that Ditte Okman elucidates and uses an un-ashamed persona.

In section 7.2, I demonstrated how Okman’s practice in both representational and presentational media is rooted in a bodily expressivity which occasionally shifts to a transgressive level. The bodily expressivity is used to create an explicit presence across media and perform a persona that comes across as sincere and straightforward.

Section 7.3 demonstrated how Okman uses an impudent and outspoken approach in her print journalism (TV reviews). This is further emphasized by institutional attributions to the persona. Finally, in section 7.4, I established how Okman creates a socializing space by drawing on the collective of the panelists and the media materiality of liveness.

Combining the findings from the section in the analysis, I argue that Okman performs what I term an un-ashamed persona. I will now turn to a discussion on how the un-ashamed persona is used to create a particular strand of cultural journalism.

7.6 Using the un-ashamed persona to perform authentic and sincere cultural journalism

According to the Oxford Dictionary, feeling shameful means being preoccupied with feelings of humiliation, especially when the humiliation is the result of foolish, inappropriate or wrong behavior. To feel un-shameful means the opposite, i.e. paying very little attention to feelings of humiliation and regret as a result of wrong behavior.

By performing an un-ashamed persona, Okman presents a persona that does not care much about what other people think. Or rather, she probably wants people to think of her as an outspoken, straightforward and perhaps sincere personality who can deliver gossip journalism in an entertaining way. This is further supported by the interview data (e.g. IW Date, Okman, 17:11:56).

I would argue that Okman uses the un-shameful persona to create a type of cultural journalism guided by the transgressive both in terms of bodily transgressions and how she expresses explicit opinions and embodies a very emotional or affective approach. I will further discuss Okman's use of affect below but before that I want to address the notion of the un-ashamed persona performance in more detail. Okman has chosen a performance strategy that brings about an attitude. It is an attitude I have chosen to label as un-ashamed. By putting this label on the attitude, I emphasize that Okman is performing against a norm, which could be called the shameful. Following Butler, I argue that Okman's bodily expressivity and lucid behavior, which in Butler's terminology would be Okman's "stylized repetition of acts" (Butler, 1988: 520) works as a way to negotiate what is shameful in media and in society in general. One argument could be that Okman expands the space of what is possible to do as a radio host, as a mother and as a woman by performing her persona. However, another argument could be that Okman is merely pointing to the existence of the shameful as a category by attempting to transgress it. Her attitude continuously produces and reactivates the shameful in her audience because otherwise her persona elucidation would not be strong enough. Argued in this way, Okman has no intention of breaking down norms or boundaries when it comes to the extent of acceptable behavior. On the contrary, it is in her interest that her performance is continuously read as un-ashamed and that the category of the shameful is maintained.

Now I want to turn to contemporary affect theory in order to be able to further discuss the outcomes of Okman's persona performance. According to affect theory, emotions should be considered something that creates relations between us rather than being situated inside us. Affect theory is less interested in what emotions *are* and more interested in what emotions *do*.

Sara Ahmed's work suggests that emotions are "the very effect of the surfaces or boundaries of bodies and world" (Ahmed, 2004: 118). Ahmed proposes viewing emotions not as something that resides inside the individual as psychological dispositions; instead "we need to consider how they work, in concrete and particular ways, to mediate the relationship between the psychic and the social, between the individual and the collective" (Ibid: 119).

Conceptualizing emotions in this way means reading affect and emotion as relational and performative entities. Such a conceptualization makes it possible to expand on how Okman uses emotionality and affect. I would argue that Okman's persona practices, rooted in bodily expressivity, outspoken attitudes and the use of a collective, socializing space, supports the notion that affect is a useful term to use when addressing how a body situates itself among other bodies is being examined. Emotions bind subjects together (Ahmed, 2004: 119), and this is what happens when Okman creates her socializing space in the studio. By using her affective strategies, Okman rubs off on the panelists in the studio, the listeners and the Facebook users. This causes her persona to become elucidated because the act of elucidating and using a persona is also a way to surface one body among other bodies. However, I must underline that when Okman creates her socializing space, she is also creating a space that only includes some parts of the public while excluding others. This could be said to be a basic characteristic of community-building in general but in the case of Okman and her affective persona performance strategies, the exclusion of some individuals is perhaps more profound. Doing persona-driven cultural journalism is to bring yourself to the front. Some members of a public will respond to this staging of a self positively while others will feel negative about it. In the case of Okman, where the persona-driven practices are rooted in the performance of the un-ashamed and a clearly affective approach, the potential audience subscribing to this approach is likely smaller than a more neutral approach. It is not to say that persona-driven approaches cannot gather large followings and Okman does host a popular radio show, so I just want to point out here that the persona-driven approach inherently has a potentially excluding and hierarchical element to it.

By having a person-driven approach that is rooted in the use of affect, Okman carries out what Hardt has termed "affective labor". Hardt defines affective labor as labor that "is immaterial, even if it is corporeal and affective, in the sense that its products are intangible: a feeling of ease, well-being, satisfaction, excitement, passion – even a sense of connectedness or community" (Hardt, 1999: 96). These characteristics resonate quite substantially with Okman's affective persona performance. It is a kind of labor that is working to produce a persona by calling for affective responses in the audience underlining the notion of affect as relational. Okman's un-ashamed

behavior including the bodily expressive, the lucid and the socializing aspect all point to the need of an affective reaction. She performs these reactions herself. She expects it from the panelists. And all her media texts analyzed above are clearly constructed to trigger an affective response from her audience.

David Marshall has advocated for the use of the term affect clusters in persona studies as a way to conceptualize the sense of community that a persona builds up (Marshall, 2013: 161-163). In Okman's case this can be seen explicitly at work in her practice of creating a socializing space in the radio show (section 7.4) but the community-construction as we have discussed above runs throughout the oeuvre of Okman. She creates the community by using her affective persona strategy and she continuously negotiates this affect cluster by performing her affective labor.

The affective strategies of Okman help to mobilize the performance of a sincere and authentic cultural journalism. Okman's affective labor could be argued to result in what Steensen (2015), drawing on E. M Forster's terminology, has termed a "round character". Steensen summarizes the round character as:

en karakter som har flere funksjoner i en tekst, som har psykologisk dybde, og som er mer dynamisk og omskiftelig. Hun veksler mellom å fremstå som afsender og mottaker, tilskuer og deltaker, personlig og profesjonell. (Steensen, 2015: 5)

Okman's affective strategies create a persona that will provoke and repel some people. These strategies might seem for some members of the audience to add to the psychological depth of her persona. Others might see it as a merely a carnevalistic show. No matter how the outcome is interpreted, the affective strategies include Okman's staging herself as the imperfect mother with mixed feelings and as the gossip with outspoken behavior. By using herself bodily and emotionally, she is certainly neither a passive bystander nor a neutral sender of information but rather a creator of tension, conflict, discussion, laughter and outspokenness, all of which resonate with the affective and affective labor.

The result of Okman's affective labor and the staging of herself as a round character is a variation of cultural journalism that is *played out* as authentic and sincere but not necessarily *is* authentic and sincere. Addressing the notion of sincerity, Scannell has pointed to the performative paradox (Scannell, 1996: 58). Scannell builds on Goffman's understanding of performance, arguing that an individual must perform or do sincerity according to criteria that complement specific social settings. However, a person's appearance and behavior will not be deemed sincere if it is perceived by others as a performance. Hence the paradox. In the case of Okman, it is not possible to conclude whether or not the performance of the sincere and the authentic is convincing to an

audience or if it is interpreted as a put-on and feigned. The interview data suggest that the agent tries to communicate a true sincerity and authenticity but the interview data is part of the performance and does not help to make such conclusions. The ambition here is thus not to make a conclusion as to whether or not Okman avoids Scannell's performative paradox but merely to point to Okman's performative elements. Additionally, in the case of Okman, perhaps Scannell's performative paradox is not even relevant. Perhaps Okman's audience is fully aware that the performance of the sincerity and authenticity is merely a put-on and feigned and perhaps this is exactly the reason they follow and enjoy the work of Okman. They enjoy the performance in itself. In other words, when doing persona-driven performances as the approach to do journalism, it is not necessarily a matter of true sincerity vs put-on sincerity but rather whether or not the performance works.

Okman's performance of the authentic and sincere is realized in different ways: Okman levels with the audience by reaching out to them and integrating them in her radio show. She performs as a human being complete with the expected flaws and mishaps in representational as well as presentational media. Her authentic and sincere journalism practice is in many ways guided by performing transgressions. Emotions that would normally belong to the domain of the private sphere (Cvetkovich, 2007) are exposed in the public. A bodily presence that would normally be downplayed is theatrically over-performed. And the talk genre of gossip is emphasized as an everyday way of speaking, occasionally entering the domain of journalism, which usually happens when Okman and the panelists discuss topics situated in the political or financial spheres of society.

Whether or not Okman's variation of cultural journalism is truly sincere and authentic is beside the point both in terms of this study's epistemological departure point, a phenomenological approach merged with a social constructivist approach, and in terms of the conceptualization of emotion in affect theory. However, I argue that the term affective intensity is relevant in Okman's case. The term is often used when addressing a person's level or strength of emotional responsiveness (Basso et al., 1994). The affective intensity that results from Okman's transgressive behavior suggests a high degree of emotional responsiveness and an ability to perform this responsiveness in mediated formats. In this regard, I support Berlant's proposal that some emotions can be seen as truth-performing (Berlant, 1999). Okman's affective strategies are 'true' as in performatively well suited, but they do not necessarily create a truth.

8.0 Analysis #3: Martin Kongstad

The case in the third and last analysis is food critic and cultural journalist Martin Kongstad. In the analysis, I will demonstrate how Kongstad elucidates and uses an overflow persona by adopting performative strategies in his review practice (section 8.2), using fictitious layers in his criticism and journalism (section 8.3), and situating himself as an overflow character between the spheres of journalism and art (section 8.4).

In section 8.5, I will sum up the findings that support the argument of Kongstad performing an overflow persona. Following analytical sections (8.2-8.5), which address my first research question, I will discuss what kind of journalism and criticism Kongstad's persona elucidations and use create. This takes place in section 8.6., which functions as a response to my second research question.

First, however, it is necessary to become acquainted with a few biographical notes and discuss Kongstad's institutional affiliations (section 8.1). His simultaneous activities in journalism/criticism and the arts are especially important when doing a persona analysis of Kongstad.

8.1 Biographical notes and institutional affiliations

The subject of this analysis is critic and cultural journalist Martin Kongstad, who was born in 1963 and grew up in Copenhagen. He has no formal education but has worked in the cultural industry since the late 1980s, when he began working as a music critic and music reporter. During the 1990s, he held a number of positions, e.g. music editor at the men's magazine *Euroman*, co-founder and chief editor of the magazine *Schäfer*, and freelance reporter for Danish publications such as *Politiken* and *Ud & Se*. *Politiken* is a national daily newspaper that prioritises cultural coverage (Kristensen & From, forthcoming). *Ud & Se* is a monthly magazine published by DSB, Denmark's national, publicly funded rail company. Both *Politiken* and *Ud & Se* are prestigious media that often publish longer formats and specialize in portrait articles, which is one of the genres Kongstad has worked with.

In the more recent years, Kongstad primarily works for the national weekly *Weekendavisen*, where he has done a number of author interviews and other kinds of cultural reporting. He also works for the national radio station *Radio24syv*, where he hosts the food review show "Bearnaise er dyrenes konge" ("Bearnaise is the king of all animals"). In the interview data, he underlines how he feels these two media allow him to do work autonomously and independently from editorial

interference and accepts his eagerness to experiment with genres and styles (IW Data, Kongstad, 09:41:35 - 09:43:34). This supports the notion that institutional affiliation conditions the persona-performing space.

Coincident with his work in journalism, Kongstad worked as a copywriter for several big Danish companies, a drummer in different bands, a theatre play and revue writer, and a screen actor in various productions, most notably the 1997 film *Let's Get Lost* directed by Jonas Elmer. Kongstad has also published a number of short stories as well as three novels, some of which narrated by the voice of his alter ego, Mikkel Vallin, a voice that is also used in some of his cultural criticism, as I shall demonstrate in the analysis below. He is currently (September 2018) working on a new novel and is on leave from his job at Radio24syv, which also demonstrates how he alternates between an author practice and a journalism practice.

Kongstad's affiliation with both a journalistic and an artistic sphere is important to consider when doing a persona analysis. His affiliation with both spheres seems to support findings from cultural journalism scholars such as Hellmann and Jaakola (2012) and Kristensen & From (2011b), who have pointed to cultural journalists often being situated in both an aesthetic and a journalistic paradigm, as discussed in the research context of this dissertation.

Many of the persona-performing elements in Kongstad's practice seem to come from a more artistic sphere, some explicitly belonging to fiction writing such as the use of fictitious dialogue as well as drawing from the techniques of literary variations of journalism by for instance using a journalistic alter ego.

Kongstad is in many ways a writer/artist who is moonlighting as a journalist/critic. Addressing the question of whether he is mostly an author or a journalist, Kongstad says:

"I was already, I think from my early 20s, I knew that's what I wanted to be (an author). But I just had to find a way to learn how to write first."

(IW data, Kongstad, 09:31:17)

Kongstad believes that journalism was a way to become an author. Journalism presented itself as a kind of training ground, allowing Kongstad to try out various writing styles and approaches in order to qualify himself as an author. This is supported by research by, for example, Forde (2003) and Harries & Wahl-Jorgensen (2007), which suggests that cultural journalists do not identify themselves with the profession of being a journalist but rather think of themselves as writers.

Kongstad's phrasing in the quote above also suggests that Kongstad identifies primarily with the arts sphere and his desire to be or become an author. This is underlined more explicitly in the following quote, where Kongstad responds to a question asking whether clients hire him to do a Kongstad type of journalism:

IW: "Yes, then they want to have some kind of a quirky angle, right? But that happened more in the past"

IP: "Okay"

IW: "It happened more back when I was kind of more like a real journalist. When I worked as a journalist. Primarily. And I stopped doing that in 1998."

(IW Data, Kongstad, 09:59:07 - 10:00:43)

It is unclear whether this way of drawing a line in his career between being primarily a journalist and now primarily something else is a result of income concerns, or whether it is a kind of identity negotiation with himself. When glancing at his CV, it seems that most of Kongstad's permanent positions within the established journalism environment go back to the 1980s and 1990s (cf. appendix K). By the late 90s, he was more involved in the artistic sphere and some freelance work within journalism. Kongstad debuted as a fiction writer in 1997 with a short story, so this may have guided the direction of his career.

At other times during the interview, however, Kongstad underlines the financial aspect: journalism continues to provide a basic salary, which is important when you are (not yet) an established author (IW Data, Kongstad, 09:39:11). The radio show "Bearnaise is the King of all Animals", which premiered in 2014, was actually launched as a result of Kongstad's financial problems. According to the interview, his finances were so poor that he did not have enough money to pay rent (IW data, Kongstad, 09:28:19). I would argue that this supports the scholarship claiming that cultural journalists are often situated in a more precarious job market and more often on freelance contracts compared to journalists in other beats (Hovden & Knapskog, 2015; Hovden & Kristensen, 2018, Kristensen & From, forthcoming).

Throughout the interview, Kongstad addresses the differences between journalism and fiction writing or other more creative and artistic kinds of work as he phrases it. He seems to enjoy the liberty of the creative genres (such as the novel), but he also mentions a constant interest in the

journalistic genres and a desire to try to expand or challenge the characteristics of these genres (IW Data, Kongstad, 09:34:38). This data supports the notion that Kongstad is quite knowledgeable about how the genres work and what they normally entail. The following quote addressing the journalistic setup in interviews exemplifies this kind of knowledge:

IP: "Deep down, I just wanted to write my own stuff, right? So, I often had this sensation, when I sat in front of artists, who I had to interview - often musicians - that I felt bad about that role, that I should pretend to be someone from the other side. I mostly just wanted to join them"

IW: "Right"

IP: "Which of course is some kind of mess, right? You do have these clearly defined roles. You also ask me questions in this interview, right? I just often wanted ... and I always hung around afterwards and sometimes I began to sit and jam a bit with them. I just happened to walk over to the other side, afterwards, right?"

(IW Data, Kongstad, 09:47:54 – 09:48:52)

Kongstad seems conscious of the inherent logics in journalism, in this case the clearly defined roles between a journalist and his interviewees. He also clearly struggles to accept this logic and seems to have an urge to break it down or ignore it. This likely has to do with Kongstad's background as a semi-professional musician, but it probably also illustrates the identity negotiation that I touched upon above.

On several occasions, Kongstad has resisted the established logics of journalism such as fairness, balance and objectivity (Franklin et al, 2005). The most explicit example comes from a series of summer articles he did for national daily Politiken in 1996. The interview data reveals that he was tired of doing articles that resembled articles done by everyone else (the quirky summer reports) and wanted to do something different (IW Data, Kongstad, 09:42:26 - 09:43:25). He was inspired by the Danish hip hop band Malk de Koijn, who referred to a made-up a Danish municipality in their songs. Kongstad decided to use this fictitious municipality as the basis of one of his summer reports, pretending the place was real. Eventually the experiment led to Kongstad being fired from his freelance job at Politiken. In section 8.3.2, I will analyze this particular piece and address how it conflicted with journalism logics and can be seen as part of Kongstad's persona elucidating practice.

It is in many ways the overflow between journalism and arts that characterizes Kongstad's persona performances and makes his practice an example of the blurring boundaries specifically within cultural journalism that I discussed in chapter 1 and 2. Kongstad seems to play with and occasionally tries to expand the logics of journalism and cultural criticism. Occasionally, as in the example of the fictitious summer report in Politiken, he crosses the line to such an extent that he can no longer be included in the sphere of journalism. This borderline practice is not unique to Kongstad, but, as outlined in chapter 2, has its historical precedents in new journalism and gonzo-style reporting (Isager, 2006; Weingarten, 2005; Klit, 1983) and in cultural journalists' tradition of being outsider journalists on the fringes of the profession (Jaakola, 2015).

In Kongstad's case, the practice seems to stem at least partly from his author/novelist ambitions using journalism as a training ground for his writing, which causes him to take on an experimental approach. He cannot just do journalism in the sphere of journalism because that would just make him a journalist and he clearly has ambitions of being or becoming an artist. The following analysis focuses on these overflows between journalism and arts and investigates how they function in the performance of the Kongstad persona.

8.2 Performative reviewing

I will open the analysis by engaging solely with Kongstad's food review practice, which is his primary output as a journalist and critic. By activating the conceptualizations from performance theory, it becomes clear that Kongstad uses a number of explicit performative strategies in his reviewing. In section 8.2.1, I will demonstrate how Kongstad develops and even extends his persona voice by using the voice of another man and by adding a level of theatricality to the food review genre. Afterwards, in section 8.2.2, I will demonstrate how Kongstad performs a happening by drawing on and combining the media materialities of radio and social media.

8.2.1 The read-aloud food review

Every week, Kongstad hosts the food review show titled "Bearnaise is the King of all Animals" (Danish: Bearnaise er Dyrenes Konge), which is aired on Radio24syv. The show premiered May 31 2014 and so far, Kongstad has produced 146 episodes. The latest episode was aired on April 21 2018, after which Kongstad went on leave from the radio station and the show was on a break until early October 2018 where Kongstad and the show returned.

The 55-minute show is normally structured around a restaurant meal attended by the host Kongstad and an invited guest. During and after the meal, Kongstad writes a review of the

restaurant, which is read aloud on air by a professional actor. This read-aloud review is combined with short dialogue scenes recorded on location at the restaurant where Kongstad converses with his guest. The guests on the show are normally well-known personalities from the arts and cultural sphere in Danish society, such as authors, journalists, film directors, chefs and musicians. This supports the findings from Janssen & Verboord (2015) and Kristensen (2017) who argues that when the cultural mediator is *connecting/networking* within the context of cultural journalism, he/she often produces an “intertwinement of artists, cultural producers and journalists” (Kristensen, 2017:4). I would argue that the conversational setting often involves the cultural elite speaking to each other. Occasionally, Kongstad creates episodes with lesser known people outside the cultural field, such as a food scientist and Kongstad’s ex-girlfriend.

The restaurants being reviewed are often located in Copenhagen, but Kongstad has also visited restaurants elsewhere in Denmark. Often the location of the restaurant functions as a departure point for some reflections raised by Kongstad early in the show. Sometimes the location even becomes a dominant content element that structures the episodes, which I will demonstrate in section 8.4.1.

One of the most distinctive traits of the show is the read-aloud performance of the food review. A food review read aloud is clearly an example of the use of theatricality (Sauter, 2000:50). It is dressing something from the non-theatre world (the journalistic review genre) in a stylistic element from the world of theatre, namely reading something aloud. This is done to dramatize a text through a certain performative use of the human voice, which serves to underline the text’s constructedness and emphasize the showing of the doing of reviewing (Schechner, 2013).

The reviews are read by the same voice in all the shows, that of professional actor Claes Bang. Bang’s voice exudes authority and intimacy in equal measures. Particularly noticeable are the tonality and tempo (Lawaetz, 2014: 9-10, 177-192). The tonality bears closer resemblance to the didactic and preachy type than that of the informative type (Ibid: 180). This could be a result of the review genre, which aims to persuade the audience of the evaluative statements concerning the restaurant and the meal (cf. the discussion of the food review genre in the chapter 2). The words are spoken with what seems like heightened emphasis due to the rather slow tempo, giving the words an air of authority. This emphasis is more noticeable because it occurs on a conversationally driven show amid normal-range voices characterized by mumbling, pauses, detours and loops.

In addition to the authoritative aspects, the voice also contains a level of intimacy, partly due to

the space which the voice occupies. As Poulsen points out, the tone of the voice discloses elements of the space surrounding the voice, and the space in turn affects how the voice is deciphered (Poulsen, 2001: 267). There is a contrast between the Bang voice and the other voices on the show, which are all recorded on location, for example, en route to the restaurant or inside the restaurant during the meal. These recordings include the ambient sounds of the restaurant: knives scraping against plates, wine glasses clinking in a toast and the distant voices of the other guests in the restaurant. The reading-aloud voice is recorded in a studio devoid of any other sound. The ambient sounds from the restaurant have been added as a background layer in postproduction. Despite the ambient restaurant sounds heard in the background of the review recording, we feel more alone with the review voice than with the location-based conversational voices, who also have each other.

The medium of radio has been called a blind medium as it is built solely around sound, but it has also been said to engage the listener's imagination (Crisell 1994: 68). While the conversational parts of the show stir our imagination and evoke images of a meal, socializing and the atmosphere of the restaurant, the read-aloud part demands a different kind of attention. It emanates from a cleaner space with few disturbances, which forces us to pay more attention to every single word than in the conversational part accentuated by the media materialities of radio, which has often been outlined as intimacy-creating and manifesting a close relation between host/voices on-air and the listener (Ibid: 11). Engaging in a dialogue (conversing) and delivering a monologue (reading aloud a review) are not only two very different repertoires (Taylor, 2003), but they act heterogeneously, partly due to their different nature and partly because they are part of the same archive (the radio show).

It is clearly not Kongstad's voice reading aloud, as we often hear the two voices temporally close to each other on the shows. However, because Claes Bang's voice reads aloud a review written by Kongstad on a food review setup conceptualized by Kongstad, and because this is performatively repeated over and over again in shows hosted by Kongstad, the Bang voice becomes synonymous with the Kongstad persona. The Bang voice becomes almost like a bodily extension of Kongstad, an alternative voice akin to an alter ego voice. It is his way of speaking when reviewing. While Kongstad's own voice is the voice used in the conversational parts of the shows, it is always the Bang voice doing the reviewing, which makes it easy to distinguish between conversation and review. The theatrical aspect of this stylistic choice adds an element of over-emphasis to the review; it becomes a distinct element separated from the rest of the show, underlining the

significance of the review. By separating the review from the conversation and by dressing it in theatricality, the review stands out as something special, something to pay attention to. Kirby's terminology distinguishing between matrixed and non-matrixed seem useful here (Kirby, 1965). The read-aloud review part is an example of matrixed performance. It is dressed in theatricality. It points to itself. The conversation is a non-matrixed performance. It is a mediated talk between two people in a restaurant. It might be staged and scripted but it does not come out as staged, nor scripted. It is a conversation that is *carried out*, not a conversation that is *acted*. The conversation could be turned into a matrixed performance if it was dressed in theatricality, for instance by also being read aloud or by being accompanied by stage directions or another element that would point to a theatrical construction. The way it is presented now as a continuous conversation between two individuals, it presents itself as a non-matrixed performance. The two elements merge and it is in the simultaneity of the matrixed with the non-matrixed that the Kongstad persona performance is rooted.

It is clear from the interview data that Kongstad is conscious of the fact that the review is meant to be read aloud (e.g. IW Data, Kongstad, 09:33:38 - 09:35:04). This, to some extent, affects the way the review is written. Kongstad knows that his written words are meant to be performed and therefore need a different level of expressivity to work on-air. I would argue that this is an example of a performative strategy; the repertoire of reading a review aloud, having an effect that partly conditions the archive of the food review genre. This conditioning element should not be exaggerated, however, as the read-aloud food reviews are also published in the print magazine *Euroman*, suggesting that even though they are written with the reading aloud in mind, they still function within the logics of print journalism as well. This also supports the notion of the persona as an entity that is elucidated and used across media and media materialities. However, it is also clear that the written version of the food review in *Euroman* brings about a more vague persona than the radio version of the same food review. The media materialities of radio and the way Kongstad uses them to combine the matrixed with the non-matrixed brings about a more distinct persona.

Adding to the impression of theatricality is the use of stage directions involving Kongstad guiding or almost directing the Bang voice to perform in a certain way. This can be done by inserting a line like 'here you suddenly get very angry' into the script that Kongstad produces and hands over to Claes Bang (IW Data, Kongstad, 09:35:04). These kind of guidance notes underline that Kongstad is the authoritative voice in the review, even though it is carried out by someone else's voice. Normally a reviewer gains credibility and authority by making subjective judgments as himself,

gaining ethos over time and making a name for himself (Jaakola, 2015). Kongstad is making a name for himself by using a different voice than his own and by using it in a highly theatrical way. It becomes a stylistic trademark and a way to emphasize his critic persona, while trying to play with and perhaps expand the practice of reviewing.

The interview data reveals that the use of Claes Bang's voice has been a recurring element in Kongstad's practice (IW Data, Kongstad, 09:32:40 and 09:33:38). The voice is used on the radio show, but it has also been used on numerous occasions to read Kongstad's fiction in bookstores and at festivals. Kongstad also used the Bang voice to read segments of a novel he was working on on the radio show "Den Store Roman" (The Great Novel), which aired on Radio24syv in 2011. I will return to this show in section 8.4.2. The purpose of the show was to follow the writing process of an author. On that show, it was Kongstad the author rather than Kongstad the critic/journalist who materialized on-air. By applying the Bang voice, it became associated with the sphere of literature in particular. I would argue that by drawing on the Bang voice in both fiction and journalism/criticism, Kongstad establishes an overflow between the two spheres. It underlines that Kongstad has an author voice, also when doing reviewing. This is further emphasized by some of the other Kongstad strategies that I will analyze below.

8.2.2 The no more beef statement

An interesting development happened in Kongstad's food review practice in the spring of 2018. On both his personal Facebook profile (presentational media) and on the show's Facebook profile (partly presentational and partly representational media) as well as on the radio show (representational media), Kongstad proclaimed that he would no longer review restaurant dishes containing beef.

The statement followed a more investigative or explorative approach that Kongstad had embarked on. In the Bearnaise shows aired April 14 and April 21, 2018, Kongstad examines why beef is causing climate problems and how we as food consumers can adopt our eating practices and help the environment. Kongstad interviews various experts following journalism logics by, for instance, hearing both sides of the story and consulting a wide selection of sources (Deuze, 2005), such as a representative from the farming industry and a bioethicist. By doing so, Kongstad seems to present impartiality, balance and fairness, which are vital codes of practice within professionalized journalism (Franklin et.al, 2005: 177).

The interviews are not very critical, though, and Kongstad admits at one point that he is new to this topic (Bearnaise, April 14th, 33:00), suggesting that he is likely incapable of doing a critical interview. The example perhaps also reveals that Kongstad is not a traditional journalist and only

occasionally follows the logics of journalism. By admitting this on the show, Kongstad seems to draw a line between himself and the profession. He does not identify (entirely) with the profession, but rather positions himself on the sidelines of the profession.

The shows contain a level of ambiguity and perhaps intended double standards. Kongstad admits that it would be pathetic of him to refuse to review beef (Bearnaise, April 14, 2018, 19:30). Just after having talked about the CO2 emissions from beef production and aeroplanes, he flies to the US to review a vegan restaurant in Los Angeles. Kongstad probably deliberately integrates these elements in the show to avoid his persona appearing too holier-than-thou.

One of Kongstad's motivations for doing the explorative show is of a more personal kind. Kongstad has witnessed several of his friends' houses being flooded and links this to climate problems caused partly by the consumption of beef. He appears biased from the start, so it comes as no surprise when he ends up concluding on the show aired April 21st that he will no longer be reviewing dishes containing beef.

The no-more-beef statement can be read as a performative happening integrated into Kongstad's review practice. By partly basing the statement on personal and somewhat anecdotal experiences, it becomes closely linked to Kongstad's persona performance.

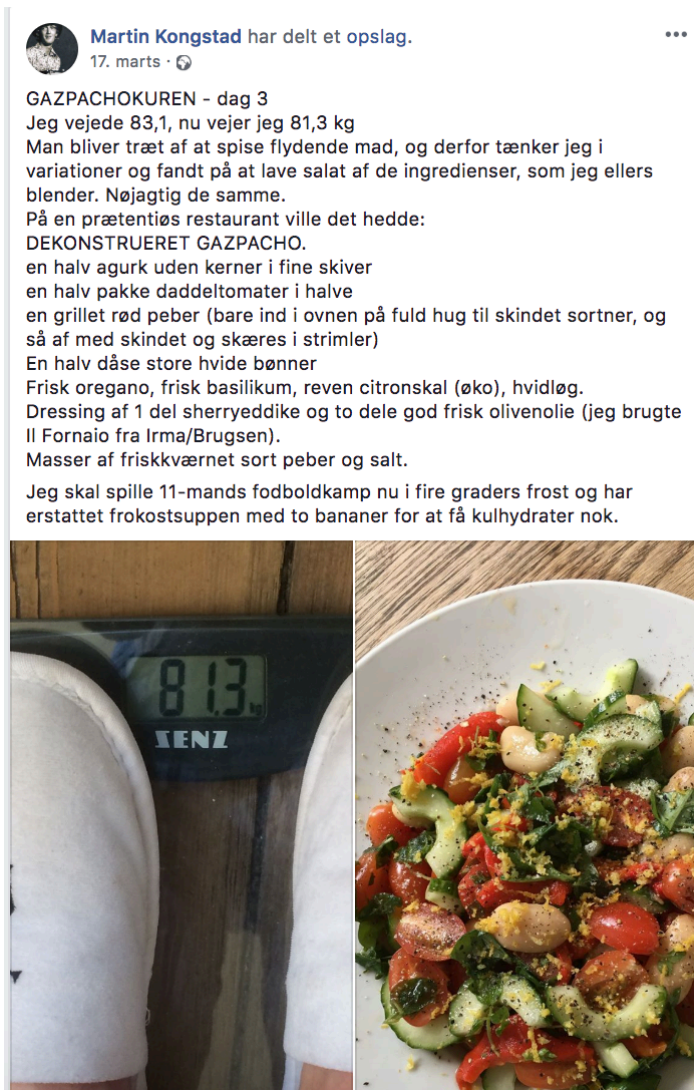
The happening is performed right before Kongstad takes leave from the show and putting it on hold. Consequently, the no-more-beef statement can also be interpreted as a kind of parting salute that makes the show stand out just before it is put on hold. By carrying out the happening, Kongstad is drawing on a number of presence manifestations (Graver, 1997). Using Graver's terminology, I would argue that Kongstad is both a performer (performing the function of a critical or investigative reporter) and a personage (drawing on his persona as food critic and his former Bearnaise radio performances). But he is also present as what Graver terms 'sensation', pointing to the 'real' sensations, i.e. emotions and opinions, that a performer (in this case a journalist and radio hosts) brings to the performance. The use of multiple kinds of presence presents itself in a way that seem to emphasize that Kongstad is not *doing* journalism as much as *acting* or *simulating* journalism. When the presence of performing the function of a journalist is mixed with other types of presence, it accentuates how the function of being a journalist is just one function and one choice amongst many. In other words, the approach enunciates a contrived aspect of journalism.

The no-more-beef performance is an example of how the presentational media becomes a way to extend the archive of a representational media (Marshall, 2013). Kongstad uses the different

media materialities to create his happening. In the radio show, he uses the logics of journalism to interview experts on the topic and draw some, unusually personal, conclusions, which move the show from an investigative reporting, mostly rooted in his presence as a performer, to a kind of activist journalism, rooted more in his presence as sensation (Graver, 1997). On social media, Kongstad frequently enters a dialogue with the users, who either support or criticize his decision. The persona presence on the social media platform underlines the happening as one coming from Kongstad and as one that Kongstad will defend and carry out. In the show aired April 14th, Kongstad also integrates comments from the social media discussions with other users to illustrate how inflamed the topic seems to be.

Other representational media also caught on to the story about Kongstad's happening, and several national newspapers ran the story about the restaurant critic who says no to beef. This happened in traditional news stories such as "Danish food critic: I refuse to review dishes with beef" (B.T., April 30, 2018) and "Food critic no longer wants to review beef" (Politiken, April 29, 2018). What started as a happening created by drawing on media materialities from two types of media that Kongstad to some extent controls (his Facebook profile and the radio show he hosts) further develops by being exposed on other media beyond his control, such as the Danish daily Politiken and the tabloid B.T. This illustrates that the persona performance might depart from an agent but is expanded and further developed by entering the media logics of media and platforms beyond the ones explicitly used by the agent.

It is not the first time that Kongstad has created a connection between his radio show and personal endeavors on social media. Earlier in 2018, he embarked on a diet, informing users on his personal Facebook profile as well as on the show's Facebook profile about what kind of food he ate and how his weight developed. On March 17, the update looks like this:



The photos display the current status of the diet (the weight) and the reason for this status (the dish). The update reads: "The Gazpacho diet – day 3. I used to weigh 83.1 kilos. Now I weigh 81.3 kilos." The text then moves on to some brief reflections and a recipe.

The text can be read as an overflow between Kongstad's personal persona and his review persona. It includes remarks from the back stage about his weight and his plan to go and play football with some friends, but it also includes a recipe and Kongstad's satirical speculation about what a pretentious restaurant would name this dish (that Kongstad invented). The update is just one in a series of updates structured in the same way, beginning with the pre-diet weight and displaying the current weight. Each update enters the same performance and underlines Kongstad's ongoing mission to lose weight. The repetitiveness of the updates makes them more recognizable as Kongstad updates. Furthermore, the updates accentuate Kongstad's public profile as a food critic

and elucidates his persona by merging his personal ambitions and doings (losing weight, preparing a meal) with his professional review practice (describing the food in detail, naming the dish in a satirical way). It is an example of repertoires from two spheres merging into one archive.

By performing the no-more-beef statement, the show not only presents itself as a restaurant review show that will voice opinions about specific restaurants but extends the opinionated to include an approach to food in general. The no more beef statement as well as the diet performance on social media accentuate Kongstad elucidating himself as a restaurant critic, who mixes the professional review practice with personal and opinionated performances. Combined with the theatrical and performative elements that I demonstrated in section 8.2.1, the main point to be raised here is that Kongstad applies a number of performative and theatrical strategies to elucidate his persona.

8.3 Fictitious layers

I have already demonstrated how Kongstad seems to represent an overflow between journalism/criticism and the arts sphere in his persona performance. This overflow is further manifested by Kongstad's use of a number of strategies mostly associated with fictitious genres, such as the short story and the novel. In the following section, I will demonstrate how Kongstad practices the use of multiple voices across media (section 8.3.1), and how he seems to continuously apply a practice rooted in mocking or transgressing the genres within which his work is situated (section 8.3.2).

8.3.1 Using multiple voices

One of the most recurring strategies in Kongstad's practice, both as a novelist and a critic, is the use of multiple voices. In section 8.2.1, I demonstrated how Kongstad seems to embody another man's voice when doing food reviewing. Now I will demonstrate how Kongstad draws on the strategy of using multiple voices when doing print reviews. Besides the reviews from the radio show, which are published in the print magazine *Euroman*, Kongstad has also published a series of food reviews in the national daily newspaper *Information*.

In these food reviews, Kongstad takes on the voice of his alter ego Mikkel Vallin, who is also the protagonist in two of Kongstad's novels. In the novels, Vallin is a somewhat struggling food critic based in Copenhagen (just like the author), fond of expensive wines (perhaps like the author) and divorced (certainly unlike the author, who is married and has three children).

By placing a fictional character as the byline of the review and using the character as voice in the review, Kongstad allows elements from a fictional universe to enter the world of cultural criticism and once again makes use of an overflow strategy. Former literary critic at the New York Times Michiko Kakutani has done something similar, and it seems that using a different voice than one's own in the review is a way of expanding the aesthetic latitude of the genre.⁵ Applying the voice of an alter ego makes it possible to speak in a different way. Vallin's voice, for example, seems to use more irony and be more cynical compared to Kongstad's 'own' voice.

In a 2011 print review of the Copenhagen restaurant Fishmarket, Kongstad even dines with his alter ego, Mikkel Vallin. In this review, the two voices clash not only on an aesthetic level but also content-wise as Vallin accuses Kongstad of selling out because he has started doing more copywriting assignments for commercial companies instead of living solely off cultural criticism, as Vallin does. The text appears to contain three levels. Firstly, we see a review of Fishmarket employing traditional descriptive sentences as well as evaluative sentences. Secondly, the text contains relational elements between Kongstad and Vallin that expand both the fictional universe, by allowing the alter ego to dine in real life with its maker, and the review itself, by allowing it to enter into dialogue with a fictional text. Thirdly, the text functions as a brief discussion on the value of critical writing vis-à-vis commercial writing. It defends copywriting as a style of writing that demands certain skills and not as something any cultural critic who needs quick and easy cash can embark on.

A similar use of voice can be found in a number of other food reviews written by Kongstad, in which he imagines that his deceased friend Henrik is dining with him.⁶ By employing a friendly voice, Kongstad adds at least two elements to the reviews: he establishes a dialogical dynamic in the review and underlines the social and conversational aspects of the meal (as is the case in the radio shows). The dialogue often focuses on the food served at the restaurant being reviewed and can be a way to describe, explain and evaluate the food. However, some of the conversational parts are not about the food at all but constitute digressions and associative conversation into various aspects of the Danish cultural sphere. The reviews also contain a lot of namedropping, as

⁵ In a number of book reviews Michiko Kakutani took on a range of different voices such as the voice of Austin Powers and the Truman Capote character Holly Golightly. The style of the reviews changed greatly according to the voice in use.

⁶ In the interview data, Kongstad explained that the idea actually came out of financial constraints at the newspaper Information. The paper could only afford to pay for Kongstad to dine alone, so in order to generate dynamics in the text and experiment more with the genre, Kongstad decided to ask his deceased friend out for dinner.

illustrated in the opening lines of the food review published in *Information* on August 9, 2009, in which Kongstad describes how he and Henrik cycle through Copenhagen and meet and greet several people along their way. These people all belong to the cultural world, such as fashion, art and communication, and thus the opening lines not only set the scene of the review but also situate the Kongstad persona as part of a specific cultural milieu, which was also the case in the radio shows.

Secondly, and more subtly, Kongstad writes an ongoing homage to a beloved friend who is no longer alive but whom Kongstad knows so well that he is able to incorporate him into the reviews by using lines of dialogue that Henrik probably would have said in the different situations. In a review published in *Information* on May 1st, 2009, Kongstad does not dine with Henrik but meets him (of course in his imagination) immediately after having returned from a gourmet stay at the hotel Louis C. Jacob in Hamburg. The review is structured as one long conversation between the man who went abroad and the man who stayed home. Kongstad describes the surroundings and food in great detail, and Henrik adds small comments here and there, even correcting his friend when he mispronounces a word. Henrik states what he himself thinks of foie gras and the combination of sauce mousseline and white asparagus. And most importantly perhaps, he asks questions which function as the driving force in the text. The questions make it possible for Kongstad to go from describing a main course to talking about wine and then on to the price level of the hotel without creating a fragmentary text. By structuring the piece as a friendly conversation, Kongstad creates a voice of intimacy and honesty, a voice that not only carries the traditional ethos-driven statements that characterize his reviews but also feels personal because we are eavesdropping on a private conversation.

These multiple voices obviously belong to Kongstad, and as argued above, this multitude of voices helps to manifest and clarify the Kongstad persona. All the voices, whether the Bang voice on the radio shows, the Vallin alter ego, or the voice of the deceased friend in the print reviews, seem to be building blocks in the foundation of the Kongstad persona rooted in a repetitive reviewing practice.

However, using the alter ego voice to integrate fictional characters into the review and dine with a dead friend in a print review is different from using the voice of an actor to read aloud a review on a radio show. Again, the notions of repertoire and archive underline the differences between the practices relating to the media materialities. If a professional actor performed the voice of Vallin or the dead friend on a radio show, it would set a more specific interpretation frame compared to

a silent medium such as print where no human voice is allocated to the different speakers. As it is, all the voices blend together in one text with a clear authorship. I would argue that this use of multiple voices emphasises the Kongstad persona as an author and a critic. The one rubs off on the other and points to the need to think in oeuvres when doing persona analysis.

8.3.2 Mocking as a genre-expanding strategy

In this section, I will demonstrate how Kongstad has used a strategy I would term mocking. To mock means to ridicule or taunt someone, but it can also be a way to imitate and mimic someone and thus point to the nature and characteristic of the imitated (Oxford Encyclopedia). This is the case in Kongstad's practice.

In the middle of the 1990s, Kongstad wrote summer reporting articles for the national daily Politiken. Summertime is often a period with little news, known in journalism as 'the dead season' (agurketid in Danish), which means that the media often try out different approaches to journalism, e.g. softer news and occasionally something more experimental. Kongstad was hired as a freelancer to visit different places in Denmark and do a piece from that particular place. He went to a Danish island, a caravan site and a coastal town, for example. He then realised, according to the interview data (IW Data, Kongstad, 09:42:26), that all the other media did more or less the same. Another reporter from a different media outlet had visited the exact same place as Kongstad and done more or less the same feature the following week. Kongstad's reaction was to create a feature from a place that did not exist.

Inspired by the Danish hip hop band Malk de Koijn, who had invented the fictitious municipality called Langestrand, Kongstad did a feature reporting from this fictitious place. In the article, titled Langestrand (Politiken, August 25th, 1996), Kongstad uses traditional reporting tools such as interviews (with for instance the fictitious mayor) and descriptive details. He also presents a number of facts about Langestrand that make it seem more real. For example:

"Langestrand Municipality is the country's smallest with just 619 inhabitants, and it literally consists of 8 kilometres of sandy beaches, whose natural centre is the marina and the town, which – a bit confusing – is also named Langestrand."

(Langestrand, Politiken, August 25th, 1996).

The text offers a few clues suggesting that it might be satirical. For instance, Kongstad states that the founders of the town come from the Dutch monastic order known as the Kroijnevers, which

sounds very similar to the name of the hip hop band that invented the municipality. However, if the reader is unfamiliar with the band and their fictional universe, the place could very well be perceived as being real. This is also supported by the fact that the editor at the newspaper demanded that a line be added at the end of the article explaining that the feature was depicting a fictional rather than a real place. Despite the disclaimer, Kongstad was fired after having done the journalistic experiment, which can be interpreted as an example of Kongstad overstepping the boundaries between journalism and fiction, or journalism and art, to such an extent that it cannot be accepted within the institutionalized environment.

In the 1990s, Kongstad also edited and did a number of interviews with musicians. In one of the interviews, with the Danish band Kashmir, Kongstad has adopted a somewhat unusual style. Instead of asking his own questions, he has prepared a number of questions inspired by other Danish cultural journalists. The questions include the phrase “do you get a lot of pussy?” (inspired by a Danish tabloid music critic) and “do you miss taking a walk in the forest?” (inspired by a female music journalist). He then makes the band roll a dice, that decides which question they get.

By mimicking the styles of other cultural journalists in the interview, Kongstad accomplishes two things. Firstly, he once again integrates a stylistic element normally associated with more creative genres, namely the use of different voices. The use of different voices in turn conveys a playful and perhaps mocking attitude by drawing on this strategy. He seems to say that the other cultural journalists are so predictable that their style and type of interview questions can easily be mimicked. This can be read as a criticism of the logics of cultural journalism, Kongstad seemingly arguing that the logics inhibit creativity and limit the potential of the trade. The playful interview can also be interpreted as a battle against conformity and homogeneity within journalism. Finally, the playful mocking can be seen as Kongstad’s attempt to oppose the *churnalism* of the beat which renders the cultural mediator a mere PR instrument of the cultural producers (cf. Kristensen, 2017). Instead of merely playing the game of promoting the band, Kongstad tries to promote both the band but also his own reporting style by mocking and mimicking other journalists.

A similar argument can be made about the fictitious summer reporting in the piece “Langestrand”. The piece was created out of frustration with the journalism logics that force journalists to create the same type of story. Interestingly, Kongstad’s way of opposing this herd behavior is to create a piece solely rooted in imagination and fiction. By doing so he implies that the only way to develop a more creative and experimental kind of journalism is to add fictitious layers, which he also

integrated in his review practice as shown in section 8.3.1. One can argue that this is a very simplified understanding of journalism's development potential but perhaps it could be read as a finding that supports the notion that the persona-driven approach cannot become too complex and diversified but rather is working due to its demarcation and limitation.

The interview data seems to support the idea of Kongstad deliberately performing an experimental variation of journalism. For instance, early in the interview he states:

"You know, just to break the formula, right? It is always – I have always been very interested in breaking down the formula the way to do things because otherwise it just stagnates or something like that, right?"

"IW Data, Kongstad, 09:34:38)

Kongstad seems to imply that his experimentation with form and structure is not just a way for him to play with things and try to do them differently but also, more idealistically, a way for journalism and criticism to develop. This kind of reasoning to some extent resembles the reasoning behind literary variants of journalism, such as new journalism and gonzo-style reporting, as discussed in chapter 2. The desire to break down norms and values in journalism is not unique to Kongstad but rather positions him amongst figures such as Hunter S. Thompson and Tom Wolfe. Kongstad's ambitions are the same as theirs but his means of getting there are different, partly because he uses other practices and partly because other tools being available due to technological developments. One of the ways Kongstad challenges the current state of journalism is by situating himself as what I term an overflow character, a practice I will now turn to.

8.4 Performing an overflow character

Besides using performative strategies and drawing on elements normally associated with fiction genres, a recurring element in the Kongstad practice involves him situating himself as what I would argue is an overflow character. Below, I will demonstrate how Kongstad situates himself as an overflow character by using space on-air a certain way (section 8.4.1) and by simultaneously adopting a position both outside and inside the areas he covers in print journalism (section 8.4.2). He thus skillfully mixes the fields of journalism/criticism and art.

8.4.1 The creation of an overflow space on-air

I have already briefly touched upon the issue of physical space in the use of the Claes Bang voice in section 8.2.1, but now I would like to address the matter of spatiality further. I would argue that the way Kongstad uses and produces space is a significant element in his persona elucidation and especially when it comes to situating himself as an overflow persona. I use the term overflow to signal an element that is being created by merging constituents from different spheres. Something overflowing from one sphere and meets an element flowing from a different sphere. The two are components merge and a third component is being created. It is created due to an overflow.

The use and production of space calls for a distinction between two concepts I have tentatively called life space and media space (cf. the theoretical chapter of the dissertation). The former signifies the geographical spaces and locations that exist in any given physical world, while the latter signifies the same spaces but used by the persona within a mediated format. A recipient of a media product naturally has access to only the media space unless he or she actually visits the life space involved, but I would still argue that it is useful to distinguish between the two types of spaces.

Kongstad's food review radio show is partly recorded on location, and it makes sense to differentiate between two settings: the restaurant itself and the surroundings the restaurant is situated in. Kongstad often uses the environment surrounding the restaurant he approaches in almost flaneur-like ways to establish the setting of himself as a persona moving physically towards an existing life space where the bodily activities of eating, speaking and digesting will take place. This life space will lay the foundation for the media space that is created when the (edited) conversation is combined with other elements such as the read-aloud food review and the monological elements performed by Kongstad, when he approaches the restaurant.

In the episode aired on Radio24syv on March 19th, 2016, Kongstad deviates from the conversational structure of the show and instead creates a program that is monologic and much more melancholic in nature.

"To be honest, it has been a really lousy week," is Kongstad's opening line to the programme, which then proceeds as an hour-long digression into themes such as solitude, friendship, childhood, divorce and disappointment. The main structural component is not the meal, which is eaten alone in the Copenhagen gourmet restaurant Kong Hans Kælder and takes up approximately

12 minutes of the total running time of 55 minutes, including the read-aloud review. Instead, the element that ties together these different themes is the way Kongstad creates media space from the life spaces.

Early on in the programme, Kongstad meets some of his friends, who are apparently going to have dinner at some mutual friends' Copenhagen apartment. For reasons not revealed on the programme, Kongstad has not been invited to the dinner, so he embarks on an evening of solitude in the streets and bars of Copenhagen. The recurring prop is his bicycle, which enables Kongstad to switch location both physically and in the narrative, and in this episode, it also seems to underline the solitude of his endeavours on this particular evening.

In bars such as The Log Lady, Kongstad sits alone, but he is in fact there with his microphone, and through this technical device, he is actually there with us. Physically alone in the life space of the bar but delivering a personal monologue into a microphone, which turns the bar into a media space that he can share with us and that is brought to life for us because of his persona-driven monologue.

In the different monologues on the programme, he shares various aspects of his private life: how his parents got divorced and how at one time they tried to force him to live with his father, which Kongstad refused to do and consequently lost contact with his father for many years. The main theme is solitude, manifested through the lonely bar visits and emphasized through several telling details, such as when he receives the text message from restaurant Kong Hans Kælder confirming a "table for 1 people". The system is simply not able to communicate in the singular form.

The monologic reflections are supplemented on an audio level by ambient noise from the different locations. At one point, Kongstad explicitly touches upon this when stating, "This is the sound of Floss on a Saturday night" followed by a brief sound montage from the bar with clinking glasses, the hubbub of people chatting and the cash register drawer opening and closing. The mundane sounds of everyday bar life act both as an acoustic contrast to the personal, confessional monologue, and as a way to establish the spaces and the Kongstad persona in those spaces.

In another scene, Kongstad actually uses the absence of space to direct attention to his own past and, once again, his position in the cultural scene. This happens when he cycles past the location that used to host the iconic 1980s bar and nightclub Krasnapolsky. When he passes the location, Kongstad bursts out, "It no longer exists. The 1980s have finally ended."

Kongstad's use of life spaces also becomes a way to create a personal narrative performance. As discussed in the theoretical chapter, a personal narrative performance uses a lived experience and transfers it into a piece of narrative by, for instance, using media-specific tools.

In the case of Kongstad and the episode discussed above, he uses both lived experiences from the past (such as his conflict with his father) as well as contemporary lived experience occurring in the present and even while recording the show (such as meeting the friends on the way to the party he was not invited to). The lived experiences from past and present are then combined into a mix of reflective monologues and location-specific sound bites, thus generating a narrative centred on personal recollection and coping with solitude. The lived experience is no longer just the experience itself, but rather a narrativized and mediated product that allows the persona to elucidate itself and adds a personal layer to the rest of the show.

The creation of this media space can also be read as an example of Kongstad's ongoing practice as an overflow character. As a host of a food review show where he reviews a restaurant and converses with a guest, he is practicing within a formalized, journalistic genre fulfilling the repertoire of reviewing and interviewing. But by creating the persona-performing space before reaching the restaurant, he is also situating himself not only as a food critic but as a creative auteur, who is performing a narrative that seems closely aligned with the literary sub-genre of autofiction. This sub-genre can be seen as a hybrid genre where the author enters a contract with the reader about being both autobiographical and fictional, which by some scholars has been coined the double contract (see e.g. Behrendt, 2015: 13). This way of creating a character who is largely based on the author's own life experiences is naturally a fundamental element in the literary genre of autofiction but it is important to underline that it is to be seen as an aesthetic component and not necessarily as a truth component (Helt Harder, 2014: 9). Kongstad performs an autobiographical monologue using himself as a character; he is not giving a testimony in court.

The interview data support Kongstad's general way of working with character, i.e. by building on people he knows and meets along his way. This also applies to his novels. In the interview, he reflects on the difficulty of inventing a character from scratch and concludes that it often seems more realistic and trustworthy if the character is at least partly based on a real being (IW data, Kongstad, 09:37:13). This way of building character loosely based on real people is likely also what makes it possible for Kongstad to use the characters inside his journalism, as is the case with Kongstad's alter ego Mikkel Vallin, whose voice Kongstad has used on a number of occasions, as discussed in section 8.3.1.

8.4.2 Being on both sides

Kongstad has done a number of author interviews and cultural reporting for the Danish weekly *Weekendavisen*. Choosing to conduct author interviews can itself be seen as a way to stage himself within the sphere of literature and the practice of novel writing, which is the focus of most of the interviews. In the following, I will demonstrate how the structure, the use of voice, and the ways Kongstad elucidates himself as a writer and novelist in the journalistic pieces all add to the impression of Kongstad being an overflow character.

In the piece, "Could you pitch me as Houellebecq light meets Fifty Shades?" ("Kunne man præsentere mig som Houellebecq light møder Fifty Shades?", *Weekendavisen*, October 18th, 2013), it is clear that Kongstad alternates between the journalist persona and the author persona. The article is a report from the Frankfurt Book Fair, which is one of the world's largest events within the literature industry. Kongstad reports from the fair in a traditional, journalistic way, using descriptive scenes as well as interviews with a literary agent and a publisher, once again fulfilling the codes of practice, such as fairness and balanced reporting (Franklin et. al, 2005). However, Kongstad is present at the fair not because he is a journalist but because he is an author. Prior to the fair, the article announces at the beginning that Kongstad's new novel "Fryser Jeg" ("Am I cold?") has been bought for the English market. He and his agent are now bound for Frankfurt in an attempt to sell the novel for publication in other parts of the world.

Especially towards the end of the article, it becomes clear that Kongstad is an author, and he also stages himself as an author rather than a reporter in the text. This is done by altering the voice (Graver, 1997) and Kongstad's elucidated body. He is now no longer a reporter but a novelist. This can be seen in the dialogue between Kongstad and the well-established Danish novelist Jussi Adler-Olsen, who has gained an international following:

"You write extraordinarily well," says Jussi Adler-Olsen and informs me that he is using his only free period at the fair on me. "You have the right attitude. You know that it takes a toll on your private life and I respect you for that."

("Kunne man præsentere mig som Houellebecq light møder Fifty Shades?", *Weekendavisen*, October 18th, 2013)

Kongstad refers to a dialogue that likely took place at the fair, but it is clearly a dialogue explicitly about Kongstad as a novelist (receiving compliments from a successful novelist) rather than Kongstad as a journalist. Kongstad changes the way he situates himself in the piece from being an observing and commenting reporter to becoming a novelist addressed by a fellow novelist. The change in voice also evolves into a bodily alternation at the end of the article. After having received advice from Jussi Adler-Olsen, who suggests that Kongstad should try to reach out to a Scandinavian publisher, Kongstad writes:

"I walk directly towards the Norwegian publishers, circle around for a while and stop at one who I find suitable.

'Can I help you with anything?'," a lady asks me.

'I am Danish author looking for the right Norwegian publisher for my book'

'All the editors just left.'

("Kunne man præsentrere mig som Houellebecq light møder Fifty Shades?", Weekendavisen, October 18th, 2013)

These lines conclude the piece and draw attention to Kongstad as an author. Not only is the conversation directed towards him as an author, but in this part of the article, he is also bodily moving through the book fair as an author rather than a journalist. Concluding the piece, the lines also affect the reading of the previous lines and convey the impression that Kongstad visited the book fair primarily because he wanted to sell his new novel to other territories, and not because he had a journalistic piece to write for Weekendavisen. He could have chosen to do the descriptions and comment on the book fair solely through the eyes of his journalist persona, but he has deliberately chosen to use his author/novelist voice and persona in the piece. This perhaps adds to the authority and personality of the piece as Kongstad elucidates himself as someone who is not only from the outside but actually part of the literary game.

On the other side, the structure of the piece and the decision to act as both novelist and reporter also draw attention to one of the downsides of being an overflow character. The final lines of the piece suggest that Kongstad has not succeeded as a novelist to the extent that aspires to. Perhaps it also indicates one of the pitfalls of the persona-driven approach, especially when it is combined with another métier. It is not possible to know for sure but the persona performances in journalism and criticism might obstruct some of Kongstad's novelist ambition. Maybe he cannot become fully recognized as an author because he is also someone who is doing journalism and criticism. This is similar to the point raised in chapter 6, where I argued how the persona-driven

practices of Johnsen obstructed his recognition amongst investigative reporters who seldomly uses a persona-driven approach.

An overflow strategy also takes place in most of the author interviews Kongstad has done for Weekendavisen. We often hear Kongstad conversing with his interviewees as a fellow writer rather than (only) a reporter, as in the exchange with Jussi Adler-Olsen above. The interviews always focus on the writing process itself and often on very specific details, for instance, which pen to use and how to invent good character names (in the piece “Enhver seriøs forfatter bruger tid på navnene” / “Every serious author spends time on the names”, Weekendavisen, June 13th, 2014), or how one sentence is constructed and could be improved (in the piece “Mand og mand imellem” / “Man to Man”, Weekendavisen, September 26th, 2014)

Occasionally, Kongstad explicitly verbalizes that he is an author himself. This, for instance, happens in the piece “Det er vigtigt ikke at have en mening om Ove” (“It’s important not to have an opinion about Ove”, Weekendavisen, November 15th, 2013), where Kongstad interviews the Norwegian author Trude Marstein. The interview was conducted after the publication of Marstein’s new novel and her upcoming appearance at the Danish book fair Bogforum, in line with the traditional cultural journalism logics often rooted in current events and productions from the cultural producers (Kristensen & From, 2011b: 33; Kristensen & From, 2011a; Scott, 1999; Golin & Cardoso, 2009: 78). In the piece, Kongstad writes:

“I tell her that I have also just appeared at Bogforum, just to make it clear that she can expect some collegial care, and she looks at me mildly surprised, when I say that I acted as my own interviewer: performing as Jes Stein with the legs cleverly crossed crosswise. It is clear that this kind of clown’s act is far from her style of public performance”.

Det er vigtigt ikke at have en mening om Ove” (“It’s important not to have an opinion about Ove”, Weekendavisen, November 15th, 2013

In the quote, Kongstad points to himself as Marstein’s colleague rather than just another journalist doing an author interview. By deliberately mentioning this detail in the piece, Kongstad wants to not only inform Marstein about his overflow character but also tell the readers that he is more than just your average cultural reporter. Kongstad also points to his own approach to public performance when recounting how he mimicked his interviewer. By doing so, he underlines his performative approach, which expands to his practice as a novelist.

In the radio show titled "Den Store Roman" (The Great Novel, aired November 2011 on Radio24syv), Kongstad also explicitly highlights the writing process and performs as an author. The purpose of the radio show is to give the listener a peek into the working process of an author. A new author hosts the show every month, a month usually containing between 20 and 25 episodes. Kongstad hosted 21 episodes in November 2011, which was when the show debuted.

In the 21 episodes, Kongstad works on his upcoming novel "Fryser jeg?" ("Am I cold?"), the novel that was also the centre of attention in the piece "Kunne man præsenterer mig som Houellebecq light meets Fifty Shades?" analyzed above. He does not write on-air but instead does research to help him with the novel's themes and topics. The research includes acquainting himself with the Copenhagen contemporary arts scene as it is a major theme in the novel.

In the first episode, aired November 1st, 2011, Kongstad makes a promise to the listener. He promises to write at least 10.000 words during the 21 episodes, which, he mentions, means writing a minimum of 476 words per day.

The show is an example of Kongstad's overflow character in a number of ways. First of all, he clearly positions himself as an author in the show. He is there because of his profession and practice as an author. He is a culture-producing individual on the show. Furthermore, by making the promise to the listener, Kongstad is creating a performative speech act (Austin, 1962). He states a promise and carries out the act of promising something by uttering the words of the promise. The performative act is a way to make a deal with the audience. He promises to write parts of the novel due to the radio show and encourages the listeners to continually check up on his progress and make sure that he is keeping his promise. Every episode contains a status update, where Kongstad informs the listener of how many words he has written to date, and how many words are still needed before the end of the month.

Secondly, the radio show also affects the way Kongstad is a novelist. He changes his work routine, for instance. Instead of writing late at night, which he would normally do, he forces himself to get up early and write in the morning in order to have a new segment ready before going on-air in the evenings. And thirdly, by giving the reader a back-stage look at the writing process, Kongstad elucidates himself as an author persona willing to share his work-in-progress with his audience. This way of signaling openness and perhaps even honesty is a recurring element in Kongstad's novelist performance. The backstage peep was also evident in the written piece from the Frankfurt Book Fair, where Kongstad openly speaks about how literature is a business and not just an art form, bringing about an insider's perspective to the topic.

Kongstad's strategy of performing an overflow character attempts to use the elements from the sphere of journalism/criticism and the world of art, and by combining and mixing them, create a zone in between the two spheres that allows Kongstad to simultaneously appear as a persona drawing on both spheres. Furthermore, the overflow strategy seems to present Kongstad as a certain kind of novelist, namely one that allows his (potential) readers to follow his process along the way, performing an openness and demystifying approach.

8.5 Summing up: The overflow persona

In this section, I will briefly summarize the findings from above that together make the argument that Kongstad is an overflow persona.

In section 8.2, I demonstrated how Kongstad makes use of theatrical and explicit performative elements in both his criticism and his journalism. This is done, for instance, by using another man's voice as an extension of the Kongstad voice and by drawing on the media materialities of the platforms in use. Afterwards, in section 8.3, I argued that Kongstad puts a number of fictitious layers to his practice adding multiple voices to his practice and challenging the genres within which he works. And finally, in section 8.4, I demonstrated how Kongstad situates himself as an overflow character, by drawing on both tools and logics from the arts sphere as well as the journalism and criticism spheres.

Bringing the different findings together, I would argue that Kongstad's most prevailing persona performance is what I would term an overflow persona. Now I will turn my attention to what kind of journalism and criticism is being done by Kongstad in the use of the overflow persona.

8.6 Using the overflow persona to create journalism and criticism as a cultural product

I would argue that Kongstad accomplishes three different things by using his overflow persona. He creates a variation of food reviewing with a personal and existential touch. He puts the logics of journalism on display while simultaneously mocking the cultural-radical milieu, which he himself has also sprung from. And he argues for the elasticity of the trade by apparently suggesting that cultural journalism itself can be a cultural product rather than just a communicator of other cultural products (cf. Kristensen & From, 2011b, 2017). I will now address each of these three elements separately.

Firstly, I would argue that the overflow strategy of Kongstad's review practice creates a variation of the food review with a personal and existential touch. Kongstad is a variation of the food critic type named *the judge* (Ferguson, 2008), who is guided by personal taste preferences and stages own personality as an element in the reviews (Ibid: 50-51). What is interesting in regard to the second research question of this study is what kind of criticism and journalism the persona elucidation and use results in.

Strictly speaking, it can be argued that in order to review food and wine, the actor needs to eat and drink, which in itself is a bodily activity and one that can be addressed by applying some of the concepts from performance studies. However, in Kongstad's case, it seems that the bodily experience is downplayed and overshadowed by what could be termed certain more existential aspects of the meal.

The social value of the meal is highlighted through the stylistic choice of sharing the meal with a guest and using conversation as a major part of the content. The meal is what makes conversation possible. Even if the conversation does not even mention the meal and the read-aloud review does not refer to the conversation, the social element of the meal forms a significant proportion of the programmes and as such also infiltrates the review practice, albeit in subtle ways.

Furthermore, by establishing and performing personal reflections and monologues either before arriving at a restaurant or, as was the case in the episode aired on March 19th, 2016, as a major part of the whole programme, Kongstad adds an existential layer to the format rooted in his personal narrative performance. Nearing the restaurant while reflecting on the approach to the restaurant or on the place itself is a way to discuss being in the world, and when existential themes such as solitude, relationships and love are repeatedly touched upon, it becomes part of the Kongstad persona as well as part of his review practice. Even if the words in the review are most often limited to traditional descriptive, interpretative and evaluative statements regarding the food, the wine, the surroundings and the service, the review is affected by the monologic parts as well. We gain insight into Kongstad's persona through his monologic elements and his bodily presence in the mediated spaces, which then blurs the boundaries between the professional critic and the private person, again an overflow strategy.

And, finally, the application of a multitude of voices expands the existential layer and seems to elaborate on the relation between being in the world and having a voice in the world, having an identity. Kongstad does not 'become' Henrik and Mikkel Vallin when taking on their voices; he becomes Kongstad performing Henrik or Kongstad performing Vallin, and in those performances,

the review practice gains a theatrical element, which is certainly brought out in the media materiality of radio and emphasized by the stylistic choice of having the reviews performed by an actor. Kongstad's overflow approach becomes not only a matter of reviewing a restaurant but a way of life and a way of being. Reviewing has always been a genre in which the reviewer situates himself with the object being reviewed in order to clearly position the self vis-à-vis the work (Carroll, 2009; Chong, 2017), but as discussed in the research context, reviewing can be done based on pre-given, objective criteria or it can be done solely based on personal taste (Ferguson, 2008). In Kongstad's case, however, the subjectivity comes less from his personal taste and value judgments than from the way he both situates himself and performs himself existentially while practicing reviewing.

The second main element accomplished by Kongstad's use of an overflow strategy is that his performance seems to mock and place the journalism logics on display. In section 8.3.2, I argued that Kongstad practises a mocking strategy in his attempt to widen the scope of the genres within which he works. This is supported by research specifically in cultural journalism that points to the arrival of new actors in the field, new practices being used and new media logics at work, as discussed in chapter 2, which Kongstad is clearly an example of (Kristensen & From, 2015; Gillespie 2012; Chong, 2017). Kristensen (forthcoming) argues that much of the contemporary research within cultural journalism draws on two social contexts; namely commercialization and digitalization. Commercialization links to a number of elements including changes in cultural hierarchies and a closer intertwinement between cultural journalism and cultural producers, while digitization points to for instance a renegotiation of authority. I would argue that it can be fruitful to add *personification* to these two contexts. Kongstad's mocking strategy can be read as a way to challenge existing norms and expand a genre but most of all, it is a way to separate Kongstad from other voices in the journalistic sphere. The mocking most of all becomes a way to personify the practice.

The mocking strategy permeates Kongstad's oeuvre. The biographical information and interview data revealed that Kongstad grew up in a cultural-radical environment, which he criticizes and satirizes, or mocks, in many ways in his journalism/criticism as well as his fiction. In his novel "Fryser jeg?" ("Am I cold?"), he writes satirically about the creative art world, the hipsters and the food connoisseurs (including food critics). In other words, he mocks and satirizes both his readership and the environment he himself is part of and the practices he performs, such as food reviewing.

The third and final element that I would argue stems from Kongstad's overflow strategy is the *playfulness* that is a result of his attempts to integrate elements, styles and tools normally associated with more creative and fictitious genres. In the above analysis, I have demonstrated how this happens by him using a multitude of voices and applying theatrical elements to his reviewing.

The elements can be interpreted as playful strategies used by Kongstad to try to expand the logics of cultural journalism. I would argue that Kongstad does not primarily ridicule cultural journalism and criticism but rather points to the potential elasticity of the trade. One can even argue that Kongstad seems to claim that cultural journalism and criticism itself can be a cultural product rather than just a product that investigates and communicates other cultural products. This is further accentuated by Kongstad repeatedly pointing to himself as a cultural producer rather than just a cultural mediator who mediates between cultural producers and cultural consumers (Bourdieu, 1984; Janssen & Verboord, 2015). Kongstad not only points to his cultural producer persona as an entity adjacent to the spheres of journalism and criticism, but he activates this persona within the spheres of journalism and criticism, thereby attempting to create a type of journalism and criticism that in itself becomes a cultural product (cf. Kristensen & From, 2011b). Sometimes this creation stems from an expansion of the cultural product being covered, while at other times, the creation of Kongstad's cultural product has very little to do with the cultural product or topic being covered. In the case of Kongstad, I would argue that the cultural product often becomes the performance of the persona in itself. The persona becomes the message.

The overflow practice resulting in the three different elements just discussed causes Kongstad's persona performance to enter a dialogue with the existing conditions for cultural journalism and cultural criticism. In many ways, the performative overflow speaks into the ongoing discussion on the blurring boundaries of journalism as outlined in chapter 1 and Kongstad's overflow practice also resonates with current discussions within the specific beat of cultural journalism. As discussed earlier in the dissertation, scholarship on cultural journalism has often pointed to the unique features of the beat (e.g. Forde, 2003; Chong, 2017; Hovden & Kristensen, 2018). The idea of cultural journalism and cultural journalists having unique features and characteristics has been coined as an aesthetic paradigm (Hellman & Jaakkola, 2012), for instance, and as arts exceptionalism (Harries and Wahl-Jorgensen, 2007). This latter conceptualization suggests that cultural journalists construct themselves as specialists within their field, they consider their field to be different than other fields, and, finally, they think of themselves as having a special responsibility as crusaders or cultural intermediaries. Furthermore, as mentioned above, research

has shown how cultural journalism can also be conceptualized as cultural product on its own (cf. Kristensen & From, 2011b, 2017).

I would argue that the current conceptualization only encapsulates some of Kongstad's persona practice. The most distinct feature of his persona performance is the overflow approach calling for the need to reconsider a conceptualization of cultural journalism as a cultural product on its own. In Kongstad's case and with the persona-driven approach in general, I would argue that if one should conceptualize the cultural journalism piece as a cultural product on its own, it is important to underline that it has become a product on its own due to the persona-driven approach. In other words, the persona is the product. This is an important finding, not only with Kongstad but with all three cases. This point will be expanded and further discussed in the final chapter of this dissertation, where I suggest to make a distinction between aesthetics as *impression* and aesthetics as *experience* in order to be better equipped when addressing the persona-driven approaches.

By adopting the overflow approach, Kongstad, perhaps to a greater extent than Okman and Johnsen, seems to embrace Radio24syv's vision, which I discussed in chapter 1 and 5 of the dissertation. The performative and existential approach enables a degree of *experimentation* both in terms of content and form. This is supported by the interview data, which suggests that Kongstad has a desire to break the given forms. Due to the existential and theatrical elements, the radio show presents itself as an *experience* and can be said to become a cultural product in its own right. And, finally, while Kongstad is not a *new voice* per se, his original use of multiple voices and experimental overflow approaches might lead us to think of his production as representing a new voice.

9.0 Discussions and conclusions

This dissertation has been engaged with a study on particular practices within the field of cultural journalism and cultural criticism, namely what I have proposed to call a persona-driven approach. Taking a departure point in performance theory, I have suggested to apply a theoretical framework that joins forces between performance studies and persona studies and offers a useful addition to contemporary journalism studies when it comes to the study of journalistic variations in which the personality of the agent plays a vital part. Furthermore, I have offered an analytical approach, building on my theoretical framework and taking a departure point in the method of performance analysis. A case study using this method was carried out in which I studied the performances of three Danish cultural journalists and critics. The outcome of the analysis can be discussed on both an individual and a collective level.

On an individual level, the analysis of Poul Pilgaard Johnsen pointed to a persona performance rooted in the use of confessions, a creation of intimate spaces by the use of wine, and a repetitive approach in topics and appearances. The result of these strategies was referred to as a confessional-sensual persona who creates journalism and criticism which displays a style of being. The analysis of Ditte Okman demonstrated a persona performance rooted in bodily expressivity across media, the use of an outspoken and lucid attitude, and the creation of socializing spaces. The strategies were united in an un-ashamed persona, who creates journalism and criticism guided by affect and the performance of the authentic and sincere. Finally, the analysis of Martin Kongstad elucidated a number of strategies including a performative approach to reviewing, the use of fictitious layers and a display of the persona being simultaneously present across fields. The result of these strategies was termed an overflow persona, who creates journalism and criticism that could be conceptualized as a cultural product on its own. In other words; the persona as cultural product.

In the accumulative discussion below (section 9.1), I will discuss some of the central findings from the analysis. I will point to elements that seem to be common across the three cases. In the analytical chapters, I discussed elements that resonated with the individual performance of the case being studied, but in the accumulative discussion, I discuss more general findings. I do not intend to overdo the general aspects. Instead, I will discuss how the persona-driven cultural journalism and criticism that the cases seem to carry out resonate with some of the findings and discussions in other research.

Afterwards, in section 9.2, I will discuss some of the methodological and theoretical considerations that the work in this dissertation has produced. While doing so, I will also propose a number of paths to take for future research on persona-driven approaches to journalism and criticism.

Finally, in section 9.3, I will adjust the perspective somewhat and discuss the potentialities as well as limitations of persona-driven cultural journalism and criticism on a more general level. Drawing on the media aesthetic approach of the dissertation, I will present an overall argument about the usefulness of conceptualizing the persona-driven approach as *aesthetic journalism* and underline the importance of making a distinction between *aesthetic impressions* and *aesthetic experience*.

9.1 Findings across the analysis

Now, I want to turn to some of the general analytical findings. It is important to remember that a persona is rooted in an individual person. It can therefore almost seem counterintuitive to attempt any kind of generalization when it comes to the analytical findings. If the persona is a personal matter, how can the cases have anything in common? A possible answer could be that they have certain things in common because they depart from the same point: they use themselves. They might do so in different ways, as the case study has made clear, but the departure point is the same, resulting in some of the findings being similar. Naturally, it is still important to bear in mind that the recurring findings are based on just three cases, so they do not necessarily point to common features among all persona-driven journalists and critics. However, as discussed in the methodological chapter it is not necessarily the number of cases that determines whether one can point to some common features or not.

The first point I want to raise here is that there seems to be a limit to the extension of the persona use. This limitation is evident both when we consult the media texts and when we interpret the interview data. Doing a cursory reading of the media texts from the cases clearly shows that some texts are more persona-driven than others. One of the cases, Poul Pilgaard Johnsen, even has an oeuvre that seems to clearly separate persona-driven and not persona-driven approaches and interestingly so, it is primarily his cultural journalistic pieces that are persona-driven, thus supporting the research pointing to a greater personal latitude in this particular beat (e.g. Hovden & Knapsog, 2015: 808).

In the interview data, all of the cases point to the natural limits of the persona-driven pieces and underline that there is a certain amount of material available in one self (a headstall), and that this amount can be used up if the persona-driven pieces are performed over and over again. Too much

of one's self seems to be too much of everything, and several of the cases implies that it can become nauseating and inauthentic if the persona-driven pieces become too dominant in the oeuvre. This supports the findings from Coward's work on confessional journalism that demonstrated that the confessional journalist often does a number of different kinds of journalism, and that confessional journalism was just one of these practices (Coward, 2013). It is as if there is a natural limit to how much space the persona can be allowed to take up in the totality of the oeuvre. The balance between persona-driven pieces and lesser persona-driven pieces has been an issue with all the cases examined in this study. This could also work as an argument that points out that persona-driven journalism and criticism will likely not be able to become a dominant journalistic practice. Based on the case study done in this dissertation, it will likely always work alongside a less persona-based part in the oeuvre.

Secondly, the case study supports the notion that external factors on meso-level and macro-level such as institutional affiliation, genres, platforms and the structural setup of a show have a conditioning effect on the persona use, which has also been pointed out by persona scholars such as David Marshall (Marshall, 2010, 2013).

When interpreting the media texts, it becomes clear that how the persona is used is partly guided by for instance the structure of a show. If Okman's gossip show was not built around her interactions with the panelists, the show would be much more monological in nature which would likely bring out a different aspect of the Okman persona. She seems to be at her most lucid when interacting with other people, which then becomes a decisive point in her persona use.

The institutional affiliation also seems to matter when it comes to the latitude of the persona performance. Kongstad mentions that he is given free reins at Radio24syv, which he feels is beneficial to this personal approach (IW Data, Kongstad, 09:41:35 - 09:43:34). Okman explains that her engagement with tabloid media, such as Ekstra Bladet and Se & Hør, was a game changer in her career plan, which otherwise pointed in the direction of more traditional news coverage and foreign policy. According to the interview data, it was by meeting tabloid media that Okman realized she enjoyed doing the softer variations of journalism and using herself in the pieces (IW Data, Okman, 16:56:40 – 16:57:41). Johnsen also points to the institutional affiliation as a decisive factor when explaining how Weekendavisen is a unique newspaper in the way it allows each journalist to more or less do as they please (IW Data, Johnsen, 09:36:43 – 09:27:51). These findings suggest that the media institution has a part to play in persona-driven journalism. A media can likely adopt a strategy that facilitates this type of journalism by, for instance, having a structural setup with little editorial interference (Radio24syv), or by expressing a desire for the journalists to follow their passions (Weekendavisen), which would likely often result in a more

personal approach. The institutional setup is naturally only one factor as the journalists and critics associated with the media must have a desire to create this type of journalism and criticism. It is necessary to understand this point as a relation between the microlevel (the individual journalist) and the meso-level (the institution).

A third point to raise is that repetition is present in all the persona performances in the three persona analysis. The persona is elucidated by repeatedly taking on the same form, the same style and the same approach. It is as if the persona keeps accentuating its own existence and comes into being by doing so. This finding resonates with the idea of repetition being a defining characteristic of performance (Madison & Hamera, 2006: 4), but it also connects to the point raised by Langer, which I discussed in the research context. Langer argues that media personalities on television create archetypes that match the particular show (cf. my point above), and also that the personalities make use of what Langer calls repeated behavior, ensuring a stable mediated personality (Langer, 1981: 187).

If I combine the findings proposing that media institutional affiliation has a conditioning affect with the point about repetition, it makes sense to think of persona as an *encapsulated concentrate*. The persona is encapsulated because it is partly conditioned by external factors, and it takes the form of a concentrate because the need for repetition points to a limit of complexity in the persona performance. There is a limit to how many elements can be repeated before the repetition becomes hard to see, so the persona must take on only a limited degree of complexity. This also resonates with the notion of cohesiveness in persona performances. The persona cannot move in too many directions at the same time if it is to appear clearly to an audience.

Fourthly, I would argue that another common feature is what I would call the *simultaneity* in the persona elucidations and uses. The idea of simultaneity can be seen in a number of different layers in the persona performance. The persona builds on a specific human being, while at the same time being a construct. This resonates with Schechner's idea of the performer not being himself but also not not himself (Schechner, 1985: 127). Furthermore, the persona manifests some existing logics while at the same time creating other logics, and in the creation of other logics, the persona underlines the existence of present ones or put differently; a simultaneousness of the existing and that to come. For instance, when Okman performs in an un-ashamed manner, her performance underlines the existence of a border between the shameful and the un-ashamed. That is simultaneity. It is also simultaneity when a persona performance is rooted in a display of authenticity, but at the same time, it is still just a performance. It is simultaneity when Kongstad is a cultural reporter but also a novelist in the same journalistic piece, and it is also simultaneity

when he merges journalistic genres with elements from novel writing. This idea of simultaneity is also inherent in the research design of this study in a more general way as it combines a phenomenological and a social constructivist approach. It is both and the same.

If I relate the individual and the accumulative findings from the analysis to research done in cultural journalism and cultural criticism, a few points need to be mentioned. First of all, in all three analysis, it was made clear that the presence of multiple platforms and media (with different media materialities) provide the agent with a vast amount of tools that feed into each other and in combination create the performing persona. This is one of the original contributions of this study. The use of the agent's own personality in journalism is nothing new as discussed in the chapter 2. However, compared to both historical studies (often having a focus on new journalism and/or literary variations of journalism, for instance Winston, 2014 and Shattock, 2017) as well as more contemporary studies (such as Isager, 2006; Wolfenden, 2014 and Lindgren, 2016), that only focuses on one media, my study is both situated in a contemporary media landscape and adopt a cross-media approach. My study, for instance, shows the highly relevant dynamics between representational media and presentational media when it comes to the study of personas. It points to the necessity of approaching the persona performances in an explorative manner maintaining a cross-media and sometimes cross-fields perspective.

In one of the very few existing studies on journalistic personas, Isager (2006: 214), applying a rhetoric approach, argues for the usefulness of distinguishing between self-presentations rooted in either *ethopoiia* or in *prosôpopoiia*. The self-presentation rooted in *ethopoiia* performs more of the real self while the performance rooted in *prosôpopoiia* makes more use of role play and constructed identities. I would argue that my study to some extent supports such a distinction. For instance, the personas of Poul Pilgaard Johnsen and Ditte Okman can be interpreted as using the *ethopoiia* approach because they share confessional details from their private lives and seem to perform a level of authenticity and sincerity in their oeuvre. Kongstad, on the other hand, has a persona performance much more rooted in the application of fictitious layers including an alter ego voice and the use of multiple identities across media. However, as I have done on numerous occasions throughout the dissertation, drawing on performance theory, it is necessary to be sceptical when it comes to the discussion of such terms as real, authentic and sincere. A performed version of one's 'real self' could be just as much a construct as a performed alter ego voice and in the case of persona-driven performances, I would argue, that it is more fruitful to discuss whether a performance works than whether it is close to a true self or not. In the research, one can create a continuum of persona performances that addresses the notion of closeness or

resemblance to the being who is performing, but I would argue that if one does so, it is still very necessary to bear in mind Auslander's conceptualization of persona as a construct that suits a specific performance (Auslander, 2015: 66). This finding is more in line with Coward's research on confessional journalism, where she points out the necessity of examining confessional voices as constructed voices (Coward, 2013: 138).

The notion of simultaneity, as introduced above, is a common trait in the performances of all three cases and resonates with the discussion of blurring boundaries and boundary work as outlined in chapter 1. The agents in my study often build on existing traditions and logics and add to them by using new tools, new approaches and sometimes by mixing fields.

As Steensen argues (2017: 26), many of the dichotomies in journalism have become blurred, and complexity has been added to the dichotomies, such as hard/soft and objectivity/subjectivity. The simultaneity that runs like an undercurrent in many of the performances of the cases in this study further emphasizes this blurring of dichotomies and add to the ongoing components in the process of boundary work (Carlson & Lewis, 2015: 10). When the institutionalized journalistic media in my study include and even promote persona-driven variations of journalism, they actually give a seal of approval and acknowledge that it is acceptable (and within the boundary) that a journalist and critic perform their personalities while doing their job. The institutions that support the persona-driven journalism in other words expand the number of possible participants and practices within the profession.

This expansion, however, also calls for new conceptualizations in order to fully grasp a phenomenon such as persona-driven variations of journalism. I will propose such a conceptualization in section 9.3 but before doing so, I am going to touch base with some of the theoretical and methodological considerations that the work in the dissertation has exposed.

9.2 Methodological and theoretical discussions – and some proposals for future research

This discussion will not be grouped into strengths and weaknesses separately but rather take the form of a continuous discussion because the methodological and theoretical experiences often point in both directions at the same time.

By drawing on performance studies primarily, the dissertation is an original proposal to the study of journalism and specifically the study of cultural journalistic personas. By adopting a

performance study approach using a performance analysis, the dissertation has been carried out on a somewhat shaky ground, since there have been very few existing attempts that combines performance studies with journalism studies.

However, when I consider the findings from the analytical chapters and the discussions generated by the analytical points, I would argue that the method of performance analysis has been a very fruitful contribution. Applying the five analytical concepts has helped to guide the analysis and made different aspects, doings and practices of the persona performances become accentuated. The use of performance theory has made it possible to engage more substantially with the many kinds of doings that a journalist or critic performs. This has proven to be one of the main advantages when using performance studies in the study of journalism. Put in other words, if the ambition is to analyze and discuss a persona-driven approach to journalism, I would argue, that the researcher needs a spacious and diversified research design, which the design in this dissertation has proven to be.

Another advantage by drawing from performance theory has been that the conceptualizations from this discipline has proven useful to better encapsulate some of the dynamics in the persona-driven approach. It is performance theory, just to name one example, that has made it possible to add some nuances to Scannell's idea of the performative paradox (Scannell, 1996: 58) and point to the idea of not thinking of a mediated performance as either true or false but rather to whether or not the performance works within the context it has been made (cf. the discussion of Okman's practice in chapter 7).

It has also become clear to me that the analytical concepts fertilize each other and work best when applied in conjunction. Despite being flexible and accomodating terms, I would point to a risk of creating a one-tracked analysis if the concepts are applied too much on their own. The five concepts in use in the present study has proven highly useful but it would take more studies to make sure that the five concepts are adequate in the study of the persona-driven approach. Other concepts might be needed depending on the focus of the analysis as well as on which specific part of journalism is being studied. As the present study is the first to use a performance analysis approach in the study of persona-driven cultural journalism and criticism, there is undoubtedly much to be learned regarding methodological improvements.

Using the same five analytical concepts throughout all three analysis also made it clear that the researcher will often need to draw on external literature that for instance deal with the media or the topics that the practice of the agent is related to. In my analysis, this was for instance done by drawing on literature on radio, gossip, wine and affect theory because the persona performances of the cases were interpreted in such a way that this kind of external literature was helpful in the

analysis. This way of departing from a certain perspective and with certain concepts at hand and then adding to it along the way is part of the abductive research approach that I discussed in chapter 4.

The broad perspective, or oeuvre and totality approach as I have referred to it, has proven to possess both strengths and weaknesses. I will argue that in order to do a comprehensive persona analysis, the researcher must include a vast range of the persona's doings across different media and perhaps also across different fields when deemed relevant. As Marshall also has pointed out, the persona should be understood as pandemic (Marshall, 2016b) and needs to be examined in its totality. This, however, will often result in empirical material that is staggering in its magnitude. One way to tackle this could be to do a more focused persona analysis, where the researcher only focuses on a specific part of the persona practice, a specific time frame or a certain institutional affiliation. This kind of focusing will make it easier to obtain a more manageable size of empirical material but, on the other hand, it could also result in a persona analysis that is not adequately nuanced nor complex, because, as Moore, Barbour & Lee pointed out, the mediatized dimension of a persona study seems to become increasingly important (Moore, Barbour & Lee, 2017: 3). A better solution is likely to create the analysis in a two-fold process, as I have attempted in the present study, by first doing a broad reading of a large part of the oeuvre and then meticulously picking out certain pieces that are examined in closer detail.

A third and final point I would like to touch upon here is the idea of creating a persona typology, which is also a suggestion for future research on persona-driven journalism. In the analysis, I have tried to encapsulate the persona performances of each case with a term such as confessional-sensual, un-ashamed and overflow persona. By doing so, I naturally risk oversimplifying and reducing the complexity of their performances. However, it can also be beneficial to label each persona in order to take control of the analysis and try to provide an overview of a persona performance in order to be more able to discuss the outcome of that particular persona. Methodologically, it has not been the ambition of this study to propose a persona typology; the ambition has rather been to lay the foundation for an approach to the study of persona-driven cultural journalism and criticism.

However, by not taking a typology-approach, there is a risk of assigning too much uniqueness to the cases being studied while failing to see the larger lines. It is surely possible to find historical as well as contemporary personas who match some of the performances in this study. One could for instance argue that Okman's un-ashamed persona resembles Hunter S. Thompson's loud-voiced, provocative persona, while Joan Didion's more introvert and melancholic persona is similar to the

tone of some of Kongstad's performances. Additionally, we could find contemporary examples on both a national and international level. For instance, as pointed out in chapter 8, Kongstad's use of multiple voices in his food reviewing seem similar to Michiko Kakutani's approach to literature reviewing.

A larger study than the present study, which was solely based on three cases, could provide us with a persona typology, which would also make it possible to find a more substantial amount of both common and unique features within each persona type. It would for instance be possible to combine the qualitative approach proposed in this study with a quantitative mapping of a persona within a given context. This could perhaps lay the foundation for a persona typology.

I see great potential in future research endeavors on the study of journalistic personas. As I have already pointed to previously in the dissertation, the field of journalism, and not only cultural journalism, are witnessing a growing personification which is manifesting itself in many different ways (e.g. Coward, 2013; Crider, 2016; Wahl-Jorgensen, 2018 and Molyneux, 2015). The approach proposed in this dissertation can be used to study other kinds of journalistic personas beyond the beat of cultural journalism, for instance, sports journalists and financial reporters which could be used to perhaps nuance the discussion of the characteristics of journalistic beats. Other persona analysis could help us gain further insight into the relationship between journalistic practices in news genres compared to more subjective genres such as columns and commentaries. A persona analysis could also investigate persona performances in a more clearly defined category such as the amateur critic, which research has identified as an increasingly important category to acknowledge in the heterogeneity of cultural criticism (Kammer, 2015; Kristensen & From, 2015b). Finally, a persona study of less flamboyant and less extreme cases could be a fruitful contribution and supplement the present study. It is likely that a persona analysis of more professionalized media personalities, who do not necessarily put themselves on the line to the extent done by the cases in this study, could point to some of the practices and doings that make professionalized cases have a unique style and persona as well, even if their journalism as such is not persona-driven.

9.3 Potentialities and limitations: conceptualizing persona-driven cultural journalism as aesthetic

Now, I want to move from the specific, general findings of the analysis in the present study towards a wider perspective. I want to underline that the purpose of this discussion is not to normatively judge whether or not persona-driven cultural journalism and criticism is good or bad but rather to present some of the potentialities and limitations that the case analysis has produced. This discussion on the limitations and potentialities draws lines back to two points raised early on in the dissertation. Firstly, the discussion points back to Carlson and Lewis arguing that “journalism is not a solid, stable thing to point to, but a constantly shifting denotation” (Carlson and Lewis, 2015: 2). Secondly, the discussion points back to my argument based on Butler, that the persona-driven performance can be read as part of the ongoing negotiation of what journalism is and could be (Zelizer, 2017). By proposing some potentialities and limitations of the persona-driven journalism, I add to this ongoing negotiation and “constantly shifting denotation”.

Before addressing the potentialities and limitations of the persona performances, I want to propose how to conceptualize and understand the persona-driven cultural journalism and criticism, which then again can also be seen as an element in the ongoing negotiation of what journalism could be. What I propose is in particular relating to cultural journalism but I would argue that it could also be applied to the study of other kinds of persona-driven journalism than cultural journalism. The conceptualization builds on the work done in this dissertation and in many ways, it is the method of performance analysis and the use of performance theory that has led me to this conceptualization.

In order to present my proposal, I first need to return to the perception of aesthetics. I would argue that the persona performances in the present study are rooted in an aesthetic approach to life regardless of whether it is confessional-sensual (Johnsen), an overflow-character (Kongstad) or an un-ashamed persona (Okman) that is being performed. By performing their persona, the cases display their aesthetic approach to life. It is important to stress that here I think of aesthetics according to Baumgarten’s definition, which is also in line with the media aesthetic approach of the dissertation.

As I demonstrated and discussed in section 3.2, Baumgarten considers aesthetics inseparable not just from art but from life in general. In his book *Aesthetica* (published in 1750), he defines aesthetics in multiple ways as “the theory of the free artist, the lower form of cognition, the art of

beauteous thinking, the science of the sensitive cognition.” (Baumgarten, 1968: 62). It is especially the idea of aesthetics being a cognition form based on the sensitive and the sensual rather than the logical or theoretical that is interesting to the present study. Baumgarten expands the way we as beings engage with the world. We not only use clear thoughts based on reasoning and our intellect (Greek: *noeta*), but we are also guided by and continuously use a sensual approach to life by drawing on our senses (Greek: *aistheta*) and the sensations of our feelings (Jørgensen, 2014: 86).

By expanding the term aesthetics, Baumgarten moves the idea of aesthetics away from the artistic object and into a relation between the object and the observing subject: “Beauty is no longer dependent on the perfection of the produced object but is emanating from the cognition of the object”, Baumgarten writes (Baumgarten, 1968: 65). Understood this way, aesthetics can be the result of an object, but it is rooted in a subject’s perception and cognition of that object. This sounds similar to what is sometimes referred to as relational aesthetics (Bourriaud, 2002), but I would argue that the relational aesthetics, which very much deals with the relationship between the viewing subject and the art object being viewed and perceived, is rooted in an idea of the aesthetic as *impression* (aesthetic understood as something an individual experiences) as opposed to Baumgarten’s notion of the relation dealing more with aesthetic as *experience* (that an individual gains experience from aesthetics). I will return to this important distinction below when I address the potentialities and limitations that the persona-driven approach to journalism entails.

As pointed out in the theoretical chapter, the media aesthetic approach is highly inspired by Baumgarten’s conceptualization of aesthetics, and I would argue that this conceptualization is very useful when addressing the variations in criticism and cultural journalism being produced by the cases in this study. All three cases represent a type of criticism which considers the object still relevant but the cognition of the object is pivotal. And here cognition is understood as aesthetic cognition in the Baumgarten tradition. This type of aesthetic cognition is evident when referring to the criticism the cases produce because this is often related directly to an object, such as a bottle of wine, a meal or a television show. However, I would argue that it is also possible to classify the cultural journalism carried out by the cases as an aesthetic type of journalism.

Aesthetics is often thought of as something that has to do with art and a discussion of the beautiful, as I pointed out when addressing the work of Immanuel Kant in chapter 1 and 2, but according to Baumgarten’s conceptualization, aesthetics is a way of being in the world. This way of being in the world can be a being that situates the thinking subject in a relation to, for instance, a

piece of art, but the aesthetic way of being in the world can also happen in all other kinds of relations in life. Aesthetics is what happens when an individual approaches life in general by using a sensitive cognition. In the persona-driven cultural journalism that I have examined in this dissertation, I would argue that the sensitive cognition runs like an undercurrent in all the performances of the cases, which is why I propose to label this form of journalism as *aesthetic journalism*.

By arguing that the persona-driven practices could be considered *aesthetic journalism*, I use the same term as Cramerotti (2009). According to Cramerotti, art and journalism have approached each other in recent years, resulting in a more journalistic-based art that uses techniques from journalism, such as interviews, systematic research and documents, while journalism has found inspiration from the art sphere, working with aestheticisation, staging, subjectivity and storytelling techniques (Cramerotti, 2009: 13). Cramerotti has predominantly researched journalistic art works and to a much lesser degree the aesthetic variations of journalism, which is why Cramerotti's conceptualization of aesthetic journalism is quite obscure.

I conceptualize aesthetic journalism as a variation of journalism that reflects the life approach of the case, and in this life approach often follows a sensitive, i.e. aesthetic, approach to living. The aesthetic is accentuated by the persona strategies. I have already classified Johnsen's persona strategy as confessional-sensual, thus highlighting his sensual ways of engaging with this world (chapter 6, section 6.6), but I would argue that it also makes sense to speak about a sensitive form of cognition being performed in the journalism, at least in Kongstad and Okman's cases. When Kongstad and Okman do cultural journalism, regardless of whether it involves covering a literature fair, conducting interviews with novelists (Kongstad), or gossiping about the latest celebrity rumors (Okman), they all create a type of journalism that emphasizes themselves. The topics covered give rise to attitudes, actions, emotions, reflections and reactions residing within the journalist and in the relation between the journalist and the topics being covered. In other words, the elements that form the persona performance may emanate from the topic (as it emanates or is caused by the art object when it comes to criticism), but the focus is on the persona's reaction, reflection and behavior towards these elements. It is a display of the persona's sensitive cognition.

Does it then mean that all kinds of persona-driven cultural journalism should be labelled aesthetic journalism? I am reluctant to answer this type of question based on a study of only three cases. It is possible to imagine a persona-driven cultural journalism that is not aesthetic, but this would probably imply that the persona strategies in use were entirely based on logical and theoretical

cognition. Since all kinds of persona-driven journalism implies that the person, that is the human being, behind the media texts appears to an audience, I would tend to assume that the person will display several types of cognition in his or her appearance, including a sensitive cognition. I would even argue that the sensitive cognition seems more useful when it comes to elucidating a persona because the sensitive cognition showcases who you are or who you perform to be to a higher extent than the logical and theoretical cognition. Can an individual be in the world without ever using a sensitive cognition to engage with the world? If the answer is 'yes', then it would also be possible to find persona-driven journalism that is not aesthetic journalism.

I have suggested to conceptualize the persona-driven cultural journalism and criticism as a variation of aesthetic journalism rooted in the displaying of a life approach. Building on this, I will now turn to a discussion on some of the potentialities and limitations that this type of journalism and criticism likely includes.

I will address a few of the potentialities first. Firstly, I would argue that the persona-driven cultural journalism and criticism offers a different approach to doing cultural journalism and criticism. As I have continuously pointed out in this study, the approach is not a new phenomenon, but technological changes, institutional transformations and changes in the labor market have altered the shape and visibility of the phenomenon and thus its potentiality. Just because the persona-driven approach has continuously been carried out by past figures does not mean that it still does not offer an alternative path to do journalism and criticism. Rooting the persona-driven approach in the display of sensitive cognition is such an alternative path. By taking this path, the persona-driven journalism can be argued to have some of the same potentialities as other aesthetic practices such as those of art. I am not claiming that persona-driven journalism *is* art but merely pointing to the possibility of this type of journalism having some of the same attributes *as* art practices. This could for instance be to take on a more equivocal approach and problematize the relation between the representation and the represented. The approach could also elucidate how the aesthetic can be a valuable form of knowledge in itself. It could produce pieces that results in a greater amount of doubt and reflection and perhaps suggest to doubt journalism as a professional practice. Pieces that bring about questions to a greater extent than provide answers. Such approaches could likely resonate with an audience that journalism normally would not reach out to.

Secondly, the persona-driven approach accentuates elements that are usually downplayed or simply not present in more impersonal approaches. For instance, when Johnsen performs a

confessional persona by using sensitive cognition, the audience catch a glimpse of a level of fragility or ambiguity that is not present in more professionalized approaches to journalism and criticism. This point is supported by Coward's research, where she points to the ability of confessional journalism to humanize stories and make them resonate more closely with the lives of the readers (Coward, 2013: 9). Again, I am not concluding that this kind of honesty is real or simulated but merely pointing out that the potentiality of the performance could resonate with an audience as being real or real to an extent that they are convinced and affected by the performance. This also points back to the argument of not addressing the performance as something that is either true or false but rather as something that either works or does not work.

Thirdly, I would argue that the potentiality of creating a cultural product of the journalistic piece in itself is a result of the persona-driven strategies building on the sensitive cognition. Or put differently, the persona becomes the product. When the sensitive cognition is used, it allows the subject to form a relation with the surroundings or the art object being covered. The focus shifts from the art object to the sensitive cognition performed by the persona, and by having this focus, the piece (which is basically the persona) becomes a product in itself rather than merely a communication of another object's capabilities and characteristics. This allows the audience to connect with the journalist and critic on a different level than in more professionalized practices. Perhaps this way of being confronted with other lives or gaining an insight into other life approaches than one's own has a fruitful quality to it. As I will explain in the section below on limitations, this way of creating a cultural product by removing some of the attention from the object being covered is not necessarily unproblematic.

Now I will turn to some of the limitations and challenges that can arise from adopting a persona-driven approach to journalism and criticism.

When the persona-driven piece and the persona in itself becomes the cultural product, where does that leave the cultural product and topics that were the initial departure points? I would argue that in the persona-driven approach, there is certainly as risk of losing touch with the cultural product and topics that initially formed the journalistic piece, for instance a bottle of wine, a TV show, a meal, the release of a new book or a gossip rumor. If the purpose is to review a cultural product or cover a cultural topic but the main focus becomes the performance of a persona, the cultural product or topic is potentially relegated to an unfortunate secondary role, a prop for the persona to use. This can result in any critical potential of the journalistic piece being overshadowed by the dominating presence of the persona. One can argue that this dominating

presence is the way the agents in the study challenge the current conventions of journalism and criticism but I would still argue that it is fruitful to think of these conventions when addressing the potential limitations of the persona-driven approach.

If we think of critical potentiality in relation to the notion of the cultural public sphere proposed by Habermas, the persona-driven cultural journalism and criticism could likely have some limitations. According to Habermas, the cultural public sphere should be considered a public arena where citizens gather and have free discussions and opinion formations concerning common affairs (Habermas, 2009). In the cultural public sphere, it is mainly discussions related to the personal privacy sphere that are to be discussed rather than issues of political and economic concern. These issues are to be dealt with in the political public sphere.

In both types of public spheres, the citizen is expected to go beyond his or her own private interests and inclinations and instead act as a universally, reflecting citizen in dialogue with other citizens (Kaare Nielsen, 2016: 10). This is also supported by classic German idealists, such as Immanuel Kant, whose thinking I introduced early in the dissertation. Kant distinguishes between the private pleasurable aesthetic rooted in an individual's immediate sensual interests (the private judgement) and the aesthetic judgement of taste, which is a more generalizing way of communicating between a sensed object and general ideas which activates a more reflective judgement and involves a community. The private judgement is solely "limited to the horizon of private interest and the immediate emotions and desires it satisfies" (Kaare Nielsen, 2012: 9). In other words, the private judgement stems from the individual's private desire, it is self-centered and only speaks to the individual. It is only agreeable and not discussable. The aesthetic judgement, on the other hand, is still subjective but it resonates with a community because it is rooted in a disinterested pleasure and a distance between the judging subject and the object being taste judged (Kaare Nielsen, 2012: 10; Kyndrup, 2008: 35-36). To state an aesthetic judgement is a way for the singular subject to connect to the imagination of a community. The aesthetic judgement manifests a relation between the judging subject and whatever object is being judged upon but at the same time, the aesthetic judgement invokes a mutual dependence between the judging subject and the community without which the experience and the aesthetic judgement could not exist (Ibid: 36).

Reading the persona-driven cultural journalism and criticism pieces with Habermas and the Kantian notion of criticism and judgements in mind, I could point to some possible limitations. The criticism and journalism done by a persona will likely be rooted in the individual persona's private tastes and not enter a common space where mutual dialogue is possible. To be dialogue-driven, at

least according to Habermas' idea of the cultural public sphere, the criticism and journalism must point towards the audience (the public), but the persona-driven approaches rooted in an individual's immediate sensual interests and response will merely point back to that individual. Critiquing according to Habermas' notion of the cultural public sphere also means giving voice to others, but in the persona-driven approach, it is often only the voice of the persona that will be heard.

Criticism of a more structural nature will likely be more difficult to articulate because the criticism raised by a persona-driven approach is typically very focused on individual levels rather than the public. This could result in the consumers of persona-driven criticism failing to relate the criticism to wider, structural or societal levels but solely relate it to a personal matter. This could further emphasize their self-image as culture-consuming individuals primarily interested in their private identity work rather than aspire them to become cultured citizens. In the discussion below on aesthetics understood as *impressions* and aesthetics understood as *experience*, I will nuance this point.

I have pointed out on a number of occasions that the persona practice in one domain rubs off on the persona practice in other domains, which is also one of the possible limitations of the approach. The persona should be engaged with a construct that is present and practiced across fields. This implies that when a cultural journalist or critic is also an artist, for instance, a novelist like Martin Kongstad, then the performances carried out as a journalist and critic could influence how the public views his performance as a novelist, and ultimately how they perceive and perhaps evaluate his novels. This is beyond a controllable domain for the agent. If the agent is a distinct voice in journalism and/or criticism, then the distinctness will likely affect the artistic practice as well and this could happen in both positive and negative ways. Furthermore, as discussed in the analysis of Okman, it is likely the case that only certain versions of the persona will function within the given context. In other words, only the bankable versions of one's self will be able to work in the persona-driven approach.

I have mentioned the precarious employment situation of the cases several times in this study. Many of the cultural producers and communicators are in a similar precarious situation as research has shown (Hovden & Kristensen, 2018). Marshall has argued that the precarious employment situation and various changes in the way work is structured partly explain the proliferation of the public self (e.g. Marshall 2013). I would argue that the persona-driven practices might be a result of the precarious job market, but it is the very precarious job market that creates the fragility and insecurity of doing persona-driven journalism and criticism. If a

practice to a great extent is built around a persona and its brand value, the name that the persona has made for herself, then it follows, that if the name loses some of its strength and distinctness, then it would be more difficult for that individual to do persona-driven journalism and perhaps other kinds of journalism as well due to the precarious job market.

This point should, however, not be stressed too far. The case Pilgaard Johnsen for instance is an example of a journalist that is not in a precarious work market but still does persona-driven journalism. He has a quite solid job (it seems) at a prestigious newspaper and actually the permanent position seems to be partly due to his persona-driven approach. In other words, persona-driven journalism may be seen as a result of a precarious work market but the persona-driven approach can also result in a movement from a precarious job situation to a more solid and permanent one.

Finally, when addressing the potentialities and limitations of persona-driven journalism, I would argue that it is important to consider the possible outcome of consuming or engaging with a piece of aesthetic journalism. It is necessary to reflect on a distinction between aesthetic *experience* and aesthetic *impressions* as a helpful notion in the discussion. Drawing on the work of Dorthe Jørgensen (2014, 2001), who is inspired by Baumgarten in particular, I would argue that aesthetic *impressions* are guided by **sensuality**, whereas an aesthetic *experience* is guided by **sensitivity** and includes a level of reflection and thinking that the aesthetic impressions do not offer. The aesthetic impressions guided by sensuality can be related to what Kant calls “the pleasurable aesthetic” (see above). The pleasurable aesthetic is characterized by being purely private, of a hedonistic sort and does not extend beyond itself (Kaare Nielsen, 2016: 12). If consumption of persona-driven journalism generates *aesthetic impressions*, it is functioning as a pleasurable aesthetic which might make you laugh, cry or feel provoked but does not add more than these sensual levels. If, on the other hand, we have an *aesthetic experience* from engaging with persona-driven journalism, the consumption of such a piece of journalism or criticism will activate a level of sensitivity within us, which in turn might trigger a level of reflection and thinking characterized by creativity and sensitivity (Jørgensen, 2014: 954). It will in other words expand our way of using sensitive cognition in engaging with the world.

In recent years, scholars have criticized what has been called aestheticization, referring to the process in which sensual, formal or performative qualities of objects and actions are cultivated, often due to commercial interests. In the process of aestheticization the idea of the aesthetic moves from art and into other domains (Jørgensen, 2014: 52). The persona-driven approach to journalism and criticism can be discussed in relation to the process of aestheticization. I would

argue, more accurately, that persona-driven journalism and criticism is an example of personification that feeds into the aestheticization process. The phenomenon of aestheticization has been related to the notions of experience economy and experience society (Pine & Gilmore, 1999; Schulze, 1992; Lund, 2005). Both terms are used to describe a society designed to offer experiences to the individuals who inhabit that society. Growth in such a society equals the self-development of the individual, who continuously seeks new, sensual experiences that enrich the self. Critics of the experience society have problematized this longing for self-development, cultural consumption and sensual experiences as it becomes a goal in itself and hinders the formation of cultivated public spheres (see for instance Kaare Nielsen, 2007; Kaare Nielsen, 2016: 16-17; Jantzen, 2006). However, as Jørgensen points out, this critique is rooted in a conceptualization of aesthetics proposed by art science studies rather than philosophy and the Baumgarten approach. Jørgensen argues that in using the art science conceptualization, the critics miss the vital distinction between aesthetic impressions and aesthetic experience, as outlined above.

So, does persona-driven journalism and criticism just offer itself as one more thrill ride in the experience economy, or is there something more to it? I would argue that this depends on whether or not we believe the journalism and criticism created from a persona performance can facilitate either aesthetic impressions or an aesthetic experience. Is the product solely centered around sensuality leading to an interpretation of the product as purely a pleasure ride? Or is the product driven by the sensitive rather than the sensual and could therefore be said to provide the recipient with an aesthetic experience?

Perhaps one can argue that it is the aesthetic impressions of persona-driven journalism that might eventually lead to an aesthetic experience. Drawing on Baumgarten's definitions and distinctions, I would argue that the persona-driven pieces illuminate an aesthetic approach to life as proposed above. This aesthetic life approach may result in a purely individualistic and self-centered feeling of impressions caused by the display of a *sensual* way of being. But the aesthetic life approach may also invoke a more reflective and shared space caused by the display of a *sensitive* way of being. By displaying and performing the persona's aesthetic life approach, a relation between the persona subject and the subject of the audience will be created. It is likely not as inclusive and dialogical as the Kantian notion of community in his work on the aesthetic judgement but a relation is formed. And in this relation an aesthetic experience can build if the display of being is rooted not only in a sensual way but in a sensitive way. I am, in other words, arguing that we cannot automatically bypass the potentiality of an aesthetic experience when it comes to persona-driven journalism, nor can we assume that the pieces offer anything more than aesthetic

impressions. What we can be sure of, I would argue, is that it makes sense to draw on the notion of aesthetics when discussing this particular journalistic practice. To conceptualize the persona-driven journalism as aesthetic journalism is a way to phrase that the existence of this variation of journalism is a reminder of the existence of sensitive cognition. A reminder of an alternative way of being in the world.

I am not going to judge whether or not the persona performances studied in this dissertation reside in the sensitive or sensual domain, or whether or not they can be deemed aesthetic impressions or an aesthetic experience. I merely want to point to the usefulness of considering this vital distinction when engaging with the persona-driven pieces and hopefully nuance the way we address this variation of journalism. The general findings and points from the analysis combined with my proposal for aesthetic conceptualizations feed into the ongoing discussion on journalism's fluidity and the negotiation of what journalism could be. The aim of this study has not been to verbalize a taste judgement towards persona-driven cultural journalism and criticism but rather to propose a way to examine the phenomenon. It is my humble aspiration that other scholars can benefit from this foundational work, expand on it and add to the knowledge of one of the many practices that can be found on the smorgasbord of journalism.

Resumé (dansk)

Afhandlingen er et casestudie af det fænomen, som forfatteren kalder persona-dreven kulturjournalistik og kulturkritik. Med persona-dreven menes journalistik og kritik, hvor iscenesættelsen og anvendelsen af journalistens eller kritikerens persona er et centralt omdrejningspunkt i værket. Casestudiet taget sit udgangspunkt i tre værter på den danske radiokanal Radio24syv, men et væsentligt argument i afhandlingen er nødvendigheden af at studere journalistiske personaer i et tværmedielt perspektiv. Derfor består afhandlingens empiri også af medietekster fra andre platforme samt andre felter end journalistikken og kulturkritikkens felt. I afhandlingens teoretiske kapitel bliver der skabt en forståelsesramme, der samkæder en medieæstetisk tilgang med konceptualiseringer og begreber hentet i henholdsvis persona-studier og fra performancestudier i særdeleshed. Den medieæstetiske tilgang anvendes for at tydeliggøre en tilgang til medier, der ikke er forudindtaget omkring mediets beskaffenhed men ønsker at se på hvordan mediet anvendes for at klarlægge hvilken karakter og hvilke materialiter, mediet har indenfor en given kontekst. Det klargøres endvidere, at der med termen persona menes en delvist konstrueret selvfremstilling, der er skabt til at fungere indenfor en given kontekst. Samtidig pointeres det, at en performance i denne sammenhæng skal ses som et engagement hos et individ, der ikke agerer som sig selv men trækker på dele af sig selv i fremstillingen. Ved at trække på en lang række værker indenfor performancestudier, blotlægges der i teorikapitlet fem termer, som i metodekapitlet placeres i en performanceanalytisk metodik. De fem termer er sammen med det medieæstetiske blik fundamentet i de efterfølgende tre kapitler, hvor forskellige persona-performances analyseres frem. Journalist og vinkritiker Poul Pilgaard Johnsens praksis bliver læst som funderet i anvendelsen af bekendelser, brugen af vin til at skabe et intimt rum samt en repetitiv tilgang til emner og fremtrædener. Denne persona-brug medfører en type journalistik og kritik, der fremviser en bestemt livstilgang. Persona-analysen af sladderjournalist Ditte Okman anskueliggør en praksis funderet i kropslig ekspressivitet, en frimodig og fandenivoldsk attitude samt brugen af et socialiserende rum. Okmans ikke-skamfulde persona anvendes til at skabe journalistik, der er drevet frem af en performance af autenticitet og oprigtighed. Endelig fremviser analysen af madanmelder og kulturjournalist Martin Kongstad en persona-performance, der fremfører en performativ tilgang til at anmelde, anvender fiktive lag samt iscenesætter en persona, der er simultant til stede i flere felter. Kongstads persona bliver tolket som en overløbs-persona, der skaber journalistik og kritik, der kan afkodes som et kulturprodukt i sig selv. Til slut kædes afhandlingens resultater sammen med anden forskning på området og der fremsættes et bud på en konceptualisering af denne form for journalistik. En konceptualisering, der tager udgangspunkt i en sondring mellem æstetiske oplevelser og æstetisk erfaring.

Summary (English)

The dissertation is a case study of a phenomenon that the author proposes to label persona-driven cultural journalism and criticism. This term points to journalism and criticism in which the performance of the journalist's and critic's personality becomes a foundational element in the piece. The case study focuses on three radio hosts at the Danish radio station Radio24syv but an important argument in the dissertation is the need to apply a cross-media approach to the study of journalistic personas. For that reason, the empirical material in the study consists of a vast variety of media texts performed by the cases. The theoretical framework that is proposed in the dissertation applies a media aesthetic approach and draws on conceptualizations and concepts from persona studies and performance studies in particular. The media aesthetic approach is used to accentuate the need to exploratively look into the uses of a medium and find media materialities based on the use rather than to expect beforehand a number of media characteristics. It is further made clear that the persona should be understood as a partly constructed self-fashioning made to work within a given context. Performance is understood as a practice where the individual does not act as himself or herself but draws on elements coming from the self. By drawing on a number of major works from performance studies, five concepts are brought forward and in the methodological chapter, these five concepts are situated in a performance analytical method. Accompanied by the media aesthetic approach, the five concepts are used to analyze the performances of the three cases. The analysis of wine critic and journalist Poul Pilgaard Johnsen points to a persona performance using confessions, creating an intimate space by the use of wine, and adopting a repetitive approach in topics and appearances. The persona performance is termed a confessional-sensual persona who creates journalism and criticism displaying a style of being. The analysis of gossip journalist and tv reviewer Ditte Okman demonstrates a persona performance rooted in bodily expressivity across media, the use of an outspoken and lucid attitude, and the creation of socializing spaces. The persona performances are labelled an un-ashamed persona, who creates journalism and criticism guided by affect and the performance of the authentic and sincere. Finally, the analysis of food critic and cultural journalist Martin Kongstad elucidates a performative approach to reviewing, the use of fictitious layers and a display of the persona being simultaneously present across fields. The performances are termed an overflow persona, who creates journalism and criticism that could be conceptualized as a cultural product on its own. In the concluding chapter, the findings from the analysis are discussed in relation to findings from other studies. Furthermore, it is proposed to conceptualize persona-driven approaches in a way that draw on Baumgarten's understanding of aesthetics and the differentiation between aesthetic impressions and aesthetic experience.

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Appendix A: Oevre overview Poul Pilgaard Johnsen

POUL PILGAARD

- 1. CV -

f. 1965	Født i Sdr. Felding, Vestjylland Pilgaard kommer "fra en helt almindelig familie i Sdr. Felding i Vestjylland, hvor forældrene havde et vaskeri. Der var tre fritidstilbud i byen: Idrætsforeningen, søndagsskolen og bogbussen. Poul Pilgaard Johnsen valgte søndagsskolen og bogbussen og satte sig for at lære at læse, inden han kom i skole, så han ikke var afhængig af, at hans mor havde tid. »Jeg læste alle 20 bind af Lademanns leksikon fra A til Å - 20 bind. Jeg syntes, alting var interessant. Arkæologi, litteratur, politik, benzinmotorer, hvordan landskaber er dannet og danske herregårde.«" "Som otteårig betød interessen for herregårde, at han tog af sted på egen hånd for at se resterne af et voldsted med egne øjne (forældrene havde ellers sagt nej). Senere, som 13-årig, investerede han i et DSB månedskort, så han på egen hånd kunne rejse rundt i hele landet en hel sommer og besøge herregårde. »Jeg blev betaget af skønheden ved bygningerne, det røde tegl, voldgravene, de grønne træer og plænerne. Og af historierne, der hørte med.«" <small>(citeret fra http://journalisten.dk/penkawas-banemand)</small>
1992	Uddannet ved Journalisthøjskolen Pilgaard læste jura, men afbrød studierne, da han kom på Journalisthøjskolen. Under uddannelsen var han i praktik på Horsens Folkeblad. Under journalist-uddannelsen brugte Pilgaard "lige så meget tid i det århusianske restaurationsmiljø som i betonbunkeren. Om aftenen hang han ud blandt nye venner i køkkenet på De 4 Årstider, en af datidens bedste restauranter i det jyske. Børsens politiske kommentator Helle Ib gik på Poul Pilgaard Johnsen's årgang. Hun husker især Poul Pilgaard Johnsen for de fede fester med god mad og vin. »Vi andre havde ikke en øre, men det var, som om Poul havde besluttet sig for, at han ville nyde livet. Jeg ved ikke, hvor pengene kom fra.« <small>(citeret fra http://journalisten.dk/penkawas-banemand)</small>

1992-1996	Daglig leder af Radio Gladsaxe
1996 -	Journalist på Weekendavisen
1999	Første store afsløring på Weekendavisen "I 1999 efter flere måneder i Rigsarkivet kunne han fortælle, at den højtstående danske diplomat Vincens Steensen-Leth i Berlin under krigen hjalp Stauffenberg-gruppen med attentatforsøget på Hitler." <small>(citeret fra http://journalisten.dk/penkawas-banemand)</small>
2002	Udgiver bogen <i>Forførerne: Interviews og essays</i>
2003	Etablerer forlaget Bianco Luno
2003	Udgiver bogen <i>Flaskens Ånd: Livet med vin</i>
2003	Udgiver bogen <i>Generalen Kjeld Hillingsø</i>
2005	Udgiver bogen <i>Det fordømte menneske – Jørgen Leth og den nye sædelighedsfejde</i>
2005	Udgiver bogen <i>Krogs fiskebog: klassiske retter og historien om en legendarisk restaurant</i>
2007	Udgiver bogen <i>Tandlægens Masker</i>
2007	Forfatter til lyd-dokumentarforestillingen <i>Aparte enklave</i> på teatret Camp X
2008	Nørre Vosborg: Dengang og nu
2010/2011	Afsløringer af hjerneforskeren Milena Penkowa – Weekendavisen Sagen er Danmarkshistoriens hidtil største sag om videnskabelig uredelighed I mediekredse var man overrasket over, at Pilgaard ikke blev Cavling-nomineret for bedriften: »Jeg er ærligt talt i tvivl om, hvor kompetente medlemmerne af Cavling-komiteen er,« forklarede journalist Mads Brügger, da det stod klart, at Poul Pilgaard Johnsen var siet fra i slutspillet til Cavling. <small>http://journalisten.dk/penkawas-banemand</small>
2011	Vært på <i>Flaskens Ånd</i> – Radio24syv
2012	Afsløringer af sagen mod den finske spion/agent Timo Kivimäki, professor ved KU – Weekendavisen

2012	Får sønnen Carl Pilgaard udtaler før fødslen: "Drengen skal sikkert hedde Carl. Han er ikke kæreste med moren, og det er planen, at de skal bo hver for sig, men være sammen om barnet. Det er et planlagt delebarn. »Jeg ville da gerne have et almindeligt familieliv, men sådan er det ikke blevet indtil videre. Det, vi gør nu, er jeg meget glad for,« siger han." <small>(citeret i http://journalisten.dk/penkawas-banemand)</small>
2013	Vinder en injuriersag, som Milena Penkowa - Weekendavisen Penkowa havde anlagt sag mod Pilgaard (Frederiksberg Ret)
2017	Afsløringer om Hugo Henning Plaun - Weekendavisen Plaun havde i 50 år haft held med at udgive sig for at være en højt dekoreret dansk krigshelt, der kæmpede for de allierede i det britiske Special Air Service, i virkeligheden meldte sig frivilligt til Waffen SS i 1943

Levemanden Poul Pilgaard

- **Pilgaards lejlighed på Frederiksberg:** "Han optager programmet (Flaskens Ånd, red.) her i lejligheden, fordi rummet giver en stemning, man ikke kan genskabe i et radiostudie. Der hænger kunst af veninden Vibe Bredal på væggen. Over klaveret er et zebraskind placeret." (...) "Der er god luft mellem møblerne. Man kan let forestille sig, hvordan der er plads til 180 mennesker, når Poul Pilgaard Johnsen hvert efterår holder sin årlige champagnefest for venner, familie og kolleger. Anledningen er efterårets udgivelser fra hans bogforlag Bianco Luno. Dagsordenen altid denne samme. Først champagne og så dans til klokken 1 om natten." (Citeret fra: <http://journalisten.dk/penkawas-banemand>)
- **Pilgaards tøj:** "Poul Pilgaard Johnsen er klædt i nystrøget hvid skjorte, lyse bukser og sneakers af ruskind. Han foretrækker at gå klædt i Armani-jakker. Hans kollega på Weekendavisen Arne Hardis mener, at Poul Pilgaard Johnsens stil kan betegnes som dandy. Mads Brügger mener, han er en dapper dresser. (Udtrykket er så hipt, at jeg ikke har kunnet google mig til en meningsfuld oversættelse). Den anden kanalchef på Radio24syv, Mikael Bertelsen, siger, at Poul Pilgaard Johnsen ligner en godsejersøn." (Citeret fra: <http://journalisten.dk/penkawas-banemand>)
- **Pilgaards to tilbagevendende rekvisitter:** Jaguaren og vin. Selv har Poul Pilgaard Johnsen en ottecylindret model Sovereign fra 1998. »Jeg interesserer mig ikke et hak for biler, men det er en æstetisk nydelse at se på og køre i den,« siger han." (Citeret fra: <http://journalisten.dk/penkawas-banemand>)

POUL PILGAARD

- 2. Produktion -

Artikler

(et udpluk af Pilgaard's artikelproduktion på Weekendavisen)

	Weekendavisen
27. okt. 2000	Højt spil i Berlin FREDAG den 21. juli 1944, dagen efter det mislykkede attentat på Hitler, vover den danske diplomat Vincens Steensen-Leth ikke som sædvanlig at tage direkte ind til det danske gesandtskab i Tiergartenstrasse i Berlin. Få timer efter mordforsøget på Føreren er nazisterne allerede i fuld gang med at optrevle sammensværgelsen. Overalt i Tyskland og i det tyske hovedkvarter i Paris bliver de sammensvorne arresteret eller henrettet, og greve Claus von Stauffenberg, som placerede bomben i Hitlers hovedkvarter, er skudt ved en standret i løbet af natten sammen med flere andre af de sammensvorne. <small>Infomedia id AY102771</small>
3. nov. 2000	Game over Historisk. Margrethe Svenningsen brød tavsheden. DET var blevet morgen og helt lyst, da jeg igen stod nede på gaden, svimmel og ør. For hvad jeg netop havde fået fortalt var historiske - og hidtil ukendte - beretninger fra en kilde, der havde været med i begivenhedernes førsterække. Jeg havde opsøgt Margrethe Svenningsen klokken 19 den aften for at få en - troede jeg - kort samtale med hende om diplomaten Steensen-Leth, som var hendes overordnede i Berlin under krigen. Men klokken var fire, før jeg forlod den 80-årige kvindes lejlighed. Den aften og nat besluttede Margrethe Svenningsen sig nemlig pludselig for at bryde mere end halvtreds års tavshed. <small>Infomedia id: AY107064</small>
13. sep. 2002	Væk er væk Efterladt. »At Susanne døde blev ingen storm, der blæste hen over os og lagde alt øde og rev det op med rode. Det kom under os.« Poul Pilgaard Johnsen skriver om sin søsters død. <small>Infomedia id: AY420810</small>
26. sept. 2003	Hvem kan sove i vinens nat

	<p>Ladede landskaber. Fem dages rejse i Champagne og Bourgogne, vinens to mest elegante, mest mangfoldige, mest intense steder. .</p> <p>HALVVEJS mellem Kastrup og Paris opdager jeg salmebogen. Jeg har lånt den med hjem af en veninde, som er præst, for at studere den i den helt nye udgave og har åbenbart glemt at få den op af tasken, inden jeg pakkede. Der er 791 nye og gamle salmer og et afsnit med bønner.</p> <p>Sådan går det til, at Claus og jeg sidder en mandag eftermiddag ti kilometer oppe i luften og læser bønner op for hinanden for at fordrive rejsetiden</p> <p>Infomedia id: e00d1cfa</p>
28. dec. 2007	<p>Nytår: En Dandy kvikker bestandig</p> <p>»Efter sigende tog det ham fem timer at klæde sig på, og så mente han i øvrigt, at støvler skulle pudses med champagne.«.</p> <p>Infomedia id: e0c86111</p>
14. sep. 2007	<p>Forelsket i København</p> <p>Yndlingssteder. Kodeordet til København er kvinder. Enkelte af dem har man selv haft den store lykke – eller ulykke – at komme i nærkontakt med.</p> <p>Infomedia id: e0b3e185</p>
1. aug. 2008	<p>Brus: Dobbelt op</p> <p>»Efter middagen er der champagne-bar for de livsduelige, og vi ser frem til at se lyset, der forsvandt undervejs i det ene hav, stige op af det andet.« Poul Pilgaard Johnsen om hvide jakkesæt, netdating, forplantning, Skagen og champagne.</p> <p>Infomedia id: e12248fa</p>
24. jul. 2009	<p>Skagen: En puster på Grenen</p> <p>Jeg har aldrig kunnet forstå, hvorfor mænd overhovedet er alvorlige. De har sådan en sart, lang ting hængende mellem benene, som går op og ned af egen vilje. Hvis jeg var en mand, ville jeg altid grine ad mig selv.</p> <p>Infomedia id: e19b6fbb</p>
12. nov. 2010	<p>Hjernevinding</p> <p>Ukrontollerbart. Eliteforskeren Milena Penkowa kører rød sportsvogn, ferierer med Helge Sander og har en usædvanlig succesfuld karriere med næsten 100 publicerede videnskabelige artikler. Nu rejses der tvivl om redeligheden af hendes forskning.</p> <p>Infomedia id: e249ac28</p> <hr/> <p><i>"Hjernevinding" var rubrikken på Poul Pilgaard Johnsens første artikel om Milena Penkowa. Siden har han skrevet 21 artikler om den tidligere forskerstjerne. Men Penkowa-sagen er ikke slut.</i></p>

<p>5. aug. 2011</p>	<p>Dæk & Diller Den nye Jaguar er champagnefarvet. Vel at mærke champagne af blanc de blancstypen, der som helt ung kan have dette særlige bleg-grønne skær. Min gamle Jag - diplomatblå - druknede bogstaveligt under skybruddet i begyndelsen af juli, og med en pæn erstatning fra forsikringsselskabet og et vist handelstalant, som må tilskrives vestjyske krejleraner, er det held i uheld. Den nye XJ8 Sovereign er, trods årgang 1998, fire år yngre end den gamle, og med otte cylindre i stedet for seks er den reelt one up. <small>Infomedia id: e2ced6da</small></p>
<p>13. apr. 2012</p>	<p>Mistænkt for spionage Agenten i Albertslund. En prominent professor på Københavns Universitet er anklaget i en enestående sag om russisk agentvirksomhed i Danmark. Efter flere års overvågning med skjulte mikrofoner på pizzeriaer og under skriveborde anholdt PET allerede i 2010 den finskfødte fredsforsker Timi Kivimäki. Den totalt mørklagte sag kommer for retten om to uger. <small>Infomedia id: e32f8789</small></p>
<p>19. apr. 2013</p>	<p>Oven vande Verdensarv. Venedig er Havets Dronning, og nu er hendes neongule væbnere snart på plads ude i bølgerne. Det bliver et vildt syn, når århundreders ingeniørbedrift skiller vandene: 78 enorme undersøiske porte, der på række langsomt rejser sig fra dybet og bryder igennem det frådende hav. <small>Infomedia id: e3c144f6</small></p>
<p>21. feb. 2014</p>	<p>Reolernes forsvundne naziguld Rigsarkivet. 86 stjålne dokumenter fra det historisk vigtige Bovrup Arkiv er blevet afleveret til Weekendavisen. Det er kun et af tegnene på, at tyverierne fra de nationale arkiver langt fra er fuldt opklaret. Det er ingen hemmelighed i det hermetisk lukkede samlermiljø. <small>Infomedia id: e445c63b</small></p>
<p>2. jan. 2015</p>	<p>Våde drømme Polysomnografi. Et langt døgn i en hjernescanner uden sex, søvn og champagne - trods hvide kitler, kneppedarier og et lille lægeordineret glas hver time ved feber. Våde drømme. Sygeplejeeleven på Glostrup Hospitals neurologiske afdeling er i gang med at udfylde min journal, og jeg noterer mig, at hendes hvide kittel sidder stramt omkring overkroppen. Så svarer jeg »ja« på spørgsmålet »Er du fuldt selvhjulpen?« og undlader at delagtiggøre den unge kvinde i min indre tankerække: Selvhjulpen? Øh ja, hvad ellers? Det er jo et grundvilkår: Man fødes alene, dør alene, og andre menneskers</p>

	<p>hjælp undervejs kan man være taknemmelig for, men ikke forvente.</p> <p>Infomedia id: e4be0204</p>
31. dec. 2015	<p>Venner</p> <p>50-året. »Der er faktisk kun to slags mennesker i verden: Dem, der virkelig godt kan lide Poul. Og dem, der virkelig ikke så godt kan lide ham,« står der i talen, der ikke blev holdt. 2. september. Læser Politiken. Jeg fylder 50 i morgen, og fødselsdagsportrættet er skrevet af Marie Tetzlaff. Det er sjovt at læse, hvordan andre opfatter én: »Hans småborgerlige arbejdsmoral er et velgørende korrektiv til det grænsesøgende i hans temperament. Især da han med egne ord ikke kender grænsen til det for personlige.</p> <p>Infomedia id: e56ec4d2</p>
17. jun. 2016	<p>Syret hjerteland</p> <p>Riesling-odyssé. What's in a name? Kærlighed og sød vin! Navnene er tyske og legendariske, og hjertet har sine egne grunde, som fornuften ikke kender til. Rejsen gennem Danmark i sidste uge er en tur nedsænket i syre af den fineste slags. Sød som sand kærlighed og med en duft og smag som af blomstrende sommerdag og -nat rammer den gyldne væske først min mund og så mig. Umiddelbart efter mærker jeg syren - skarp og præcis som en laserstråle, der kunne skille selv to elskende fra hinanden.</p> <p>Infomedia id: e5c2dc75</p>
5. maj. 2017	<p>Krigshelten i Charlottenlund</p> <p>Medaljer. Man kan bedrage alle mennesker en gang imellem og bedrage nogle mennesker altid, men kunne 96-årige Hugo Plaun virkelig bedrage både det engelske og danske kongehus, Forsvaret, Anders Fogh Rasmussen og alt og alle i mere end 30 år?</p> <p>Infomedia id: e63dd916</p>

Radioprogrammer

3. jan. 2006	<p>Alfabet - DR P2</p> <p>Programtekst: Programmet ser tilbage på årets litterære begivenheder og bøger. Medvirkende: Hein Heinsen, Egon Clausen, Mathilde Walter Clark, Poul Pilgaard Johnsen, Christian Graugaard, Bo Tao Michaelis, Jokum Rohde, Jens Lohmann og Jakob Ludvigsen. Værter er Thomas Haugaard og Martin Kristiansen.</p> <p>www.dr.dk/alfabet</p>
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<p>Nov. 2011 -</p>	<p>Flaskens Ånd - Radio24syv Programtekst: Her tales der mere over vin end om vin. Når man drikker stor vin, kan man blive bragt gennem alle de grundlæggende eksistentielle følelser i tilværelsen. Fra det ypperste og det skønneste til det mest dystre og dunkle. Man kan komme i nærheden af det usigelige. Det er dét, programmet Flaskens ånd handler om. Det er dét, som programmet tørster efter sammen med gæster, som har - eller får - et forhold til vin. http://www.radio24syv.dk/programmer/flaskens-aand</p>
<p>8. maj 2014</p>	<p>Pressen på P3 Programtekst: Se & Hør overlevede i første omgang, nu er version 2.0 på gaden. Hvordan klarer det sig? Hizb ut-Tahrir har overtaget bestyrelsen i Brøndby Strand Idrætsklub, så Anna tager lige en snak med dem - og så har et dansk par lavet vinfup i millionklassen - ville Tue og Tony have hoppet på den? Vinkender Poul Pilgaard hjælper os. Værter: Tony Scott og Tue Blædel http://www.dr.dk/radio/p3/pressen/pressen-pa-p3-418</p>

TV-optrædener

<p>14. maj 2007</p>	<p>Den 11. Time - program 37 på DR2 Programtekst: Gæster er journalisten Poul Pilgaard Johnsen, latterkongen Freddie Sunde samt ekskluderede medlemmer af Dansk Folkeparti. Vært: Mads Brügger. https://www.dr.dk/tv/se/den-11-time/den-11-time-saeson-1/den-11-time-31 https://www.youtube.com/watch?v=LqS-nXpXeC8</p>
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Bøger

<p>2002</p>	<p>Forførerne: Interviews og essays Forlag: Tiderne skifter Forlagets beskrivelse: "I <i>Forførerne</i> møder læseren en række kendte mænd og kvinder, som stiler højt og er nået langt. Som gnistrer af begavelse, vilje og engagement. For sådan er forføreren: Grænseløs. Men de guddommelige evner har en pris, og forføreren værner helst om sit mørke. I sine meget personlige interview når Poul Pilgaard Johnsen dybt ind i forførelsens og forførerens væsen – tæt ind på livet af de mennesker, han interviewer. Gennem dem og deres historier fremstår en stor fortælling – fortællingen om forførelsen som en grundlæggende kraft i menneskelivet, spændt ud mellem lyset og mørket, forglemmelse og fortabelse.</p>
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	http://www.tiderneskipster.dk/default.asp?pid=2&bogid=357
2003	<p>Flaskens Ånd: Livet med vin Forlag: Tiderne skifter Beskrivelse på Weekendavisen: Vi følger forfatterens vej ind i vinens verden og er med, når han drikker klodens største vine og møder personligheden bag dem. Men vi er også med på en selvbiografisk rejse, hvor flaskens ånd og vinens magiske, indimellem dæmoniske, kræfter efterhånden væver sig sammen med forfatterens liv. "Forfatteren optræder som en engageret journalist med noget på hjerte (...) sporty, befriende og livgivende" (Erik Steffensen i Weekendavisen). https://www.weekendavisen.dk/skribent/bog/flaskens-aand-livet-med-vin</p>
2003	<p>Generalen - Kjeld Hillingsø Forlag: People's Press Kjeld Hillingsø (f. 1935) er en sammensat personlighed: hårdkogt soldat med højdeskræk, forfinet gentleman med monokel og en skarp politisk kommentator. Her giver han sin mening til kende om bl.a. kønsroller, ægteskab, overklasse og adel https://nota.dk/bibliotek/bog/generalen-kjeld-hillings%C3%B8#audio</p>
2005	<p>Det fordømte menneske – Jørgen Leth og den nye sædelighedsfejde Forlag: People's Press Forlagets beskrivelse: På få uger mistede et beundret og hædret ikon inden for film, sport og litteratur al sin ære, sit job på TV2 og titlen som honorær konsul i Haiti. I løbet af kort tid blev Jørgen Leths erindringsværk Det uperfekte menneske til "den forbudte bog", og han blev beskyldt for både herremandsmentalitet og for seksuel udnyttelse af fattige, sorte kvinder i Haiti. Men balladen havde dybere rødder. Med et helt århundredes opdæmmede kraft kom det største tabu, det seksuelle, pludselig tilbage og satte skel mellem mænd og kvinder, unge og gamle, nymoralister og kunstnere. En ny sædelighedsfejde. Denne bog skildrer hvilket mentalt og (køns)politisk landskab i Danmark, der afslørede sig, da Leth-sagen eksploderede og blæste skyerne væk. Hvorfor vakte sagen først en ekstremt voldsom forargelse og bagefter en modreaktion, der ikke var meget mindre voldsom? Ud over at klarlægge facts i sagen forsøger bogen at se mere overordnet og perspektiverende på det samfund, som fejden om Jørgen Leth bragte bud om. Kunstnere, politikere, forskere m.fl. har hvert deres bud. Bogen indeholder en række interviews og essays, herunder en samtale med Jørgen Leths dengang 17-årige elskerinde. http://www.peoplespress.dk/produkt/det-fordoemte-menneske.html</p>
2005	<p>Krogs fiskebog: klassiske retter og historien om en legendarisk restaurant</p>

	<p>Forlag: People's Press</p> <p>Krogs Fiskerestaurant ligger lige ned til Gammel Strand, byens gamle fisketorv, og i restaurantens tidlige historie blev fisken landet uden for vinduerne, mens fiskemadammerne falbød deres varer med høje råb. I dag er Krogs Fiskerestaurant kendt langt ud over Danmarks grænser og betragtes som det ypperste, København kan byde på inden for oceanernes gastronomi. I Krogs Fiskebog fortæller Poul Pilgaard Johnsen om restaurantens historie og de klassiske retter, der har været karakteristiske for spisestedet i dets næsten hundredårige historie. De klassiske retter præsenteres af restaurantens nuværende ejer, Morten Avlskarl, der også selv står i køkkenet. Opskrifterne er enkle at gå til og er udtryk for den holdning, der altid har præget Krogs: Med den rigtige råvare er de enkleste retter ofte de bedste.</p> <p>https://bog.nu/titler/krogs-fiskebog-morten-avlskarl-og-poul-pilgaard-johnsen#!</p>
2007	<p>Tandlægens Masker</p> <p>Forlag: Bianco Luno</p> <p>Forlagets beskrivelse: Den københavnske society-tandlæge Holger Winther lavede verdens smukkeste livs- og dødsmasker af berømte danskere, mens han i sit private liv trak et spor efter sig af død, mord, flere selvmord, seksuelle udskejelser og et uløst mysterium, efter at han var død. Bogen, der er rigt illustreret med Torben Eskerods prisbelønnede fotografier af tandlægens masker, tegner et portræt af et forførende, insisterende og semi-psykopatisk menneske med psykologiske egenskaber, som på den ene side førte til et usædvanligt og dramatisk liv og på den anden side fremavlede en frugtbar produktivitet med de meget smukke ansigtsafstøbninger som højdepunktet.</p> <p>http://www.arnoldbusck.dk/boeger/biografier-erindringer/tandlaegens-masker</p>
2007	<p>Forfatter til lyd-dokumentarforestillingen <i>Aparte enklave</i> på teatret Camp X</p> <p>Berlingske skriver: <i>Aparte enklave</i> er en vandring på Frederiksberg, hvor journalisten Poul Pilgaard Johnsen som mp3-guide fører lytteren gennem et »mentalt udkantsområde og en rejse ind i en verden af forlystelsessyge, begær og diskretion.«</p> <p>https://www.b.dk/kultur/camp-x-lover-udfordring-af-sit-publikum</p>
2008	<p>Nørre Vosborg: Dengang og nu</p>

Foredrag (et udpluk)

17. jul. 2008	Skagen: Champagne i salonen
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	<p>Programtekst: SKAGEN: 17. juli kl. 19.30 holder journalist, forfatter og vinskribent Poul Pilgaard Johnsen foredrag om champagne i salonen på Skagens Museum. Det er nemlig ikke svært at finde store kunstnere, der har udtalt sig om champagne. Det har sin årsag! Champagne er en særlig drik med sin helt egen kulturhistorie, og den har ikke så lidt med kunstens verden at gøre. Især i Skagen. Der er derfor god grund til, at Skagen Museum har inviteret Poul Pilgaard Johnsen til at fortælle om champagne i anledning af museets 100 års jubilæum. Pilgaard Johnsen vil fortælle om champagnens funktion mellem mennesker, men der bliver også tid til en mere vinfaglig snak. Ifølge Pilgaard Johansen er champagne nemlig i virkeligheden en smule overset – betragtet som vin.</p>
2014 -	<p>Flaskens Ånd Pilgård's beskrivelse i et Facebook-opslag: "Til mine vinøst interesserede venner/bekendte herinde: Jeg kan hyres til at komme ud og holder foredrag/smagning i vinklubber, foreninger, menigheder mv. Foredraget har titlen "Flaskens ånd", og der serveres vin til. Det handler om vinens rolle i kultur, kunst og litteratur, og jeg vil vædde på, at mange f.eks. ikke ved, at H. C. Andersen var en kræsen vinkender, og at Søren Kierkegaard svælgede i Chateau Margaux. Filosofen var forresten også noget af en champagnefreak - i modsætning til den nuværende svenske konge, der engang fortalte mig, at han ikke bryder sig om mousserende vin. Er man interesseret i et foredrag, kan jeg kontaktes på mail: ppj@weekendavisen.dk eller tlf 20 32 99 69" https://www.facebook.com/search/top/?q=foredrag%20poul%20pilgaard</p>
8. aug. 2017	<p>Jyderup Højskole: Poul Pilgaard Johnsen: Vin og Dekadence Programtekst: "Mød levemanden og journalisten Poul Pilgaard Johnsen kendt fra Weekendavisen og vinmagasinet "Ånden i Flasken" på Radio24syv, når han besøger Jyderup Højskole og holder sit foredrag "Vin og Dekadence" https://www.jyderuphojskole.dk/poul-pilgaard/</p>
16. nov. 2017	<p>Vin og weekend på Nørre Vosborg vinsmagning og herregårdshistorier (arr. Realdania Byg Klubben) Programtekst: Tag med på weekendophold på herregården Nørre Vosborg, når vi sætter levemand, journalist på Weekendavisen og ikke mindst vinkender Poul Pilgaard Johnsen stævne i den gamle riddersal til en aften 'i flaskens ånd' med vinsmagning, gode historier om vin, herregården og store oplevelser. Dagen efter viser arkitekt Peter Carstens rundt på herregården og fortæller om det store restaureringsarbejde, han selv deltog i gennem fire år. http://bit.ly/2hgEoRI</p>

Foredraget og injurienesagen

9. maj 2012	<p>Når forskere fusker v./ Journalist Poul Pilgaard Johnsen, professor Peter C. Kjærgaard & lektor Peter Ditlevsen (Foredrag på Geologisk Museum, arrangeret af Statens Naturhistoriske Museum)</p> <p>Programtekst: "Forskningsverdenen er forbundet med høj prestige, men også stor konkurrence. Det kræver flid, anstrengelse og held at være blandt de førende, og fristelsen for at snyde på vægten kan blive for stor. I aftenens foredrag ser vi nærmere på et par af de store svindelnumre, videnskaben har præsteret, og vi skal høre, hvordan verden ser ud, når man som forsker står falsk anklaget for videnskabelig uredelighed. Hjerneforsker Milena Penkowa fik i 2009 overrakt den prestigefyldte Eliteforskerpris af Kronprinsesse Mary. Samme år blev hun tildelt et 1-årigt professorat på Københavns Universitet. Men allerede i marts 2010 blev hun suspenderet fra universitetet efter mistanke om videnskabeligt snyd. Journalist Poul Pilgaard Johnsen fortæller i aftenens foredrag, hvordan han i en række artikler i Weekendavisen var med til at afsløre Milena Penkowa og en af Danmarkshistoriens hidtil største sager om videnskabelig uredelig. (...)"</p> <p><small>http://kalender.ku.dk/begivenheder/2012/05/naar_forskere_fusker/ https://www.information.dk/indland/2013/03/30-spoergsmaal-ingen-kendes-ved</small></p> <hr/> <p><i>Dette foredrag ledte til, at Milena Penkowa anlagde en injurienesag (personligt) mod Poul Pilgaard, da Penkowa (ifølge sin advokat) mente, at Pilgaard under ovennævnte foredrag er kommet med en række ærekrænkende udtalelser.</i></p>
Juni 2013	<p>Injurienesagen anlagt af Milena Penkowa</p> <p>Weekendavisen skriver: "Frifundet. Udsagnene, som Milena Penkowa ville have kendt ærekrænkende og grundløse, blev fremsat af Poul Pilgaard Johnsen under et offentligt foredrag, men udsagnene var i alt væsentlig identiske med Weekendavisens afsløringer i Penkowa-sagen.</p> <p>Retten frifandt Poul Pilgaard Johnsen for samtlige påstande om injurier. Herunder at hun var videnskabeligt uredelig, forfalskede dokumenter for at bevise eksistensen af hundredvis af ikke-eksisterende rotteforsøg, og at det var hende, der som Helge Sanders veninde i virkeligheden stod bag 30 injurierende og insinuerende spørgsmål fra den daværende videnskabsminister til det statslige Forskningsråd.</p>

Retten afviste samtidig Penkows påstand om, at journalisters udvidede ytringsfrihed ikke gjaldt i denne sag, hvor udsagnene var fremsat under et foredrag. Retten fastslog, at udtalelserne under foredraget måtte anses som et led i Poul Pilgaard Johnsen virke som journalist.”

<https://www.weekendavisen.dk/art/frifundet>

<https://www.b.dk/nationalt/journalist-frikendt-for-aereskraenkelse-mod-penkowa>

Facebook-opslag

Overordnet note: Poul Pilgaard bruger sin Facebook-profil flittigt - primært til at reklamere for sine artikler eller for sit program, Flaskens Ånd, hvor han præsenterer ugens gæst og den vin, der drikkes i programmet. Derudover laver han opslag med kommentarer til aktuelle mediedebatter ved eksempelvis at dele artikler med en personlig kommentar knyttet dertil. Til tider deler han personlige anekdoter fra sin dagligdag og en sjælden gang imellem poster han private fotos.





Poul Pilgaard Johnsen

7 January 2016 · 🌐

Min søn, Carl, fejrede jul i Frankrig - som det fremgår!



👍 Like 💬 Comment ➦ Share

👤 and 150 others



Poul Pilgaard Johnsen added 2 new photos.

8 January · 🌐

Til en, der indimellem beskyldes for at tilhøre et andet århundrede, er der vist kun Venedig, som kan tilbyde en passende garderobe



👍 Like 💬 Comment ➦ Share

👍 🤔 🙄 and 247 others



Poul Pilgaard Johnsen

17 February · 🌐

Dagens Penkowa-historie i Weekendavisen:

	Vaccineret mod videnskab Weekendavisen
	Weekendavisen er en dansk ugeavis, udgivet af Berlingske Media, som udkommer hver fredag
	WEEKENDAVISEN.DK

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👍 🤔 🙄 202



Poul Pilgaard Johnsen updated his cover photo.

12 March · ©



👍 Like

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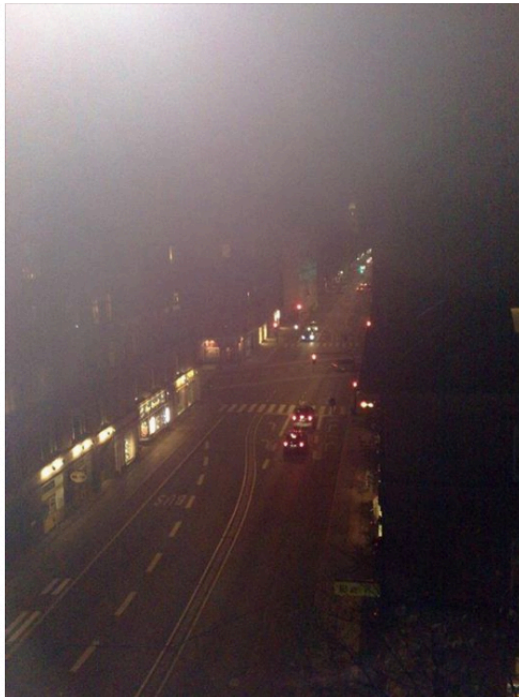
and 78 others



Poul Pilgaard Johnsen

13 March · 🌐

Tjansen som vært i Flaskens ånd fører mange oplevelser med sig. Senest da jeg for en halv time siden i sidste øjeblik løb over i Irma for at købe det fornødne og der blev tiltalt af kunden foran mig: "Når du indimellem i programmet taler om, hvad I kan se gennem vinduerne, tænker jeg altid på, om du ikke snart nævner tobakshandlarenovre på hjørnet," indledte han samtalen. Med god grund for den gamle tobaksbutik på hjørnet over for min karnap er virkelig noget særligt. Dels er det den sidste af sin slags på Frederiksberg - ja måske i hele hovedstaden, antik som den er - dels har ejeren en næsten naturstridig lønmodtager-mentalitet i betragtning af, at butikken og dermed han selv absolut hører til den truede slags. Ikke desto mindre lukkes der præcis kl 17.30, ikke et minut senere, og vice versa om morgenen. Da vi fortsatte snakken uden for på Gl. Kongevej, gik det op for mig, at det ikke kun var udsigten fra min karnap, der optog min engagerede lytter. Mest af alt var det vist det faktum, at han i lejligheden over for min havde haft sine første seksuelle oplevelser, og undervejs i akten havde de tit kigget over på vinduerne i lejligheden på den anden side af gaden. Altså der over, hvor jeg bor nu. "Livet og tingene går i ring, når jeg hører dit program," bemærkede den midaldrende herre, før vi tog afsked, og han atter opfordrede mig til at se endnu mere ud ad vinduet under optagelserne.



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👍 🤔 😊 and 155 others



Poul Pilgaard Johnsen

4 April · 🌐

I går var jeg hjemme hos Klaus Pagh og se hans private fotos. Der var mange billeder af Pagh med venner som Clint Eastwood, Frank Sinatra, Liza Minnelli, Arnold Schwarzenegger og Björn Borg, men det her af Dirch Passer og Jørgen Ryg var måske det fineste af alle i hans album.



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➦ Share



and 345 others



Poul Pilgaard Johnsen

2 July at 18:57 · 🌐

H. C. Andersens Flyttefirma i København er opkaldt efter eventyrdigteren, "for han flyttede jo også meget rundt". Med den slags begrundelser tilbyder jeg hermed følgende 14 firmanavne til fri afbenyttelse:

- 1) Søren Kierkegaards Slagterbutik – "for han skar jo også ind til benet"
- 2) Hannah Arendt Glarmesteren – "for hun gennemskuede jo også meget"
- 3) Georg Metz Stukkatøren – "han udtrykker sig jo også meget cisereret og rokokkoagtig"
- 4) Henrik Marstal Tæpperens & Møbelbankning – "han pisker jo også sig selv"
- 5) Uffe Østergaard El & Lamper – "ham er der jo også gået et lys op for"
- 6) Lingeri Morten Albæk – "han har jo heller ikke noget på"
- 7) Clement Kjersgaards Åbne Båndværksted – "han er jo også meget selvoptaget"
- 8) Urmagerværkstedet Stig Dalager – "han er jo også gået helt i stå"
- 9) Lone F. Briller – "hun føler sig jo også altid overset"
- 10) Anders Stjernholm Porcelæn & Antik – "han er jo også skør"
- 11) David Trads Pharmacia & Upjohn – "han er jo også helt resistent"
- 12) Emma Holten Arena Vintage Radio & Fjernsyn – "hun er jo også i mono"
- 13) Uffe Eibæk Varmepumper & Energiteknik – (forklaring ikke nødvendig)
- 14) Poul Pilgaard Hi-Fi & Surround Sound System – "han elsker jo også at høre sig selv"

Andre forslag modtages gerne.

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👍 🤔 🙄 and 193 others



Poul Pilgaard Johnsen

21 June · 🌐

Moderne dating handler tilsyneladende meget om boliger. Har netop overhørt to dates uden for på Cafe Sokkelund, og hos parret lige ved siden af mig talte manden ikke om andet end sine overvejelser om, hvad han dog skulle gøre, mens han var hjemme i Danmark. "Efter Beijing regner jeg kun med et par år i Danmark, og jeg har overvejet bofællesskab, men så er det jo ikke ens eget," siger han og virker temmelig uinteresseret i alting, mens de begge spiser deres burgere med fritter. Han får den med bacon. Kvinden replicerer, at hun "har hørt om bofællesskaber, hvor man ejer en andel, som man kan sælge bagefter," og så er han pludselig meget mere nysgerrig. To borde bagved mig sidder et lidt yngre, stramt veltrænet par, begge med smukke træk. De virker umiddelbart mere interessante, fordi de - uden for hørevidde - synes ret optagede af hinanden under samtalen. Jeg kan faktisk først høre noget, da hun pludselig nærmest råber "er det en ejerlighed, du har? Fedt!" Da jeg går forbi dem på vej hjem, hører jeg hende fortælle ham, at hun "er idrætspsykolog" og har en veninde, som "faktisk er ret cool, men hun bor i et hul ude i Hvidovre."

👍 Like 💬 Comment ➦ Share

👍 🤔 🙄 208

Poul Pilgaard Johnsen
25 June · 🌐

Skuespilleren og præstesønnen Thure Lindhardt er ikke bange for at synde. Den oprindelige betydning af ordet synde er "at ramme ved siden af", og det undgår man ikke, hvis man vil lære at ramme rigtigt. I kristen forstand er synd også at være optaget af sig selv og for en stjerneskuespiller ligger den evige higen efter berømmelse altid på lur. Den forsøger han til gengæld at bekæmpe, for ellers går det galt. Vin: 2013 David Moreau, Cuvée "S", Santenay.



Skuespilleren og præstesønnen Thure Lindhardt er ikke bange for at synde.
Den oprindelige betydning af ordet synde er
RADIO24SYV.DK

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43

Røde tråde i Poul Pilgaards produktion

- Poul Pilgaard er "ikke umiddelbart en klassisk graverjournalist, faktisk er det lidt svært at sige, hvad hans stofområde er - universiteter, herregårde, spioner, regionplaner, galop, vin, biler? Hans skrivestil er ofte personlig og litterær. Han skriver hvert år om uge 29 og de rige i Skagen. Og i den årlige nytårsartikel plejer personlige oplevelser, champagne og satire at være faste ingredienser." (citeret fra <http://journalisten.dk/penkawas-banemand>)
- Poul Pilgaards om hans egen letlevende persona. Her citerer han en tale, tidligere chefredaktør på Weekendavisen Anne Knudsen holdt, da han fyldte 45: "»Hun sagde, at man ikke skal forveksle den letlevende persona, der fremstilles i nogle af artiklerne, med den i bund og grund meget vestjyske og grundige alvorsmand bag pennen. Det var jeg glad for, at hun sagde, for jeg tager ikke let på arbejdet. Men jeg tør godt fremstille mig selv, så man også ser mine svagheder, latterligheder, komplekser og sociale opstigningstrang og mellem linjerne grine lidt ad mig selv. Det håber jeg, læseren kan se. Ellers vil man jo tro, at jeg bare er en opkørt nar,« siger han - og understreger, at han ikke lever et overklasseliv." (citeret fra <http://journalisten.dk/penkawas-banemand>)

POUL PILGAARD

- 3. Illustrative eksempler på personaanvendelse -

Artikler

	Weekendavisen
13. sep. 2002	Væk er væk Efterladt. »At Susanne døde blev ingen storm, der blæste hen over os og lagde alt øde og rev det op med rode. Det kom under os.« Poul Pilgaard Johnsen skriver om sin søsters død. <small>Infomedia id: AY420810</small>
28. dec. 2007	Nytår: En Dandy kvikker bestandig »Efter sigende tog det ham fem timer at klæde sig på, og så mente han i øvrigt, at støvler skulle pudses med champagne.«. <small>Infomedia id: e0c86111</small>
14. sep. 2007	Forelsket i København Yndlingssteder. Kodeordet til København er kvinder. Enkelte af dem har man selv haft den store lykke – eller ulykke – at komme i nærkontakt med. <small>Infomedia id: e0b3e185</small>
1. aug. 2008	Brus: Dobbelt op »Efter middagen er der champagne-bar for de livsduelige, og vi ser frem til at se lyset, der forsvandt undervejs i det ene hav, stige op af det andet.« Poul Pilgaard Johnsen om hvide jakkesæt, netdating, forplantning, Skagen og champagne. <small>Infomedia id: e12248fa</small>
24. jul. 2009	Skagen: En puster på Grenen Jeg har aldrig kunnet forstå, hvorfor mænd overhovedet er alvorlige. De har sådan en sart, lang ting hængende mellem benene, som går op og ned af egen vilje. Hvis jeg var en mand, ville jeg altid grine ad mig selv. <small>Infomedia id: e19b6fbb</small>
5. aug. 2011	Dæk & Diller Den nye Jaguar er champagnifarvet. Vel at mærke champagne af blanc de blancstypen, der som helt ung kan have dette særlige bleg-grønne skær. Min gamle Jag - diplomatblå - druknede bogstaveligt under skybruddet i begyndelsen af juli, og med en pæn erstatning fra forsikringssselskabet og et vist handelstalent, som må tilskrives vestjyske krejleraner, er det

	<p>held i uheld. Den nye XJ8 Sovereign er, trods årgang 1998, fire år yngre end den gamle, og med otte cylindre i stedet for seks er den reelt one up.</p> <p>Infomedia id: e2ced6da</p>
2. jan. 2015	<p>Våde drømme</p> <p>Polysomnografi. Et langt døgn i en hjernescanner uden sex, søvn og champagne - trods hvide kitler, kneppedarier og et lille lægeordineret glas hver time ved feber. Våde drømme. Sygeplejeeleven på Glostrup Hospitals neurologiske afdeling er i gang med at udfylde min journal, og jeg noterer mig, at hendes hvide kittel sidder stramt omkring overkroppen. Så svarer jeg »ja« på spørgsmålet »Er du fuldt selvhjulpen?« og undlader at delagtiggøre den unge kvinde i min indre tankerække: Selvhjulpen? Øh ja, hvad ellers? Det er jo et grundvilkår: Man fødes alene, dør alene, og andre menneskers hjælp undervejs kan man være taknemmelig for, men ikke forvente.</p> <p>Infomedia id: e4be0204</p>
31. dec. 2015	<p>Venner</p> <p>50-året. »Der er faktisk kun to slags mennesker i verden: Dem, der virkelig godt kan lide Poul. Og dem, der virkelig ikke så godt kan lide ham,« står der i talen, der ikke blev holdt. 2. september. Læser Politiken. Jeg fylder 50 i morgen, og fødselsdagsportrættet er skrevet af Marie Tetzlaff. Det er sjovt at læse, hvordan andre opfatter én: »Hans småborgerlige arbejdsmoral er et velgørende korrektiv til det grænsesøgende i hans temperament. Især da han med egne ord ikke kender grænsen til det for personlige.</p> <p>Infomedia id: e56ec4d2</p>
17. jun. 2016	<p>Syret hjerteland</p> <p>Riesling-odyssé. What's in a name? Kærlighed og sød vin! Navnene er tyske og legendariske, og hjertet har sine egne grunde, som fornuften ikke kender til. Rejsen gennem Danmark i sidste uge er en tur nedsænket i syre af den fineste slags. Sød som sand kærlighed og med en duft og smag som af blomstrende sommerdag og -nat rammer den gyldne væske først min mund og så mig. Umiddelbart efter mærker jeg syren - skarp og præcis som en laserstråle, der kunne skille selv to elskende fra hinanden.</p> <p>Infomedia id: e5c2dc75</p>

Radioprogrammer

Nov. 2011 -	<p>Flaskens Ånd - Radio24syv</p> <p>Programtekst: Her tales der mere over vin end om vin. Når man drikker stor vin, kan man blive bragt gennem alle de grundlæggende eksistentielle følelser i tilværelsen. Fra det ypperste og det skønneste til det mest dystre og dunkle. Man kan komme i nærheden af det usigelige. Det er dét, programmet Flaskens ånd handler om. Det er dét, som programmet tørster efter sammen med gæster, som har - eller får - et forhold til vin.</p> <p>http://www.radio24syv.dk/programmer/flaskens-aand</p>
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Bøger

2003	<p><i>Flaskens Ånd: Livet med vin</i></p> <p>Førlag: Tiderne skifter</p> <p>Beskrivelse på Weekendavisen: Vi følger forfatterens vej ind i vinens verden og er med, når han drikker klodens største vine og møder personligheder bag dem. Men vi er også med på en selvbiografisk rejse, hvor flaskens ånd og vinens magiske, indimellem dæmoniske, kræfter efterhånden væver sig sammen med forfatterens liv. "Forfatteren optræder som en engageret journalist med noget på hjerte (...) sporty, befriende og livgivende" (Erik Steffensen i Weekendavisen).</p> <p>https://www.weekendavisen.dk/skribent/bog/flaskens-aand-livet-med-vin</p>
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Foredraget og injuriersagen

9. maj 2012	<p>Når forskere fusker v./ Journalist Poul Pilgaard Johnsen, professor Peter C. Kjærgaard & lektor Peter Ditlevsen (Foredrag på Geologisk Museum, arrangeret af Statens Naturhistoriske Museum)</p> <p>Programtekst: "Forskningsverdenen er forbundet med høj prestige, men også stor konkurrence. Det kræver flid, anstrengelse og held at være blandt de førende, og fristelsen for at snyde på vægten kan blive for stor. I aftenens foredrag ser vi nærmere på et par af de store svindelnumre, videnskaben har præsteret, og vi skal høre, hvordan verden ser ud, når man som forsker står falsk anklaget for videnskabelig uredelighed. Hjerneforsker Milena Penkowa fik i 2009 overrakt den prestigefyldte Eliteforskerpris af Kronprinsesse Mary. Samme år blev hun tildelt et 1-årigt professorat på Københavns Universitet. Men allerede i marts 2010 blev hun suspenderet fra universitetet efter mistanke om videnskabeligt snyd. Journalist Poul Pilgaard Johnsen fortæller i aftenens foredrag, hvordan han i en række</p>
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	<p>artikler i Weekendavisen var med til at afsløre Milena Penkowa og en af Danmarkshistoriens hidtil største sager om videnskabelig uredelig. (...)”</p> <p>http://kalender.ku.dk/begivenheder/2012/05/naar_forskere_fusker/ https://www.information.dk/indland/2013/03/30-spoergsmaal-ingen-kendes-ved</p> <hr/> <p><i>Dette foredrag ledte til, at Milena Penkowa anlagde en injuriersag (personligt) mod Poul Pilgaard, da Penkowa (ifølge sin advokat) mente, at Pilgaard under ovennævnte foredrag er kommet med en række ærekrænkende udtalelser.</i></p>
<p>Juni 2013</p>	<p>Injuriesagen anlagt af Milena Penkowa</p> <p>Weekendavisen skriver: ”Frifundet. Udsagnene, som Milena Penkowa ville have kendt ærekrænkende og grundløse, blev fremsat af Poul Pilgaard Johnsen under et offentligt foredrag, men udsagnene var i alt væsentlig identiske med Weekendavisens afsløringer i Penkowa-sagen.</p> <p>Retten frifandt Poul Pilgaard Johnsen for samtlige påstande om injurier. Herunder at hun var videnskabeligt uredelig, forfalskede dokumenter for at bevise eksistensen af hundredvis af ikke-eksisterende rotteforsøg, og at det var hende, der som Helge Sanders veninde i virkeligheden stod bag 30 injurierende og insinuerende spørgsmål fra den daværende videnskabsminister til det statslige Forskningsråd.</p> <p>Retten afviste samtidig Penkawas påstand om, at journalisters udvidede ytringsfrihed ikke gjaldt i denne sag, hvor udsagnene var fremsat under et foredrag. Retten fastslog, at udtalelserne under foredraget måtte anses som et led i Poul Pilgaard Johnsens virke som journalist.”</p> <p>https://www.weekendavisen.dk/art/frifundet https://www.b.dk/nationalt/journalist-frikenet-for-aereskraenkelse-mod-penkowa</p>

Facebook-opslag



Poul Pilgaard Johnsen updated his cover photo.
7 December 2015 · 🌐



👍 Like 💬 Comment ➦ Share 🗨️

👤 Mikael Bertelsen and 81 others



Poul Pilgaard Johnsen
7 January 2016 · 🌐

Min søn, Carl, fejrede jul i Frankrig - som det fremgår!



👍 Like 💬 Comment ➦ Share 🗨️

👤 and 150 others



Poul Pilgaard Johnsen added 2 new photos.
8 January · 🇩🇰

Til en, der indimellem beskyldes for at tilhøre et andet århundrede, er der vist kun Venedig, som kan tilbyde en passende garderobe



👍 Like 💬 Comment ➦ Share

👍 🤔 🇩🇰 and 247 others



Poul Pilgaard Johnsen updated his cover photo.
12 March · 🇩🇰



👍 Like 💬 Comment ➦ Share

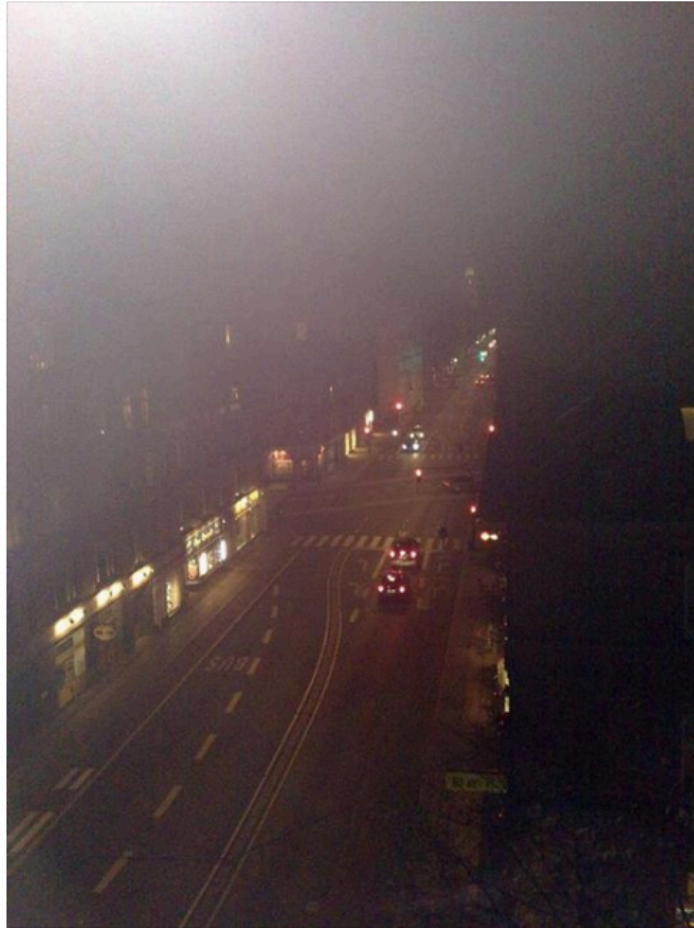
👍 🇩🇰 and 78 others



Poul Pilgaard Johnsen

13 March · 🌐

Tjansen som vært i Flaskens ånd fører mange oplevelser med sig. Senest da jeg for en halv time siden i sidste øjeblik løb over i Irma for at købe det fornødne og der blev tiltalt af kunden foran mig: "Når du indimellem i programmet taler om, hvad I kan se gennem vinduerne, tænker jeg altid på, om du ikke snart nævner tobakshandleren ovre på hjørnet," indledte han samtalen. Med god grund for den gamle tobaksbutik på hjørnet over for min karnap er virkelig noget særligt. Dels er det den sidste af sin slags på Frederiksberg - ja måske i hele hovedstaden, antik som den er - dels har ejeren en næsten naturstridig lønmodtager-mentalitet i betragtning af, at butikken og dermed han selv absolut hører til den truede slags. Ikke desto mindre lukkes der præcis kl 17.30, ikke et minut senere, og vice versa om morgenen. Da vi fortsatte snakken uden for på Gl. Kongevej, gik det op for mig, at det ikke kun var udsigten fra min karnap, der optog min engagerede lytter. Mest af alt var det vist det faktum, at han i lejligheden over for min havde haft sine første seksuelle oplevelser, og undervejs i akten havde de tit kigget over på vinduerne i lejligheden på den anden side af gaden. Altså der over, hvor jeg bor nu. "Livet og tingene går i ring, når jeg hører dit program," bemærkede den midaldrende herre, før vi tog afsked, og han atter opfordrede mig til at se endnu mere ud ad vinduet under optagelserne.



👍 Like 💬 Comment ➦ Share



and 155 others

Appendix B: Oeuvre overview Ditte Okman

DITTE OKMAN

- 1. CV -

f. 1974	Opvokset i Farum Okmans forældre blev skilt da hun var 6 år. Hendes mor, Marianne, er dansk og hendes far, Sigi, israelsk. Hun er vokset op sammen med sin mor og stedfar og med sin tre år ældre bror, Kim, som hun ofte kalder "hendes anker." Hendes mor var selvstændig erhvervsdrivende med en herretøjsbutik i indre København. Forældrene rejste meget i forbindelse med deres arbejde, og broren Kim havde ofte det overordnede ansvar. "Så fyldte de fryseren og skred til Milano eller Köln i dagevis – og så måtte vi selv finde ud af resten" har Ditte udtalt i et interview. https://view.joomag.com/et-cetera-magazine-april-2017/0154554001490969055?page=24
1990-1993	Student fra Marie Kruses skole Okman klarede sig ikke lige så godt i gymnasiet som i folkeskolen, hvor hun fik de højeste karakterer og skrev de bedste stile. I gymnasiet var hun mere optaget af drenge, fester og koncerter og havde det "pisse skægt." Efter gymnasiet tog Okman i kibbutz for at udforske sine israelske rødder. http://www.bt.dk/kendte/se-ditte-okmans-private-billeder-mors-kvabsede-datter#slide-9
1995-2001	Bachelorgrad i semitisk filologi fra Københavns Universitet I forbindelse med sine studier boede Okman i Israel og lærte at tale hebræisk.
	Ansæt i den israelske sikkerhedstjeneste i tre år Her var hun primært som ansvarlig for flysikkerhed. Hun har udtalt, at hun skulle tale med passagerer og sørge for, at ingen tog bomber med om bord. "Hvis der var mistanke, var det også mig, der skulle tjekke bagagen: Var bomben i legetøjet, i en laptop, i kufferthjulene? De sendte mig rundt i hele verden – så var jeg en weekend i London, en uge i Prag, en måned i Tyrkiet." http://journalisten.dk/ditte-okman-jeg-troede-jeg-skulle-daekke-mellemoesten-men-det-hele-aendrede-sig-paa-panikdagen
2001-2003	Overbygning i journalistisk på RUC Okman havde planer om at blive korrespondent i Mellemøsten, men efter panikdagen og praktikpladsen på B.T. drejede karrieren hen imod det tabloide.
2003-2004	Journalistpraktikant hos B.T.

	Skrev nyheder, hovedsageligt om integration og sundhedssystemet.
2004-2008	<p>Journalist på Se og Hør Om sin tid på Se og Hør har Ditte udtalt: "Det var nøjagtig lige så sjovt og skørt, som jeg havde forventet. Jeg mødte ud på formiddagen, og der var en masse fester og rejser. Det var jo et blad, der tjente styrtende med penge." Hun stoppede på SE og HØR fordi hun ikke kunne "skrive de samme historier mere. Jeg skiftede til Ekstra Bladet, fordi jeg gerne ville lave noget tungere. Men efter halvanden måned sagde jeg op, jeg kunne bare ikke finde ud af at falde til. Måske savnede jeg det, der føltes som min "tossede familie" på Se og Hør." http://journalisten.dk/ditte-okman-jeg-troede-jeg-skulle-daekke-mellemoesten-men-det-hele-aendrede-sig-paa-panikdagen</p>
2009-2010	<p>Kommunikationskonsulent i Venstres pressetjeneste Okman havde kontaktet flere partier med ideen om at hjælpe dem med at komme ud med de bløde historier om politikernes baggrund, som vælgerne ville have lettere ved at identificere sig med, og dermed kunne huske i stemmeboksen. Hun stoppede i Venstre, efter hun endte i Danmarks første mediestorm: Hun skrev på sin private facebookprofil, at en kioskmedarbejder i Folketinget var en "fucked up medicineret psykisk syg dame." Hun måtte forlade Venstre efter seks måneder.</p>
2011	Ditte Okman bliver gift med walisiske Mark Woodhouse
2011	<p>Klummeskribent på Østrogen.dk Østrogen.dk er Danmarks første, store kvindeportal – nu under Aller Media.</p>
2011-i dag	<p>Klummeskribent og TV-anmelder på Ekstra Bladet Skriver en ugentlig klumme i fredagens TV-tillæg</p>
2011-2013	<p>Fast paneldeltager i Iben og Mødregruppen på Radio24syv Programtekst: Ibens er Radio24syvs talkshow. Vi journalister har alt for ofte, alt for travlt. I Ibens er der tid og rum til den vigtige fortælling. Den fortælling der, mens den folder sig ud, gør os alle sammen klogere på hinanden og livet i Danmark netop nu.</p>
2012	TV-anmelder på Go' Morgen Danmark
2013	<p>Vært på Weekendtillægget på Radio24syv Programtekst: "Ugens fuldkorn bliver til guldkorn i weekenden. Lasse Rimmer og Ditte Okman stiller hver weekend nye spørgsmål til ugens store historier, kradser i samfundsoverfladen</p>

	og ser med undrende blikke på os alle, der lever i Danmark i 2013. Hvem er vi, hvad gør vi, og hvorfor egentlig?"
2013	Sønnen Lloyd bliver født Okman tog beslutningen om at få børn som 37-årig – selvom hun aldrig havde regnet med at få børn. Hun har omtalt det som "sit livs vigtigste beslutning" at blive mor.
2014	Vært på Agurketid på Radio24syv Programtekst: "Ditte Okman og Tomas Lagermand Lundme holder dig i hele juli varm på hele det danske sommerland, mens industrien og politikerne holder ferie. Sammen med dig og en række farverige gæster skal vi fra Skagen til Nexø og høre, hvad der optager sommerfolket og hvad der sker på havnen. Hvad foregår der, der hvor du er? "
2014	Vært på Selskabet på Radio24syv Programtekst: "Hver lørdag sætter Ditte Okman og Karen Straarup sig til bords med en mand, der sammen med Selskabet vil kigge på ugen der er gået. De zoomer ind og ud på tilværelsens meget store og besynderligt små spørgsmål, debatterer, konfronterer og kradser sig ind under huden på deres mandlige gæst."
2014- i dag	Radiovært på Det, vi taler om på Radio24syv Programtekst: "Danmarks bedste sladdermagasin: Danmarks mest kompetente sladdertasker graver ugens skandaler, overraskelser, forargelser og ikke mindst kulørte stof grundigt igennem. Hvad sladrer de om på Christiansborg? I tv- og filmbranchen? Hvad taler man om blandt topchefer? Eller i kulturlivet? Vi tager sladder alvorligt. Lyt med, når vi graver lidt dybere, og få de sande historier fra kulisserne."
2016	Datteren Betty bliver født
2016	2 Girls – 1 blog I august 2016 starter Ditte Okman og Janni Ree bloggen 2 Girls – 1 Blog, som ifølge dem selv skal handle om alt, der vedrører kvinder. Også det kvinder normalt holder hemmeligt. Indlæggene er meget personlige og bramfrie. I slut oktober 2016 forlader Okman bloggen og Rees datter, Nathalia tager over, fordi "tiden blev for knap." http://www.2girls.dk/tusind-tak-farvel-gang

DITTE OKMAN

- 2. Produktion -

Artikler

(et udpluk af Okmans artikelproduktion)

	B.T.
10. nov. 2003	Indvandreres indavl koster millioner Når fætter og kusine får børn sammen, er der dobbelt så stor risiko for at få et handicappet barn – det koster kommunekasserne dyrt. http://www.bt.dk/nyheder/indvandreres-indavl-koster-millioner
22. nov. 2003	Hun betalte med sit liv Forrige søndag begik 21-årige Gitte selvmord i en psykose. Hun havde aldrig rørt stoffer, men under påvirkning af sin erapeut tog hun stoffet ibogain, som han fandt på internettet.... http://www.bt.dk/nyheder/hun-betalte-med-sit-liv
27. apr. 2004	Tjener på hash og ludere B.T. afslører i dag, hvordan Bent Hulgaard på mistænkelig vis hjælper en hashklub med at snøre politiet. http://www.bt.dk/krimi/tjener-paa-hash-og-ludere
	SE og HØR
11. maj 2005	Dronning Margrethe: Flask smil Dronningens bisser skinner så fint, men der er i den grad pyntet på virkeligheden http://www.seoghoer.dk/nyheder/dronning-margrethe-falsk-smil-0
20. jul. 2005	Pernille Rosendahl: Kom med kæresten Pernille Rosendahl viste sig for første gang med sin udkårne, da den amerikanske hiphop-skønhed Lauryn Hill indtog den nye havnescene i København http://www.seoghoer.dk/nyheder/pernille-rosendahl-kom-med-kaeresten
31. maj 2006	Julie Blå Øjne er blevet mor Efter næsten fem års pause er Blå Øjne snart aktuel med ny cd. Pusterummet blev brugt på at arbejde med psykisk syge og finde sig selv og lykken. Nu er hun blevet gift og nybagt mor til en pige http://www.seoghoer.dk/nyheder/julie-blaa-oejne-er-blevet-mor-0

21. jun. 2006	Sanne Salomonsen: På benene igen Rock-mama er blevet udskrevet fra Amtssygehuset i Glostrup, men hun går til genoptræning hver dag for at få den fulde førlighed tilbage http://www.seoghoer.dk/nyheder/sanne-salomonsen-paa-benene-igen
15. jun. 2007	Line Baun: Kæmpe Brøler Ole Stephensen blev helt paf, da kollegaen i "Go' morgen, Danmark" kaldte en sort mand for "abe" http://www.seoghoer.dk/nyheder/line-baun-kaempe-broeler
16. aug. 2007	TV2-kærester De er begge nyskilte, og Cecilie Beck og Rasmus Tantholdt indrømmer nu, at de har et forhold http://www.seoghoer.dk/nyheder/tv2-kaerester
4. okt. 2007	Mette Vestergaard: Smask hamrende nyforelsket TV-avisens Mette Walsted Vestergaard har fået en kæreste. Den heldige er Anders Foghs tidligere spindoktor, Michael Kristiansen http://www.seoghoer.dk/nyheder/mette-vestergaard-smaskhamrende-nyforelsket
5. jan. 2008	Rudi Køhnke: Vil ha' kokain Skuespilleren går på bøssebar, har taget voldsomt på og snakker om stoffer http://www.seoghoer.dk/nyheder/rudi-koehnke-vil-ha-kokain
7. maj 2008	Paula Larrain: Her er min nye kæreste De har kendt hinanden i otte år, og for to måneder siden blev de kærester. Den ny mand i Larrains liv hedder Frederik http://www.seoghoer.dk/nyheder/paula-larrain-her-er-min-nye-kaereste
13. jun. 2008	Station 2: Karin på barsel Den 29-årige Station 2-vært holder pause fra programmet. Hun venter nemlig sit første barn http://www.seoghoer.dk/nyheder/station-2-karin-paa-barsel
1. okt. 2008	Kasper Bech Holten: Nyforelsket Operachefen er blevet kærester med showdanseren Signe Fabricius, som han også er flyttet sammen med http://www.seoghoer.dk/nyheder/kasper-bech-holten-nyforelsket
19. okt. 2008	Joan Ørting: Elsker sex i naturen Sexologen vil helst bolle i det fri. Læs flere detaljer om hendes eget sexliv http://www.seoghoer.dk/nyheder/joan-oerting-elsker-sex-i-naturen
	Østrogen.dk

	(Det har ikke været muligt at opstøve artikler fra Østrogen.dk)
	Ekstra Bladet
15. sept. 2012	Okman sviner tv-kok: AnneMadsPladder Ekstra Bladets klummeskribent, Ditte Okman, langer ud efter tv-'kokken' Anne Hjærnø http://ekstrabladet.dk/flash/filmogtv/tv/article4748712.ece
26. jan. 2013	LIVE: 'Danmarks ondeste blogger' kommenterer Melodi Grand Prix Har kæresten tvunget dig ned i sofaen for at se Melodi Grand Prix – så følg med, når Ekstra Bladets klummeskribent, Ditte Okman – også kendt som 'Danmarks ondeste blogger' i aften chatter med brugerne om showet, mens det foregår http://ekstrabladet.dk/flash/kultur/article4223051.ece
14. okt. 2013	Ditte Okman: Robert er røvhamrende irriterende Ekstra Bladets anmelder forstår Patricks frustrationer http://ekstrabladet.dk/flash/anmeldelser/diverse/article4822427.ece
13. jul. 2016	Okman: Det er jo næsten pinligt Forsumpet foran børne-tv: Min unge gider ikke spise morgenmad, hvis det ikke er foran fjerneren http://ekstrabladet.dk/plus/meninger/okman-det-er-jo-naesten-pinligt/5642338 (af 100% Okman-banner over artiklen)
18. sep. 2016	Ditte Okman: Træt af tv om, hvor synd det er for de fattige Ditte Okman: Træt af tv om, hvor synd det er for de fattige. Ditte Okman giver sin ærlige mening om 'fattig-tv' herunder. http://ekstrabladet.dk/plus/kendte/ditte-okman-traet-af-tv-om-hvor-synd-det-er-for-de-fattige/6291022
8. okt. 2016	Er Amalie dum eller hvad? Er der nogen, der gider forklare Amalie Szigethy, hvad fanden det er, hun medvirker i, spørger Ditte Okman. http://ekstrabladet.dk/plus/kendte/ditte-okman-er-amalie-dum-eller-hvad/6334670
5. nov. 2016	Ditte Okman: Fucking fjols Topgunn er ikke i god jord hos Ekstra Bladets klummeskribent Ditte Okman. http://ekstrabladet.dk/plus/meninger/ditte-okman-fucking-fjols/6386627
19. nov. 2016	Ditte Okman: Hvem vil bolle med Peter Lundin? Ditte Okman er mildest talt ikke imponeret over de kvinder, der kaster sig i armene på mordere, som for eksempel Mariann der på DR3 fortalte om sit forhold. http://ekstrabladet.dk/plus/meninger/ditte-okman-hvem-vil-bolle-med-peter-lundin/6411885

7. jan. 2017	Ditte Okman: Er alle på TV2 idioter? Danmarks ondeste Ditte har set fjernsyn og læst nyheder. http://ekstrabladet.dk/tilavis/loerdag/ditte-okman-er-alle-paa-tv2-idioter/6480983
14. mar. 2017	Okman: Er det ikke det samme som en luder? Jeg troede faktisk, at hun var lesbisk. Det var hun vist i forrige uge, siger Ditte Okman om Fie Laursen, der får én over nakken i ugens klumme. http://ekstrabladet.dk/plus/kendte/okman-er-det-ikke-det-samme-som-en-luder/6557636
15. apr. 2017	Okman: Gid Onani-Caroline var min datter Gid hun var min datter, lyder det fra Ditte Okman om 'Paradise-Caroline', der er ugens højdepunkt hos klummeskribenten. http://ekstrabladet.dk/plus/kendte/okman-gid-onani-caroline-var-min-datter/6615610
	2 girls – 1 blog
28. aug. 2016	Sexdrøm om Peter Brixtofte http://www.2girls.dk/sexdrom-om-peter-brixtofte
30. aug. 2016	Bettys første sko http://www.2girls.dk/bettys-forste-sko
	(derudover findes en del videoer på blog-indlæggene, som ikke eksisterer længere)

Radioprogrammer, Radio24syv

2011-2013	Fast paneldeltager i Iben og Mødregruppen på Radio24syv Programtekst: Ibens er Radio24syvs talkshow. Vi journalister har alt for ofte, alt for travlt. I Ibens er der tid og rum til den vigtige fortælling. Den fortælling der, mens den folder sig ud, gør os alle sammen klogere på hinanden og livet i Danmark netop nu.
2013	Vært på Weekendtillægget på Radio24syv Programtekst: "Ugens fuldkorn bliver til guldorn i weekenden. Lasse Rimmer og Ditte Okman stiller hver weekend nye spørgsmål til ugens store historier, kradser i samfundsoverfladen og ser med undrende blikke på os alle, der lever i Danmark i 2013. Hvem er vi, hvad gør vi, og hvorfor egentlig?"
2014	Vært på Agurketid på Radio24syv Programtekst: "Ditte Okman og Tomas Lagermand Lundme holder dig i hele juli varm på hele det danske sommerland, mens industrien og politikerne holder ferie. Sammen med dig og en

	række farverige gæster skal vi fra Skagen til Nexø og høre, hvad der optager sommerfolket og hvad der sker på havnen. Hvad foregår der, der hvor du er? ”
2014	Vært på Selskabet på Radio24syv Programtekst: ”Hver lørdag sætter Ditte Okman og Karen Straarup sig til bords med en mand, der sammen med Selskabet vil kigge på ugen der er gået. De zoomer ind og ud på tilværelsens meget store og besynderligt små spørgsmål, debatterer, konfronterer og kradser sig ind under huden på deres mandlige gæst.”
2014- i dag	Radiovært på Det, vi taler om på Radio24syv Programtekst: ”Danmarks bedste sladder magasin: Danmarks mest kompetente sladdertasker graver ugens skandaler, overraskelser, forargelser og ikke mindst kulørte stof grundigt igennem. Hvad sladrer de om på Christiansborg? I tv- og filmbranchen? Hvad taler man om blandt topchefer? Eller i kulturlivet? Vi tager sladder alvorligt. Lyt med, når vi graver lidt dybere, og få de sande historier fra kulisserne.”

TV-optrædener

2012	Rod i køkkenet – sæson 1, episode 19 Kanal 5 – Programtekst: ”I aften i Rod i Køkkenet skal journalisten Ditte Okman og erhvervskvinden Anna Thygesen kæmpe om hvem af dem der kan imponere michelin-kokken Thomas Rode mest med deres yndlingsret. Se hvem der vinder når Ditte laver ”Lovedish fra Barcelona” og når Anna forsøger sig med hendes egen udgave af saltimbocca. Og se hvad der sker når Rode udfordrer pigerne med de skal lave en sprøjtepose og skrive deres navn med glassur.”
2014	Masterchef 2014 – episode 17, 18, 19 TV3 – Programtekst: ”Ditte Okman, Jette Torp, Karen Ellemann, Lasse Spang Olsen, Thomas Bense og Pelle Emil Hebsgaard skal i denne uges første afsnit af MasterChef arbejde med æg, men det er ikke dem, man normalt køber i bakker hos købmanden. De her er væsentlige større – faktisk 25 gange større! Det er nemlig strudseæg. Første udfordring bliver at få åbnet de gigantiske æg, og her må flere sande, at det ikke er helt nemt. Herefter er der frit slag, og dommerne bliver præsenteret for flere yderst interessante retter med strudseæg. Æg skal der også bruges til dagens anden konkurrence, hvor deltagerne skal lave

	MasterChefs udgave af en Île Flottante. Île Flottante betyder "flydende ø" på fransk og er en letbagt marengskage flydende i en lun vaniljecreme. Og her må specielt én deltager erkende, at hans evner ikke rækker længere."
2015	Sommer i systemet - episode 15 DR2 - Programtekst: "Skuespiller Marie Louise Wille og den højgravide radiovært Ditte Okman går på opdagelse på fødegangen, hvor de afprøver institutionens hverdagshandlinger. Marie Louise kan konstatere, at hun kan finde babys hjertelyd."
2015	Masterchef Grill 2 - episode 1 TV3 - Programtekst: "De seks piger, der vil udfordre drengene ved grillen, er Julie Ruggaard, Anne Kejser, Ditte Okman, Jeanne Boel, Pusle Helmuth og Mette Vestergaard. Pigerne bliver kastet ud på dybt vand med det samme, da de mødes af hemmelige bokse med hele dyr, der skal parteres og grilles, og da pigerne tilmed skal duellere to og to mod hinanden, kommer der fuld tryk på i køkkenerne."
2016	Til middag hos - sæson 4, episode 10, 11, 12 TV3 - Programtekst (ep. 11): "I aften er det Ditte Okman, der er vært. Temperaturen kommer på kogepunktet, og gæsterne får deres svedende sag for, når Ditte underholder med sang og dans. Vi kommer også ind over huden på Ditte Okman, når hun fortæller om konsekvenserne ved at være en rapkæftet kvinde, der ikke er bange for at anbringe røven i klaskehøjde i det offentlige rum. Om Ditte imponerer sine gæster med trøffeltema i køkkenet, og om det er nok til at score en topplacering, kan du se i aften."
2017	Nærkontakt - episode 7 Kanal 4 - Programtekst: "Den tidligere chefredaktør på Se og Hør, Henrik Qvortrup søger råd - midt i sit livs største krise. Radiovært og debattør Ditte Okman håber på at få kontakt til sin afdøde far, som hun aldrig rigtig nåede at lære at kende, mens skuespiller og alene-far, Robert Hansen håber, at kærligheden stadig findes derude."

Foredrag, offentlige optrædener

2012	Diverse foredrag (emner ukendt)
Oktober 2016	Gæstebartender på TOGA

	<p>Facebook-teksten: "Hver fredag kan man høre Ditte Okman på Radio 24-7 når hun og panelet blænder op for sladder programmet "Det vi taler om". Her vendes stort og småt fra den kulørte ugebladsverden. Ditte har til vores store begejstring sagt ja til at tage et par timer bag baren. Vi ser frem til en hyggelig aften, i den bar vi ynder at omtale som stedet med den mest begavede bar-sladder. Gad vide om Ditte får noget med hjem til programmet dagen efter? Du kan møde Ditte fra kl 21.00"</p> <p>http://bit.ly/2tu1V3u</p>
<p>Januar 2017</p>	<p>"Den ukronede sladderdronning". Foredrag med Ditte Okman journalist, og radiovært på Radio24syv i Helleruplund Kirke.</p> <p>Udsnit fra Facebook-teksten: "Ditte vil i dette foredrag fortælle om sit arbejde som tabloid journalist, om at overleve en shitstorm i medierne og om at insisterer på at sladder-journalistik skal tages alvorligt. Det bliver udfordrende, eftertænksomt og frem for alt skægt!"</p> <p>https://www.facebook.com/betina.vejgard.7/posts/731721086990509</p>

Bøger

<p>2011</p>	<p>Et enestående liv – Min rejse fortalt i billeder Af Ditte Okman Woodhouse og Peter Belli En bog om Peter Bellis (f. 1943) erindringer om sit liv og musikalske virke</p>
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Facebook-opslag





Ditte Okman in [Barcelona,espanà.](#)

19 October 2014 ·

Storbyferie ned lille barn sutter fed røv.



Barcelona,espanà

City

Kamma Cecilie Hansen has been here

Save



Like



Comment



Anders Thorkil Bechgaard and 36 others



Ditte Okman

11 August 2016 · Copenhagen ·

Dan Rachlin er i Facebook-fængsel for et klammobillede. Ikke tortur, dyremishandling eller mord.

Bare en mand der sutter røv på en dame.

Lærer aldrig at forstå Facebook.



Like



Comment



Pernille Vermund and 90 others



Ditte Okman

4 March ·

Det er svært at beskrive, hvor meget jeg glæder mig til, Lloyd kan tørre sig selv i røven.

#klammo



Like



Comment



Share



and 157 others



Ditte Okman

1 April · 🌐

Jeg ved, mange af jer måske synes jeg kan være røvklammo her på Facebook - men hvis I synes det, så må I lige logge af.

I går var jeg ved lægen, fordi jeg ikke kunne forstå, hvorfor der i lang tid har hængt sådan noget underligt noget ud af røven på mig, når jeg har lavet pølse eller slået en stor prut. Det gør også mega ondt, når jeg tørrer mig.

Det viser sig, at jeg har anal prolaps (endetarmen ryger simpelthen ud af mig som sådan en sok på vrangen 😬), så nu skal jeg fandme ind og opereres i numsen, hvor de syr tarmen fast inde i mig.

Det ved jeg sgu ikke lige hvordan jeg har det med.

👍 Like 💬 Comment



_____ and 213 others

[View previous comments](#)

48 of 87



Ditte Okman

21 July at 21:22 · Copenhagen · 🌐

Nogle gange får jeg kommentarer - eller måske ligefrem lange mails - om, hvordan mine opdateringer eller dårlige jokes kan misforstås, eller måske slet ikke forstås, og hvordan disse påvirker dem negativt.

De synes måske noget er strengt. De er måske sure over, at jeg ikke skriver tydeligt nok. De er tossede over, at min humor er plat mv.

Kære alle det vedkommer;

Det er ikke mit problem.

Dine følelser eller evne til at forstå platte vittigheder er ikke mit problem.

Hvis du har det dårligt, så se en psykolog. Denne kan ofte hjælpe dig videre. Og måske hjælpe dig med at forstå, at andre ikke har ansvar for dit humør eller anstrengte følelsesregister.

Kh/Namaste

Ditte 🙏

👍 Like 💬 Comment ➦ Share



_____ and 418 others

 **Ditte Okman** added 12 new photos.
Yesterday at 13:35 · 🌐

I går nat drømte jeg om Kim. Det var en forvirrende drøm, der endte lige så trist som virkeligheden.
Da jeg vågnede, følte jeg mig nærmest panisk.
Jeg skal ikke kede jer med alle detaljerne - for dagen i går blev alligevel så fin.
Jeg samlede mig sammen og tog med familien i Dyrehaven. Kørte i hestevogn, legede vilde lege med ungerne og spiste middag på MASH.
De havde menukort til børn, og hele lortet.
Det anede jeg ikke.

Anyway. Den slags går vel op og ned.
Der er de helt ukontrolleret rædselsfulde dage, hvor jeg aldrig tror, jeg bliver normal igen. Men der er heldigvis også de gode, hvor alting er så smukt.
Rørende. Bliver meget tilstedeværende og her og nu.

Alligevel føler jeg mig meget alene. Det er en virkelig underlig fornemmelse.
Måske en følgesvend resten af livet. Og måske er det ok. For vi er jo dybest set alene - og det er også en virkelighed, der skal forstås at leve med.

I går startede med panisk angst i sorgen. Og endte så fin og meningsfuld. Og rolig. Og ikke så ensom.

Og en eller anden dag finder jeg nok balancen i den nye virkelighed, jeg aldrig havde forestillet mig.



👍 Like 💬 Comment

 and 256 others

[View 45 more comments](#)

Røde tråde i Ditte Okmans produktion:

- Dos produktion bærer præg af en bramfri, hudløs ærlig og fandenivoldsk tone, som for alvor tager til, da hun bliver ansat på Ekstra Bladet som klummeskribent i 2011.
- Det private træder ud i det offentlige rum (jf. Facebook-opslag om hendes børns afføring, blog-indlæg, referencer til at personlige oplevelser i anmeldelser)
- TV-optrædener viser nogle helt andre sider af hende end dem, klummerne reproducerer: I madprogrammerne fremstår hun afslappet, sjov, humoristisk (dog stadig bramfri), men ikke den 'onde blogger'. I 'Nærkontakt' og 'Sommer i Systemet' fremstår hun nærværende og nærmest skrøbelig.

- Hendes radioproduktion går fra mere "lødige" aktualitet (Weekendtillægget og Selskabet) til mere farverig underholdning (Argurketid og Det, vi taler om).
- Dos Facebook-opslag viser i høj grad den bramfrie, ulødige side af DO. Hun poster ofte opslag med profant sprogbrug. Efter hendes bror Kim døde i april 2017 har flere af hendes opslag dog givet udtryk for hendes sorg og bearbejdelse af tabet af hendes bror – og knapt så mange profaniteter.

DITTE OKMAN

- 3. Illustrative eksempler på personaanvendelse -

Artikler

15. sept. 2012	Okman sviner tv-kok: AnneMadsPladder Ekstra Bladets klummeskribent, Ditte Okman, langer ud efter tv-'kokken' Anne Hjernø http://ekstrabladet.dk/flash/filmogtv/tv/article4748712.ece
13. jul. 2016	Okman: Det er jo næsten pinligt Forsumpet foran børne-tv: Min unge gider ikke spise morgenmad, hvis det ikke er foran fjerneren http://ekstrabladet.dk/plus/meninger/okman-det-er-jo-naesten-pinligt/5642338 ("af 100% Okman"-banner over artiklen)
15. apr. 2017	Okman: Gid Onani-Caroline var min datter Gid hun var min datter, lyder det fra Ditte Okman om 'Paradise-Caroline', der er ugens højdepunkt hos klummeskribenten. http://ekstrabladet.dk/plus/kendte/okman-gid-onani-caroline-var-min-datter/6615610

Radioprogrammer

3. mar. 2017	Det, vi taler om, Radio24syv Café Hack, Faye Dunaways urin og Alexandras lønforhøjelse (1) Ditte og panelet taler om aldrende Hollywood-stjerner, og Ditte taler om, at hun gerne selv vil have fjernet sin 'kalkunhals.' Det er et tilbagevendende tema (hun nævner det også den 17. marts) – privaten trækkes ind i radiostudiet. <i>Direkte link:</i> http://www.radio24syv.dk/programmer/det-vi-taler-om/15839858/caf-hack-faye-dunaways-urin-og-alexandras?start=732
24. feb. 2017	Det, vi taler om, Radio24syv Kongehustabuet, Paradise-porno og X-Factor (1) Ditte starter en historie med en personlig vinkel: "Jeg lå derhjemme og zappede" <i>Direkte link:</i> http://www.radio24syv.dk/programmer/det-vi-taler-om/15732259/kongehustabuet-paradise-porno-og-x-factor-1?start=2287
14. okt. 2016	Det, vi taler om, Radio24syv Det, vi taler om uge 41, 2016 (2) Ditte fortæller en personlig historie om en vild julefrokost på Aller, hvor konfronterer en kollega med, at han er nazist. <i>Direkte link:</i> http://www.radio24syv.dk/programmer/det-vi-taler-om/14679284/det-vi-taler-om-uge-41-2016-2?start=2172

TV-optrædener

<p>2016</p>	<p>Til middag hos – sæson 4, episode 11 TV3 – Programtekst (ep. 11): ”I aften er det Ditte Okman, der er vært. Temperaturen kommer på kogepunktet, og gæsterne får deres svedende sag for, når Ditte underholder med sang og dans. Vi kommer også ind over huden på Ditte Okman, når hun fortæller om konsekvenserne ved at være en rapkæftet kvinde, der ikke er bange for at anbringe røven i klaskehøjde i det offentlige rum.”</p>
<p>2017</p>	<p>Nærkontakt – episode 7 Kanal 4 – Programtekst: ”Ditte Okman håber på at få kontakt til sin afdøde far, som hun aldrig rigtig nåede at lære at kende.”</p>

Foredrag, offentlige optrædener

<p>Oktober 2016</p>	<p>Gæstebartender på TOGA Facebook-teksten: ”Hver fredag kan man høre Ditte Okman på Radio 24-7 når hun og panelet blænder op for sladder programmet ”Det vi taler om”. Her vendes stort og småt fra den kulørte ugebladsverden. Ditte har til vores store begejstring sagt ja til at tage et par timer bag baren. Vi ser frem til en hyggelig aften, i den bar vi ynder at omtale som stedet med den mest begavede bar-sladder. Gad vide om Ditte får noget med hjem til programmet dagen efter? Du kan møde Ditte fra kl 21.00” http://bit.ly/2tu1V3u</p>
<p>Januar 2017</p>	<p>”Den ukronede sladderdronning”. Foredrag med Ditte Okman journalist, og radiovært på Radio24syv i Helleruplund Kirke. Udsnit fra Facebook-teksten: ”Ditte vil i dette foredrag fortælle om sit arbejde som tabloid journalist, om at overleve en shitstorm i medierne og om at insisterer på at sladder-journalistik skal tages alvorligt. Det bliver udfordrende, eftertænksomt og frem for alt skægt!” https://www.facebook.com/betina.vejgard.7/posts/731721086990509</p>

Facebook-opslag



Ditte Okman

1 April · 🌐

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Det ved jeg sgu ikke lige hvordan jeg har det med.

👍 Like 💬 Comment



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Ditte Okman added 12 new photos.

Yesterday at 13:35 · 🌐

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Måske en følgesvend resten af livet. Og måske er det ok. For vi er jo dybest set alene - og det er også en virkelighed, der skal forstås at leve med.

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Og en eller anden dag finder jeg nok balancen i den nye virkelighed, jeg aldrig havde forestillet mig.



👍 Like 💬 Comment



_____ and 256 others

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Appendix C: Oeuvre overview Martin Kongstad

MARTIN KONGSTAD

- 1. CV -

Martin Kongstad, f. 3.10.1963, autodidakt journalist og forfatter. Kongstad er opvokset i Kartoffelrækkerne på Østerbro i København, og har i mange år arbejdet som journalist, klummeskriver, kulturskribent og madanmelder på københavnske aviser og magasiner. Han har ligeledes udfoldet sig inden for film, teater, musik og reklame – mest som tekst- og manuskriptforfatter.

Han startede i slutningen af 1980'erne som musikskribent og anmelder på publikationer som Mix og Gaffa og var i årene 1992-97 journalist og musikredaktør på Euroman. Han var medstifter af magasinet Schäfer og fra 1994 ansvarshavende redaktør for magasinet. Desuden har han arbejdet som freelancer bl.a. på Politiken, Berlingske, Cover, Ud & Se og Nat & Dag. Han har været stjernereporter på Politiken Magasinet (2001), madanmelder på det hedengange Dagen (2002) og kortvarigt klummeskribent i Politiken (2006).

Gradvist begyndte han tillige at skrive teater- og reklamefilmmanuskripter og siden også filmmanuskripter. Han har desuden været tilrettelægger og redaktionel medarbejder på tv-produktioner og medvirket som skuespiller i alle Jonas Elmer's film, heriblandt bl.a. "Let's get lost".

Martin Kongstad debuterede som forfatter med en novelle i Euroman i 1997 og i 2003 skrev han det humoristiske generationsportræt "Dengang i 80'erne" sammen med Henrik Vesterberg. Han fik i 2009 sin skønlitterære bogdebut med novellesamlingen "Han danser på sin søns grav", for hvilken han modtog Danske Banks Debutantprisen 2009.

Martin Kongstad har skrevet adskillige tv-og teatermanuskripter, bl.a. manus til tv-serierne "Jimmi og Petter" (2007) og "Deroute" i 6 afsnit sendt på DR2. I 2008. I 1998 skrev han manuskript til teaterforestillingen "Dengse & Mørket" opført på Mungo Park, året efter til "Fiaskospiralen" opført på Dante, ligesom han skrev tekster til Dantes Tivolirevy i 2003. Desuden har han skrevet filmmanuskripter til novellefilmene "Sidste Schäfer" og "Kommer du til min begravelse".

Siden 2004 har han været direktør for – og tekstforfatter til Tisvildeleje Revyen. Som reklamemand har han arbejdet med manus- og idéarbejde for Tom's, Kim's, Squash, Toyota, Post DK, BT og Grøn Tuborg. Han har også været trommeslager i Per Kristensen Band. Martin Kongstad har desuden været bestyrelsesformand i teaterforeningen Drengene efter Pigerne og for Kulturtoget i Tisvilde.

Han har modtaget en række priser, bl.a. i 1995 Nat & Dags københavnerpris for Schäfer og den lille Cavlingpris med Euroman i 1997. I 2002 og 2007 vandt han Zulu Award for bedste reklame og i i 2002 TV-prisen for årets bedste tv med "Sådan er Mænd" på DR2. I 2000 blev han kåret som årets journalist af Berlingske Tidende.

Kilde: danskefilm.dk - <https://danskefilm.dk/skuespiller.php?id=6838>

f. 1963	Opvokset i Kartoffelrækkerne på Østerbro
1984	Uddannet student (Statens HF)
1989-1992	Journalist på Mix Magazine
1992-1997	Musikredaktør på Euroman
1993-2001	Ansvarshavende redaktør af Magasin Schäfer
1994 -	Freelance på Politiken, Berlingske, Cover, Ud & Se, Nat & Dag etc.
1994	Redaktionssekretær på Atom-tv for Metronome
1994-1999	Redaktionsmedlem og hovedinterviewer på Euroman
1995	Redaktionschef på showet Frank of Denmark for DR
1995	Nat & Dags københavnerpris for Schäfer
1995	Nomineret til Dansk Grammy med Per Kristensen Band
1996	Tyrolerstue, teatermanus (m. Morten Lindberg), Kafkaféen
1997	W 11, novelle i Euroman
1997	Modtager af den lille Cavlingpris med Euroman
1998	Dengse & Mørket, teatermanus. Opført på Mungo Park
1998	Lyden af Skovduer, novelle i antologien "Kære Far og Mor"
1998-1999	Universudvikling og manusarbejde på Kim's, Rød Tuborg, Tuborg Super Light, Unibank Partners
1998-1999	Manusdoktorarbejde for Nordisk Commercial, Moland Film, Easy Film, Bullit prod., Lintas.
1999	Fiaskospiralen, teatermanus (m. Fauli), opført på Dante
1999	Tildelt Statens Kunstfonds 2-årige arbejdslegat
1999	Arnolddiplom for Rød Tuborg
1999	Kåret som årets københavner i Politiken
2000	Mistranslations, treatment (m. Fay Weldon og Søren Fauli)
2000	Fiaskospiralen, spillefilmsmanus
2000	Sidste Schäfer, novelle i Schäfer
2000	Kåret som årets journalist af Berlingske Tidende
2000	Kåret som årets københavner i Politiken
2001	Sidste Schäfer, novellefilmsmanus
2001	Stjernereporter Politiken Magasinet
2001-2008	Fast kontor på Wibroe, Duckert & Partners. Manus og idéarbejde på: Tom's, Kim's, Squash, Toyota, Post DK, BT og Grøn Tuborg m.fl..
2002	Humør-kort-stativ-sælgerens søn. Film, dialogbearbejdelse
2002	Arnolddiplom for Tom's
2002	Vinder af Zulu Award for bedste reklame
2002	Madanmelder på Dagen
2002	Tilrettelægger af "Sådan er Mænd" på DR2
2002	Vinder af TV-prisen for årets bedste tv med "Sådan er Mænd"
2002 -	Fast tilknyttet IdentityPeople, herunder arbejde med branding for HUR og Sonofon.
2003	Tekster til Dantes Tivolirevy
2003	"Dengang i 80'erne", Gyldendal

2003	Medforfatter til "Udfordreren" (bogen om Sonofons historie)
2004	Regn, manuskript
2004	Røv og Nøgler, treatment med Jonas Elmer
2004	Manus til Tisvildeleje revy
2004 -	Direktør for Tisvildeleje Revy
2006	Fast klummeskribent i Politiken
2007	Jimmi og Petter (tv-serie, manus)
2007	Kommer du til min begravelse? (novellefilmmanus)
2007	Vinder af Zulu Award for bedste reklame
2008	Deroute, tv-serie i 6 afsnit sendt på DR 2
2009	Han danser på sin søns grav, novellesamling
2009	Winnie og Karina går til filmen. Film. Manuskript
2010-2013	Ansvarshavende redaktør på magasinet 'Købehavner' (langceret i samarbejde med Djuna Barnes)
2013	Fryser jeg, roman udgivet på People'sPress
2014 -	Vært på Bernaise er Dyrenes Konge, Radio24syv
2016 -	Fast madanmelder på Euroman – samarbejde med Radio24syv
2016	Sådan gør vi ikke i Tisvilde. Samlede tekster om Tisvilde 1995-2016, forlaget Engdrag
	Endvidere Formand for idrætsklubben Fremad Forsing Bananen Bestyrelsesformans i teaterforeningen Drengene efter Pigerne Bestyrelsesformand for Kulturtoget i Tisvilde Formand for kunstnergruppen KanonHalløj Trommeslager i Per Kristensen Band Disc-jockey i Thomas P. Hejle, Grock, Copenhagen Jazz House

Primær kilde: <http://martinkongstad.dk/Personlige/CV.htm>

MARTIN KONGSTAD

- 2. Produktion -

Artikler

(et udpluk af Kongstads artikelproduktion)

	Information
7. aug. 2009	Sommer i Speltkøbing Henrik er ikke begejstret for alt det nye i Tisvildeleje, mens jeg boltrer mig i spelt og kindkys https://www.information.dk/moti/anmeldelse/2009/08/sommer-speltkoebing
4. sep. 2009	I byen med Opkasteren Humør Palle Eller hvordan Henrik fandt kræfter til at bestige endnu en weekend https://www.information.dk/kultur/2009/09/byen-opkasteren-humoer-palle
15. maj 2010	Beværtet: Besnærende ude af sync Halvrådden laks, crème brûlée med gåselever. Pølser og paprika. Gastronomisk tur til en pragtby i knæ https://www.information.dk/moti/2010/05/bevaertet-besnaerende-ude-sync
17. apr. 2010	Her smager krisen godt Kreuzmann inviterede til mad på Skovshoved Hotel. Han havde mistet alt og ramt bunden. Men hans bundniveau er højt https://www.information.dk/moti/2010/04/smager-krisen-godt
28. aug. 2010	Beværtet: Så er der gnocchi! Ud at spise i Rom med Clara og hendes nye og helt ulidelige kæreste https://www.information.dk/moti/2010/08/bevaertet-saa-gnocchi
27. nov. 2010	Beværtet: Tre hundrede kilometer fra Boserup City Noget med dansk film og menstruationsbind – og heldigvis også noget med trøffel https://www.information.dk/moti/anmeldelse/2010/11/bevaertet-tre-hundrede-kilometer-boserup-city
29. jan. 2011	Jeg er skuffet over Mikkel Jeg vendte den anden kind til, da Mikkel Vallin ringede for at bede om godt vejr. Vi gik på Fishmarket. https://www.information.dk/moti/2011/01/skuffet-mikkel
13. sep. 2013	Elsker, elsker ikke: Martin Kongstad Kultur: På denne plads skriver en dansk forfatter lister over de ting, højt og lavt, som de særligt holder af og ikke holder af https://www.information.dk/kultur/2013/09/elsker-elsker-martin-kongstad
	Politiken

18. jul. 2013	<p>Spidsborgerkrig i Tisvilde: Og så kom de rige, det er klart – der er jo gøgl, ballade og saltvand</p> <p>Hvad er Tisvilde, og hvem er ikke? De unge rige kolliderer med veteranerne i den lille by. Her er Tisvilde for begyndere ved forfatter Martin Kongstad.</p> <p>http://politiken.dk/kultur/art5469397/Spidsborgerkrig-i-Tisvilde-Og-s%C3%A5-kom-de-rige-det-er-klart-der-er-jo-g%C3%B8gl-ballade-og-saltvand</p>
	<p>EUROMAN</p>
4. jul. 2016	<p>Martin Kongstads madanmeldelse: Det med spicy mener de alvorligt hos Ranees</p> <p>Velkommen til vores nye faste madanmelder Martin Kongstad. I samarbejde med Radio 24Syv vil han hver uge vurdere en interessant restaurant. Her er det første gang Ranees på Nørrebro.</p> <p>http://www.euroman.dk/gastro/martin-kongstads-madanmeldelse-det-med-spicy-mener-de-alvorligt-hos-ranees</p>
1. sep. 2016	<p>Martin Kongstad på Kong Hans: "Jeg var rystet, så godt saucen smagte"</p> <p>Mark Lundgaard er ny kok i kongerækken. Euroman tog alene derned for at spise sig frem til, hvordan han havde tænkt sig at bære arven videre.</p> <p>http://www.euroman.dk/gastro/martin-kongstads-anmeldelse-alene-pa-kong-hans-ny-side</p>
19. sep. 2016	<p>Kongstads mad-anmeldelse: "Vi ankom skrupsultne og højanimerede af den udsøgte beliggenhed, men det vi oplevede var mad lavet uden kærlighed"</p> <p>Martin Kongstad var tæt på at give topkarakter til Studio, der ligger i restaurantimperiet The Standard, som også huser denne uges sted Almanak. Men oplevelsen var langt fra den samme.</p> <p>http://www.euroman.dk/gastro/kongstads-mad-anmeldelse-vi-ankom-skrupsultne-og-hojanimerede-af-den-udsogte-beliggenhed-men-det-vi-oplevede-var-mad-lavet-uden-karlighed</p>
7. okt. 2016	<p>Kongstads madanmeldelse af Café Victor: "Man sidder ikke bedre og mere livligt mange steder i København"</p> <p>Det startede som yuppiedrengenes tilhørssted, og på forunderlig vis er det lykkedes Café Victor at fastholde det pengestærke publikum. Martin Kongstad besøgte det ikoniske sted.</p> <p>http://www.euroman.dk/gastro/kongstads-madanmeldelse-man-sidder-ikke-bedre-og-mere-livligt-mange-steder-i-kobenhavn</p>
14. okt. 2016	<p>Kongstads madanmeldelser: Amass er en oplagt kandidat til byens flotteste restaurant</p> <p>Martin Kongstad trodsede sine fordomme om Amass som et sted med en masse selvtilstrækkelige fuldskæg. I stedet fandt han restaurant med hjerte og beliggenhed på rette sted.</p> <p>http://www.euroman.dk/gastro/kongstads-madanmeldelser-amass-er-en-oplagt-kandidat-til-byens-flotteste-restaurant</p>

28. okt. 2016	<p>Kongstads madanmeldelse: 'Admiralgade 26' er kommet på et nyt koncept med den intellektuelle restaurant</p> <p>Folkene bag Admiralgade 26 har haft en intention om at skabe et rum med højt til loftet, og det er lykkedes overmåde godt med.</p> <p>http://www.euroman.dk/gastro/kongstads-madanmeldelse-admiralgade-26-er-kommet-pa-et-nyt-koncept-med-den-intellektuelle-restaurantny-side</p>
7. nov. 2016	<p>Martin Kongstads madanmeldelse: På Italo Disco er der ikke antydning af dum-hip skipperstemning</p> <p>Italo Disco er en knaldmoderne, gammeldags italiensk restaurant som kan den sjældne kunst at koge.</p> <p>http://www.euroman.dk/gastro/martin-kongstads-madanmeldelse-pa-italo-disco-er-der-ikke-antydning-af-dum-hip-skipperstemning</p>
14. nov. 2016	<p>Martin Kongstads madanmeldelse: Jeg synes stadig, at det er en fantastisk idé at kombinere Bo Bech og Italien, men jeg har stadig til gode at glæde mig over resultatet</p> <p>Det var noget så paradoksalt som italiensk mad lavet uden passion.</p> <p>http://www.euroman.dk/gastro/martin-kongstads-madanmeldelse-jeg-synes-stadig-at-det-er-en-fantastisk-ide-at-kombinere-bo-bech-og-italien-men-jeg-har-stadig-til-gode-at-glade-mig-over-resultatet</p>
21. nov. 2016	<p>Kongstads madanmeldelse: Asiatiske 'The Market' er københavns mestre i friture-stegning</p> <p>The Market er en stor restaurant med international klasse.</p> <p>http://www.euroman.dk/gastro/kongstads-madanmeldelse-asiatiske-market-bar-er-kobenhavns-mestre-i-friture-stegning</p>
1. dec. 2016	<p>Martin Kongstads madanmeldelse i Aalborg: Her er et seriøst bud på titlen som Danmarks billigste gourmetrestaurant</p> <p>Ti retter mad af den standard til 395 kroner er rørende billigt.</p> <p>http://www.euroman.dk/gastro/martin-kongstads-madanmeldelse-i-aalborg-her-er-et-seriost-bud-pa-titlen-som-danmarks-billigste-gourmetrestaurant</p>
	<p>Personlige Blog-indlæg - martinkongstad.dk</p>
10. sep. 2013	<p>Den dag jeg skulle ha læst op i Århus (Blogindlægget er en ærlig beskrivelse af, at ingen mødte op til hans oplæsning i Århus)</p> <p>http://www.martinkongstad.dk/#post12</p>
19. okt. 2013	<p>Et eller andet sted er der et lille vi</p> <p>"Jeg vil skille mig ud fra mængden uden at larme, og det bliver et blå jakkesæt fra Mads Nørgaard, en lyseblå skjorte fra Rom, prikkede sneakers fra Soulland og en orange halsklud. Jeg er taget til Frankfurt for at sælge mig selv. Lyder det kynisk? Det bliver meget værre."</p> <p>www.martinkongstad.dk/#post14</p>
16. mar. 2014	<p>Hvorfor mediefeministerne ikke rykker andet end bilag</p>

	<p>"Jeg fik det klaustrofobisk, da jeg onsdag den 12, marts læste Signe Wennebergs meget omfangsrige artikel/liste på kommunikationssitet K-Forum.</p> <p>Hun havde lavet en liste med et hundrede og seksogfyrrer kvinder fra kommunikationsbranchen, listet i kategorier og dette med det formål at fremme mediernes brug af kvindelige kommunikationseksperter; en art gøre opmærksom på den store uudnyttede kvindelige kapacitet, så at sige."</p> <p>http://www.martinkongstad.dk/#post16</p>
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Radioprogrammer

31. mar. 2007	<p>Agenda, DR P1</p> <p>Medvirkende i ét program med teksten: "Nydelse som livets formål. Brunch, ansigtsbehandlinger og gruppesex. Tre eksempler på, hvordan mennesker jagter nydelsen, som var det selve livets formål. Ifølge forskere er afstanden mellem behov og tilfredsstillelse blevet kortere. Men har nydelsen en pris? Medvirkende: Forfatter Jan Sonnergaard, skribent Martin Kongstad, filosof Ole Thyssen og forbrugsforsker Christian Jantzen. Vært: Jacob Rosenkrands."</p> <p>www.dr.dk/p1/agenda</p>
1.- 30. Nov. 2011	<p>Den Store Roman med Martin Kongstad, Radio24syv</p> <p>Programtekst: "Litteratur in the making: Den store Roman er et nyt bud på litteraturradio. En forfatter arbejder for åben mikrofon i en måned. Vi kommer helt ind i skabelsen af en bog – og i en måned af en forfatters liv. Hvordan går det med processen, hvad researches der på, hvad er der skrevet siden i går. Forfatteren inviterer gæster i studiet, som kan inspirere, give ny viden eller komme med input til detaljen. Der er plads til både frustrationerne og diskussionerne."</p> <p>I november 2011 var månedens forfatter Martin Kongstad</p> <p>http://www.radio24syv.dk/programmer/den-store-roman/4893403/den-store-roman-01-11-2011</p>
2014 -	<p>Vært på Bearnaise er Dyrenes Konge, Radio24syv</p> <p>Programtekst: "Madanmeldelse og forførende samtaler: Bearnaise er Dyrenes Konge er madanmeldelse i din radio. Hver uge inviterer forfatter Martin Kongstad en aktuel person på middag og anmelder samtidig restauranten efter 13-skalaen. Det er indlevende, vittige og vidtløftige samtaler krydret med inspiration til din næste spiseoplevelse."</p> <p>http://www.radio24syv.dk/programmer/bearnaise-er-dyrenes-konge</p>

TV-optrædener

2010	Salon Midwelt, 26. oktober kl. 22.00 DK4 – programtitel: "Den fortabte hipster" – et program om hipsterkulturens udvikling gennem 80'erne, 90'erne og 00'erne. Gæster: Martin Kongstad (forfatter, flanør) + DJ Djuna Barnes (dj, kronikør).
Feb. 2010	Forfatterstemmer – med Torben Munksgard og Martin Kongstad, DR K Programtekst: "Torben Munksgaards bog er fyldt med løgn, i Martin Kongstads noveller er der til gengæld kun ca. 57 procent afvigelse fra virkeligheden. To selviscenesættende forfattere om det at lyve og kaste bomber i egen rede. "
Feb. 2010	ALOHA, TV 2 Programtekst: "Så er Casper C tilbage, og han har traditionen tro inviteret gæster i studiet til en hyggestund. I denne uge kigger racerkører Tom Kristensen, forfatter Martin Kongstad og bokser Mads Larsen forbi."
Dec. 2013	Utroskab, DR2 Tema Programtekst: "Utroskab er forbudt i de fleste parforhold, men kan indimellem også være ret fristende at kaste sig ud i. DR2 undersøger det farlige begær og de forbudte fristelser. Hvor går grænsen for utroskab, hvorfor er det så svært at lade være, hvad er konsekvenserne ved at bolle udenom – og hvad stiller man op, når ens partner har været utro? Mikkel Munch-Fals er vært, og kendte danskere som blandt andre Martin Kongstad, Pernille Aalund, Maria Marcus, Pernille Rosenkrantz-Theil, Asger Aamund og Niels Lan Doky giver deres besyv med."
26. aug og 9. okt 2016	Sprogquizen, DRK – episode 4 og 10 Programtekst: "Forfatter Martin Kongstad og ekspert i digital kultur Christiane Vejlø dyster i aftenens program mod pressechef Katrine Hertz Mortensen og tv-vært Esben Bjerre. Det handler blandt andet om danske dialekter, sportsmetaforer og politikersprog. Og så kommer der svar på spørgsmålene: hvem har opfundet udtrykket 'bvadr'? Hvad er en 'ildkike'? Og er det Martin Kongstad, der er ophavsmand til ordet 'karrierevand'?"

Foredrag, offentlige optrædener (et udpluk)

<p>18. okt. 2003</p>	<p>SMK Fridays: Søren Ulrik Thomsen, Under Byen, Martin Kongstad... Fredag 18. oktober sætter SMK musik til ordene og ord til kunsten. Hvad sker der, når der er jazz under digtene, kunst bag forfatterne og fortælling til maleriet? Martin Kongstad: Museets boghandel byder igen på forfattermøde, når Martin Kongstad læser op af sin nye roman <i>Fryser jeg</i>. Den anmelderroste romandebut har bl.a. den danske kunstscene som omdrejningspunkt. http://www.smk.dk/besoeg-museet/nyheder/artikel/smk-Fridays-soeren-ulrik-thomsen-under-byen-martin-kongstad/</p>
<p>2014</p>	<p>VIDENSFESTIVAL 2014 Beskrivelse: "Lørdag 25. januar 2014 står RÆSON, Den Sorte Diamant og Dansk Magisterforening for tredje gang bag VIDENSFESTIVAL. Fra 10.00 til 22.00 går 20 af Danmarks bedste formidlere på scenen, hvor de fortæller om de spørgsmål, der optager dem mest. Alle medvirker gratis – indtægterne går til RÆSON, som er non-profit. Emnerne spænder fra astronomi og arkitektur til litteratur og ledelse"</p>
<p>4. apr. 2016</p>	<p>Søren Ulrik Thomsen og Martin Kongstad – Politikens Boghal Programtekst: 'En hårnål klemt inde bag panelet' er titlen på Søren Ulrik Thomsens nye bog. Den spørger Martin Kongstad ind til på Forfattertrappen. Mon ikke der bliver presset lidt oplæsning og signering ind også. https://politikensforlag.dk/soeren-ulrik-thomsen-og-martin-kongstad/e-0/695</p>
<p>3. jul. 2016</p>	<p>Radiodage på Krogerup – i samarbejde med Radio24syv Programtekst: "Bearnaise er Dyrenes Konge: Om at bruge sin egen person i radioen", Martin Kongstad, autodidakt forfatter, madanmelder og radiovært" https://krogerup.dk/korte-kurser/radiodage-paa-krogerup/</p>
<p>Sep. 2016</p>	<p>Politiken PLUS: Filosofisk Talkshow Eventbeskrivelse på Facebook: "Mød Paprika Steen og Martin Kongstad, til hvad der kun kan blive en intens samtale, når Politiken Plus slår dørene op til en ny række filosofiske talkshows." https://www.facebook.com/politiken/posts/10155188746228294</p>
<p>Nov. 2016</p>	<p>Politiken Plus: Filosofisk talkshow – Martin Hall Filosofisk Talkshow er tilbage, denne efterårssæson med forfatter og journalist Martin Kongstad i værtsrollen. Denne torsdag i november kan I opleve ham i samtale med musiker og forfatter Martin Hall. https://politikensbillet.dk/events/26497-Filosofisk_talkshow_-_Martin_Hall/</p>

Bøger

<p>2003</p>	<p>Dengang i 80'erne. Af Henrik Vesterberg og Martin Kongstad. Forlag: Gyldendal. Forlagets beskrivelse: "TV2, bz'ere, yuppies, oversmarte reklamefolk, krig mellem Strunge og Baidel, punk og pastel – gennem reportager, interview og anekdoter fortæller Kongstad og Vesterberg om 1980'ernes ungdomskulturer og kunstmiljøer. En bevidst subjektiv skildring af nogle af de begivenheder, som var energifulde dengang, om centrale personligheder og de spirende subkulturer, der sprængte forestillingen om enhedskultur og fællesskab. Hvert kapitel indeholder et eller flere interview med nøglepersoner. Rigt illustreret med fotos taget af fotografer fra dengang samt de involveredes privatfotos."</p>
<p>2009</p>	<p>Han danser på sin søns grav. Novellesamling. Forlag: People's Press "Martin Kongstads debut fra 2009 består af syv noveller, som alle formidles gennem jeg-fortælleren Mikkel Vallin. Mikkel er en del af et miljø af kreative københavnere, børn af 68-generationens vindere, som bosatte sig i attraktive boliger i attraktive områder med attraktive ligesindede. Derfor består denne kreds kun af attraktive mennesker, som omgås andre attraktive mennesker. Det er dette slæng af folk fra den såkaldt kreative klasse, "Han danser på sin søns grav" stiller skarpt på." Kilde: https://forfatterweb.dk/oversigt/zkongstad00</p>
<p>2013</p>	<p>Fryser jeg. Roman. Forlag: People's Press "Martin Kongstads anden bog og første roman, "Fryser jeg" fra 2013, bygger videre på debuten "Han danser på sin søns grav". Persongalleri og tematik er i vid udstrækning det samme, og endnu engang er det den kreative overklasse plus det løse, der gennemlyses gennem hovedpersonens Mikkel Vallins kritiske blik." Kilde: https://forfatterweb.dk/oversigt/zkongstad00</p>
<p>2016</p>	<p>Sådan gør vi ikke i Tisvilde. Samlede tekster om Tisvilde 1995-2016. Forlag: Engdrag</p>
<p>2016</p>	<p>Vil du være min søn. Roman. Forlag: People's Press. "I midten af halvfemserne forlod jeg København for at komme på afstand af Henrik. I femten år havde jeg været hans uægte søn, siddet til den månedlige dengsemiddag for nedrullede gardiner og været dybt begravet i hans univers med talende tøjbamser,</p>

	<p>formiddagsdruk og tabuer. Jeg var begyndt at tænke mere som ham end som mig selv og måtte væk. Men så ringede hans søster og spurgte, om jeg kunne kigge efter ham i weekenden, og jeg svarede, at jeg skulle til Jylland og holde foredrag om opløsningen af parforholdet. Et kvarter senere ringede jeg tilbage, for selv om jeg ikke havde set ham længe, måtte jeg jo kunne finde overskud til at bruge en weekend med det menneske, som har betydet mest for mit livs retning. Jeg stillede samtidig mig selv en opgave: Inden turen var ovre, skulle jeg have spurgt om det, som altid har ligget mellem os: <u>Hvorfor har du aldrig haft en kæreste? I Martin Kongstads nye roman træder han ud af sit alter ego og ind i sig selv. Romanen handler om at søge en far og finde noget helt andet.”</u></p>
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Film- og teatermanus (et udpluk)

1996	Tyrolerstue Morten Lindberg og Martin Kongstad Teatermanus – opført på Kafkaféen
1998	Dengse & Mørket Teatermanus – opført på Mungo Park
1999	Fiaskospiralen. Martin Kongstad og Søren Fauli Teatermanuskript (1999) – opført på Dante. Spillefilmsmanuskript (2000)
2001	Sidste Schäfer Novellefilmsmanus
2003	Tekster til Dantes Tivolirevy
2004	Manus til Tisvildeleje revy
2007	Jimmi og Petter TV-seriemanuskript
2007	Kommer du til min begravelse? Novellefilmmanuskript
2008	Deroute

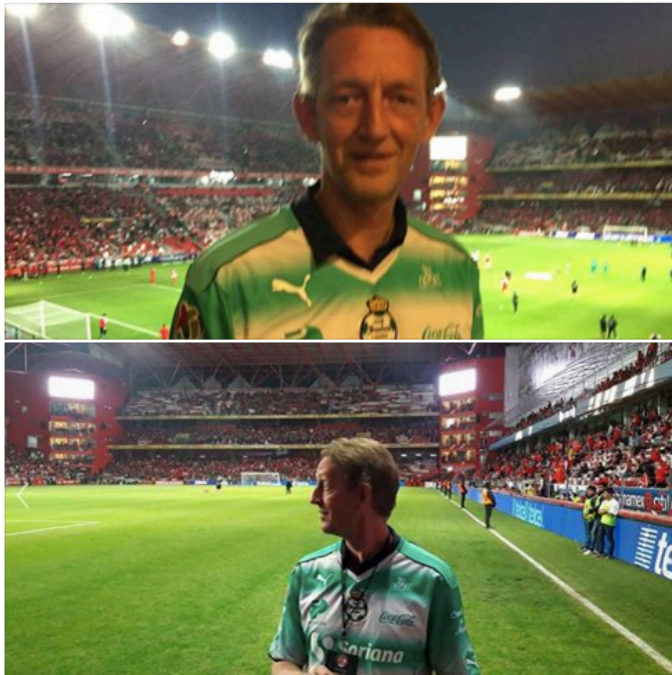
Deroute, tv-serie i 6 afsnit sendt på DR 2
--

Facebook-opslag (et udpluk)

Overordnet note: Martin Kongstad bruger ivrigt sin Facebook-profil til at promovere sine Bearnaise-programmer, hvor han præsenterer ugens gæst med billede og en kort appetitvækkende tekst. Derudover findes mange reklamer for og invitationer til Kanon Halløj-arrangementer og andre begivenheder han selv eller hans venner (Jokeren aka. JOX) står bag. Han bruger derudover sin profil til at komme med personlige "bag-facaden"-beretninger og billeder, og længere tekster, som bl.a. reproducerer hans opgør med kultureliten.

 **Martin Kongstad** added 2 new photos — with Peter Haugstrup and Martin Hollaender.
14 May · 🌐

Vi tabte jo første kvartfinale i Liga MX hjemme mod Toluca med 1-4, men i aften viste vi det sande potentiale og vandt 3-1 ude.





Martin Kongstad

19 April · 🌐

I årevis har jeg spurgt forfattere, om de vidste, hvor det litterære miljø var, og de fleste ved det ikke, for de sidder bare hjemme og skriver. Nogle har nævnt festerne på Forfatterskolen, og der har jeg været en gang og mødt nogle generte unge med lunkne dåseøl.

Et miljø som sådan kan jeg ikke finde, men en konsensus synes jeg klart der er.

Flere endda.

En dominerende konsensus er den akademiske, og nu bliver det lidt firkantet: Alle de mange mennesker som har læst litteratur på universitetet og som nu er forfattere, formidlere, fondsmedlemmer, osv.

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"God litteratur er jo...." siger de gerne og så nogle regler for hvad den jo er.

Sproget må i hvert fald gerne "gå i stykker".

De kan tit lide bøger, som jeg keder mig ihjel over.

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Det er min klare opfattelse, at den konsensus er gældende mht kunstfond, festivals, anmeldertække eller: hvis sproget går i stykker eller er meget famlende og sansende, så ligger der oftere en godbid.

I den anden ende er krimiforfatterne. Deres sprog går ikke i stykker, ikke overlagt i alle fald, og de bygger spænding op.

Ind i mellem dem er så en masse andre, men et vildtvoksende miljø er der ikke.



Like



Comment



Share



and 197 others



Martin Kongstad updated his status.

10 February · 🌐

Fandt et filmmanus, som jeg skrev over min novelle fra Vence. Kreuzmann er i god form.

CLAUDIA

Hvad har du lavet i dag?

Han åbner en flaske Meursault. Skænker to glas.

KREUZMANN

Løjet for jyder. Skældt random ud. Spist fadølssalat med Kødkatten på Sankt Annæ.

CLAUDIA

Så trænger du jo til en åndfuld samtale.

KREUZMANN

Jeg vil hellere spille yatzy med mig selv.



Like



Comment



Share



and 68 others

 **Martin Kongstad**
29 January · 🌐

Sådan var det ikke, da jeg var dreng.
Jeg sidder og skriver under buldrende varmelamper foran en café på Østerbro. Knægten ved nabobordet er sytten år. Han har langt pagehår og kameluldsfrakke, min datter ville kalde ham "wanna be-Thor" efter ham fra City Bois. Han fortæller sin veninde, at han får fem hundrede om ugen i lomme penge plus penge til mad, og i en bisætning dropper han, at de havde tre flasker Dom P til festen. Oppe i Stockholm hørte jeg, at de unge mænd med page fra Östermalm er begyndt at "vaske champagne".
Man ringer ned til en dyr bar, får nogle flasker op og hælder dem i vasken. Så er der vasket.
Jeg cykler hjem ved 23-tiden og i tunnelen under Fredensgade er fire romaer ved at rede op.
De dækker sig med plastik for at holde den fugtige kulde væk.
Sådan var det ikke, da jeg var dreng, tænker jeg, kigger væk og træder til.

👍 Like 💬 Comment ➦ Share

👍 😊 🙄 and 509 others

 **Martin Kongstad**
20 January · 🌐

Min mor kæmpede for kvinders rettigheder og var med til at lave Dannerhuset. Jeg er lige blevet interviewet til Jyllandsposten om borgere.

👍 Like 💬 Comment ➦ Share

👍 😊 🙄 and 432 others

Røde tråde i Martin Kongstads produktion

- Kongstad skriver med en let pen, hvor der er kort vej fra tanken til hånden. Meget associativt. Et gennemgående træk er hans opgør med den kulturradikale kulturelite, - det miljø som satte scenen for hans barndom i Kartoffelrækkerne på Østerbro.
- Hans produktion fremstår som rå, upoleret, ærlig og til tider grov.
- Der er et gennemgående performativt element tilknyttet til Martin Kongstads tekster: Skuespilleren Claes Bang læser konsekvent anmeldelserne i Bernaise er dyrenes konge. Bang var også med, da Kongstad var vært på Den Store Roman (Radio24syv, nov. 2011). Deres venskab går langt tilbage og allerede i 2009 findes eksempler på, at Bang oplæser Kongstads tekster (<http://ordtilallesider.dk/martin-kongstad>)
- Kongstads talrige offentlige optrædener er ofte i kulturradikale sammenhænge: DR K, Politiken Plus, Vidensfestival, etc. Han reproducerer altså sin (kultur-elite)-persona ved at deltage i events, der egentlig appellerer til den selvsamme kulturelite, han kritiserer i sine bøger (Han danser på sin søns grav (2009) Fryser jeg (2013))
- Mikkel Vallin er Kongstads alter ego og optræder i *Han danser på sin søns grav* (2009) og *Fryser jeg* (2013). Vallins karakter fremstår som en fiktiv udgave af Kongstad – han ser ud som forfatteren, spiser som forfatteren, arbejder som forfatteren og går klædt som forfatteren. Vallin tilføjer et fiktivt element til kongstads persona og de to smelter sammen i den overordnede fortælling om Kongstad. I en madanmeldelse i Information

fra 2011 er Kongstad og Vallin endog ude og spise sammen, og artiklen/madanmeldelsen er en fiktiv fortælling om Kongstads middag med sit alterego (<https://www.information.dk/moti/2011/01/skuffet-mikkel>). Eftersigende bryder Kongstad ud af Vallin-rollen i *Vil du være min søn* (2016) (det har dog ikke været muligt at bekræfte det nogen steder).

- Kongstad har skabt en 'respekteret kulturpersona, og er sådan en man skriver om. Optræder på tværs af medier og har indvilget i massevis af interviews.

Ekstra: Interviews med Kongstads persona

- <https://www.b.dk/personlig-udvikling/martin-kongstad-pausen-er-et-brunt-vaertshus>
- <http://www.alt.dk/artikler/martin-kongstad-jeg-har-altid-varet-meget-skeptisk-over-for-parforholdet>
- <https://www.information.dk/2007/07/blaabaertaerten-havnede-gale-hals>
- <http://politiken.dk/debat/art4972300/%C2%BDet-er-sgu-sjovere-at-sige-ja%C2%AB>

MARTIN KONGSTAD

- 3. Illustrative eksempler på personaanvendelse -

Artikler

29. jan. 2011	Jeg er skuffet over Mikkel Jeg vendte den anden kind til, da Mikkel Vallin ringede for at bede om godt vejr. Vi gik på Fishmarket. https://www.information.dk/moti/2011/01/skuffet-mikkel
18. jul. 2013	Spidsborgerkrig i Tisvilde: Og så kom de rige, det er klart – der er jo gøgl, ballade og saltvand Hvad er Tisvilde, og hvem er ikke? De unge rige kolliderer med veteranerne i den lille by. Her er Tisvilde for begyndere ved forfatter Martin Kongstad. http://politiken.dk/kultur/art5469397/Spidsborgerkrig-i-Tisvilde-Og-s%C3%A5-kom-de-rige-det-er-klart-der-er-jo-g%C3%B8gl-ballade-og-saltvand
14. okt. 2016	Kongstads madanmeldelser: Amass er en oplagt kandidat til byens flotteste restaurant Martin Kongstad trodsede sine fordomme om Amass som et sted med en masse selvtilstrækkelige fuldskæg. I stedet fandt han restaurant med hjerte og beliggenhed på rette sted. http://www.euroman.dk/gastro/kongstads-madanmeldelser-amass-er-en-oplagt-kandidat-til-byens-flotteste-restaurant
14. nov. 2016	Martin Kongstads madanmeldelse: Jeg synes stadig, at det er en fantastisk idé at kombinere Bo Bech og Italien, men jeg har stadig til gode at glæde mig over resultatet Det var noget så paradoksalt som italiensk mad lavet uden passion. http://www.euroman.dk/gastro/martin-kongstads-madanmeldelse-jeg-synes-stadig-at-det-er-en-fantastisk-ide-at-kombinere-bo-bech-og-italien-men-jeg-har-stadig-til-gode-at-glade-mig-over-resultatet
	Personlige Blog-indlæg – martinkongstad.dk
10. sep. 2013	Den dag jeg skulle ha læst op i Århus (Blogindlægget er en ærlig beskrivelse af, at ingen mødte op til hans oplæsning i Århus) http://www.martinkongstad.dk/#post12
19. okt. 2013	Et eller andet sted er der et lille vi "Jeg vil skille mig ud fra mængden uden at larme, og det bliver et blåt jakkesæt fra Mads Nørgaard, en lyseblå skjorte fra Rom, prikkede sneakers fra Soulland og en orange halsklud. Jeg er taget til Frankfurt for at sælge mig selv. Lyder det kynisk? Det bliver meget værre."

Radioprogrammer

1.- 30. Nov. 2011	Den Store Roman med Martin Kongstad, Radio24syv Programtekst: "Litteratur in the making: Den store Roman er et nyt bud på litteraturradio. En forfatter arbejder for åben mikrofon i en måned. Vi kommer helt ind i skabelsen af en bog – og i en måned af en forfatters liv. Hvordan går det med processen, hvad researches der på, hvad er der skrevet siden i går. Forfatteren inviterer gæster i studiet, som kan inspirere, give ny viden eller komme med input til detaljen. Der er plads til både frustrationerne og diskussionerne. " I november 2011 var månedens forfatter Martin Kongstad http://www.radio24syv.dk/programmer/den-store-roman/4893403/den-store-roman-01-11-2011
2014 -	Vært på Bearnaise er Dyrenes Konge, Radio24syv Programtekst: "Madanmeldelse og forførende samtaler: Bearnaise er Dyrenes Konge er madanmeldelse i din radio. Hver uge inviterer forfatter Martin Kongstad en aktuel person på middag og anmelder samtidig restauranten efter 13-skalaen. Det er indlevende, vittige og vidtløftige samtaler krydret med inspiration til din næste spiseoplevelse." http://www.radio24syv.dk/programmer/bearnaise-er-dyrenes-konge

TV-optrædener

Feb. 2010	Forfatterstemmer – med Torben Munksgard og Martin Kongstad, DR K Programtekst: "Torben Munksgaards bog er fyldt med løgn, i Martin Kongstads noveller er der til gengæld kun ca. 57 procent afvigelse fra virkeligheden. To selviscenesættende forfattere om det at lyve og kaste bomber i egen rede. "
------------------	--

Bøger

2009	Han danser på sin søns grav. Novellesamling. Forlag: People's Press "Martin Kongstads debut fra 2009 består af syv noveller, som alle formidles gennem jeg-fortælleren Mikkel Vallin. Mikkel er en del af et miljø af kreative københavnere, børn af 68-generationens
-------------	--

	<p>vindere, som bosatte sig i attraktive boliger i attraktive områder med attraktive ligesindede. Derfor består denne kreds kun af attraktive mennesker, som omgås andre attraktive mennesker. Det er dette slæng af folk fra den såkaldt kreative klasse, "Han danser på sin søns grav" stiller skarpt på."</p> <p>https://forfatterweb.dk/oversigt/zkongstad00</p>
2013	<p>Fryser jeg. Roman. Forlag: People's Press "Martin Kongstads anden bog og første roman, "Fryser jeg" fra 2013, bygger videre på debuten "Han danser på sin søns grav". Persongalleri og tematik er i vid udstrækning det samme, og endnu engang er det den kreative overklasse plus det løse, der gennemlyses gennem hovedpersonens Mikkel Vallins kritiske blik."</p> <p>https://forfatterweb.dk/oversigt/zkongstad00</p>
2016	<p>Vil du være min søn. Roman. Forlag: People's Press. "I midten af halvfemserne forlod jeg København for at komme på afstand af Henrik. I femten år havde jeg været hans uægte søn, siddet til den månedlige dengsemiddag for nedrullede gardiner og været dybt begravet i hans univers med talende tøjbamser, formiddagsdruk og tabuer. Jeg var begyndt at tænke mere som ham end som mig selv og måtte væk. Men så ringede hans søster og spurgte, om jeg kunne kigge efter ham i weekenden, og jeg svarede, at jeg skulle til Jylland og holde foredrag om opløsningen af parforholdet. Et kvarter senere ringede jeg tilbage, for selv om jeg ikke havde set ham længe, måtte jeg jo kunne finde overskud til at bruge en weekend med det menneske, som har betydet mest for mit livs retning. Jeg stillede samtidig mig selv en opgave: Inden turen var ovre, skulle jeg have spurgt om det, som altid har ligget mellem os: <u>Hvorfor har du aldrig haft en kæreste? I Martin Kongstads nye roman træder han ud af sit alter ego og ind i sig selv. Romanen handler om at søge en far og finde noget helt andet.</u>"</p> <p>https://bogreolen.dk/vil-du-vaere-min-soen_martin-kongstad_9788771802436</p>

Facebook-opslag (persona-reproduktion)



Martin Kongstad

19 April · 🌐

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Like



Comment



Share



and 197 others



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Man ringer ned til en dyr bar, får nogle flasker op og hælder dem i vasken. Så er der vasket.

Jeg cykler hjem ved 23-tiden og i tunnelen under Fredensgade er fire romaer ved at rede op.

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Like



Comment



Share



and 509 others



Martin Kongstad

20 January · 🌐

Min mor kæmpede for kvinders rettigheder og var med til at lave Dannerhuset. Jeg er lige blevet interviewet til Jyllandsposten om borgere.



Like



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and 432 others

Appendix D: Interview guide – Brügger & Bertelsen

Interviewguide, Radio24syv, ledelsen

Udarbejdet af Steffen Moestrup

Første interview: fredag 18. november, 2016, klokken 10.00 – 11.00/11.30 → flyttet til 29/11 kl. 16.30 – 18.00

Deltagere: Mads Brügger og Mikael Bertelsen (begge er programchefer hos Radio24syv)

Sted: Hos Radio24syv, Vester Farimagsgade 41, 2. sal, Kbh. V.

Interviewstil: Semistruktureret. Jeg anvender spørgsmålene som udgangspunkt men er også lydhør for relevante digressioner, som jeg kan stille opklarende spørgsmål til. Dog anvendes interviewguiden også til at sikre mig, at vi holder os nogenlunde til sporet, og at jeg får svar på de ting, jeg har overvejet inden interviewet.

Optages på diktafon (og iPhone som backup) for derefter at blive transkriberet.

Interviewets overordnede forløb:

1) Kort skitsere projektet

Den overordnede ramme for forskningsprojektet er kulturjournalistik i DK. 7 forskere er med.

Jeg kigger så specifikt på det vi måske kunne kalde eksperimenterende journalistik og især den afart, hvor journalisten/værten/kritikeren har en markant personlighed, der bruges på forskellig vis i journalistikken.

Jeg vil meget gerne anvende dele af jeres svar i min forskning. Altså citere udvalgte dele til at understøtte analytiske pointer og beskrive det her fænomen.

Citat-tjek?

2) Indledende spørgsmål + generelt om kulturjournalistik

Kan I kort skitsere hvordan radiokanalen er organiseret ?
(herunder antal fastansatte, freelancere, ledelsesstruktur)

Hvilken rolle har kulturjournalistikken på kanalen?

Er der nogle særlige kulturområder, som dyrkes på kanalen?

Er der omvendt nogle kulturområder, I har fravalgt at prioritere?

Hvad og hvem dikterer hvorvidt et kulturområde (eller kunstnerisk udtryk) skal have en plads på kanalen?

Ledelsesmæssige spørgsmål

3) Det strategiske / visioner

Hvordan vil I beskrive den journalistik (kulturjournalistik), der produceres generelt i Danmark?

Hvordan er det, I laver på 24syv anderledes end det gængse?
(hvordan vil I karakterisere den journalistik, der laves hos jer?)

Hvad vil det sige, at radio skal være en oplevelse?

Hvad er eksperimenter indenfor journalistik ifølge jer?

Kan I nævne nogle konkrete eksempler fra jeres station?

Hvad mener I, at 24syv bidrager til (i det offentlige rum, i den offentlige debat samt i medielandskabet) ? / Hvilken rolle er det I udfylder?

Hvilken betydning har det i denne sammenhæng at I er offentligt støttet (public service kanal)?

Har I nogle inspirationskilder (i indland eller udland) i forhold til særlige måder at bedrive journalistik på?

4) Nye værter / udvælgelse

Hvordan bliver et program typisk til hos jer, kommer der en journalist/vært med en idé, udspringer den fra jer eller noget helt tredje?

Hvordan foregår udvælgelsen af værter rent praktisk?
(evt. nogle konkrete eksempler)

Hvad leder I efter hos en ny vært?

Mange af jeres værter er i forvejen kendte personligheder indenfor forskellige felter – er det et bevidst valg? (og hvorfor/hvordan ?)

Flere af jeres markante værter arbejder også for andre medier (og laver i det hele taget flere ting) – hvilken betydning har dette for deres ageren på 24syv?

Hvem vil I selv pege på af jeres værter, der har de mest markante personligheder (mest markante tilgang til at skabe journalistik) ?

Er der nogle fællestræk på tværs af jeres værter (en 24syv-persona) ?

Det lader til, at der er mange mandlige værter på kanalen, især blandt de mere markante stemmer – hvad skyldes det?

5) Personlighed

Hvad betyder personlighed i journalistik for jer ?

Hvordan kan det personlige bruges i journalistikken – hvad kan det bidrage til?

Kan det også blive for personligt, for privat (er der en grænse) ?

(Hvilke udfordringer kan der være i at anvende det personlige?)

Hvilke roller har det personlige på kanalen?

→ Konkrete eksempler som I kan tale ud fra:

Bearnaise: Hvordan blev programmet til? (herunder ideen med den oplæste anmeldelse)

Hvordan vil I karakterisere Martin Kongstads rolle i programmet?

Drøfter I hvordan allerede etablerede stemmer kan bruge sig selv i de programmer, de får hos jer?

Hvilke rolle har I, når det gælder anvendelsen af værtens eksisterende ”offentlige jeg” (persona) ?

Flaskens Ånd: Hvilke tanker har I gjort jer i forhold til det program?

Hvad betyder værtens personlighed (hvem værten er) for et program som Flaskens Ånd?

I hvilket omfang mener I, at dette program trækker på værtens person(a) ?

Hvor meget betyder det, at mange af jeres programmer drives af den vært, som ”fandt på” programmerne?

Vil et program som Flaskens Ånd kunne drives ved af en anden (hvad ville der i så fald være anderledes) ?

AK24syv / Fredensborg: Hvordan kommer en ”gimmick” som Rene Fredensborgs ”nøgen-interview” i stand?

Hvad ligger til grund for den slags eksperimenteren med interviewformen?

Hvad håber I at opnå med det?

6) Performance / stille sig an / skabe sig / optræde (et mindre vigtigt tema)

Hvordan vil I karakterisere den type journalistik, som især er båret af markante værter som Kongstad, Pilgaard, Fredensborg?

Er der også et element af iscenesættelse eller hvad vil I kalde det?

Kan man sige, at nogle af jeres værter performer journalistik?
(evt. Forklare hvordan jeg forstår termen)

Hvem gør det i så fald – og hvordan?

Det her med at sætte sig selv i scene, stille sig an / skabe sig – hvilke funktioner kan det have? /
Hvad kan det bidrage til?

Har I nogle eksempler på værter, som I synes stiller sig an / skaber sig?

7) Sociale medier

Hvilken rolle har de sociale medier i branding af dels kanalen og dels personlighederne?

Har I udstukket nogen retningslinjer for hvordan jeres værter skal anvende de sociale medier?

Hvad er en god anvendelse ifølge jer?

Spørgsmål angående ledelsen som udøvere (kan udelades hvis tiden er knap)

Hvordan vil I omtale den type journalistik I selv har praktiseret (og til dels stadig praktiserer) ?

Hvilken rolle har I selv/jeres personlighed i jeres produktioner?

I hvilket omfang vil I sige, at det "jeg", som bliver bragt frem i jeres journalistik, er anderledes end det "jeg", som I har, når I er hjemme, blandt venner, sammen med jeres børn etc. ?
(kan man godt performe et stykke journalistik og samtidig være sig selv?)

Hvordan smitter jeres praksis-baggrund af på jeres måde at lede 24syv på?

I har personligt arbejde med både skrift, radio, tv og dokumentarfilm tidligere – er der forskel fra medie til medie i forhold til hvordan man kan bringe sig selv i spil?

Afrunding

Aftale videre proces ift iw med udvalgte værter (gerne interviewe dem i december og januar)

Høre om mulighederne for en runde 2 i primo 2018 (både med ledelse og med værter)

Appendix E: Interview data Brügger & Bertelsen

Brugger og Bertelsen 1.

IV: Interviewer

IP1: Michael Bertelsen

IP2: Mads Brügger

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtale flow.

[]: Angiver transkriptions noter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[..] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

0:00:01.0 -

IP1 - Du er ikke sendt af for eksempel P1 som en form for spion?

IV: Altså nu ved jeg godt, jeg har P1 looket, men æh [P1 griner] - og nu sætter jeg også min iPhone 4 til at optage [baggrundsstøj].

IP2: Optager vi nu?

IV: Nu optager vi. Så nu ændrer det fuldstændigt karakter.

IP2: Michael Bertelsen er en løgner.

IV: [griner]

IP1: Hold da op.

IP2: Så er vi igang [griner]

IV: Jeg tillader mig lige at æh at putte min fire op.

IP1: Han giver dig et æh. Et hint.

IV: Ja.. Ehm. Yes. Hold kæft, det er sgu lige det med den diktafon

IP1: Bruger du mælk i kaffen?

IV: Øh hvis I har mælk, så vil det være meget dejligt.

IP1: Det henter jeg lige så. Imens

IV: Ja mens jeg lige booter den og. Men det kan være, at den skal ligge herovre, hvis nu Michael også siger noget

IP2: Det tror jeg roligt, du kan regne med. At han gør.

IV: Ja. Har du nogle spørgsmål til projektets indhold og karakter?

IP1: Neej.

IV: Nej?

IP1: Nej.

IV: Det virker forståeligt?

IP1: Det skulle jeg mene.

IV: Ja. Godt. Jeg vil også sige, jeg har ikke nogen skjult dagsorden. Ikke for at (det kan være en skuffelse)

[griner] Men min afhandling ønsker ikke at gå ind og fælde dom over, om det I laver er godt eller dårligt.

Om end det lykkes at udfordrer konventioner og sådan nogle ting. Det er mere eksplorativt, som vi kalder det.

IP1: Ja.

0:01:16:5 –

IV: ved at undersøge, hvad er det, der foregår. Hvad siger dem, der laver det, =

[IP1: = udforskende =]

IV: = selv om deres journalistik. Og det er faktisk ret sjældent man hører om, i hvert fald inden for journalistik forskning.

IP1: Jajajaja.

IV: Så på den måde æh, skulle det også gerne være lidt nyt.

IP1: Ja. At man hører det fra aktørernes egen mund.

IP1: Ja.

IV: Skal vi bare starte, når Michael kommer =

IP1: = Vi kaster os ud i det.

IV: Så kan du eh..Hvis jeg nu øhm. Ja. Den første blok her, det er egentligt sådan lidt overordnet, inden vi går ned i det. Det. Det (materien) eller hvad skal man sige. Æhm. Så måske lidt generelt om, hvad skal man sige øhm =

IP1: = Ja det der, det øh =

IV: = Nåh det er nærmest rent mælk, eller hvad?

IP1: Ja men (uforståelig tale). Vil du hælde mælk fra den over i et krus? For ellers er der pludselig mælkeskum overalt på mit skrivebord og det vil jeg gerne have lov at frabede.

IP2: Fordi det er så fint dit skrivebord.

IP1: Ja.

IV: Ja okay. Øhm

0:02:08.9 -

IV: Måske kan du svare på det?

IP1: Ja.

IV: Det er et af de kedeligere spørgsmål. Ganske kort om, hvordan radiokanalen egentlig er struktureret. Altså jeg tænker fastansatte, freelancere, [IP1: ha], ledelsesstrukturen. Bare sådan hvad der falder dig ind.

IP1: Ja.

IV: i forhold til det.

IP: Jamen øh bød det er jo sådan øh =

IV: = jeg sætter den herovre, hvis du har tænk dig at sidde der =

IP1: Ja. Jamen det er udstukket i øhm. Altså sendetilladelsen, som jo kommer fra Kulturministeriet og der er nogle sådan helt særlige regler, der skal [baggrundsstøj], hvad skal man sige, opfyldes.

IV: Mhm

IP1: Der skal være en nyhedsredaktion. Øh 35 fastansatte journalister. Den har Mads og jeg ikke ansvaret

for. Så er der en programafdeling. Som stort set står får sytten timers – ud af døgnets fireogtyve timer. Det er dem, vi har ansvaret for.

IV: Mhm

IP1: Der arbejder vi . Til dels med. Folk der er ansat på radioen, men også med mange studieværter, som enten er øh. Fuld – deltid, kvarttidsansatte. Æh for eksempel Knud Romer arbejder ikke på fuldtid, han laver en times radio om ugen, i det program der hedder Romerriget. Og ham ser vi så en til to dage om ugen, hvor han kommer ind og – Men han har jo så også gang i alle mulige andre ting. Som vi ikke på nogen måde er herrer over. Men det er mere bare sådan - så på den måde, så kan man sige, at - at programafdelingen, som ikke står for morgen og eftermiddagsudsendelserne. Og timenyhederne. Vi står for alt det andet.

IV: Okay

0:03:43.6 -

IP1: Og det er. Det er en ss. Altså hvad kan man sige, en ledelsesstruktur, som er ret enkel [IV: mm] ved dybest set øh udraderede det, man i Danmarks Radio på et tidspunkt , kaldte menneskechefer. Men som øh også er et andet ord for mellemledere. Fireogtyve Syvs budget er groft sagt æh æh . Vi skal sende dobbelt så meget som P1 for det halve. Så ret tidligt er det ((ukendt stemme afbryder med uforståelig snak)) Ja.

IV: Ja sende dobbelt så meget =

IP1= Vi sender dobbelt så meget =

IV: = for det halve

IP2: Ja.

IP1: Som P1. For det halve af, hvad P1 koster per år.

IV: Mhm

IP1: Du kan sige groft sagt, hvis vi har . Ja det bliver sådan et kompliceret regnestykke, men altså dybest set, så handler det om at vi – ret tidligt i forløbet stod det klart for os, at hvis radioen overhovedet ligesom skulle komme op og flyve. På nogen måde. Altså bare det at få udfyldt så mange timer i døgn [baggrundsstøj]. Toogtyve timers nyproduktion. Så skulle vi . Øh hvad kan man sige, kanalisere altså de penge vi havde, ind i programmerne.

IV: Mhm

0:05:02.1 -

IP1: Altså du kunne simpelthen ikke have øhm.- Folk som sad her og generede møder og seminarer , fokusgrupper. Alt det her, hvad kan man sige, udenoms .. Støj ville jeg kalde det. Også fordi jeg kommer fra eh, fra altså – og har også været programmedarbejder. Altså det her med at øh. Øh. At der er nogen der. Æh hvad kan man sige, bruger enormt meget tid på øh, hvad kan man sige, at overskue, kontrollere, censurere, gå programmerne efter i sømmene altså. Det måtte vi simpelthen – altså det måtte vi slippe.

IV: Ja.

IP1: Så hele det – hele det øh, hvad kan man sige. Hele den ambition om, at kontrollere sendetiden blev vi nødt til på en eller anden måde, fra start, sådan at opgive. Fordi vi kunne bare se, at vi skal sende sindssygt meget. Hvis der skal sidde flere og flere mellemlederlag og ligesom og godkende og lytte og kontrollere . Så knækker vi halsen.

IV: Ja

IP1: Fordi så – det var jo sådan nogle helt simple møder, vi havde med folk, der gerne ville lave radio og vi sad sådan og regnede, sådan jamen du kan få det her honorar for ligesom at lave to timers radio, ikke?

IV: Jaja. Okay

0:06:16.5 -

IP1: Så. Det er bare vigtigt at forstå, fordi at jeg tror imellem det job, Mads og jeg har, som programchefer, der ville du for eksempel på DR, som er en ledelsesstruktur, jeg kender rigtigt godt. Jeg har lavet programmer og jeg har også været i chefredaktionen og afdelingschef og alt muligt altså. Jeg vil tro, at du næsten kan komme ud i at der er mellem fire og fem øhm. Ledelseslag imellem en studievært og det job, jeg har her. Og hos os, der er øhm, hvad kan man sige æh, altså der er . Jørgen Ramskov. Så er der Mads og mig og så er der Simon Andersen altså. Og hernede er nyhedsafdelingen og her er programafdelingen . Og så kan du sige, mellem os og så en studievært, der er så. Øh teknikere. En producer.

IV: Ja

IP1: Men en producer er altså nogen der har ekstremt – altså sådan hands on. Det kan være alt fra at hente en gæst, under en udsendelse.

IV: Okay. Ja.

IP1: altså imens og tage telefoner øh tilrettelægge udsendelsen, være med til at researche udsendelsen. Det vil sige, der er ikke – imellem os og den studievært – fire fem forskellige stillinger, som ligesom siger hvorfor har du ham som gæst?

IV: Mhm arh okay.

0:07:32.0 -

IP1: Hvorfor har du ikke hende som gæst så ? Hvorfor har du valgt det emne hvorfor har du ikke hellere valgt det? Altså . Det giver en ekstremt grad af . Af hvad kan man sige øhm. Frihed til den enkelte studievært. Selvfølgelig kan man sige, at øh – fordi. Og det hænger jo så også sammen . Og og selve den struktur kommer til at have en enorm indflydelse på hvordan vores programmer lyder. Fordi at vi . altså en meget afgørende sætning for os, det var hvis du vil – hvis du vil . Med de færre midler, vi har. Forsøge at fremstå ligeså . Ufejlbart, eller hvad kan man sige. Nogen vil sige perfekt. Eller fejlfrit, som for eksempel P1.

IV: Jaja.

IP1: Så har vi ikke - vi har ikke ressourcerne til at en studievært kan researche sig frem til det, man kunne kalde, den . Øhm. Objektive [...] gengivelse af, hvordan verden hænger sammen.

IV: Nej.

IP1: Men der stod så, i vores sendetilladelse at vores debatværdere skulle opfordres til at have. Personlige og markante holdninger.

IV: ja.

0:08:39.0 -

IP1: Og det gør jo lige pludseligt, at hvis du laver et program om Israel Palæstina konflikten, så kan du have en studievært, der siger jeg synes Israel, eller ja, den skide jødedom eller. Og så har vi tonsvis af klager fra mosaisk trossamfund, den israelske ambassade i røret lige bagefter. Men dagen efter kan der sidde nogen – en studievært og sige, at Hamas er en terrororganisation. Æh

IV: Ja.

IP1: Æh ifølge ham . Forstår?

IV: Ja.

IP1: Og det betyder jo, at at studieværten kan sidde og sige jeg, i stedet for man eller det er sådan her. Altså hele den måde at . Hvad kan man sige, formidle verdens gang på, hvor man jo faktisk lover eller forsøger at at forgive at man har nu. Undersøgt og researchet sig frem til ,a t det er sådan her det

forholder sig og ni står vi heroppe, på denne her. Altså prædikestol og fortæller ned til lytterne . Nu skal I høre, sådan her hænger verden sammen. Der er vi meget opmærksomme på, at hvis vi skulle kunne få det til at fungere, så skulle studieværten jo kunne sidde i programmet og sige . Jeg ser det sådan her. Og jeg tænker og jeg synes, eller jeg er begrejtret for.

IV: Ja. Yes.

IP1: Og det giver en meget mere. Hvad kan man sige, personlig værtsrolle. I stedet for den vært, der sidder og inviterer nogle der er for, nogle der er imod [IV: klart]. Og ligesom selv trækker sig ud af det og siger boks. Og så går de i gang.

0:10:03.4 -

IV: Hvis nu – fordi det er noget, jeg gerne vil berøre rigtigt meget, det der fordi det er jo helt klart noget – mit take på det, ikke?

IP1: Ja det er jeg med på. Ja.

IV: Ja det ved jeg godt. Men hvis vi nu lige øhm, fordi den overordnet ramme er sådan set kulturjournalistik æh i det her forskningsprojekt.

IP1: Ja.

IV: Hvad ville I sige i forhold til – hvilken rolle har kulturjournalistik på radio Fireogtyve Syv kulturområdet?

IP1: Æh en ægh støt [utrolig høj baggrundsstøj, der gør talen umulig at forstå]. Hvis man laver to timers kulturprogram, hver dag mellem atten og tyve, ak Fireogtyve Syv. Vi sender et kulturdebatprogram på to timer med René Fredensborg. René ord for pengene. Vi øhm. Jeg tror også vi ret tidligt, altså blev enige om at. At kulturjournalistikken i Danmark godt kunne have en karakter af at være sådan et forlænget billet og salgskontor for de kulturelle produktioner og udgivelser, der nu blev lavet i Danmark.

IV: Mhm

0:10:57.0 -

IP1: Altså omtale. Omtale af en ny film øh. Hvordan har det været at arbejde med den instruktør, eller . Øh den her bog, du nu har udgivet øh, hvad handler den om og altså den her ekstreme sådan øh begivenhedskalender orienterede kulturjournalistisk, hvor du sådan fortæller, hvad – hvad tilbuddene er. Hvor jeg tror, vi havde i hvert fald en ambition, så kan man så diskutere om det er lykkes, men vi havde i hvert fald en ambition om at vi også skulle lave noget kulturjournalistik, som ligesom satte æh satte en dagsorden og også gjorde æh måske ruskede op i det her æh, det her mærkelige fødekæde. Fødekæde øh cirkulation, der kunne være mellem de kulturproducerende og så de kulturformidlende, ikke. Og jeg synes det er et meget klart udtryk for=

IP2: = Det er det man kalder revolving doors.

IV: Mhm.

0:11:44.8 -

IP1: Et meget klart udtryk for at vi var meget ambitiøse om at lave noget andet og det var også det program, der hed den store roman. Hvor en forfatter ligesom fik – altså vi kaldte det et legat =

IP2: = Ja. Ja.

IP1: Men altså en forfatter fik fyrretusind kroner, for at lave seksten til tyve radioprogrammer, hvor de sad og researchede eller arbejdede på deres næste roman . Og det tog – jeg ved ikke om folk tog det sådan særligt alvorligt, da vi sendte det program, men man kan bare se, at Jan (Sonnenborgs) roman kom ud af det. Kar – Kasper Colling Nielsens Store Borgerkrig startede i det program øhm. Martin Kongstads Fryser Jeg. Og så videre øhm.

IP2: Christina Stoltzes =

IP1: = Ja og og simpelthen for at sige. Det var bare fordi, det var meget klart udtryk for at en forfatter sidder alene i en lag periode og arbejder på en bog og den eneste, der får lov at læse med er måske redaktøren i slutningen af processen. Måske går forfatteren så langt som at lade sin [...] Mand eller kone eller kæreste læse det næsten færdige og så går det ind i sådan et forlagsprocess, hvor det bliver skåret til og gjort klar og der bliver lavet cover og markedsføring og til sidst, så kobler du radio og TV på, som så ligesom skal reklamere for den her bog. Og så synes vi det var sjovt, ved at jamen hvad nu hvis du placerer . Øh os som radio, altså i den helt anden ende. Helt deroppe hvor forfatteren er helt alene. Men hvis for eksempel som Martin Kongstad ville skrive en bog om det Københavnske kunstmiljø, så sad han jo og interviewede gallerister og kunstnere i sit program. Og Kasper Colling interviewede læger og han havde et eller andet med en grønlander, der blev kørt ned og tog på Rigshosp – Der var sådan nogle ting.

IV: Mhm

0:13:27.5 -

IP1: Og det var jo idéen at så så sidder forfatteren i virkeligheden og taler med. De kilder, der skal bruges til at skrive bogen, ikke. Og det syntes jeg var en meget sjov ambition, at ligesom placere [...] Altså radioen et andet sted, end i den her =

IV: = Hvad vil I kalde den? er det aktivistisk journalistik, eller hvad er det for en slags journalistisk =

IP2: = Jamen du kan sige i stedet for at være kulturreferende journalistisk, så er det kulturproducerende journalistik. Øhm. Eller det er jo nærmest også – det kan også være, hvis det er en intervention. På en måde, ikke.

IV: Mhm.

IP2: Men et andet eksempel på kulturjournalistik som jeg syntes, var forfriskende og opsigtsvækkende var følgetonen om Sincere.

IV: Ja.

IP2: Øhm. Som starter altså forholdsvis uskyldigt med spørgsmålet, hvem er denne Sincere, der på Wikipedia har forfulgt øh John Steffensen i årevis? Øh og systematisk bagvasket ham . Og så begynder så æh René Fredensborg og Anders Christensen at skrælle lag for lag for lag (bestemmelsen af det). Øhm at skrælle lag for lag af det og så bliver det mere og mere pikant og interessant og og og nærmer sig æhm. Altså. Hvad skal man sige, hjerte at den danske kulturelite, ikke.

IV: Mhm

IP2: Øhm. Som ikke er noget, man normalt støder på.

IV: Nej.

0:14:56.09 -

IP2: Og som faktisk også var en en en en ihukommer om, hvor interessant kulturjournalistik kan være, hvis man har mod på at øh være altså på på at det det kan bære øh konflikter med sig og . Og alt muligt andet og ruske op i akvariet. Men altså hele – og så skal vi jo også bare huske på, at den største udenrigspolitiske krise i Danmark, siden anden verdenskrig starter med kulturjournalistik, så man skal ligesom tage kulturjournalistik meget, meget alvorligt, ikke.

IV: Yes. Har I haft sådan en, hvad skal man sige, strategi om nogle bestemte stofområder, hvad hedder det eller kunstarter. Nogen bevæger sig jo meget eller opdeler i forskellige kunstarter – der skal være noget om litteratur, noget om film, noget om skulpturer eller – har I slet – tænker I slet ikke på den måde?

IP2: = Må jeg så ikke sige noget andet også – det var vores forsøg på at lave en øh Dan Park udstilling.

IV: Nåh ja ja.

IP2: Øhm som, set ude fra jo var et meget uskønt og mislykket forløb. Men altså som jo i virkeligheden også

var igangsættende for en debat omkring øhm kulturforskelle mellem Danmark og Sverige og Norge. En debat som stadig pågår.

IV: Yes.

0:16:06.5 -

IP2: Øhm og øhm. Og der kom jo faktisk en ret altså – det endte jo så med en udstilling, der i stedet for Dan Park hed Dan Mark . Hvor vi udstillede os selv og vores egen uformåenhed og og hvad skal man sige, vores egen angst for hvad en Dan Park udstilling kunne medføre. [Baggrundsstøj] Men (anslagstingen) for den udstilling var jo, at Søren Pind havde sagt øh – med henvisning til Dan Park sagen, at i Sverige der fængsler de kunstnere, i Danmark, der beskytter vi dem. Altså underforstået at Danmark sagtens ville kunne rumme en Dan Park udstilling. Men at det viste, hvad skal man sige, forløbet jo, at det kunne den ikke. Og så rejste udstillingen så, eller forsøget på at lave en udstilling, så videre til øhm.

Trykkefrihedsselskabet og øhm , hvad hedder det øh Hornsleth, der jo også måtte kaste håndklædet i ringen og var i Deadline og fremstod som en nærmest en øh en skødekunstner, ikke?

IV: Mhm

0:17:05.6 -

IP2: Øhm. Hvad hedder det øhm. Og så . Med hensyn til. Altså. Hvilke sådan kulturgenrer. Vi er optaget af. Der er ikke, der har vi jo ikke udstukket nogle retningslinjer, som sådan . Altså.

IP1: Jeg tror også det er et meget sådan persondrevet, fra studievært til studievært

IP2: ja.

IP1: at de sådan – ja nu er det faktisk en ny studievært vi havde i AK Fireogtyve Syv i går, som havde, som var altså øh besat af Dennis Jürgensen. Som lavede sådan en meget nærmest sådan et meet and greet fan interview med ham her krimiforfatteren [griner lidt], som var sådan – det er lige på grænsen til at blive sådan . Altså. Men han var bare så optaget af ham, fordi han havde betydet alt for hans teenage år, ikke. Så det er jo sådan et ekstremt persondrevet altså, fra studieværtens side, en enorm nysgerrighed, altså for at tale med ham her, ikke?

IV: Ja.

0:18:04.9 -

IP1: Men jeg vil så også sige. Vi er jo, vi er jo en taleradio og man har jo lov til at spille ganske lidt musik, men men det blev jo så også grebet an på den måde, at i stedet for at vi sad og spillede den musik, som pladeselskaberne udgav. Så satte vi os for, altså på trods af at vi skulle starte en radiokanal, som skulle sende fireogtyve timer i døgnet, at så altså selv at få produceret den musik, vi så skulle spille på kanalen.

IP2: Ja vi lavede et pladselskab.

IV: Aha.

IP1: Så det vil så sige, at . At vi er en taleradio og vi spiller ikke musik udover den vi selv . Udover den musik, der er skrevet til kanalen. Så danske kunstnere skrev jo ligesom originale numre. Som så, var idéen, skulle blive vores musikbibliotek, hvis du forstår?

IV: Jo men =

IP1: Det kan du bare tage den der =

IV: = Ja men det er bare spøjst, når hun sådan overtog mit værelse i Århus.

IP1: Åh herinde?

IV: Det er sådan lidt mærkeligt. Det var bare sådan en =

IP2: = Jamen så hænger I jo lidt sammen .

IV: Ja så det hele hænger sammen. Ja øhm. Men er det sådan en – det der med, at det også er

persondrevet – er det sådan den typiske måde et program opstår på? Altså at der er en person med en passion?

0:19:05.0 –

IP1: Jeg vil i hvert fald sige, at jeg - jamen det er jo sådan noget, der går i bølger op og ned og i den tid, vi har lavet radio og TV, så kan det sådan skifte med at så er det konceptet, der bestemmer det hele og studieværten er bare sådan en en en . En lille kranssekage figur, du sætter på. Til allersidst ikke?

IV: Ja.

IP1: Og omvendt, så var der engang hvor man siger, jamen det er jo bare [...] Det er jo bare ham. Han laver jo bare hvad han har lyst til, ikke. Og så var der ikke noget koncept, så var han bare den programmedarbejder, han nu var og hvad nu ligesom syntes var spændende.

IV: Mhm.

IP1: Men jeg tror bare, vi er bare meget optagede af, at give studieværten øh, hvad kan man sige, autoriteten og magten tilbage til at kunne [IP2: Mhm] sende det de brænder for. Fordi vi vil være, altså lyden af af folk, der er altså begejstrede og i deres ff – altså følelsers vold og har et meget større - fordi vi – jeg tror bare, vi oplevede at den kontrol og hvad kan man sige øhm, måde at at angst for fejl . Som simplethen genemsyrrer øhm radio og TV programmer i dag. Det der er en meget større optagethed og meget større angst for at det skal gå galt, end at noget skal enten totalt kulsejle og blive en maveplasker eller blive et magisk øjeblik

IV: Ja

0:20:26.3

IP1: Og der er altså ikke så langt imellem de to. Altså det kan det kan altså gå begge veje. Hvorimod alle kræfter bliver ligesom sat ind på at lave det her pæne middel otte tal, som ingen rigtigt bliver sure over, men ingen rigtigt heller bliver begejstrede over. Så der tror jeg måske vi har været meget mere [baggrundsstøj] =

IV: = Tak skal du have

IP1: Øhm Ikke ikke hvad kan man sige, sådan opsøgende i en sådan øh. Provokerende forstand. [IP2: Nej] men parate til at vi sendte noget, som lytterne enten syntes var vildt godt eller vildt dårligt. I stedet for at de sagde det er da meget fint. Fordi vi vidste, at hvis reaktionen ville være- det er da meget fint. Jamen så kunne vi jo ligeså godt lade være at være her altså.

0:21:04.9 –

IP2: Men også helt i forhold til at . At der. Hvad skal man sige i forhold til normale ledelsesstrukturer.

Indenfor øh. Elektroniske eller inden for broadcast medier Så rent praktisk kan vi ikke sidde og detailstyre altså de enkelte programmer og sige, jamen altså vi kunne godt tænke os, at sytten minutter inde, der skal du vinkle på en anden måde. Og det det altså det.

IV: Mhm. Nej.

IP2: Så ville det fuldstændigt kulsejle, hvis man havde den ambition[...] I forhold til at sige til altså en der jo også altså uge efter uge turnerer på ((uanset af bureauer)). Det er et enormt autonomt program . Altså det – vi kan bestemt påvirke ham og sige, sende ham i en retning og så videre men derfra til så at vride armen om på Knud og sige, nu skal du lave et program om kinesisk porcelæn . Sæt i gang. Det det æh det tror jeg ikke, der ville komme noget særligt godt ud af.

IV: Nej.

0:22:11.5 -

IP1: Ej men man kan jo sige, også som udgangspunkt, så noget vi jo virkelig ikke tillader, eller afskyr, det er

noget om programmer. Men hvis man virkelig skal have det – altså noget om angst, noget om zombier. Noget om havearbejde. Så skal du sætte Knud Romer til det, fordi han gør det så bliver det simpelthen altså ekstremt personligt. Altså og den historie han har at fortælle, om skak. Jeg glemmer aldrig hans introduktion på et program han lavede om skak. Han havde nogle stormestrer i studiet men han talte bare om det her med når han som barn blev slået i skak, den måde det – hvor smertefuldt det var. Og hvor anderledes det var, end når man spillede kort eller. Ludo eller Dart. Altså at skak havde en så hård kynisme i sig og hele den måde. Og det får ham så til, til sidst at ende med hans fascination af Bobby Fischer. Altså det er så vidende og enormt godt fortalt. Så man bliver man dybt fascineret af det. Men det kan du kun sætte ham til, fordi det er ellers forbudt at sige, jamen nu laver vi noget om skak.

IV: Okay.

0:23:11.6 –

IP1: Fordi det bliver jo altså[..]

IV: Men skal det forstås sådan, at jo mere personlige, eller hvad man kan sige, værterne er, jo mere autonome eller – ja hvad skal man sige – altså =

IP2: = Jo men nej men jamen det skal forstås sådan, at hvis du har at gøre med en . Altså. En rigtig personlighed. Forstået som altså et – en original stemme øhm. En øh. Hvad skal man sige, et unikt temperament[...]. Så, hvad skal man sige, så alt andet lige. Er det i hvert fald vores erfaring, får du jo meget mere ud af dem, ved at give dem så meget frihed som muligt. Fordi når du endelig har at gøre med øh det den enestående vært, hvorfor så begynde at, hvad skal man sige, æh æh forsøge at at at øh. Tvinge personen i en bestemt retning, tvinge personen til at indordne sig en bestemt tanke og handlemønstre og så videre, ikke.

IV: Mhm.

0.24:14.0 –

IP1: Øhm. Ja det. Det ene følger logisk af det andet. Også fordi at vi måske . Man kan opleve altså at. Du kan jo faktisk opleve at have medarbejdere og studieværter, som er enormt optaget af, at – hvad kan man sige – at prøve at regne ud, hvad vi vil have . eller please os i en eller anden forstand, men vi er jo dybest set interesserede i den studievært, som er løbet forbi os og vil noget mere end. Altså fordi, så oplever du. Altså Knud Romer han har jo et større sigte end at gøre os ligesom glade, tilfredse eller stolte over Knud Romer. Han er ligesom løbet forbi [IP2: Ja] altså med 100 kilometer i timen, for at fortælle noget til nogen [IP2: Ja], som i sidste ende, er dem, der skal modtage det ikke. Og der har du bare oplevet, synes jeg, inden for radio og TV. Og det kan være du kan finde ud af, hvad det skyldes, men altså det. I don't know. Der er bare et enormt pres. Altså public service er jo under et enormt pres. DR er under et enormt pres fra aviserne, som de ligger i konkurrence med. Hver gang DR laver en lille bitte fodfejl, så bryder helvede løs. Og der kan I se, det er det vi betaler licens til og de kan ikke finde ud af en skid og så – men hvor vi måske har udnyttet den. Altså rolle vi har, så til at sige – jamen øh vi er ikke hjertekirurger. Altså der er jo ikke nogen, der dør, hvis en af vores studieværter, laver en fejl, for det første =

IP2: = Nej.

0:25:35.8 –

IP1: Og det ved studieværterne også, at der er en – at du kan egentlig godt lave – altså sådan en som, lad os tage en studievært som René Fredensborg. Han ville ikke overleve altså i det system, du har i dag i Danmarks Radio, med mellemlider, Boogie Woogie og jurister, som sidder med i klipperummene. Altså. Det at jura afdelingen, i Danmarks Radio, sidder med, når du sidder og klipper satireprogrammer. Altså. Det er så vildt. Altså hvis vi havde fået det at vid – hvis jeg havde fået det, at vide =

IV: = altså fordi det hæmmer? [Lidt uforståelig mumlen i munden på hinanden] =

IP1: =Ja ligeså snart, du spørger en jurist – må jeg godt lave sjov med Inger Støjberg, der optræder i et dominatrixkostume med en pisk og er SM herskerinde? Så siger de bare nej. Det er injurier og det er stødende og sådan noget. Hvor du kan sige, i forhold til den korte radioavis, der arbejder vi jo nærmest med sådan den gamle Dario Fo hovedregel og siger, jamen prøv at hør reglen for satire er at der ikke er nogen regler. Det er meget nemt at overholde så. Det er faktisk enormt nemt at overholde det. Hvis du følger den regel.

IV: Ja.

0:26:36.0 –

IP1: Og så skal der være ret gode grunde til, at - altså det kan være sådan noget med magtforholdet – at den korte radioavis i virkeligheden laver sjov med nogen, der er. Hvad kan man sige, mindre end dem selv, ikk. Men lige så snart du ligesom arbejder dig op ad, jamen prøv at hør, så er der ikke nogen regler, fordi det er en fiktiv rolle. Men der kan du lige pludselig have altså en etik- og retningslinjebog, ude i DR, der er så tyk her. Og jo større bogen bliver, jo mere den fylder og jo flere regler der er, jo – det er som om, jo flere fejl sker der. Altså jo større – jo flere møder, diskussioner og alt muligt. Til sidst har du fuldstændigt dræbt altså lysten til at lave noget, der er sjovt, som jo egentligt er det, der skal drive det hele, ikke.

IV: Mhm.

IP1: Og der synes jeg, at øh – der, der der tror jeg bare, at det vi sådan har altså . Det er jo ikke kun for at . Hvad skal man sige, det er ikke kun en strategi, det er simpelthen også de for hånden værende søm, der gør at hvis vi ikke på den måde, får studieværterne til at levere. Altså og faktisk være glade for at skulle sidde og sende i to timer, for et honorar, der er mindre, end nok hvad de ville få hos mange andre steder, så. Altså hvad er lønnen i det så. Altså . Hvis vi så altså hyrer en mennesker [afbrydes =

0:27:49.7

IV: =] Så det er ikke kun en strategi, det har egentlig også noget at gøre med den måde, det er indrettet på ?

IP1: Det er en strategi, som er kombineret med [=

IV: =] Nogle setup =

IP1: = Med med de helt sådan praktiske og og og altså det at vi skal sende så meget, gør at vi også ligesom måtte slippe det der ekstreme sådan æh.

IV: Detailstyring?

IP1: Greb på. Ja fordi . prøv at hør, så er - så havde vi jo ligget med stress sammenbrud nu, altså det kan
IP2: Ja.

IP1: Fordi . Altså det var, den ene klage røg ind og man ligesom sad og besvarede den, så røg der jo tyve klager ind på det næste program, vi gik i gang med at sende, ikke. Øh. Vi havde en studievært, Iben Zeuten, som lavede et interview med Stig Møller, ikke. Og jeg blev altså bestormet med klager, ikke. Altså. Endda også fra gamle kolleger, ude fra DR, der skrev hvor vover I? Altså at sende det program og. Jeg synes faktisk det var et enormt interessant interview, fordi det var sådan et generations clash mellem Stig Møller og Iben Zeuten der og. Og det ender med – programmet ender med at kulsejle. Altså han går tyve minutter før tid. Men kan diskutere om han bliver smidt ud, eller han selv vælger at gå. Men det er i hvert fald et sindssygt interview. Og det er ligesom, det er jo sendt altså. Hvad skal vi gøre, ikke? Mens jeg sidder og svarer på alle de der klager, så kan jeg bare høre, at der er et nyt program i gang med at blive sendt, men hvor Paul Pilgaard taler med Anne Dorthe Michelsen om, at at de har en meget kort affære, som er ekstremt mislykket engang i firserne og hun tror han er til SM og han øh. Han tror hun er – og du ved. Og

så kan jeg bare se i min indbakke, så kommer der nye altså nye folk der [griner] sidder og hører det, som er sure over det.

IP2: Ja

0:29:24.3 –

IP1: Og det er bare sådan – på den måde. Men altså, så må vi bare sige, at jamen det er faktisk godt at folk klager, fordi det bety – det gør at – det betyder noget, ikke. I hvert fald, eller det gør noget ved dem, ikke.

IV: Nu har I allerede berørt det lidt, men jeg vil egentligt godt høre lidt mere til det der, med ord på, hvad det er I gør anderledes, end den gængse journalistik, hvis vi kan kalde den det, i Danmark. Altså hvor er det, I gerne vil skille jer ud?

IP2: Jamen øhm[...] Michael var inde på det, for lidt siden, jamen man siger at når når når når når dagen går på hæld og solen går ned, så altså. Det der står tilbage, det er altså enten det helt opsigtsvækkende, sublime, eller det helt altså enestående elendige. Alt det der er inde imellem, det er jo i realiteten lige meget. Øhm.

IP1: Jeg tror også det er det, der hedder Pareto princippet.

IV: okay?

IP2: At øhm. At toogfirs procent eller deromkring, af alt vores altså. Jamen af alt det arbejde vi præsterer, er i realiteten ligemeget. Det er kun – det er de tyve procent, der i virkeligheden betyder noget ikke. Så udfordringen er jo, at finde en. Eller at skabe en. Et et et arbejdsmiljø. En en en kultur, som gør at at man altså. Altså sp ofte, som muligt, lander på en a de her to. Øh yderpoler. Altså du – nu hører du mig ikke sige, at jeg æh jeg elsker det altså opsigtsvækkende elendige. Men sam – men omvendt vil jeg sige, at det vil jeg hellere havem end jeg vil have noget herinde fra midten. Og fordi at at at springet fra det opsigtsvækkende elendige er til det helt altså enestående fantastiske er er kortere, end man skulle tro. Og at værter, der altså virkelig slår en kæmpe skævert, den læring, der ligger i det. Både for dem og for os og for lytterne er også væsentlig. Øhm.

0:31:47.2 -

IP1: Jamen du kan jo sige, for eksempel på et tidspunkt, så . Så laver Thomas Blachman faktisk med Jan Sonnergaard som gæst, de her DR2 programmer, hvor de sidder og kigger på nøgne kvinder og det eksploderer ligesom i medierne og bliver diskuteret alle vegne og mm. Er det – er det udtryk for et ekstremt æh, hvad kan man sige øh, syn på kvinder og alt muligt. Og så laver René Fredensborg faktisk, altså sideløbende med de programmer bliver sendt, en serie hvor han står nøgen foran to kvinder, som så kommenterer ham ikke. Og du ved. Altså at turde det og at gøre det og at stille sig foran Linse Kessler og Joan Ørting, altså hvis man ikke er. Altså virkelig voldsomt udrustet og bare stå der. Altså med en lille topmave =

IV: = Ja. Ja.

0:32.36.9 –

IP1: Og det er som – og faktisk at være et ret genert menneske, men ligesom at gøre det og. Der – du kan bare sætte, altså du kan bare sætte stjerne ud for så mange ting. Altså radiofonisk er det fuldstændigt altså. En eminent udnyttelse, af hvad radio kan altså fordi han jo på den ene side bliver udstillet, men jo ikke bliver udstillet. Altså fordi det er radio og. Og de kommentarer de har til ham. Og jeg tænker altså. Hvis en studievært laver en af dem altså. På en måned eller altså. Der kan jeg altså tilgive mange mislykkede interviews, fordi det er det. Altså det er det vi husker og det er det vi. Vi. Altså.

IP2: Ja.

IP1: hvad kan man sige øhm. Værdsætter som, altså det mod og den opfindsomhed, der ligger i det. Og det

gode radio, der ender med at komme ud af det , hvor de siger ting om ham, som er så . Altså. Vilde og – men også meget. Altså det det det gjorde bare at, altså jeg synes man satte sig fuldstændigt udover den debat, der ellers var på programmet, på det tidspunkt ikke.

IV: Yes.

0:33:46.1 –

IP1: En anden ting, som man også kan – som jeg kan leve meget længe på, det er sådan en sommeraften i . I juli. Alts midt i, hvor industrisommerferien peaker og alle er gået i genudsendelser og der kører bare genudsendelser. Altså du kan ikke tænde for en eneste – så sidder René Fredensborg en fredag aften og har inviteret denne her meget kontroversielle kunster, Uwe Max Jensen, i studiet, som alle afskyr og tager afstand fra og han er en idiot og han bliver fuldstændigt altså bare øh. Han er han er så meget uden for det gode selskab, som du overhovedet kan komme, men det er måske også fordi han skider på gulvet inde hos Statens Kunstfond og sådan noget ikke. Så det er måske ikke så mærkeligt, men du ved, hvor han går i gang med at sende sin to timers udsendelse, sykkabalen, som jo også var et kultur-portræt program.

IV: Yes.

0:34:37.0 –

IP1: Og der havde vi sådan lidt en en halv aftale om, at hvis noget ligesom er ufuldendt eller ikke er lykkedes eller hvis noget svinger eminent godt, så har du faktisk, hvad ingen andre studieværter har i Danmark, muligheden for at kunne altså, på stedet kapre, senderen.

IV: Okay.

IP1: Der står en computer som skal spille nogle udsendelser, som er lagt på bånd og sådan noget, men hvis det virkelig er at muligheden byder sig, så kan du ligesom tage senderen og så kan du sende videre =

IV: = Og det gælder kun specifikt for Fredensborg eller?

IP1: Nej det var lige præcis på det program =

IV: = Nåh på det program. Okay =

IP1: At han ligesom kunne [=

IV: =] Jaja okay

IP1: Det det siger bare også – det siger bare meget, synes jeg. Det er bare meget godt eksempel på at give studieværten magten tilbage. Fordi der er du ellers underlagt alt muligt, jamen det er lagt ind i continuity, på computersystemet og klokken enogtyve skal genudsendelsen af Europa i flammer gå på, så der er bare ikke noget at raffe om, og du bliver bare taget ud. Altså det kan – men lige pludseligt kan han sige til Uwe Max Jensen – prøv at hør. Jeg synes ikke vi er kommet nok i dybden, vi bliver nødt til at fortsætte.

IV: Mhm.

0:35:40.2

IP1: De ender jo med at sende i seks timer. Du kan sige. Hvis vi ikke havde gjort det – hvis han ikke havde gjort det og vi havde sendt nogle båndede programmer, som var lagt ind i computeren flere uger i forvejen, så havde ingen aldrig nogensinde kunne huske, hvad vi sendte den aften. Men det ender med at blive et ret vildt program. [IP2: ja] Jeg tror vi stopper det ved halv tolvtiden, vi er i sådan sms korrespondance, for der er de blevet så fulde, at man ikke kan forstå, hvad de siger. Så der æh der er tidspunktet inde til at trække stikket på det.

IV: Ja.

IP1: Men synes du ikke det er et ret vildt radioprogram, Mads?

IP2: Mhm.

IP1: Men det det det kan du sige - der bruger du jo også den mulighed at jo, altså vi skal jo sende, men på

en sommeraften. Altså. Hvor =

IV = Men der er flere af de ting, I har nævnt som eksempel, der lyder – der er noget der går igen, det er ligesom det her med at udfordre nogle konventioner indenfor journalistikken =

IP1: = ja =

IV: = Det var også noget af det, der stod i jeres visionspapirer eller hvad vi skal kalde – nu ved jeg ikke, hvor meget I var inde over det, men sådan noget med at journalistik skal eksperimentere [=

IP2: =] Jo det var vi inde over =

IV: =Ja at gøre journalistikken til en oplevelse eller radioprogrammet til en oplevelse [IP2: Mhm] og give nye stemmer adgang til æteren [IP1: Ja]. Og det er også sådan noget, jeg tænker det er eksempler på =

IP1: = Helt sikkert ja.

0:36:47.6 -

IP2: Nåh men altså, man kan sige det nemmeste, da vi startede, det havde været at hyre øh nuværende og tidligere Danmarks Radio folk, der jo alt andet lige var de eneste, der havde erfaring med at beværte øh landsdækkende taleradioprogrammer[.] Og . Og hvad skal man sige, og havde vi gjort det, så havde vi - det havde sparet os for en masse vanskeligheder. Altså i forhold til børnesygdomme og begynderfejl og så videre. Men så havde vi bare siddet i dag og lyttet på en radiostation, der lød mere eller mindre som P1.

IV: Ja.

IP2: Og så havde det hele været en meningsløs øvelse, ikke. Så fra start af lå det os meget på sinde, at rekruttere folk, der faktisk altså havde så lidt radioerfaring som muligt.

IV: Mhm ja.

IP2: Jo mindre – altså jo mindre radioerfaring, jo bedre i virkeligheden. For simpelthen at fremelske et radio [=

IP1: =] Et nyt sprog =

IP2: = Ja en radio med sit eget sprog, sit eget temperament øhm. Sin egen, hvad skal man sige, sin egen lyd. Øhm. Og hvad hedder det øhm og samtidigt snakkede Michael og jeg også om, at vi også gerne ville tage et opgør med at journalister i Danmarks radio i dag nærmest har et monopol på at tilrettelægge programmer. Mens går man tilbage til æh Danmarks Radio begyndelse med kammersangeren Emil Holm og bevæger sig fremad – også op i halvtredserne, tresserne, halvfjerdserne, der var det jo alle mulige. Altså øh =

IP1: =forfattere =

0:38:31.8 –

IP2: skolelærer, forfatterer øhm. Magistre =

IP1: = digtere lavede radio, ikk.

IV: Mhm.

IP2: Som beværte radioprogrammer. Det var ikke kun journalister, der gjorde det.

IV: Okay.

IP2: Men sådan er det i dag og det er der jo – det står jo ikke skrevet nogen steder, at det kun er journalister, der kan tilrettelægge et program =

IP1: = Og derfor tror jeg også vi talte enormt meget om, fordi folk var jo meget optaget af at jamen vi skal bryde øh DRs monopol og vi skal være i konkurrence med DR.

IP2: Ja.

IP1: Hvor jeg tror at, altså det var i virkeligheden, synes jeg, en lidt fattig ambition fordi jeg – både Mads og jeg kommer ud af P1 og vi ved, hvad det 4 koster og kræver at lave, altså den fineste form for P1, som jo

i sin yderste konsekvens jo er radiomontagen, ikke. Hvor folk jo arbejde radiomontager i halve og hele pr, men så kom der jo også altså helt unikke produktioner ud af det, ikke. Og det vidste vi jo måske godt et eller andet sted ikke var det, vi var sat i verden for her, ikke. Men m. Men så så så øhm, så måske i virkeligheden at udbrede det lidt og så sige, nu er det altså bare blevet sådan, at journalister – altså hvad kan man sige, de meget fagforbundsorganiserede journalister på en eller anden måde jo har et monopol. På de elektroniske medier. Øh aller bedst givet udtryk i nyhederne, som jo er urørlige. Som står som noget helt helligt, som andre programmer ligesom må flytte sig for, fordi her kommer nyhederne og det er det aller vigtigste og hvis du ikke lytter til dem, så bryder jorden sammen og. Og du kan bare sige, hvis du taler om innovation eller nyskabelse eller en ny måde, at gøre tingene på, så så lyder radioavisen jo ikke anderledes i dag, end den gjorde for tres år side, vel.

IP2: Nej

0:40:17.0

IP1: altså der er jo ingenting, der er sket der, men de har bare et ekstremt altså hårdt greb og og på nær sådan noget TV drama søndag aften, så sidder journalister jo altså et enormt hårdt på det at fortælle historier i elektroniske medier ikke.

IV: Men har I kunne ændre på det, fordi jeres nyhedsjournalister er vel ikke forfattere og digtere og =

IP2: = Nej =

IP1: = Nej. Vi vi har jo heller ikke ansvaret for de femogtredive, der er ansat ovre i nyhedsafdelingen, men vi har i hvert fald ansvar for at kunne sige, jamen hvad sker der, hvis. Knud Romer får ansvaret for at lave et radioprogram, i stedet for at han som nu, bliver brugt i et panel på P!, hvor der er en traditionel studievært, to altså traditionelle eksperter og så har vi altså Knud Romer ude på flanken, som en lidt skæv rumsterstang, som lige kommer med lidt sit skæve forfattersprog. Hvad nu hvis vi fjerner altså den objektivt, neutrale ikke særlige personlige studievært. Altså og flytter eksperterne, eller i hvert fald tager Knud Romer og sætter ham i værtstolen og siger nu er det dig, altså som ligesom har – bestemmer over det her radioprogram. Det giver altså en helt anden – der kommer en helt anden lyd ud af det.

IP2: Ja.

0:41:32.3 –

IP1: Og så tror jeg også bare at den [høj baggrundsstøj] fin [høj baggrundsstøj]. At . Radio – taleradio, den kommer jo sådan ud af så mange års – altså hvor du har filet og slebet altså. Det finere og finere og finere ikke. Og til sidst er der sådan helt gængse regler for, sådan gør man bare. Altså du skriver dit manuskript og du går ind og du læser det fejlfrit op og hvis du laver en fejl, så bliver det taget om og det bliver klippet ud og. Så du renser altså. Lige pludseligt så sender vi ligesom nogle studieværter ud i æteren, som jo ikke på den måde har haft det ansvar før og i starten, da vi begynder at sende – jamen der er jo eksempler på studieværter, som der der der simpelthen ikke der er så nervøse eller er så meget altså ude og svømme, at de ikke kan huske navnene på deres gæster, de kan nærmest ikke huske deres eget navn altså. Vi har fulde studieværter, der har været så nervøse og ligesom har taget en lille enfor ligesom at tage. Og. Men også lige pludseligt altså en form for taleradio, som lyder helt anderledes og Georg (Mesk) skriver så, at det lyder jo som sådan noget ligegyldigt snak rundt om et cafebord. Ikke.

IV: Ja

0:42:45.9 –

IP1: Fordi det – der er du, der går du ligesom fra præsten på prædikestolen, der står og fortæller menigheden, altså til nogen der sidder og snakker rundt om et cafebord og hvem er det egentlig der bestemmer rundt om det her bord. Men hvem har sagt at du ikke kan tale altså om vigtige ting, rundt om

et cafebrød? Hvem har sagt at den form, nødvendigvis bare er overfladisk og ligegyldig =

IP2: = Og i dag er Georg (Mesk) en af de største fans af det vi taler om.

IV: Ja.

IP1: Det kunne være sjovt for dig, at interviewe ham

IV: Ja det kunne det måske.

IP1: Fordi hvis du går ud på vores toilet, så hænger der et Georg (Mesk) citat, hvor han skriver – ja nu er der jo kommet denne her nye radiokanal, fireogtyve syv. Og øh. Ja man havde jo et håb om, at man kunne genopfinde taleradioen på dansk, men øh man må bare erkende at P1 er den dybe tallerken og fireogtyve syv er bare en flad underkop.

IV: Okay.

IP1: Eller te underkop eller et eller andet, ikke. Men han har i hvert fald – der er sket noget med ham i løbet af de år [baggrundsstøj], hvor han på en eller anden måde har forstået, hvad det var vi satte os for at sætte i søren ikke. Vil jeg tro. Tror du ikke, Mads?

IP2: Mhm.

IV: Nu stopper jeg den lige her.

0:43:47.6

Brugger og Bertelsen 2.

IV: Interviewer

IP1: Michael Bertelsen

IP2: Mads Brügger

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtale flow.

[]: Angiver transskriptions noter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[..] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

(Diktafon startes på tidskode 16:49:56)

16:50:00

IV: Ej det kommer måske senere. Øhm jeg kunne godt tænke mig – det der med radio eller journalistik, som oplevelse. Det står nogle steder i jeres visioner eller strategier, at det skal være en oplevelse [..] At modtage den journalistik, der kommer her fra – hvad ligger der i det der med at få en oplevelse ud af journalistikken?

IP1: Jamen jeg tror vi er tit – vi har nogle gange haft sådan en – en øh (lapmus) prøve på hvad det kunne være – altså hvad det ideelle for os ville være ikke. Og der hvor man bliver enormt glad, det er når du møder folk, som siger – jamen – på vej hjem fra badminton tirsdag aften og kører ind i indkørslen og så sidder jeg og hører et program . Jeg bliver siddende i bilen – altså i fyrre minutter. Jeg bliver simpelthen nødt til at høre, hvad det er der altså – hvad det er der sker i det er program. Fordi det var så – altså og den. Den – jeg synes på mange måder, at at radio i Danmark var blevet så strømlinet. Eller så. At du sad aldrig med den der med” hvad mon der sker”. Altså eller et program, som starter på én måde og slutter på en anden måde, ikke. Der kan du tage Poul Pilgaard’s øh portræt samtaler med Jørgen Leth i flaskens ånd,

ikke. Hvor du kan simpelthen høre det første minut og så kan du høre det sidste minut.

IV: Mmm

IP1: Der er en tydelig – altså det er jo også fordi de drikker vin =

IV: = Jo jo

IP: Stor vin. Øh men der er en tydelig forandring i hele deres måde at tænke og tale på. Og det synes jeg i virkeligheden – hvis du laver – og der er også stadig mange af de programmer, vi sender, der ikke har den forandring. Men det er på en eller anden måde den – det er i hvert fald vores ambition. At når et program går i luften, så – der skal ske et eller andet undervejs, som gør at det er et andet sted henne, når det slutter, end da det gik i gang, ikke.

IV: Okay.

16:51:46

IP1: Hvor hvor – det blev bare - til sidst var det mere bare sådan – prøv at hør vi har fuldstændigt styr på det.

IV: Mm

IP1: Det her, det kører bare. Orientering er jo et fornemt program. Men ligegyldigt hvor store katastrofer eller ting, der sker ude i verden. Det det – altså det er jo altid i det samme humør. Der er - ej du kan ikke kalde Orientering et humørfyldt program.

IV: Nej. Nej.

IP1: Der er ingen der græder, der er ingen der jubler, der er ingen der – altså.

IP2: Men det er også – alene det, at [...] Altså som oplevelse betragtet at øh møde altså mennesker og blive præsenteret for historier og idéer og tanker, som man altså ingen anelse havde om, fandtes .

IV: Mmm

IP2: Øhm det var Michael Jeppesen, altså storleverandør af i sit program Forfra med Jeppesen. Øhm et eksempel er at han [...]

IP1: Den polske flyulykke?

IP1: Ja. At han tager fat i øh denne her flykatastrofe i øh Smolensk, hvor hele den polske elite omkommer i øh i et flystyrt. Og øhm der er så en dansk ingeniør, der hedder Glen Jørgensen, fra DTU, der for at bevise at dette ikke er en sammensværgelse, men var et uheld øh rekvirerer hele datasættet fra styrtet og sætter sig til at regne på det. Men jo mere han regner på det, jo mere indser han at der er faktisk et kæmpe problem her. Og det er så altså har ført til at Glen nu er blevet altså skilt fra sin danske kone og blevet gift med en polsk journalist. Og er blevet nærmest en verdensberømt i Polen. Og er verdens førende ekspert i flykatastrofen i Smolensk. Jeg – han har endnu ikke altså – jeg har endnu ikke set ham her, eller hørt ham, eller læst om ham i andre danske medier, end Radio24syv. Jeppesen lavede det – tror jeg to eller tre programmer med Glen. Det var vildt spændende. Så kan man så sige, jamen har Glen ret i det han siger? Er det her æh – hvad skal man sige – er det her [...]

IP1: Konspirations øh =

16:53:49 –

IP2: Er det journalistik eller er det konspirationsteori eller? Altså det det det – den diskussion kan man sagtens tage, men det var en vildt interessant oplevelse. Men det var det også da Michael Jeppesen spiller altså Trivial Pursuit med reality tv-stjerner.

IV: Ja.

IP1: Eller Matador med Klaus Riskjær og =

IP2: Æh Hans Henrik Pagh

IV: Mm

IP1: [griner lidt] ja. Sådan to [griner lidt]

IP2: Vild oplevelse

IV: Ja.

IP2: Som jo også kom til at fortælle en masse om finanskrisen. Øh deres egne altså trækasserier med retssystemet og deres syn på ejendomsmarkedet og så videre, ikke.

IP1: Eller eller da Michael Jeppesen i sit sidste program – fordi det i mange år for ham personligt, måske har været sådan lidt en en hemmelighed at han selv er øh frafalden Jehovas vidne. Så samler altså tre-fire frafaldne Jehovas vidner og altså de sidder sammen og taler og græder og han fortæller første gang han bliver opdaget i at onanere, som ung teenager, hvordan han kommer op til de ældste og bliver – og de andre ligesom – og en af de andre er – finder ud af at han er bøsse og så videre. Altså den – så er det et radioprogram, der bliver mere og mere altså [...] emotionelt og hvor der er enormt meget på spil. For en studievært, som alle ellers ville sige – ej men han er lidt mærkelig, distanceret – hvor har man ham egentligt henne? Lige pludseligt sidder og fortæller altså nogle ekstremt personlige ting om et fænomen. Altså hvor man kommer på besøg i en verden af de her frafaldne, tidligere Jehovas vidner, som jeg syntes var et altså helt vildt. Men det er jo drevet af studieværten, ikke.

IV: Mm

16:55:28

IP1: Og så kan du sige, René Fredensborg øh altså faktisk tør – altså. Det er det – folk tror han er utjekket og ikke har styr på tingene, men han er enormt bevidst om at han – han i virkeligheden indrømmer sig selv og fejler selv, for i virkeligheden at få gæsten til at slappe af og give noget af sig selv.

IV: Ja okay.

IP1: Som jo på en eller anden måde er det, programmet er sat i verden for, ikke.

IV: Ja.

IP1: Men det – der er bare mange måder at gøre det på. Så jeg syntes jeg er enormt øhm. Jeg syntes at – der hvor jeg syntes, at radioen fungerer bedst, det er – og det er jo sådan nogle klichéer men det handler jo om uforudsigelighed, spontanitet. Jeg synes, der var forsvundet et – altså når du tog til udlandet og hørte tale radio i England og USA og Frankrig, så kunne du høre altså en passion og altså en spontanitet. Hvad enten, der sad tre franske filosoffer og diskuterede det franske landshold i fodbold og den krise, der var ilandsholdslejren, så var det med en altså – og så lytte du bare på dansk taleradio og tænker, jamen det er et mærkeligt – det står som sådan et museum på en måde at fortælle på, som som øh vi godt kunne æh ruske op i, ikke. Og der bliver jeg allermest glad for radioen, når den har det der.

IV: Mmm

16:56:45 –

IP1: Uforudsigelighed og øh – og det var bare det – altså det var i hvert fald det, vi blev kritiseret meget for i starten, at så sidder de bare og griner eller hvorfor skal vi høre på en der græder eller. Og altså det skal man jo heller ikke nødvendigvis.

IV: Nej nej

IP1: Men det er bare – når det sker og det foregår i det øjeblik, man sidder og lytter og det rent faktisk er . Er altså ikke er noget der sådan er forceret, så synes jeg det kan give altså store oplevelser. Altså ude i højtaleren, ikke.

IV: Hvis vi nu bevæger os lidt over i det - substansen var jeg ved at sige – det, det handler om. Det med personlighederne og værterne øhm. Skal man have en personlighed – en markant profil helst – for at

komme ind på kanalen?

IP1: Nej men øhm =

IV: = Eller er det også noget, der kan blive til undervejs. Eller hvordan ser I egentligt på sådan den – værtsudvælgelsen?

IP1: Jamen jeg jeg synes ikke vi sådan nødvendigvis altså. At en vært skal være æh ekstremt personlig eller original eller vanvittig eller sådan noget. Altså et af vores allermest populære programmer er fodbold FM. Altså hvor vi enormt bevidst arbejder med at studieværten rent faktisk nærmest sætter sit lys under en skæppe for ligesom at give plads til panelet i stedet for. Også fordi, at det er måden at – det er vejen til at lave noget for folk, der altså alle der interesserer sig for fodbold, syntes jo selv at de er den, der ved mest om fodbold.

IV: Mm

16:58:10 –

IP1: Så der har vi oplevet, at hvis vi havde en studievært, der var meget sådan [...] altså - jeg ved ikke hvordan jeg skal forklare det – altså sad sådan og blærede sig med sin fodboldviden – så reagerede lytterne sindssygt hårdt imod det [griner lidt], fordi at de de gad bare ikke at sidde og høre på én, der sad og spillede smart. Altså med deres fodbold knowhow ikke. Men der har du nærmest en vært, som vi næsten ikke kan sætte ansigt på. Men men til gengæld træder panelet meget kraftigt frem. Vi havde også en på AK24Syv, som desværre nu er på Information, hvor han er kulturredaktør, som hedder Otto øhm

IP2: Lerche

IV: Lerche

IP1: Otto Lerche ja. Som jeg synes, havde en enormt – hvad kan man sige underspillet – nærmest selvudslettende facon, når han var I radioen, hvor han ikke bare – altså han var – han var René Fredensborgs diametrale modsætning. Men som jeg også syntes klædte radioen enormt godt, fordi det var sådan Otto var.

IV: Ja.

16:59:09 –

IP1: Altså så det er jo ikke sådan nødvendigvis at alle skal altså smide tøjet og drikke sig fulde sammen med Uwe Max Jensen øh, fordi fordi Ottos tilgang til kulturjournalistik var nogle gange mere – altså kunne faktisk i alt sin forsigtighed værre endnu hårdere, ikke. Og endnu mere skarp og afslørende.

IV: Ja okay.

IP1: Bare med hans facon, ikke. Men jeg synes – det handler på en eller anden – det handler på mange måder om, at øh[...] Du kan se sådan en som Ditte Okman jo ikke ville – altså hun ville overhovedet ikke komme igennem svingdøren ude i DR byen altså. Men som så lige pludselig, i fredags, faktisk er dagsordens sættende med en solohistorie, som ender på forsiden af alle aviserne. Det synes jeg jo er enormt interessant og hvis du virkelig kender det program og går det efter i sømmende. Så opstår der jo situationer, hvor programmet for eksempel får – de får kritik, hun får kritik for at have kaldt en tidligere redaktør på billedbladet for nazist.

IV: Mm

17:00:11 –

IP1: Når du hører det i programmet, så lyder det som det er noget hun bare sådan sidder og ryster ud af ærmet. Altså det – det starter i virkeligheden med PET bogen – Jakob Scharfs PET bog, der associerer over i, at panelet, Det Vi Taler Om, taler om den skæbnsvangre julefrokost, i PET, hvor Jakob Scharf åbenbart kysser en sekretær op ad en rude, det var forsidehistorie på alle aviserne og så videre. Og det går over i

noget andet, som - til sidst siger Ditte "Gud, jeg var engang til julefrokost på Se og Hør, hvor –" Og når du hører det, så tænker du nåh men det er jo bare et eller andet, hun sidder og lirer af, ikke.

IV: Mm ja.

IP1: Og så fortæller hun om denne her billedredaktør, som der er en der peger på og siger "ham der ovre, han er – han er nazist". Og så går hun over til ham "er du nazist?" og sådan noget. Og sidder de andre inde i panelet – ved du hvad Ditte, nu skal vi lige – nu tror jeg lige du skal dæmpe dig lidt, fordi der er jo altså kun én billedredaktør på Billedbladet og det er ikke ham, der er der nu. Og jeg syntes det ville være ærgerligt, hvis folk gik og troede, at den billedredaktør, der er der nu, er nazist.

IV: Mmm

17:01:10

IP1: "Nåh men jeg kan da godt sige, hvad han hedder – han hedder Klaus Ibsen" Og de andre sidder bare sådan [...] Altså det – det siger hun ike. Altså nu er hun jo i gang med fuldstændigt altså at grave sin egen grav. Mår du så bagefter står med en sag og presseløgen går amok og sådan noget. Så viser det sig, at hun jo altså har researchet – altså det der lyder ekstremt spontant – fuldstændigt øh sådan øh som sådan en løs kanonkugle, der bare [griner lidt] bulrer derud af, det – det er fuldstændigt tilrettelagt. Hun har researchet det. Hun har fuldstændigt dokumentation for alt – for påstanden.

IP2: Han er nazist.

IP1: Ja og det - der er lavet en dokumentar, hvor det er blevet dokumenteret. Det er jo grotesk at Presseløgen ender med at kritisere Radio24Syv for det, fordi de har selv sendt den dokumentar, hvor de fortæller at en redaktør på Billedbladet, der hedder Klaus Ibsen er nazist.

IV: Okay.

IP1: Han står og heiler til Hitlers fødselsdag og sådan noget. Men men det er bare det – det der udløser reaktionerne på det program, er at det lyder som om det er noget, hun ligesom stamper op af jorden, på stedet. Og det var dog enormt utjekket og ukontrolleret og hvordan kan man sidde bare og sladre på den måde?

IV: Mm

17:02:12 –

IP1: Men håndværket for overhovedet at kunne komme frem og sige sådan noget i radioen. Der ligger jo et ekstremt grundigt forarbejde og et håndværk, som [...] Som folk – hvis de er faste lyttere af det program . jamen sladderjournalistik er et håndværk, som kræver ligeså faste [telefon ringer]

IV: Hov. Nåh nej det er ikke så vigtigt.

IP1: Hvad er det nu, det er for en melodi?

IV: Måske kan man gøre sådan der. Jamen det er sådan en standard ringetone, tror jeg.

IP1: Nåh. Men det syntes jeg bare – det er bare en interessant ting, fordi i radioen lyder det altså ukontrolleret og spontant og vanvittigt. Og det er vi jo glade for. Men hver gang vi har en sag og går ned i ligesom – dykker ned i – jamen er der belæg for det her? Holder det? Hvordan har du forberedt det? Hvad har du gjort? Så – så er det ligeså tjekket, som - som TV avisen ikke?

IV: Ja[...] Hvis vi nu øh vender tilbage til de her markante profiler, hvad er det så en markant stemme, en markant personlighed, markant tilgang til journalistikken – hvad er det den – I har jo også selv praktiseret den, kan man sige – øh hvad er det den kan bidrage til? Kan man sige noget generelt om det?

17:03:26 –

IP2: Jo men man kan sige sådan helt oplagt og helt banalt, at hvis du sætter en en en . En tørvetriller eller en kvadratroden af gennemsnitlighed foran mikrofonen og beder vedkommende om at fortælle om hid og

did og mangt og meget. Altså. Chancen for at det sikrer sig et kæmpe publikum , som er er lutter øren, er jo relativt begrænset. Øhm. Så hvis man, hvis man, hvis man altså agter at sende radio, som så mange som muligt lytter og forholder sig til og radio som skaber debat og skaber polemik og så videre – så er du helt klart bedre stillet med altså øhm. Med altså farverige øhm. Øh flamboyante originale øhm. Personligheder øh. Ved mikrofonen. Øhm

17:04:31 -

IP1: Jeg syntes også det var et enormt mærkeligt- eller det er jo sådan en mærkelig test at lave med den helt sådan [...] Du møder jo lyttere – altså du møder jo lyttere i alle mulige sammenhænge – i S-toget eller på altså lufthavne, eller til middagsselskaber. Det er ikke det med at det bare er mine egne fede venner. Altså du møder lyttere. Altså du møder en laborant fra Novo, som går og podcaster vores udsendelser mens hun laver havearbejde og- og. Men men men hvis du for fem eller seks år side – altså fire år siden altså stoppede en taleradiolytter på gaden og havde sagt ”kan du nævne en studievært, på P1?”

IV: Mmm

IP1: Så havde de måske sagt Lasse Jensen. Ja? Han er så stoppet, men . Og? [...] Hjernemadsen? Ikke. Ja. Altså. Men hvis du stopper folk, som er faste 24syv lyttere og siger ”kan du nævne en studievært på Radio24syv?” Altså så vil de sige [...] Kirsten Birgit, Huxi Bach, Lars Trier Mogensen, Rushy Rashid, (Gordon Stemu), René Fredensborg, Knud Romer øh – altså.

IV: Er der fællestræk – er der sådan en 24syv persona eller personlighed, altså er der øh =

17:05:51 –

IP1: = Nej men vi havde fra starten, som - netop fordi vi gav vores studieværter altså de her sådan meget frie rammer til i hvert fald at – at forsøge at forske i, om man, hvad kan sige, kunne sige sin mening, som studievært. I forhold til Danmarks Radio.

IV: Ja.

IP1: Men det er ikke – det har ikke været gængs – normalt, at man gjorde det. Men [...] Der der der arbejdede vi meget med, at hvor man måske andre steder, for eksempel på DR, hvor vi havde været, hele tiden arbejde sig ind imod sådan en konsensus altså. Måske måske usagt, eller hvad kan man sige, usynligt, men man kan sige –er vi ikke alle sammen enige om, at det er det her, der er det rigtige? Altså. Og det er det her, der er det forkerte. Og det her er den rigtige måde at gøre tingene at gøre tingene på og det her er den forkerte måde. Så kan du sige – det kunne være sjovt at samle nogle studieværter, som ikke kan være – altså i stue sammen

IV: Mm

IP1: Som er så holdningsmæssigt forskellige og uenige og jeg husker – vi holder sådan et pressemøde, lige da vi starter, hvor (Bom og Bjerke) – som laver et feministisk program er ved at komme op og slås, ikke. Med (Kåre og Stenu), ikke.

IV: Okay

17:06:54 –

IP1: Altså sådan nærmest øh knyttnæve, fordi de de de er bare så irriteret på hinanden og bliver – vi snakkede om, at det skal være sådan at vi ikke skal kunne lægge en bordplan. Så jeg synes ikke der er et fælles træk. Jeg synes – altså hvis der er et fælles træk, så er det deres forskelligheder. Og at vi virkelig forsøger ikke bare at ansætte folk, der ikke bare nødvendigvis mener det samme som os. Men også er uenige med os, eller uenige med den, der sender i morgen. Og på et tidspunkt – jeg skulle sidde og lægge bordplan til vores julefrokost og siger jeg bare til Mads ”prøv at hør, Mads – lige gyldigt hvordan jeg sætter de her navneskilte – kabalen går altså ikke op. Det er umuligt”. Og Mads han sidder – han skriver en mail

og så siger han ”jamen så må vi øh få en clairvoyant til at lægge bordplanen, fordi så er det i hvert fald ikke os, der har gjort det”. Fordi folk ville læse alt muligt ind i, at det er også, der har siddet og sat folk [IP2 taler i telefon ind over] – de er så forskellige de her mennesker ikke. Og det synes jeg bare er et enormt godt eksempel. Altså at øh vi leder ikke efter fællesstræk, men det er klart – altså at når selv – et medlem af Center For Vild Analyse, som lavede nogle folosifi programmer på et tidspunkt, sidder til en julefrokost ved siden af (Laust) Svendsen fra Millionærklubben og diskuterer og filosofere over begrebet penge. Den samtale der komemr ud af det =

IP2: = Fandme en vild samtale =

IP1: = Er er er noget meget særligt.

IV: Ja.

17:08:18 –

IP1: Og det at de overhovedet mødes altså. Er noget enormt specielt.

IV: Okay.

IP1: På den samme radiokanal.

IV: Det skulle næsten være optaget og sendt måske.

IP1: det kan man sige ja. Men men det er i hvert fald noget, synes jeg øh ret specielt. Så jeg synes ikke, at at – men men du kan godt tale om nogle fællestræk, som også - som faktisk handler om. Altså et mod til at turde være, altså den man er. Fordi det yder så nemt altså, men det er ikke nemt. Det er ikke nemt, at sætte sig indbag en mikrofon og tænde og og den røde lampe lyser og du har en bevidsthed om, at du bliver sendt på landsdækkende radio og det skal være vedkommende og det skal være vigtigt og alt muligt. Hvem kan det? Ja det er der mange der kan, i en time. Men hvem kan det i morgen? Og i overmorgen? Hvem kan det i næste uge, hvem kan det efter et år? Altså det er der – på den der lange bane, at det viser sig – har de her folk et sprog og en metode og en personlighed, som rent faktisk kan altså blive ved med at holde. Altså .

17:09:21 –

IV: Hvad betyder det for deres ageren og måske også set med jeres, hvad skal man sige, ledelsesperspektiv, at mange af jeres, i hvert fald de markante profiler, altså Jeppesen, Fredensborg, Poul Pilgaard, hvem man nu kan nævne øh Kongstad , laver andre ting? Og er andre steder?

IP2: Jamen det øh betyder flere ting. Altså for det første har vi ligesom fra starten af, været klar over, at med det vi kan betale dem for deres arbejde hos os, så kan vi ikke altså lægge bånd på dem og forhindre dem i at arbejde andre steder. Så øh så der er vi altså meget large med hvad de øh med hvad de laver og giver altså altså øhm. Og giver så vidt muligt los. Men sådan som medieudviklingen er i dag, så går det jo også i retningen af at det enkelte medie – Politikken, Berlingske, Ekstra bladet i virkeligheden spiller en mindre og mindre rolle, mens by linen: skribenten, værten øhm [...] Hvad hedder det – er det, som folk går efter. Altså det ser man i endnu større udstrækning i USA, men altså at den øh den enkelte øh journalist øhm (Mel Greenwall)for eksempel, eller sådan nogle som øh Nate Silver øh, det kan godt være jeg ikke kan remse en journalist, men øh sådan den enkelte mediepersonlighed eller mediepersona har sit eget øh publikum, sin egen fanskare, der følger med dem rundt, hvor de færdes øhm. Så altså. Det kan jeg ikke – det kan jeg ikke dokumentere på tal, men jeg bilder mig i hvert fald ind at vi har fået altså lyttere, som vi aldrig ville have fået under – hvad skal man sige normale omstændigheder, ved at have mod på bringe værter ind i huset, som øh som hvad hedder det øhm. Som som følger altså nogle facetter til Værtsfloraen. Michel Hviid for eksempel. Eller Finn Nørbygaard øh. Som er navne, der har deres helt eget altså følgeskab. Et følgeskab, der ellers aldrig nogensinde, tænker jeg, ville have lyttet til radio24syv, men som lige pludselig

i gennem denne vært, som de kan har oplevet i andre sammenhænge og kender og elsker og så videre lige pludselig stiller ind på radioen.

IV: Mm

17:12:03

IP1: Og det kan du i hvert fald se, det – nu er vi ikke dem, der går allermest op i tal og medieforskning, men det kan måske have din interesse, ikke. At hvor vi måske er blevet kaldt og har haft ry for at være ”ej men det er sådan noget øh københavnsk Østerbro radio, som bare sender til deres egne venner og ansætter deres egne venner og – og” sådan noget. Så altså hvis man så kigger på det der, så har vi altså flere lyttere udenfor hovedstadsområdet, end altså i. Og der er ikke på den facon tegn på at det sådan skulle lukke sig om sig selv til bestemte københavnske bydele eller øh.

IV: Nej

IP1: Måske i starten havde vi nogle problemer med de folk der aldrig har været studieværter før, som sagde jamen jeg har løbet rundt om Søerne i dag, ikke. Og så var der en lytter, der skrev Silkeborg Søerne? Altså men men det er en børnesygdom, som er udraderet i dag, fordi folk har et landsdækkende perspektiv og det kan vi også bare se, at det er ikke . Altså det bliver ikke lyttet altså mere af storbyerne end ude=

17:13:07

IP2: = Eller endnu mere væsentligt og hvad skal man sige øhm. Øh håndgribeligt, det er når man hører vores debat programmer, så kan man høre at det – at folk ringer ind fra hele landet

IV: Ja.

IP1: Og så kan du sige, så har det i hvert fald også været en udvikling, som vi mod – altså som vi alligevel havde en bevidsthed om i starten i og med at vi skulle sende så meget i så mange timer, så lige pludselig så blev denne ehr mulighed for = Ja?

IP2:= Jeg bliver nødt til at forlade øh

IP1: Ja. Denne her mulighed for =

IV: = Permanent forlade, eller?

IP2: Nej ja, jeg skal i hvert fald lige ordne noget, så kommer jeg tilbage. Jamen gerne.

IP1: Denne her mulighed for at øhm. At folk kunne podcaste vores programmer.

IV: Ja.

IP1: Og der vil jeg sige, på de fem år vi ligesom har sendt. Der har den – udvikling i hvert fald været med os. Forstået på den måde at – at det var så – det kunne godt nogle gange ærgre én, at hvis man sendte noget meget specialiseret, så var det blevet sendt og så var det glemt. Og hvorfor var den skak interesserede lytter der ikke lige der, ikke.

IV: Ja.

17:14:16 -

IP1: Og der har jeg oplevet at jeg selv er blevet fanget i min egen sådan erfaringsramte måde at opleve medier på øh. Fordi det bare altid har været sådan, i alle de år jeg har beskæftiget mig med det, at øh – smørret ligesom skulle smøres tyndere og tyndere ud.

IV: Mm

IP1: Altså man sendte, i B og U afdelingen, hvor jeg var, sendte man en halv times børne TV om dagen. Så kom Disney Channel, de sendte seksten timer. Når forældrene var stressede og trætte, så satte man børnene ind foran Disney Channel.

IV: Ja.

IP1: Og så måtte Danmarks Radio bare sådan – de kom bare til kort. Fordi de var der jo altså kun lige dér.

Ikke? Og det svarer jo til, at du som lytter går ind på et bibliotek og siger ”jeg interesserer mig for fluefiskeri”. Så kommer bibliotekaren hen til dig og siger ”det kan godt være, men lige nu sender vi kun denne her bog om at hække”. Jamen jeg ved der er millioner af bøger på det her bibliotek, jeg ved I har en bog om fluefiskeri. Det er det jeg – det er jeg søger – det er den viden jeg søger. Det kan godt være, men lige nu sender vi kun denne her bog om at hække, ikke. Og den magtforskydning, der er sket påvirker jo også vores måde at tænke på, fordi jeg har selv kørt i min bil og hørt et radioprogram om skak, ikke. Og tænkt nu er- nu må det simpelthen stoppe. Nu er – det var faktisk et Knud Romer program. Øhm. Hvor jeg tænkte nu kører det så langt ud af en tangent det her – det er jo fuldstændigt sort tale.

IV: Ja.

17:15:52

IP1: Der er ingen, der kan følge med længere. Alle er blevet hægtet af. Der sidder nogle stormestere og de er ude i noget med nogle skakåbninger og skakteorier. Og altså jeg interesserer mig for skak og jeg kan ikke følge med. Og jeg skal have fat i kraven på ham, fordi det må simpelthen stoppe nu. Nu må han lige atge folki hånden og invitere dem ind i det her, ikke. Men det er jo fordi, i den gamle verden, er jeg jo ligesom opdraget til at hvis du vil lave et program om skak, så starter du forfra hver gang. Altså hvor man siger radio og tv – det det hvad kan man sige, det optimale sigte for et radio og tv program. Lige gyldigt om det er en undersøgende dokumentar, TV avisen eller hvad det nu kan være – det er alt tale til seeren, som om seeren er en intelligent tolvårig.

IV: Mm

IP1: Det vil sige, at hvis du vil lave et program om skak, så bliver du nødt til at sige at ”skak blev opfundet i Kina og Indien. Brættet har fireogtres felter. Der er en konge, der er en dronning” =

IV: = En Wikipedias artikel nærmest =

17:16:48

IP1: Ja. ”Der er bønderne. Bønderne kan rykke en eller to felter frem.” Du kan altid starte forfra. Altid forfra øhm. Og [...] Men da jeg så kommer på arbejde mandag morgen og går ind til vores IT afdeling – altså den består kun af en mand, men vi kalder det IT afdelingen, men han er en mand. Han laver hvad tres mennesker laver på DR. Han står for alt vores podcasts, så siger jeg – så kommer han hen til mig og siger ”prøv at hør, Michael – det der program om skak vi sendte i går, det er blevet hentet ni tusind gange”.

Så siger jeg what altså [IV griner lidt]Altså, men så er det jo fordi Sune Berg Hansen, som er stormester og har en stor following som skakstormester, han skriver så ”jeg har været i Romerriget, du kan høre det her”

IV: Ja.

IP1: Så går folk jo ind og henter det og så videre og så videre og det – jeg synes det er en enormt interessant ting, fordi lige pludseligt, så kan du jo – du kan simpelthen opløse alle de begrænsninger, som radio har været under øh.

IV: Mm. Yes

17:17:44 -

IP1: Og give – og ting der har en kvalitet, eller du skal høre det her, eller prøv at hør det her eller øhm – folk der simpelthen sender det til hinanden og så videre – altså det har fået en helt anden måde at blive lyttet på, som jeg synes er interessant ikke. Og øh – og for første gang nogensinde, så kan du sige, så er der også et paradoks imellem, at vi skal sende så meget, fordi hvorfor lavede man ikke bare post – en pod cast producerende enhed, som sendte pod cast ud i denne her moderne – hvorfor lave noget så gammeldags som en FM radio, der sender på FM og fireogtyve timer i døgnnet, fordi det er jo om noget, at smørre smørret meget tyndt ud.

IV: mm

IP1: Men jeg synes rent faktisk at det der kunne – at det der har været fordelen i det, det er at ved at have så meget sendetid, så lige pludselig blev nåleøjet for t få lov til at lave radio, det blev større. Altså vi øhm. Og flere fik mulighed for at prøve det. Hvis vi kun havde skulle sætte – producere seks timer om dagen, så ville netop – så ville den der kvalifikation gå i gang med at sige, jamen er det nu også godt nok og kan – kvalificerer det sig nu også til at få lov og så videre, ikke.

IV: Ja.

17:18:54 -

IP1: Hvor jeg havde nogle store oplevelser i start – altså da vi gik i luften, hvor jeg får en mail fra to, der ikke rigtigt før har lavet radiodokumentarer, som siger [...] Der har været hærværk på en jysk kirkegård, der er blevet malet hagekors på nogle gravstene og sådan noget, ikke.

IV: Mm

IP1: Ja jeg tror simpelthen ikke, at de havde fået lov på DR. Altså ikke sådan som jeg kender, fordi de ikke havde lavet noget før og chancen for at de finder gerningsmændene er lig nul. Så der er ikke- du kan ikke sætte kryds ud for de her sædvanlige kriterier, men mere bare det der med at sige prøv at hør – vi skal sende en gennemarbejdet dokumentar om ugen øhm. Altså tag af sted og fin ud af hvem der gjorde. Og så kommer de hjem og siger – vi har snakket med en hel by og vi har lavet et portræt af denne her landsby og vi har snakket med bageren og bodegæjeren og bibliotekaren og – de lavede de mest poetiske, fine oplevelser og så sagde d, men vi fandt ikke ud af, hvem der gjorde det. Så siger jeg, ej men det er lige meget. Det er heller ikke meningen.

IV: Nej.

17:19:50

IP1: Fordi det er jo ligesom – og det at kunne give muligheden, altså for det. Og det vil sige det er så en helt ny radioproducerende tilrettelægger. Som så rent faktisk her nu fire år efter ender med at lave øh en pod cast, der hedder Mord i Rum Sø. Om en helt ny tilrettelægger, som var det sam – altså ikke fordi det betyder noget, at den har vundet årets radio podcast pris, men jeg kan bare godt lide. Altså tanken om jamen det er jo også den – altså jeg er ikke uddannet journalist og det er Mads heller ikke. Vi er kommet ind altså på Danmarks Radio, altså jeg blev fundet i sådan en papkasse uden for Børneradio og blev ligesom hentet ind og jeg kunnen ikke . jeg var så nervøs, jeg ikke kunne sige mit eget navn i en mikrofon. Og jeg forstår ikke, hvor – hvem har haft det overskud til at give mig lov til det.

IV: Okay.

IP1: Eller et eller andet sted, er der jo nogen, der ligesom har sagt okay han sidder og stammer, han kan ikke sige et ord i en mikrofon. Men der er noget derinde. Som vi nok med tiden skal finde ud af at få frem. Nu er det en anden tid i dag, fordi alle kan. Alle broadcaster jo på Facebook og Snapchat og sådan noget, ikke. Men dengang. Der kan jeg ikke forstå at nogen ligesom har kunnet se =

IV: = Nej

17:21:02 –

IP1: Nogle muligheder i mig. Og det – på mange måder altså æh[...] er noget af det som, som [...] Jeg vil ikke sige, at den mulighed var forsvundet i Danmarks Radio, fordi den er der stadigvæk, men lige pludseligt skulle du bare være ekstremt velfungerende fra start og være altså en personlighed fra første øjeblik, du ligesom blev praktikant i Anders Lund Madsens Talkshow og så var du den der skæve, skøre praktikant med de skæve vinkler. Hvor jeg gik jo i ni – ti år på Ungdoms [der pilles ved diktafon og det er svært at høre hvad der bliver sagt] (reglen) og fik lov til at lave musik journalistik, satire øh – jeg var studievært og så

videre. Og brugte enormt lang tid på ligesom at finde ud af, hvem er jeg i radioen, ikke. Og hvad er det jeg kan og så videre ikke., Og - så det der med at – altså (Dudu) som du har lavet aftaler med, hun laver Nat Radio her og hun lav- producerer mange af vores radioprogrammer.

IV: Mm

17:22:00

IP1: Hun laver dokumentar – hun har boet en måned i Tingbjerg. Altså hende møder jeg herude på fortovet en dag, hvor radioen er lige gået i luften og hun siger ”jeg er uddannet arkæolog, jeg har skrevet en Ph.d. om osmaniske piber, men nu er jeg arbejdsløs og jeg kunne enormt godt tænke mig at lave radio”. Og jeg siger jo jo, tag det lige – hør lige. Men vi har faktisk et program, der hedder Mødregruppen. Du må godt – du kan jo prøve at være gæst der og så se. Og så er der et program, der handler om stress, hvor at (Dudu) altså er helt utrolig god i det program. Fordi der er en lytter, der ringer ind, som hun taler med og – hvor man bare ser, der er et eller andet helt exceptionelt her. Og så begynder hun at lave Nattevagten og får mange kilometer o benene og altså hvis du kan overleve der, om natten, hvor der ringer altså vilde tosserier ind. Men også der ringer ind og fortæller deres hemmeligheder og – så og det er jeg enormt stolt af. Altså Sissel, som laver den Korte Radio Avis, som dropper ud af tredje G i på et gymnasium i Sønderjylland og søger – vi slår sådan en praktik stilling op, fordi Rasmus og Frederik, der i dag laver den Korte Radio Avis, laver noget de kalder – kaldte Antidemokratisk Festival, som alle har glemt i dag, men på mange måder er forløberer for den korte radio avis.

IV: Mm

17:23:09 -

IP1: Hun – hun rejser bare til København altså som atten årig og bliver deres øh assistent, men udvikler sig så til at blive en virkelig god radio producer. Øhm. Og er et kæmpe aktiv for os i dag, men hele den historie –det er jo . Det er jo den samme historie om, at nogen ligesom giver en muligheden. Eller i hvert fald ser, at det kan godt være, at hun er droppet ud af tredje G og lige er kommet ind med firtoget, men der er et – hun kan noget ikke. Og hun kan i hvert fald få det bedste frem i øh Rasmus og Frederik, der laver Den Korte Radioavis og - så sådan nogle tanker ligger der jo også bag, hvis du forstår. Hvor det ikke kun er de der systemer, som gør at folk ligesom får foden inden for.

IV: Nej.

IP1: Det kan god være, de får foden inden for. Men hvad nu hvis de ikke har [...]

17:23:55

IV: Hvis jeg lige kan vende tilbage til nogle af de sådan måske mere etablerede stemmer, eller det ved jeg ikke, men nogen af dem vi har snakket om og hvor de er gået igen, det er sådan nogle som Knud Romer og Fredensborg, Poul Pilgaard, Jeppesen – hvor fællestræk i hvert fald er at de er mænd. Er der et eller andet særligt i forhold til mænd og personlighed i medierne, eller hvordan kan det være, der er så mange mænd blandt jeres (værter)?

IP1: Det diskuterer vi jo faktisk tit med lyttere, der skriver og jeg tror – nu har jeg ikke lige lavet en optælling her for nyligt, men jeg laver jo altid de der optællinger og det ligger – altså faktisk ligger vores studieværter sådan fifty fifty øhm. Vi har haft øhm. Altså vi har Rushy Rashid, vi har kvindelige studieværter på morgen, på eftermiddag, på øhm =

IV:= Mm men de er måske knap så markante ? =

IP1: = På Elektronista, på Andejagt, Anne Sofia Hermansen på øhm på øh -i Dyreliv, på fireogtyve spørgsmål til Professoren med Lone Frank. Jeg synes Lone Frank er en ret markant videnskabsjournalist øhm. På Nattevagten har vi tror jeg seks ud af ni studieværter er kvinder og sådan noget. Øh det æ det – vi bliver tit

mødt med det der, at vi er bare en mandekanal. Øh men når – hvis du går ned og forsøger ligesom at tælle op altså vi har Millionærklubben, som handler om noget så merkantilt som aktiehandel, hvor vi har Bodil Gansel og Pernille Enggaard som studieværter øhm. Så så altså jeg tror, hvis du laver den der optælling, så øhm, så er det ikke altså noget på den - altså =

IV: Nej.

17:25:28

IP1: Omvendt så er det heller ikke sådan at vi bevidst siger, jamen vi skal have en kvindelig vært øhm. Men øhm. Men det er tit noget vi bliver skudt i skoene. Der må vi bare sige – jamen prøv at lyt til radioen i dag. Øh.

IV: Det er bare de stammer – eller dem man kommer i tanke om ikk=

IP1: = Jaja, men jeg fik en klage fra en journalist, der hed – hende It journalisten Dorthe Toft, som øh afslørede, eller var med til at afsløre Stein Bagger, ikke. Hvor hun bare skrev føj for øh føj for en mandekanal. Så siger jeg jamen Kære Dorthe – det var sådan en debat, vi havde på Facebook. Tag dagen i dag – Maria (Doh) var vært på dagens morgen program. Så kom Millionærklubben med Bodil Gantzel. Så sendte vi Russisk Roulette med Rushy Rashid. Så kom den korte Radio Avis med Kirsten Birgit. Så sendte vi Elektronista med Christiane Vejlø

IV: Jajaja

IP1: så kom der øh Kina Snak med øhm med en kvindelig studievært. Så gik Anna Ingrisch på med Reporterne. Så var der AK 24syv med Ida Herskind. Og så var Mette Melgaard vært på Efter Otte.

IV: Mm

17:26:35 –

IP1: Altså nu kan jeg ikke skrive mere, fordi nu er klokken ti, men jeg kan fortælle dog at i nat er det Rikke Grosell er vært på natradio.

IV: Okay ja.

IP1: så du skriver på en dag, hvor der ikke er et eneste program i løbet af dagen, der ikke har haft en kvindelig vært så.. Jeg synes måske mere, det siger noget om, at du ikke opdager dine medsøstre, når de sender radio.

IV: Ja. Ja

IP1: Og det handler måske mere om din måde, at lytte radio på – eller se radio på ikke. Så jeg synes det det – vi vi – altså vi – vi er bevidste om det og – og øhm. Ja.

IV: Ja. Jeg kunne godt tænke mig – nu ved jeg godt, vores tid begynder at ebbe ud øh lige at berøre sociale medier faktisk. I forhold til om er der sådan en klar strategi i forhold til hvordan I bruger sociale medier? Altså både til at brande kanalen som helhed, men sådan måske også det her med personlighederne.

IP1: Øhm

IV: Fordi de gør det jo hver for sig, altså Poul Pilgaard skriver jo om (Flaskens Ånd) og så videre, på sin egen væg =

IP1: = Ja =

IV: =Men har I ligesom udstukket nogle retningslinjer eller?

17:27:32

IP1: Ikke rigtigt øh. I starten, der var det[..] Øh i starten, hvor kanalen var sådan både sådan [.] udsat for en enorm nysgerrighed og for – men også folk, der var rasende over, hvor lortet og dårlig kanalen var. Der – der mødte vi i hvert fald, som chefer, konstant sådan noget med, at nu har Keith Lohse, jeres natradiovært, skrevet noget fuldstændigt vanvittigt om Hitler, på Facebook. Det skal han fyres for. Øhm [..] Eller – hvor

hvor – var vi nødt til at sige, jamen prøv at hør, altså vi øhm vi står inde for vores egen officielle Facebookprofil og det, der bliver skrevet der. Vi kan og vil og må ikke – eller kan ikke overskue, hvad vores studieværter ligesom skriver på deres egen egne private Facebookprofiler og de har lov til at have deres egne meninger, det har de både i radioen, men også på Facebook altså. På radioen skal de overholde straffeloven, injurielovgivningen øh de modparter-genmæle æh. Men altså. Det det det det var bare sådan [...] Altså måske også lige der, Facebook sådan eksploderede, altså og det var fuldstændigt uoverskueligt ligesom at holde styr på. Så der har vi sådan set den politik, at det er ikke noget vi altså – jeg synes for eksempel Keith Lohse, når han skal i natradioen, skriver – på sin egen personlige Facebook, altså de mest utrolige program erklæringer og programtekster, for hvorfor man skal høre natradio i nat, som er sådan – synes jeg. Har sådan et skønlitterært højt niveau.

IV: Mm

17:29:20

IP1: Men øhm i forhold til vores egen øhm profil på Facebook, og det det det bliver måske så lidt off the record, at øh – eller det bliver det nødt til at være: Så er vi øh så har vi i hvert fald været øh, Mads og jeg, meget uenige i – fordi vi har ligesom en SoMe redaktion, som skal trække øjeblikke ud af radioen og ligesom give dem et et videre liv, på Facebook og der synes jeg [...] Øhm. Ikke at det helt lykkes altid. Øhm. Fordi at øh lige pludselig så – jeg ved ikke – det kan gå hen og få sådan en tabloid karakter, altså at øh = IV: = Så et sted hvor I er meget – eller hvor I ikke helt er ladet endnu, elelr hvad man skal sige? =

17:30:09

IP1: Jamen nej men jeg synes, der er nogle ting, der virker. Jeg synes at øhm [...] Jo men jeg synes kort – Kirsten Birgit og den korte radioavis, har sådan et brand omkring hvordan Dong sagen i virkeligheden hænger sammen.

IV: Mmm

IP1: Og at de henover et meget velforberedt, tilrettelagt forløb improviserer over ”nu skal jeg fortælle dig Dong sagen”, altså med hendes altså – øh figur og så videre. Og at det så får altså noget ret kompliceret øh [...] Indhold, som mange måske siger ”Åh jeg orker ikke, at sætte mig ind i det”

IV: Mmm

IP1: Får altså sådan to hundrede halvfjers tusind visninger på Facebook. Der kan jeg godt se lige pludseligt, at det blev sendt i radioen, mellem tolv og et, det var ikke alle, der lige var der dér, men nu altså er det delt tre et halvt tusind gange, set af – altså over en kvart million. Altså der kan jeg godt se, hvordan du kan give de der radioøjeblikke et videre liv. Men omvendt så kan jeg også se, at lige så snart du ligesom sætter et foto på og lukker op for det her debatspor, som bare er fuldstændigt =

IV: = Mmm. Ja =

17:31:19

IP1: =Går – der går spdan Nationen! I det og =

IV: Jajaja

IP1: Der har vi altså – vi forsøgte på et tidspunkt øhm [...] At lave sådan nogle små medarbejder udviklings samtaler, for at fortælle om vores studieværter, som var – men det var sådan vores forsøg på at lave noget, der var sådan mere gennemarbejdet. Altså fordi alt på nettet er sådan noget øh rystet trash, hvor der står nogen uden for de der 24 syv gardiner og så siger de ”ja jeg øh” – men det - det handler mere . altså digitalisering, som jeg også synes Facebook klip og sådan noget er en del af, der der der øh[...] Jeg ved ikke det – for mig handler det måske ikke så meget om at være der. Altså det der med hele tiden at sende ud ikke, og – og mareridtssceneriet for mig er en studievært, der skriver på Twitter ” jeg har øh Pernille

Skipper, fra Enhedslisten, som gæst om lidt – hvad synes du, jeg skal spørge hende om ?”

IV: Ja. Okay

17:32:17

IP1: Altså det er bare sådan for mig – det er så forbudt for mig, fordi det – altså det kan godt være vi har SMS'er og telefonopkald til udsendelsen, men altså det der med ligesom at skilte med, at man ikke aner hvad man vil, med sit program =

IV: = Ja.

IP1: Og hvad man overhovedet vil spørge en gæst om, det - det synes jeg ik=

IV: = Men er det ikke en meget hårfingrænse mellem at være uforberedt og så inkludere lytteren?

IP1: Jo =

IV: =For altså Poul Pilgaard han spørger jo også til, hvem synes I lyttere jeg skal invitere ind i Flaskens Ånd – altså for ligesom at favne øh – altså tage lytterne med ind i processen, ikke =

IP1: = Jo. Ja ja. Det synes jeg også, der kan være noget meget fint over og jeg oplever også – og må også erkende, at at at der nogle gange, for eksempel i Lars Trier Mogensen - her efter det amerikanske valg, hvor han ligesom starter et program med at sige, ”jeg har siddet og kloget mig i flere måneder, om hvordan det ville gå med det amerikanske valg – vi må bare erkende at sådan nogle som mig og andre eksperter er kommet fuldstændigt til kort. Øh og måske er det jer derude, der ved meget mere om, hvad det er der rører sig, i denne her verden. Så altså =

IV: = Ja =

17:33:17

IP1: = ”Ring ind og” – altså og du ved, sådan et program som Trads Alderen med David Trads, som jeg synes er et af vores allermost vellykkede, hvad kan du sige, interaktive programmer. Hvor du har en studievært [...] Som lægger ud – ikke har nogen gæster, ikke har - altså har måske forberedt et emne og sat sig ind i det emne, men derudover lukker op for at lytterne kan få ekstremt meget plads. Og starter programmet med at sige ”Jeg hedder David Trads æh og jeg bor på Frederiksberg, i København. Jeg drikker cafelatte. Jeg er kulturradikal. Jeg mener at flygtninge og emigranter kan berige vores samfund. Jeg elsker Sverige. Øh jeg synes Pia Kærsgaard er en pøbeldronning. Altså hun står – repræsenterer det værste ved Danmark, jeg overhovedet ved. Det kan være du er uenig, men jeg ved at jeg har ret. Altså jeg har ret. Hvis du ikke synes, jeg har det – så ring ind”

IV: Okay.

17:34:17

IP1: Det program kom lige efter folketingsvalget, hvor alle medier havde sendt journalister til Sønderjylland, for at observere det her mærkelige dyr på savannen, der ligesom havde stemt på Dansk Folkeparti, ikke. Der var sådan en beskrivelse af butiksdøden i Sønderborg og hvem er de egentligt? Altså de her folk, ikke. Som man nu også har set med Trump vælgerne, at (du tager sådan ud, ikke) – i Midt vesten og prøver at finde denne her Trump vælger, ikke.

IV: Ja. Ja.

IP1: Og jeg må bare erkende, prøv at høre, der er jo – det var midt om sommeren, der telefonstorm hver morgen – telefonerne gik amok og David Trads sad der – han var meget åben og lyttende, men så ringer der en lastbilschauffør ind og siger ” nu skal jeg fortælle dig noget, David Trads, jeger så grundlæggende uenig med alt hvad du står for, men jeg respekterer dig for, at jeg får lov at komme igennem, Da jeg prøvede at komme igennem i Danmarks Radio, til P1s debatprogrammer de sidste fem år, jeg kommer aldrig igennem , når de hører, hvad jeg vil sige. Og det jeg vil sige, det er : jeg er lastbils chauffør. Jeg kører med varer til

supermarkeder, på Fyn – blandt andet kører jeg hver onsdag ind i Vollsmose og skal aflevere mine butiksvarer, der skal jeg nu have politiskorte. Fordi at min lastbil bliver bombarderet med sten” =
IV: = Ja.

17:35:31

IP1: ”Så det kan godt være, at du sidder på Frederiksberg og har regnet ud, hvordan det hele hænger sammen, men du kender ikke min virkelighed. Du kender ikke min hverdag. Og jeg vil bare sige til dig, at der skal ske noget nu.” Altså og det synes jeg jo var – og så siger David Trads, jamen øh jeg tror, at grunden til at de drenge kaster med sten =” =”Det kan godt være. Men det reparerer bare ikke min forrude”. Altså og det er jo – jeg syntes det var – det var ekstremt vellykket. I forhold til at ni ud af ti – jeg fik en kæmpe klage fra Mogens Camre, der skrev øh ”hvorforsidder den ræverøde studievært David Trads der?” Så siger jeg, ”ved du hvad, du har ikke hørt programmet, Mogens Camre. Fordi ni ud af ti af de lyttere, der ringer ind, det er dine vælgere. Og det er altså første gang, nogensinde at de har fået lov til at komme igennem og sig de ting. Og det synes jeg øh det synes du burde sætte pris på” =

IV: = Ja =

IP1: ”I stedet for at kritisere det. Og det var åbenbart – David Trads er åbenbart den røde klud, der skulle til, før de greb telefonen”. Og det – sådan noget synes jeg er interessant at arbejde med. Du kan så sige – jeg har besøgt amerikanske radiostationer, hvor studieværterne nærmest på et fiktivt plan, sidder og siger øh - de kommer ind i studiet, tænder for mikrofonen, de har ikke noget manuskript øh, de siger bare et telefonnummer og så siger de ”præsident Obama er kommunist”.

IV: Mmm

17:36:45

IP1: Så ringer folk ind ”Hva – nej han er ej.” ”Jo han er. Du kan bare se, hvordan han har forhandlet Fidel Castro” og ”vbla vbla vbla”, ikke.

IV: Mmm

IP1: ”nej men ved du hvad, det var også bare noget jeg sagde, men øh nummeret er bla bla bla og vores præsident Obama, han er homoseksuel.”Naah bla bla bla”, du ved og så til sidst er der gået fire timer og folk har bare siddet og råbt og skreget go det hele har været et eller andet studieværten postulerede og fandt på. Altså det er jo den ekstreme, nærmest fiktive udgave af det. Men jeg synes faktisk at [...] Når du ser, hvad det er der sker, altså i England, USA, hvad der kommer til at ske i Frankrig om lidt, altså den sproglige ventil, som som de vælger – strømninger er et udtryk for – hvor skal de komme til udtryk?

IV: Ja.

17:37:30

IP1: Ikke? Og vi har jo fået enorm kritik for Michael (Jalvings) program, ikke. Fordi der troede vi sådan set, at vi lavede den omvendte udgave af David Trads. Men vi måtte bare erkende, at læserbrevsskribenter og dem, man kunne kalde[...] Jalvings modstandere – ikke på samme måde, var lige så spontant verbale, som de DF vælgere der ringede ind til David Trads. De ville hellere, da programmet var overstået, skrive kronikker og læserbreve om, hvor forkert det havde været. De ville ikke ringe ind jo. Der var nogle der ringede ind, men ikke i samme antal.

IV: Nej.

IP1: I den forstand lykkedes det ikke på samme måde. Som David Trads lykkes. Men men – du kan bare se, hvad der kommer, ikke. Af af breve, der mener at det program skal fortsætte og det er altså – det er de folk, altså =

IV: = Okay

17:38:17

IP1: Som –som er hver fjerde - femte vælger.

IV: Mm. Ja.

IP1: Som man andre steder bare siger ”prøv at hør vi vil slet ikke – vi vil ikke engang lade dem komme ind i en telefonsluse, ikke”.

IV: Nej.

IP1: Og lige pludselig synes de, ”jamen her er der et program for mig, hvor jeg kan lufte min frygt, angst, vrede for at det her velfærdssamfund, vi har, det vil forsvinde og vi skal ned og være fattige igen”, ikke. Og det var faktisk ekstremt ubehageligt. For jeg er grundlæggende, på mange punkter, meget uenig med Michael Jalving, men det skal jo ikke nødvendigvis altså afgøre, om han får lov at sende på vores radiokanal. Hvis han – altså repræsenterer noget, som vi kan se. Altså ligesom bare boner ud i alle øh [...] Hvad hedder det – (afstik) manerer, at der er det at landene lukker sig omkring og vil beskytte sig og øh frygter globaliseringen og æh og det er jo enormt interessant og jeg har diskuteret det så meget med folk, hvor jeg har sagt, prøv at hør: Min allerbedste ven er svensker. I Sverige – han bor i Malmö. På et tidspunkt blev der brændt tyve biler af, i døgnet. Der er ingen, der taler om det. Der er – i lokalaviserne står der ”medborgere har i nat brændt biler” [griner lidt]. Ikke. Altså der er ingen, der siger at det er indvandredrengene nede fra blokken. Altså det – der bliver bare ikke talt om det.

IV: Nej.

17:39:39

IP1: Han siger så, hvis du har gået til fodbold med nogen. I et år. Og virkelig lærer dem at kende og drikker en øl – lige pludseligt, så vælter det ud. Altså med ”nu må det stoppe” og ”det skal bare” og – altså ”snart så laver vi vores eget vagtværn” og sådan noget, ikke.

IV: Ja.

IP1: Men jeg har været enormt interesseret i, at- jeg lavede mange historier om, fordi jeg er fra en jødisk familie, så jeg var meget optaget af Jonni Hansen og det – nynazisterne i Greve øh og lavede alle mulige rapporter om det. Og de fik jo radio øh Oasen – Radio Oasen, hvor de sad og sagde at holocaust var en løgn og sådan noget.

IV: Mm

IP1: Og det var enormt interessant dengang, fordi – jeg må jo bare konstatere i dag, at ja de fik en lokalradio Ja de fik et klubhus af Greve kommune, men de danske nynazister, dem betragter vi jo nærmest som sådan en Olsen Banden sketch i dag, ikke.

IV: Ja.

17:40:31

IP1: Men i Sverige, hvor du har lagt låg på det her og ikke har talt om de ting, der ligger der fandme en mand på hustagene og skyder indvandrere med et lasergevær. Du har Europas mest frygtede nynazister, som står bag altså de mest voldelige, racistiske overfald og drab på indvandrere. Jeg synes det er enormt interessant. Så – og også at hvis du siger, jamen hvad kan du bruge – ud – nu er du jo måske meget fokuseret på kulturjournalistik

IV: Mmm

IP1: Men jeg mener virkelig, at hvis man virkelig skal op på den sådan høje klinge, så synes jeg at – at det der kunne være formålet med Radio 24syv er også at være en – altså en sproglig ventil, for alt det som vi – og folk i hele landet, altså oplever som øhm uforståeligt eller øh faretruende. Skal vi – skal nogle af os ned og være fattige igen? Hvis vi mister det velfærdssamfund. Der er jo simpelthen så mange ting i gang,

som øh – hvor du kan sige, at at de ting, der bliver diskuteret i Rushys program eller Lars Trier Mogens program eller- jo dybest set er noget, som man før kunne sige jamen det er sådan en eller anden public service pligt – det skal vi behandle. Men lige pludseligt så bliver det behandlet med, synes jeg, med en personlighed og et hjerteblod, hvor altså – øh det det ved folk jo ikke, men altså Rushy Rashis ligger jo altså får jo trusler og mails fra både – fra det ekstreme højre og Hizb ut-Tahrir altså. Og når hun har sendt, så sidder hun her og græder hver gang, fordi at det gør jo amok hver gang og hun ligesom går planken ud hver gang og jeg siger ”jamen Rushy, det er det dit program skal. Hvis du ikke kan klare det, så må vi ligesom – så skal du ikke gøre det. Men det er jo derfor, at dit program betyder noget, fordi du rent faktisk forsøger at mægle og debattere i et felt, hvor det bare eksploderer lige nu, ikke.

17:42:29

IV: Mmm Så den der offentlige støtte, eller public service, det føler du ikke er en hæmsko, eller hvad betyder den for jeres ageren?

IP1: Altså public service?

IV: Ja.

IP1: Jo men men . Jamen altså [...] Jeg synes jo radio 24syvs, hvad kan man sige øh. Den der hundredetyve siders sendetilladelse, som blev ekstremt kritiseret. Altså jeg disku- debaterede blandt andet med Lasse Jensen, da radioen gik i luften. Hvor han sagde, at der var så ulækker politisk indgriben i en redaktionel frihed, som var æh var nødvendig og væsentlig, for at man overhovedet kunne lave noget og at vi var på vej til Helvede i en håndtaske og hvis vi stadig øh stod op om fire år, så ville det være – det regnede han ikke med, men du ved. Da jeg læste det, der tænkte jeg prøv at hør – nu har politikkerne ligesom forsøgt sig først med Sky Radio, Tv2 radio og forsøge ligesom at udfordre, eller genskabe, eller forny taleradio i Danmark og Sky Radio blev eget af de der hollændere, Endemol, der også lavede Big Brother. De satte bare en computer til at stå og spille musik. Så var der et aktualitets program en time hver aften, det endte med at blive et erotisk magasin. Som ligesom satte det kryds, i deres public service rapport, ikke.

IV: Ja

17:43:45

IP1: TV2 Radio, skulle være reklamefinansieret, det kunne ikke løbe rundt, det lukkede efter – hvor mange måneder?

IV: Mm

IP1: Da jeg sad og læste det her, så tænkte jeg Gud der er jo nogen, der har set rigtigt. Altså fordi der er ikke nogen lytterkrav. Altså jeg er blevet banket oven i hovedet, med seertal og lyttertal i alle de år. Jeg har været i Danmarks Radio og det er blevet vildere og vildere og vildere. Da jeg selv sad i DR2s chefposition, nogle gange kunne jeg møde på arbejde klokken halv ni, om morgenen, og så sagde jeg ”wow, så I det, vi sendte i går, hvor var det vildt og hvor var det fedt og hvor var det godt”, du ved. Hvor folk sad sådan lidt ”Mmm. Ja.” Men du ved ”Så I det?” ”Ja.” Og jeg kunne ikke forstå det, i starten hvorfor diskuterer folk ikke det, vi har sendt? Hvorfor er der ikke nogen, der er begejstret? Så når Gallups seertal kom, klokken halv elleve, så lige pludselig sagde folk ”Ja det var skide godt”. ”Ja det er rigtigt, jamen jeg så det også – det var rigtigt godt”

IV: Ja [griner lidt]

17:44:36

IP1: Men det var jo fordi, det havde haft gode seertal .

IV: Mm

IP1: Og jeg forstod det ikke, fordi vi har jo mulighed i Danmarks Radio, til at gøre nogle ting, som de

kommercielle aktører ikke altså kan, tør eller må. Men der kan vi jo gå hen. Altså fordi vi har jo nogle helt unikke muligheder. Men der var – man var bare blevet så sindssygt altså slave af de her målinger og- og æh ja jeg kan huske, da jeg var chef på DR2, så steg vores øh [...] Øh andel af kvindelige seer over femoghalvtreds og jeg gav champagne og kage til alle medarbejdere og sådan noget, ikke.

IV: Mm

IP1: Og vi fejrede det her nye – og så viste det sig- så fik vi en opringning fra Gallup, at der havde ligget en død kvinde, i en lejlighed, med TV'et indstillet på DR2 og åbenbart havde sådan et TV-meter og da hun ligesom var blevet fjernet og der var blevet ryddet op efter hende, så var vi nede på det normale. Altså. Du ved, det var bare sådan –det var sgu mærkeligt. Hvorfor – altså - man følte sig som en idiot, at have fejret altså det, ikke øh.

IV: Mm

17:45:38

IP1: Og jeg synes øhm. Der syntes jeg bare, da jeg læste de der hundredetyve sider, så tænkte jeg bare 8..] Der er nogen, der har set – der er nogen, der forsøger at genstarte meningen .

IV: Ja

IP1: Altså hele meningen med at fortælle historier, sende taleradio. Øh og. Og jeg har aldrig selv personligt, fået en god idé. Fordi jeg tænkte, det vil der være massere af seere til, ikke. Det er jo ikke sådan, at vi er ligeglade med lyttere. Vores direktør, Jørgen Ramskov, går meget mere op i det, end vi gør øh. Men. Men et eller andet sted, er det så unikt at have fået den mulighed, for at kunne sende de programmer, vi sender. Så hvis du ikke. Altså hvis det- hvis du så bare prøver at regne ud, hvordan kan vi få en masse lyttere altså – når der er nogen, der har sagt, prøv at hør, det er ikke lyttertal, der skal stå øverst på ønskelisten her.

IV: Mm

17:46:34

IP1: Men programmerne skal handle om noget og personligt har jeg det sådan, at jeg har jo været – jeg skylder Danmarks Radio alt, fordi det er dem, der har –altså givet mig lov og udlært mig og så videre, og så videre øhm. Men men jeg – jeg tænker også, at jeg og folk der er yngre end mig jo altid, på mange måder, jo også har været altså sådan. Danmarks Radio også er noget, der er blevet skabt af vores bedsteforældre og – og selv, da jeg sådan var i trediverne følte jeg sådan lidt, at jeg stadig sendte på mine forældres nåde. Altså der var nogen, der ligesom sagde ” ja ja, du er meget sjov og skæg og det er da også sjovt med det der ironi, men altså[...] Du får lov, men du skal lige – altså ” Og - så jeg syntes også, da vi startede her, så syntes jeg også det handlede om at sige, jamen nu er det – nu er det os, der bestemmer. Hvad vil vores- hvad vil vi så sige?

IV: Mm

17:47:30

IP1: Altså vi kan ikke længere stå og pege fingre af – og lave en pastiche på et nyhedsprogram og sige at ”åh TV avisen er dumme, nu laver vi grin med det” og sådan noget. Fordi nu er det os. Altså. Så – så selvom vi da er blevet skudt i skoene, at det er bare noget øh halvfemser ironisk halløj, det der Radio 24Syv, så er det jo ikke altså – det er jo ikke det jeg oplever, når Rushy Rashid er i – lidt yngre end mig, altså sidder og græder, fordi hun forsøger altså at finde ud af, hvordan man løser integrationsproblemerne i Danmark. Det oplever jeg ikke, som særligt ironisk eller distanceret eller ikke at ville tage stilling altså til det der sker. Og det oplever jeg heller ikke Lars Trier Mogensen som eller =

IV: =Nej =

17:48:13

IP1: Cordua og Steno. Hvem du nu kan sige. Jeg synes omvendt, at nu er vi altså nu er det også er ligesom skal finde ud af, hvad er det, vi vil fortælle. Altså hvad har vi – vi er ikke længere på – altså vi sider ikke længere inde sådan et teenageværelse i Danmarks Radio og laver [...] Og får lov til at få et lille vindue hist og her, mens de voksne stadig sender de rigtige ting, ikke. Det synes jeg har været interessant.

IV: Ja. Men I hvor høj grad tænker du, at det har lykkedes. Altså de der visioner omkring eksperimenterne – radio som oplevelse og – er I – er I nået i mål?

IP1: Nej. Det synes jeg jo slet ikke. Altså det er faktisk det, jeg frygter mest, fordi jeg synes – fordi lyttertallene og og sådan noget nu – nu har vi de der fem- sekshundrede tusind lyttere om ugen og er ved at blive lige så store som P1 og det er på mange måder, altså i alt fortrolighed, noget af det, jeg frygter allermost, fordi det giver sådan en mærkelig mæthedsfornemmelse og jeg synes – jeg synes i virkeligheden ikke, altså – at mange af de ting, vi har sat os for øhm [...] Måske på nogle øh i nogle programmer lykkes, men men i forhold til det at have studieværter, som [...] Jeg oplevede bare – jeg har bare oplevet altså. Jeg har siddet i øh - du kan sidde til et middagsselskab ikke og så er der en eller anden, der altså er ekstremt engageret i Danmarks krigsdeltagelse i Afghanistan og siger at den danske krigsindsats er en katastrofe, det – og det bliver fortalt med en passion og en indlevelse og også en – måske forkert at sige underholdningsværdi, men men bare hvor man tænker, hvor er det fedt at sidde her og tale om de her ting og måde nogen, som er så altså bevidste om, hvad der er rigtigt og forkert og sådan noget =

IV: = Mm =

17:50:03

IP1: = Og så siger du ligesom, ved du hvad, det er skide spændende det du siger. Kunne du ikke tænke dig at komme ind i radioen og lave en serie programmer om det, ikke? Og så oplever du bare, at når mikrofonen bliver tændt, så ryger der bare firs procent af den der indignation – af det der drive og så bliver det ”arhmen på den ene side, skal man også tænke på - og der er jo også blevet bragt nogen ofre i forhold til – og der er det jo svært, fordi ” Og du ved – så bliver det sådan =

IV: = Ja

IP1: Og der synes jeg ikke, vi er endnu, i forhold til det der med at sige jamen hvem er det, der tør altså stille sig frem. Som studievært for eksempel. Og blive elsket af den ene halvdel af lytterne og lagt for had af den anden halvdel af lytterne. Fordi det er enormt svært. Der skal du altså have [...] Det ved jeg ikke om giver svar på dit spørgsmål om – hvorfor er det de her René Fredensborg og Michael Jeppesen typer. Men det tror jeg i virkeligheden ligger ekstremt nede i noget – og det er min egen, de vil selv sikkert benægte det. Men altså René, der kommer fra en lille jysk provinsby. Dalum eller Havæh- jeg kan ikke huske – men altså som er hans store, personlige fortælling med at ”jeg er kommet til København. Jeg føler mig udenfor det gode selskab. Jeg bliver aldrig accepteret af kultureliten. Alt er tabt – jeg fortsætter, fordi jeg vil bekæmpe dem. Jeg vil kæmpe for min ret til at øh Bon Jovi er lige så fin som David Bowie”

IV: Mm

17:51:27

IP1: Og og øh hvorfor altså – du ved. Det det det. Og så kan du – nu har jeg jo så haft mange samtaler med ham hvor jeg har sagt ”prøv at høre, René. Nu laver du jo noget, alle synes er det fineste. Du kan ikke længere stå udenfor altså. Nu står du faktisk indenfor og pisser ud. Du står ikke udenfor og pisser ind, længere. Nu er du – du er den nu. Så du skal finde et nyt – altså du skal finde et nyt drive, fordi du har taletiden nu, ikke. Du kan ikke længere stå bare og skyde på de andre, som sidder på det. Fordi det er dig, der sidder på det”

IV: Mm

IP1: Men også sådan en, som Michael Jeppesen, synes jeg er enormt interessant, fordi hvem er det – der tør ligesom sige noget, som mange vil – fordi der har været sådan en pleaser mentalitet indenfor radio og TV, ved at det gjaldt om [...] Også i kampen for at få mange seere / lyttere, ligesom at få folk til at have det godt. Altså så det er blevet sådan en feel good måde at nurse og pusle om seerne på, hvor man kan sige, hvad blev der a det radioprogram, som gjorde folk rasende? Altså hvor er det henne? Jeg var ude i DR byen i går, fordi vi sidder og klipper en dokumentarfilm og der er kæmpe øh – sikkerheds system og sådan nogle svingdøre og det tager en time – det er nemmere at komme ind i afgangshallen i lufthavnen, end det er at komme ind i DR byen

IV: Okay

17:52:44

IP1: Altså sikkerhedsniveauet er nu så højt, så jeg sagde til hende der receptionisten, som jeg kender fra gamle dage - hvad er det DR sender, der er så kontroversielt, at det kræver det her sikkerhedsniveau? For hver gang jeg tænder for radioen, er det jo bare hygge. Jeg kan ikke se, der er noget som fordrer at der skal være denne her jernring. Hvorimod altså når en kanin bliver slået ihjel herinde, ikke – så får vi patroner og miltbrandpulver breve, sendt fra Rusland og USA, fordi det var en historie, der ligesom spredte sig ud på Russia Today og Washington Post og jeg ved ikke hvad, altså. Men det er bare – som i øvrigt også er en interessant historie, fordi det var – man kan ikke sige, det var en fejl, men altså de var alene hjemme, dér anden – eller pinsedag, de to studieværter og Asger Juhl har dræbt mange kaniner på den bondegård, han er vokset op på

IV: Hm

17:53:27

IP1: Så har de den her idé om at lave noget, om vores forhold til kød og så tager han den her cykelpumpe. Fejlen er at journalistpraktikanten giver kaninen et navn. [IV griner lidt] Du må aldrig give et dyr et navn, fordi så bliver den menneskeliggjort.

IV: Nej det gør Søren Ryge ikke med sin due vel.

IP1: Nej for ligeså snart, den hedder lille Allan, så har du balladen.

IV: Ja.

IP1: Plus at Linse Kessler er inde i studiet og løber rundt og prøver at stoppe ham i at gokke denne her kanin.

IV: Okay

IP1: Men det er jo enormt interessant, at der gik vi fra at være altså en lille radiostation i Danmark, til at være en radiostation, som hele verden talte om. Bare i et par timer måske. =

IV: = Jojo, men stadigvæk. =

IP1: = Men det siger jo også noget om, hvad der kan lade sig gøre ikke. Altså eller hvad der kan ske. Og det beroede sig bare på, at de var alene hjemme tror jeg. Fordi jeg tror egentligt, at hvis de var kommet ind til mig og sagt "kan vi slå en kanin ihjel?" Øh så havde jeg sagt "arh – er det er lidt plat." Jeg prøver tit at stoppe de der allermest oplagte provoka =

IV: = Okay.

IP1: Sådan noget med "må jeg få et blowjob for åben mikrofon?". Sådan "arh bliver det ikke lidt? – bliver det ikke lidt søgt?" Altså bliver det ikke lidt forceret æh.

IV: Ja.

17:54:22

IP1: "Men men kan du på en anden måde, altså fortælle det, du vil fortælle, uden at skulle betale for et blowjob" [griner lidt]

IV: Nu ved jeg godt, at vores tid er gået og jeg vil heller ikke tage mere af jeres =

IP1: = Jamen du må endelig ringe=

IV: = Bare to ting, fordi det var egentligt mere sådan lidt servicerende måske=

IP1: Ja?

IV: Altså nu – de der cases jeg tænker at tage fat i – skal jeg gå via jer, eller skal jeg bare gå direkte til den enkelte vært?

IP1: Nåh jo, men jeg tor altså de har ret travlt, vores værter. Men hvis du siger – "prøv at hør, jeg kunne godt tænke mig at fokusere på René Fredensborg, jeg kunne godt tænke mig at lave noget om øh – det vi talte om med Ditte Okman eller Knud Romer." Så tror jeg altså – fordi de får mange henvendelser – også fra folk som er – jo øh har set sig gale på dem og sådan noget, så mange af vores værter holder sig måske lidt – sådan én som Knud Romer går jo slet ikke ind og læser – fordi det kan han slet ikke – det har han ikke nervesystem til .

IV: Nej.

17:55:11

IP1: Så hvis det er du siger, "jamen jeg kunne egentligt godt tænke mig, at fokusere på det, vi taler om" og det er sådan den mest ekstreme øhm, vilde udgave af det vi står for. OG du øh – så vil jeg gerne introducere dig, altså. Bare på=

IV: = Det ville være meget fint. Fordi altså det er jo sådan meget deres praksis. Jeg er jo ikke interesseret i at fælde dom, som sagt øhm. Det er gentligt meget sådan øh =

IP1: = Jeg synes det er enormt = for mig er jeg blevet overrasket over, at jeg sidder og hører, det vi taler om, og jeg sidder og tænker "hold da op. Det der det kan vi altså ende i retten på". Altså. Det der det – hvor jeg virkelig sidder "puh" altså. Hvor jeg bare tænker, "bare der ikke er nogen, der hører radio lige nu", ikke.

IV: Okay

IP1: Og så går man ligesom ind i det.

IV: Ja

IP1: Og så er det – så er det mere tjekket end Christiansborg journalistik og erhvervs – altså de har jo virkelig styr på det. Og det synes jeg er et enorm interessant fænomen.

IV: Det er interessant, ja.

17:55:59

IP1: Fordi sladderjournalistikken er noget, der er blevet set ned på og vi har jo startet programmet. Vi har jo startet programmet, fordi at vi var ret sikre på, at det ved vi med sikkerhed, P1 aldrig nogensinde =

IV:= Celebrity området =

IP1: =Ville gøre, eller turde, ikke. Men det er jo en enorm stor del =

IV: = Ja klart =

IP1: =Altså af det, vi taler om.

IV: De øh nok fire stykker, jeg har i tankerne umiddelbart, det er jo det er Fredensborg, Okman øh, Poul Pilgaard og Kongstad. Øh og det er blandt andet fordi =

IP1: = Jamen de er også gode =

IV: = Fordi de er markante profiler, men også fordi de øh =

IP1: = Jeg skal lige tisse en gang.

IV: Jamen gå ud og tisse, så fortsætter vi.

IP1: Ja.
17:56:32

(Diktafon slukkes 17:57:11)

Brugger og Bertelsen 3.

IV: Interviewer

IP1: Michael Bertelsen

IP2: Mads Brügger (deltager ikke i denne sidste del af interviewet)

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtale flow.

[]: Angiver transskriptions noter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[..] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

(Diktafon startes på tidskode 16:51:23)

16:51:23

IP1: (det lyder som om han kommer ind i lokalet) Jeg kommer også lige pludseligt til at se, at jeg har talt over mig, fordi jeg har en anden =

IV: = jamen jeg skal heller ikke tage mere af din tid =

IP1: = Nej men du har mit kort, dér og så =

IV: =Ja, som sagt de fire dér og altså – blandt andet også fordi, de har sådan en forskelligartet tilgang til det og det kunne være interessant ligesom at få det dækket.

IP1: Ja. Og hvem var det – hvis du sender mig en email, så =

IV: = Ja jeg skal nok sende det på email.

IP1: Så cc'er jeg dig i en email, hvor jeg introducerer dig

IV: Ja.

IP1: Og du må også godt bare lige, skrive tre linjer hvad projektet er, ikke.

IV: Selvfølgelig. Selvfølgelig det vil jeg gøre øhm.

IP1: Ja

16:52:17

IV: Og så nu øh – det er jo en lang øh (tragt) det her jo. Jeg kunne tænke mig måske at få en anden runde med jer, på et tidspunkt. Altså jeg afleverer først min Ph.d. i starten af to tusinde og nitten. Men undervejs bliver der jo nok publiceret noget. Så nu er der to ting- dels om I kan få tid til en anden runde =

IP1: = ja =

IV: = Det kan være det først bliver om et år

IP1: = ja det kan vi godt =

IV: = Jeg skal til Berkeley, i Californien, på et forskningsophold, så det bliver nok først efter USA.

IP1: Ja det bliver fedt, hva

IV: Og noget med amerikanske cases og sådan noget, som jo måske kunne bringe nogle ting i spil =

IP1: Jaja. Men det ville jo også være interessant for os, at høre om =

IV: = Jamen nemlig.

IP1: Fordi, fordi, fordi øh ja.

IV: Det var det første. Og så det andet – vil I havde de enkeltstående citater til godkendelse =

IP1: = Nej=

IV: = Eller hvordan skal vi gøre det, i forhold til forskningsammenhæng?

IP1: Du bruger bare. Det – fordi det nytter jo ikke noget.

IV: Nej. Du nævnte det der med de sociale medier og dig og Mads' måske lidt uoverensstemmelse =

IP1: Ej men det er fordi, at der har vi bare i ledelsen altså en intern konflikt.

IV: Ja okay.

16:53:07

IP1: Hvor hvor vi bare ikke synes altså at vi skiller os ud. Altså det ligner. Altså ikke – jeg synes ikke det ligner det DNA, som 24syv bør være.

IV: Nej

IP1: Fordi jeg synes vi ligger under for nogle mærkelige forestillinger om, at folk kan ikke koncentrere sig i mere end ti sekunder, så (lyden af hænder der klapper fast) derfor skal kroger ligesom altså =

IV: Ja. Ja.

IP1: Prøv at hør – sådan behøver vi ikke at tænke.

IV: Men jeg tror ikke – den del er ikke så interessant for mig. Så det tror jeg ikke kommer til at fylde ret meget =

IP1: = Nej =

IV: = Men det var bare for lige at få rene linjer =

IP1: =Jeg kan godt komme med eksempler på, hvor jeg synes det har været vellykket.

IV: Ja. Ja. Jamen gerne – men det har vi næsten ikke tid til, måske i dag? [griner lidt]

IP1: Nej men det skal vi gøre en anden dag.

IV: Jamen det er bare for at være på det rene med, at jeg må bruge citaterne i en forskning.

IP1: Prøv at hør – jeg har ikke sagt noget, som ikke kunne siges. Bortset fra lige det der med SoMe, men det er jo bare fordi det er en intern konflikt, ikke.

IV: Selvfølgelig

IP1: Så derfor, så er der ikke noget, vi ikke øh der ikke kan - altså. Ja jeg betragter det, som hvis man havde givet et interview til en avis. Som bliver trykt og der beder jeg aldrig om at få citater til godkendelse.

IV: Nej

16:54:10

IP1: Men hvis folk staver tingene rigtigt og sådan noget – så =

IV: = Jeg synes, det har været meget produktivt og godt =

IP1: = Nåh men det er godt, men =

IV: = Jeg har en fundament til at gå videre=

IP1: = Ja fordi så kan dykke ned og sige det er i virkeligheden det der, der er det mest interessante, ikke.

IV: Ja lige præcis.

IP1: Fordi jeg ved jo heller ikke, altså nogle gange, så tænker jeg også – jamen det kan jo også godt være, at vi bare i vores [...] lver for at få denne her humlebi op og flyve, altså ligesom har givet køb på nogle ting. Som – men ellers havde det bare ikke kunnet lade sig gøre altså.

IV: Nej nej

IP1: Forstår du? Altså det er jo ikke det er ikke sådan [...] Øh jeg vil meget nødtigt have, at vi kommer til at virke sådan øh [...] Selvtfredse og det er bare genialt og sådan noget, fordi – fordi jeg synes jo et eller andet sted, fordi det der nærmest gør mig mest trist, det er at jeg kan se nu, at P1, altså med de midler og de budgetter, de har. Forsøger at være sådan 24syvs (gæve og frække) og sende mere live. Og jeg siger "jamen prøv at hør. I har altså jeg har jo selv lavet reportager på P1, hvor jeg gik ud og optog firs timer på et plejehjem, som blev til seks timers - altså redigeret radiomontage, ikke". Det synes jeg, er det, man kan dér.

IV: Mm

16:55:16

IP1: Det ville vi aldrig nogensinde have råd til her, fordi der var timeprisen – vores timepris er jo firetusind eller sådan noget i gennemsnit.

IV: Ja

IP1: Timeprisen på de der P1 plejehjemsprogrammer, jeg lavede var jo femogtrediv tusind. Altså så det – jeg ved bare, at det ikke kan lade sig gøre og vi må gøre noget andet.

IV: Ja.

IP1: Men dér synes jeg faktisk det er sådan lidt – jeg vil ikke ønske det hele var ligesom vores.

IV: Nej nej nej, klart.

IP1: Jeg synes P1 burde gøre det, som jeg betragter som noget af det allerfineste, man kan, hvis man har de muligheder, ikke. Og der der der der gruer jeg lidt for den der med, at at når Radio24syv så vinder alle radiopriserne, fordi det som det nye og frække – det synes jeg virkelig er =

IV: = Altså en angst for at blive mainstream næsten, eller?

16:56:00

IP1: Næh, jeg synes bare ikke det er godt, fordi så vil P1 også lave crazy skøre programmer =

IV: = Ja. Ja. Ja.

IP1: Der hedder Getisk Råd og =

IV: Mads var jo også lidt inde på det, det der med at der går en tendens i retningen af, at det bliver by linen, der bliver vigtigere end institutionen måske. Og man begynder at følge den enkelte journalist.

IP1: Ja

IV: Altså som mediebruger, ikke.

IP1: Ja. Nåh jo men du kan sige jeg jeg jeg jeg, af princip, så debatterer jeg ikke altså. Jeg debatterer ikke på Facebook, på den måde. Fordi det er sådan – jeg har tre børn og jeg har ikke tid til det og – bliver i dårligt humør af det og så sidder du lige pludseligt en lørdag aften og diskuterer med en eller anden skoleinspektør om et program vi har sendt og det det der går bare sindssygt meget tid med det, ikke.

IV: Mm

IP1: Mads han elsker, når folk bliver sure på ham og han bruger jo enormt meget tid – og det er meget sjældent, at du ser en mediechef altså gå så personligt ud og ligesom diskutere med lytterne. Altså omkring et eller andet, der er blevet sendt, ikke.

IV: Ja. Ja.

16:56:52

IP1: Øh han havde en tre uger lang debat med en der hedder Steffen Groth som skrev en kronik i Politikken om Michael Jalvings program øh og var meget [...] Mente at det var en form for hate speech og nogle steder sådan nærmest nazistisk taleradio og sådan noget, ikke. Hvor Mads diskuterede altså - det det det ser du ikke nogen steder. Og der kan du sige, i Danmarks Radio at reglen var at hvis du er chef, mellemlider – det gælder bare om ikke at blive set. Altså hvilket jo er lidt mærkeligt i forhold til at man jo så har studieværter, som rent faktisk [...] Altså virkelig står ude i frontlinjen, ikke.

IV: Mm. Ja.

IP: Jeg var i - jeg var i øh – det lykkedes mig at lave en optræden i det, der heder Presselogen, hvor jeg skulle forsvare en ting, som de havde lavet i Den Korte Radioavis og – altså [...] De sagde til mig bagefter, at jeg aldrig ville blive inviteret igen. Og det var jeg jo så enormt glad for [IV griner]. For jeg havde ikke – jeg var så opsat på ligesom at forsvare det, de havde gjort fordi jeg mente, det var vigtigt ikke.

IV: Ja

IP1: Så det var sådan lidt øh ja.

IV: I får mange tak for tiden, det var fornemt I kunne afse så meget tid Og jeg sender en mail [der tales i munden på hinanden og det er svært at tyde]

IP1: Jamen ved du hvad jeg synes du skal (lytte) det der, fordi nogle af de ting vi har sagt er også noget – du ved det er sådan nogle ting, vi lirer af

IV: jojo.

IP1: Men så kan det være du ligesom siger "Hov =
(diktafon stoppes ved tidskode 16.58:15)

Appendix F: Interview guide Poul Pilgaard Johnsen

Interview med Poul Pilgaard Johnsen

Torsdag 5. januar, 2017. kl. 10.30

Sted: I privaten, Lindevej 2, 4. sal, Frederiksberg

Interviewstil: Semistruktureret. Jeg anvender spørgsmålene som udgangspunkt men er også lydhør for relevante digressioner, som jeg kan stille opklarende spørgsmål til. Dog anvendes interviewguiden også til at sikre mig, at vi holder os nogenlunde til sporet, og at jeg får svar på de ting, jeg har overvejet inden interviewet.

Optages på diktafon (og iPhone som backup) for derefter at blive transkriberet.

Interviewets overordnede forløb:

1) Kort skitsere projektet

Den overordnede ramme for forskningsprojektet er kulturjournalistik i DK. 7 forskere er med.

Jeg kigger så specifikt på det vi måske kunne kalde eksperimenterende journalistik og især den afart, hvor journalisten/værten/kritikeren har en markant personlighed, der bruges på forskellig vis i journalistikken. Det jeg gerne vil snakke med dig om er altså din praksis. Dine tanker og refleksioner omkring det, du gør, når du laver journalistik.

Jeg vil meget gerne anvende dele af jeres svar i min forskning. Altså citere udvalgte dele til at understøtte analytiske pointer og beskrive det her fænomen.

Citat-tjek?

Tilgang til journalistik og deres vej ind i det

Hvordan kom du ind i journalistik ?

Hvilken type journalistik holder du selv mest af at "forbruge"?

Og hvilken type journalistik skal du bedst selv lide at producere?

Det personlige touch

Hvad tænker du i forhold til din egen rolle i journalistikken?

Hvordan vil du sige, at du bruger dig selv i dine programmer, artikler etc. ?

Hvad er der at hente ved at bruge sig selv i journalistikken sådan som du gør?

Hvad betyder det for dig at du har en uddannelse som journalist (ift personligheds-ageren)

Tænker du over, hvem du er - altså hvordan du fremstår, når du laver journalistik?

Vil du sige, at du er den samme person i privaten som den person, du agerer som i din journalistik?

Er der også dele af dig selv, du ikke kunne drømme om at bruge?

I hvor høj grad oplever du, at din personlighed også bliver til, mens du udarbejder din journalistik eller kritik? (eksempelvist har du på et tidspunkt skrevet er det som om det ikke har fundet sted (i dit liv) hvis det ikke har stået i avisen?)

(Altså: hvordan spiller selve produktionen af noget sammen med hvem du opfatter dig selv som)

Kan du pege på et bestemt tidspunkt eller et bestemt produkt, hvor du "fandt" dig selv om journalist (altså din tilgang, din journalistiske personlighed om man vil) ?

Hvad tror du at det betyder for din tilgang til det at lave kulturjournalistik, at du også selv er kultur-producerende (eksempelvist med forlagsvirksomheden) ?

Konkrete eksempler

Hvis vi prøver at se på nogle konkrete eksempler, lad os starte med Flaskens Ånd - hvordan opstod det program ?

Hvordan vil du beskrive programmet?

Hvordan er du i det program?

Hvordan vil du mene, at din stil præger programmet?

Hvad vil du gerne prøve af med det program?

Hvad er fordele ved at bruge sig selv i journalistikken, som du gør?

Er du anderledes i Flaskens Ånd end i for eksempel dine skrevne artikler i WA?

Andre aktiviteter

Undersøgende journalistik, WA
klummer + features og andre personlige tekster

Er der forskel på medier når det gælder muligheden for at anvende sig selv, være distinkt (eller hvordan vi nu skal udtrykke det) - altså radio vs. skrift?

Hvordan finder du ud af om du vil være meget til stede i artiklen kontra mere i baggrunden (er det materialet der dikterer det eller?) ?

Oplever du nogle vanskeligheder ved at favne bredt i journalistikken (fra graverjournalistisk til de mere personlige sager)?

Er der forskel på de reaktioner du får for dine undersøgende sager og så de mere personlige, causerende sager?

Tænker du over hvordan dine andre aktiviteter eventuelt påvirker din journalistik og den folk opfatter dig som, når du laver journalistik?

24syv som platform / arbejdsplads

Hvordan vil du karakterisere 24syv som arbejdsplads?

Hvad betyder kanalens visioner (oplevelser, eksperimenter, nye stemmer) for dine muligheder på kanalen?

Hvordan vil du karakterisere det råderum, du har på kanalen?

Har du valgt at være på de medier, du er, fordi de giver dig et særligt råderum ift at bruge dig selv?

Kan man tale om en radio24syv-person/personlighed og i så fald, hvordan er vedkommende?

Sociale medier

Hvordan anvender du sociale medier?

Hvordan bruger du sociale medier i forhold til dine journalistiske aktiviteter?

Hvor meget vil du sige, at de sociale medier er en del af din journalistik og den, du er, når du laver journalistik?

Afrunding

Runde 2, nok december 2017 eller januar 2018 - Hvilke af dine ting burde jeg måske orientere mig i forinden?

Appendix F: Interview data Poul Pilgaard Johnsen

Poul Pilgaard Johnsen 1

IV: Interviewer, Steffen Moestrup

IP: Poul Pilgaard Johnsen

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtals flow.

[]: Angiver forklarende transskriptionsnoter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[.] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

[Diktafonen starter ved tidskode 09:26:42]

09:26:43

IP: Man kan sige at (..) Jeg er – altså nogle gange har jeg tænkt, at Weekendavisen sådan set (..) Hvad skal man sige, mere end at være Weekendavisen, var et forum øh hvor en række enkeltstående skribenter fik publiceret deres ting

IV: Mh ja.

IP: Det var måske især – gjorde sig måske især gældende, ved at sådan en som Ulrik Høy, var der. Hvor Ulrik Høy jo kunne have et synspunkt, hvad hedder det, på – i sin klummekommentar, på bagsiden og noget – og der på lederpladsen, stod noget helt andet.

IV: Mm

IP: Øh og måske noget helt tredje øh, hos en anden, ikke.

IV: ja.

IP: Altså at øh (..) At man måske – altså folk i høj grad var meget selvkørende, ikke. Øh en række, jeg kalder så enkeltstående skribenter, og det her det var så det sted, hvor de fik deres ting trykt. Og til sammen blev det så til Weekendavisen.

IV: ja

PI: Øhm. I hvert fald så er der ingen tvivl om, at vores læsere, de er øh meget øhm – det kan man se på læserbreve, men også nogle gange, når vi får altså hvis der er møder, hvor man møder læserne og så videre, at de er – kender deres skribenter. De har deres yndlings skribenter, som de går efter

IV: Ja.

09:27:51

IP: Øh det de [IV afbryder]=

IV: = Yndlings (aversioner) måske også?

IP: Ja og det – altså så man kan sige, selvfølgelig at det sikkert er et tilfælde at (bejlere) altid typografisk er så store inde i avisen, men det passer nok meget godt. For jeg tror ikke, der er nogen avis, hvor man – hvad skal man sige- hvor skribenterne står så singulært frem.

IV: Nej.

IP: Eller hvad man skal sige. Så øh. Så prægnant frem som sig selv

IV: Nej

IP: Mere end som – som - Ja. Mere end som Weekendavisen måske. Altså.

IV: Ja, måske. Jeg bemærkede også at Krasnik brugte et af hans sådan tre nøgleord var også personlighed

dengang.

IP: Ja og gamle øh – vores gamle slogan, det hed – for ti femten år tilbage, det hed personlighedernes avis.

IV: Ja.

IP: Og det gik jo på, hvad skal man sige det var sådan en dobbeltting, der gik på at man – både skribenterne var personligheder, men også at man så sagde, at læserne var personligheder, ikke.

IV: Ja

IP: Personlighedernes avis. Altså det – personligheder, der holder den avis, ikke.

IV: Ja. Ja.

IP: Øhm det var det – ligesom det selvbillede, ikke.

IV: Ja.

IP: Jeg skal lige se, om jeg kan lukke det her [han er gået væk fra diktafonen, lyder det til]

09:28:47

IV: Øh hvis jeg lige kort skal skitsere – tanken med – jeg laver et interview med en sådan seks – syv cases.

IP: Ja.

IV: øh og det er egentligt først for nyligt at det er ved at komme på plads, hvem det så bliver.

IP: Ja.

IV: Øh og ideelt set kunne jeg godt tænke mig at lave to runder interviews faktisk.

IP: Ja.

IV: Altså et indledende interview her i dag. Som er øh – hvad skal man sige mere bredt og eksplorativt, eller hvad man skal kalde det

IP: Ja

IV: Og så måske et interview om et års tid.

IP: Ja.

IV: hvor jeg så forhåbentligt har sat mig endnu mere ind i din produktion

IP: okay.

IV: Og kan tale lidt mere tekstnært

IP: ja.

IV: Æh både om radioprogrammerne, men også nogle af artiklerne.

IP: Ja

IV: Øhm. Så det – det ville være i hvert fald være fordelagtigt for projektet, hvis du er med på det.

IP: Nåh okay. Jamen det er jeg helt med på.

IV: Øhm. Det lyder godt. Fordi det jeg egentligt er nysgerrig på, er jo – altså fordi jeg kan jo godt side og analysere øh artikler og radioprogrammer og få noget ud af det. Men det – grunden til at jeg interviewer jer, er jo at få nogle ord fra aktørerne selv

IP: Ja.

IV: Altså refleksioner over praksis, sådan set.

IP: Ja

IV: Og det er egentligt ret usædvanligt. Det er ikke noget, man har gjort så meget i journalistikforskning. Så på den måde bliver det også lidt et pionerarbejde.

IP: Ja.

IV: Udover at der selvfølgelig ikke er skrevet ph.d. afhandlinger om 24Syv og så videre, så er der heller ikke lavet så meget med aktørernes egen stemme.

IP: Nej.

IV: Så er det typisk sådan noget med ledelsen [IP: jaja] og institutioner og sådan noget.

IP: Jaja

09:29:58

IV: Og nu, når det er øh personligheder, eller markante tilgange til journalistik.

IP: Ja

IV: Øh så synes jeg det er interessant at tale med aktørerne selv

IP: Ja.

IV: Så det er sådan lige bevæggrundene. Men jeg kunne godt tænke mig - nu kender jeg selvfølgelig lidt til det, men jeg kunne godt tænke mig lige at høre lidt om din baggrund for overhovedet at gå ind i journalistik og ligesom din motivation for at opsøge det her fag

IP: Mhm. Jeg læste jura oprindeligt.

IV: Mh

IP: Og det gik egentligt meget godt. Øh eller det gik godt. Og faktisk så godt, så jeg ligesom egentligt – da der var gået to år, kunne se at ”jamen øh jeg kan nok blive – eller der er en god chance for, at jeg kan blive til hvad jeg vil være” altså jeg kunne blive advokat, jeg kunne blivedommer, jeg kunne blive hvad som helst, ikke. Måske

IV: Mh

IP: Og så – og øh , hvad man nu ellers forestiller sig ansat i det offentlige

IV: ja.

09:30:42

IP: Og så slog det mig bare – altså med nærmest sådan et kølleslag, at der var egentligt ikke nogen af de ting, jeg havde lyst til. Rigtigt. Altså eller som jeg kunne forestille mig at bruge mit liv på. Altså . Og så blev jeg vel ramt af sådan en slags eksistentiel krise, kan man egentligt sige, hvor jeg ligesom øh(..) Øhm (..) Ja. Og altså faktisk eksistentiel krise på den måde, at jeg egentligt også øh () øhm (..) Jeg kan ikke huske det ret godt længere, det er fandme længe siden, men øh. Altså jeg tror – jeg havde det dårligt altså. Jeg havde øh – eller hvad skal man sige, jeg var – jeg ved ikke, hvordan det viste jeg, om jeg var, hvad hedder det, bare følte mig utroligt ked af det, eller labil eller et eller andet. Men i hvert fald, altså – hvad hedder det, der var et eller andet – jeg kan heller ikke huske – eller om jeg fik en eller anden slags kropslig reaktion. Der var i hvert fald – på en eller anden måde, så var det ledsaget af, hvad skal man sige, en øh – det var ikke bare lige sådan en tanke. Altså sådan ”Gud øh – øh hvad hedder det øh – du har da egentligt ikke øh – det er da ikke sikkert, at juraen er noget for dig.”. Det var mere sådan en – en øh altså (..) Mit selvbillede havde virkelig været, at jeg skulle være jurist. Øh advokat og så videre og det var noget jeg havde fået, fordi at – som lå i mig helt fra barnsben øh. Mine forældre – jeg kommer af, hvad hedder det, sådan en – altså mine forældre er begge to ufaglærte, ikke. Og jeg havde tit hørt min far og mor snakke om, hvad hedder det, at de der advokater de tjente sgu så mange penge, fordi de havde brug for en advokat på et tidspunkt, i forbindelse med en virksom – et vaskeri, de havde drevet, ikke. De der advokater, de tjente sgu så mange penge. Og det lå ligesom i mig, nåh men hvis man gerne ville komme til at tjene mange penge – og det ville jeg gerne, fordi jeg ville gerne – der var mange ting, jeg forestillede mig at jeg gerne ville

IV: Mhm

09:32:31

IP: og så tænkte jeg, så skal jeg være advokat, fordi de tjener mange penge. Og og det går så vidt, så jeg ligesom gennemfører første del ikke. Altså hvad der svarer til en bachelor, ikke.

IV: Ja.

IP: Og så pludselig slår det mig, at nu kan jeg faktisk blive advokat, eller hvad det nu skal være, inden for juraen og egentligt så har jeg slet ikke lyst til det i mit liv. Så det er sådan en slags krise, der viser sig og så tænker jeg ligesom – altså nærmest i en slags udvej. Altså jeg tænker jamen hvad – hvad kan jeg så blive?. Og så slog det mig, at jeg har jo altid været virkelig – været god til at skrive.

IV: Mm

IP: Dansk stil og den slags øh – har altid været hvor jeg fik højest karakter, ikke. Jeg har altid været god til at skrive. Og så øh lå det ligesom – så kunne det være, jeg kunne blive journalist.

IV: Mm

IP: Og så gik jeg til optagelsesprøve øh på Journalisthøjskolen. Men noget på skrømt.

IV: Okay

IP: Faktisk, vil jeg sige. Fordi øh eller på skrømt det ved jeg ikke, men jeg gik direkte – jeg gik direkte fra at have været i byen. Det var en lørdag, det skulle foregå og man skulle selv have skrivemaskine med. Og øh jeg øh – øh og det var en lang prøve, jeg tror den bestod af tre dele med pauser, ikke. Og jeg var i byen til om morgenen og hvad hedder det, var dejligt beruset, da jeg så tog hjem på (Skjoldkollegiet) og hentede

en skrivemaskine øh. Og tog op til prøve, ikke.

IV: Ja.

09:33:46

IP: Og lidt mærkeligt, fordi – eller det kan jeg vende tilbage til, men sagen var den at så kunne jeg jo godt – det gik meget godt, men så kunne jeg jo godt mærke at den der – altså den der rus begyndte at dampe af, så begyndte jeg at blive noget - altså. Og så tænkte jeg simpelthen med mig selv – dengang, der kunne man stadig trække – købe øl i automater, oppe på Journalisthøjskolen.

IV: Arh

IP: Og så tænkte jeg, jeg bliver simpelthen nødt til at holde den her brandert gående.

IV: Mm Ja

IP: så gjorde jeg simpelthen det, at jeg i hver pause, så drak jeg en guldøl [IV griner], som jeg hev ude i automaten.

IV: ja okay [griner sagte]

IP: Og så var jeg godt nok færdig, da det var færdigt. Det varede jo fra klokken otte til klokken fire, om eftermiddagen, ikke.

IV: Ja.

IP: Øhm og bag – i dagene efter, der var jeg virkelig – bebrejdede jeg virkelig mig selv. Hvorfor jeg havde – altså hvorfor jeg havde gjort det så useriøst, fordi jeg plejer faktisk at være en, der er ret seriøs med mine ting altså.

IV: mm

IP: Afleverer til tiden og gør mig umage og så videre – virkelig. Jeg har vestjysk skoling på de måde ikke.

IV: Mm

09:34:46

IP: Øhm og øhm (..) Ja så det var noget, faktisk, der var jeg ret træt af mig selv. Men så gik der et stykke tid, så kom der krafteddeme besked om, at jeg var blevet optaget. Og bare sådan ”nåh”. Og øhm. Der lå det ligesom stadig i hovedet, at nåh men så kunne det være, jeg blev – eller så blev jeg måske nødt til at fortsætte med jura, eller sådan noget.

IV: Okay, ja.

IP: Øhm. Men så kom jeg ind og så vil jeg sige, at efter at have været der en uge. Så vidste jeg bare, at det var lige mig, det her. Det passede simpelthen så godt til mig, det her fag.

IV: Ja?

IP: Altså det at det var så mange øh – så mangeartet, så polyhistorisk, om man så må sige, altså.

IV: Ja

IP: Altså at man beskæftiger sig med alt muligt og ikke kun en ting øh.

IV: Okay nej

IP: Øh og at det handler i øh – at det handler om nuet også og (..) Og der er det der – jamen det helt basale, som man jo bare må sige, hvad der er fantastisk ved at være journalist – især – det gælder måske ikke så mange af de, der sidder som netjournalister, i dag, men – men altså i gamle dage, hvor man var journalist på den klasdiske manér, bevæbnet med blok, der tog ud og snakkede med nogle folk. Altså og det der med, at man bare kan tage ud, hvis der er nogle mennesker, man gerne vil tale med eller mødes med, så skal man bare ringe og spørge ”må jeg komme og interviewe dig?”

IV: Ja

09:36:00

IP: Altså det er jo fantastisk.

IV: Jaja, men det er jeg enig i

IP: Og tænkt at få pengene for det. Altså. Det øh – og det med ligesom at være i tingen altså og ja – fordi jeg har altid interesseret mig for – altså min specifikke interesser har altid været meget brede. Altså jeg æh jeg læste sgu leksikonet fra a til å.

IV: Hm.

IP: Øh, da jeg var barn, ikke. Og jeg synes egentligt at alting var interessant.

IV: Okay.

IP: Måske bortset fra sport, ikke

IV: Ja okay

IP: Så jeg fangede hurtigt, da jeg kom derop, det her – det var sgu lige mig. Og så blev jeg journalist. . Sådan blev jeg journalist.

IV: Hvis du kigger på øhm. Altså nu – fordi det skal heller ikke være for meget gamle dage, var jeg ved at sige.

IP: Nej.

IV: Men hvis du kigger sådan på dit eget øhm journalistforbrug måske i virkeligheden, kan vi så tale om det

IP: Ja

IV: Altså det du selv forbruger af journalistik

IP: Ja

IV: Hvad er det for en type journalistik, du godt selv kan lide at opsøge?

09:36:46

IP: Jamen det er sådan set alt. Øh undtagen sport og motor journalistik.

IV: Ja. Okay.

IP: Altså det vil jeg sige. Altså jeg har lidt den der (..) Altså jeg har holdt Politikken siden jeg fyldte atten eller nitten – nitten tror jeg. Og jeg har læst den hver eneste dag, ikke. Og jeg – det er det første, jeg laver og jeg læser det hele.

IV: Aha

IP: Altså undtagen sport. Og hvis der er motor og måske lidt de der sektioner med – livsstilssektioner og så videre. Så men altså.

IV: Ja.

IP: Men altså alt indland og alt udland og erhvervsstof og så videre øh. Litteratur, kulturstof øh, ja alt det hele –det læser jeg øh. Og det gør jeg dels af interesse, men også –altså jeg føler at jeg- jeg føler at jeg skulker, hvis ikke jeg gør det. Fordi jeg tænker at man er nødt til at følge med.

IV: Ja.

IP: Altså at vide, hvad det er.

IV: Ja

IP: Øh og jeg læ - nu læser jeg også Berlingske. Begge to. Om morgenen, ikke

IV: Ja

IP: Så der er jo – går jo en time med at læse aviser om morgenen.

IV: Mm

IP: Altså tidligt om morgenen, ikke.

IV: Ja. Okay.

IP: Øhm, så 'hm. Så man kan sige, jeg forbruger i høj grad øh, hvad hedder det journalistik stadigvæk – skreven journalistik og på medier – og på print igen, fordi jeg har det på print, ikke. Jeg er ikke øh jeg er ikke så god – altså jeg er ikke øh jeg er ikke nogen stor tv-forbruger =

IV: = Okay =

09:38:01

IP: = Overhovedet. Altså det øh der kan gå måneder imellem at jeg se Tv-avis eller et eller andet. Men jeg ser jo selvfølgelig ting altså på nettet, som øh som der kan – der bliver linket til eller som ligesom er oppe, men det er ikke øh. Altså det er ikke – og jeg vil egentligt sige, jeg er heller ikk den store radiobruger. Selv.

IV: Nej.

IP: Nej. Jeg hører Den Korte Radioavis, når den er der. Og nogle andre udvalgte programmer.

IV: Ja.

IP: Bearnaise er Dyrenes Konge og hvad hedder det, Romerriget, for nu at tage øh – Lone Franks Videnskabsprogram hun har fået nu og så videre.

IV: Okay.

IP: Men jeg er ikke – øh. Og så er der Millionærklubben

IV: Ja.

IP: Erhvervsstof hører jeg også.

IV: Ja. Okay-

IP: Men jeg er ikke sådan en, der går rundt med radioen tændt.

IV: Nej

IP: Altså som mange gør. Øh jeg hører radio stort set kun [mumler noget uforståeligt]. Øh jeg hører stort set kun radio, når jeg kører i min bil.

IV: Ja okay.

IP: Ja. Ja. Altså (flow) radio.

IV: Ja lige præcis.

IP: Så øh.

IV: Og det her med – nu snakkede vi lidt om de der by-lines i Weekendavisen æh – i forhold til dit egen journalistik forbrug – har du nogle by-lines også, du opsøger?

09:39:07

IP: Ja. Altså nogle – jeg ser altid, hvem der har skrevet en artikel.

IV: Okay.

IP: Altid.

IV: Ja.

IP: Jeg kigger altid, hvem der har skrevet den. Øh og jeg ar mine yndlinge, som jeg altid vil læse, altså lige gyldigt hvad faen det handler om.

IV: Ja.

IP: kan man sige øhm. Det har jeg. Og jeg øh – jeg tror allerede, at inden jeg startede på Weekendavisen, så øh – allerede inden jeg begyndte på Weekendavisen, der var jeg meget begejstret for den avis, fordi jeg synes den var vildt fantastisk altså. Og jeg synes det var fantastiske personer, der skrev den og de var ekstremt kloge og hele det der

IV: Ja.

IP Så det var noget af en drøm for mig, at havne der. Hvilket også var lidt af et tilfælde faktisk. Altså

IV: okay. Ja. Hvordan det?

IP: Jamen øhm. Altså jeg blev uddannet øh , jeg blev færdiguddannet der i tooghalvfems og så – og så fik jeg straks, umiddelbart øh i samme uge, som jeg blev færdig, et vikariat på Jyske Vestkysten. Et sommerferievikariat på Jyske Vestkysten.

IV: Mm

IP: I Ribe. Jeg havde været i praktik på Horsens Folkeblad og også været på en af deres lokale redaktioner og var godt vant med at lave lokaljournalistik, ikke

IV: Mm

09:40.15

IP: Øh og det var jo sådan en – altså da jeg var i praktik – Horsens Folkeblad, jeg var et år på lokalredaktionen, der lå i Skanderborg og så et halvt år inde på hovedredaktionen. Og dér i Skanderborg, der dækkede vi to kommuner.

IV: Mm

IP: Skanderborg kommune og så noget der hed (Gedved) kommune, der nu er nedlagt, i dag. Og der var redaktøren og så var der en halvtidsjournalist og så praktikanten. Reelt betød det som regel – og vi havde en side, en side i avisen, som skulle være Skanderborg og Gedved og så kunne man ligesom selv bestemme, hvor meget det ene skulle fylde og det andet skulle fylde.

IV: Jaja-

IP: Og typisk var det sådan, at lokalredaktøren skrev stoffet fra Skanderborg og jeg skrev - praktikanten skrev Gedved. Seks dage om ugen øh, udkom avisen, ikke. Så en af dagene skulle man ligesom lave to – der svarede til to. Så der lærte man virkelig altid at kunne skrive noget.

IV: Ja.

IP: Altså [griner lidt]

IV: Ja jaja.

IP: Lige gyldigt hvor småt det nu kunne blive, ikke

IV: Jo jo

09:41:19

IP: Øhm. Så jeg var ikke øh – jeg var ikke, hvad hedder det, nervøs for at tage ud på Jyske Vestkystens lokalredaktion i Ribe. Og det var sådan – jeg vidste, jeg gerne ville til København, men snusfornuftigt tænkte jeg at der var større chance for at få et job, hvis man havde et i forvejen =

IV: = Okay. Vidste du også noget om, i forvejen, hvad du ville med journalistikken?

IP: Øh ja. Øh jeg nej det gjorde jeg egentligt ikke. Jeg var mest optaget af at jeg skulle til København.

IV: Hm okay.

IP: Ja. Og derfor søgte jeg et job til Købehavn og derfor havnede jeg også ved et tilfælde på radio Gladsaxe.

IV: Mm

IP: Øh hvor jeg begyndte første september, tror jeg, i nittenhundrede og tooghalvfems og øhm. Og det var simpelthen – jeg havde godt nok haft radio som speciale der på anden semester øh. Så det var vel en af grundene til, at jeg blev ansat kan man sige. Hvad hedder det, men det var jo ikke fordi at radio specielt interesserede mig mere end andre slags øh. Men det var en mulighed øh – en chance for at komme til København.

IV: Mm

09:42:19

IP: Og øh det var en øh – den er nedlagt nu, men det var en øh – en kommunal ejet radio, som lavede øh radio, som vi må sige øh minder om det, som man laver på regional radio. Sådan – altså ligesom Københavns radio.

IV: Okay.

IP: Øh men altså med Gladsaxe kommune o de områder, som omdrejningspunkt.

IV: Mm

IP: Øh. Og så havde vi også en ungdomsradio, som blev lavet af sådan nogen opbagte unge, der måske lige var blevet færdig med gymnasiet og gik et år uden at – og havde et sabbatår og sådan noget, ikke. De lavede sådan noget ungdomsradio, der blev sendt om eftermiddagen, der lignede P4. Og det var uddannede journalister, der var ansat. Vi var tre journalister, som alle sammen var uddannede journalister. Og teknikeren var uddannet tekniker fra Danmarks Radio. Så det var et godt niveau. Altså for en lokalradio.

IV: Mm

IP: Og faktisk hende, der bestyrede det der ungdomsprogram kom fra P4 øh. Og var journalistuddannet. Så man kan sige, det var en journalistisk arbejdsplads med uddannede folk og altså det typisk et sted, der blev brugt af folk, der gerne – som et springbræt, fordi det blev – altså mange der har været derude er ligesom blevet til noget.

IV: Jaja

IP: Så det var sgu meget sjovt, at komme derud. Og der var jeg ansat som almindelig journalist i to år. Og så blev jeg øh – og så blev jeg chef for stationen.

IV: Okay

IP: Og var det i vel halvandet år, tror jeg.

IV: Ja

09:43:31

IP: Øhm. Og øhm. Men så skete der det – altså jeg ville jo gerne videre og jeg havde en ven, der arbejdede på Berlingske. Og han havde hørt, at øh – at Pernille Stensgaard, på Weekendavisen at hun skulle have orlov i fire måneder, for at lave noget tv. Og så siger han til mig - han var jo inde i det Berlingske hus, så siger han "tag da og skriv ind og sig at du har hørt det her, fordi de slår ikke et vikariat op for fire måneder - der tænker de nok bare – skriv ind til Peter Wivel" - som var chefredaktør – "at du har hørt det her". Altså han vidste jo godt, at jeg godt kunne skrive, ikke

IV: Ja. Jaja

IP: Og jeg vidste også godt selv, at jeg synes jeg havde noget at byde på - altså jeg havde ikke – jeg havde

vel en vis selvfølelse, eller hvad man skal sige. Jeg følte ikke, at øh – altså at ”uha nej det kan jeg slet ikke. Det er jeg slet ikke dygtig nok eller sådan noget til”

IV: Nej

IP: Jeg havde sådan en klar fornemmelse af, at jeg var skabt til noget større.

IV: Okay

IP: [kort grin] Ja.

IV: Hvad var det, du tænkte, du havde at byde ind med?

IP: Jamen jeg synes bare jeg var – jamen det kommer til at lyde helt vildt mærkeligt, det her, men altså jeg øh [rømmer sig]. Jeg syntes, at jeg - i forhold til mange journalister jeg kendte og folk, jeg havde gået sammen med og så videre, var –vidste rigtigt meget og øh. Og var god til at skrive og havde sans for både sproget og – og emnerne og hvad hedder det og syntes jeg havde et øh, hvad skal man sige – jeg syntes jeg havde både et øh et sådan mere vidmæssigt og sprogligt vingefang, som gjorde at det kunne jeg sgu godt. Hvis jeg fik chancen

IV: Mm

09:45:03

IP: Og det var jo så det øh, jeg tænkte – og det som også min kammerat Bent tænkte, at jamen altså øhm – fordi jeg tror også, altså de syntes også, at jeg skulle da videre. Nu havde jeg siddet på Radio Gladsaxe længe, så det var fint nok.

IV: Ja.

IP: Og så gjorde jeg det og så gik det faktisk hverken værre eller bedre end at jeg kom til øh – så blev jeg faktisk kaldt ind til sådan en jobsamtale, kan man kalde det.

IV: Ja.

IP: En sommerdag med Peter Wivel og redaktionschefen (Lilly Oksner). Det var en ret heftig samtale. Må man sige.

IV: Ja okay

IP: Hold da kæft mand.

IV: De gik til den?

IP: Ja. Ja de gik alligevel til den. Altså det startede med øh – det var en fredag eftermiddag, jeg blev kaldt ind klokken tolv tror jeg, ikke.

IV: Ja

IP: Jeg tror det varede halvanden time. Øh men han tog avisen, ikke. Og så sagde han ”nåh Poul, hvad hedder det – jamen lad os begynde fra en ende af. Lad mig prøve at høre, hvordan ville du øh – hvordan ville du have valgt det her –redigeret avisen, hvis det var dig? H synes du – hvordan synes du den artikel brude have været, [høj baggrundsstøj –svært at høre talen] (hvordan ville du have) grebet det her an?” Altså selvfølgelig med den forventning at jeg havde læst alle artiklen, i avisen. Og det havde jeg også.

IV: Det havde du også.

IP: Ja Gudskelov, ikke. Øh og så var vi færdig med første og så kom vi til kulturen og så kom vi til bøger og så tror jeg det var Peter Wivel der sagde, ”Nu tror jeg vi skal lade Poul slippe”

IV: Ja

09:46:15

IP: Øh, hvad hedder det, fordi han gennemhejlede mig den time og bagefter var jeg – der tænkte jeg bare ”åh nej”, altså det – det at han blev ved og ved at spørge og ville diskutere og et eller andet, så jeg tænkte ”det her det – det - det – øv. Det var en skam”. Så gik der en halv time, så ringede han og sagde tusind tak for samtalen, det gik fantastisk og vi vil glæde os til at se dig den første august. [IV og IP griner nærmest lettet]

IV: Og – men det var så fire måneder i praktik, som så –

IP: Ja og så gav jeg den virkelig en skalle, da jeg kom derind. Det vil jeg sige. Altså jeg lavede ikke andet, jeg sad der – og jeg kunne også godt lide at være der. Jeg sad der fra tidlig morgen til sen aften, det blev simpelthen mit hjem og mit liv og hverdag. Jeg elskede at være der, jeg skrev løs i alle sektioner og øhm. Og det gik godt.

IV: JA.

IP: Øh og så var der en anden, der skulle have – jeg havde så fået orlov fra Radio Gladsaxe der i fire måneder. Så kom der en, der skulle have fri et halvt år, jeg kan ikke huske hvorfor øh. Men have orlov et halvt år og så kunne jeg få den, hvis jeg ville og så søgte jeg om at få – endnu engang at få øhm orlov fra Radio Gladsaxe – et halvtår mere. Og det fik jeg så. Og så var der jo så gået øh et halvt år plus fire måneder, ikke. Og så øh – og så – der sagde Peter så på et tidspunkt ”jamen altså du får et job, når der bliver et ledigt”.

IV: Mm

09:47:37

IP: Fordi de var blevet glade for mig, ikke.

IV: Ja.

IP: Sagen er jo, at hvis du pludselig ikke kan, altså – eller hvis du pludselig bliver dårlig, så får du jo ikke den stilling. Eller hvis der pludselig kommer et eller andet kæmpe navn ind fra højre, så får du jo ikke en stilling, selvom de har sagt ”meningen er at du skal have” – fordi der kan jo gå enormt længe, før der kommer en stilling ledig på Weekendavisen og man øh er ikke sikker, før man har papiret i hånden, vel.

IV: Nej.

IP: Og så skete der så det, at så udløb jo så det her anden omgang og så fik jeg – så kunne jeg ikke få flere orlovsperioder fra Radio Gladsaxe, så nu måtte jeg bestemme mig, om jeg ville – og der stod jeg jo så i valget mellem ”skal jeg gå tilbage til det try – sikre, trygge job øh, i det offentlige, som radiochef, eller skal jeg satse på at øh jeg kan holde den kørende med vikariatet her, indtil der bliver en fast stilling – og at jeg så faktisk får den.”

IV: Ja

IP: Og der gjorde jeg det sidste. Der endte det så med, at jeg sagde op på radio Gladsaxe og satsede på – og der kom til at gå tre år i alt, før der var – jeg blev først ansat – fastansat ude på Weekendavisen, da Anne Knudsen hun blev chefredaktør. Da Peter Wivel holdt op. Så blev hendes stillingsnummer nemlig ledigt

IV: Ah ja.

IP: Så jeg fik den journaliststilling, hun havde haft før – Anne Knudsen, ikke.

IV: Jo.

09:48:51

IP: Øh så man kan sige, der var jo lige halvandet år der, altså øh. Som jo også var nok en medvirkende drivkraft til at arbejde helt vildt, ikke.

IV: Mm

IP: Altså at man vidste, at ”jeg bliver nødt til at blive ved med at være god, hvis jeg skal have en chance for at få”-

IV: Ja

IP: Og jeg var jo kommet til at elske den avis, lige fra starten altså Jeg synes jo simpelthen, det øh =

IV: = Men du kendte avisen i forvejen?

IP: Jeg kendte avisen som læser, men ikke som – jeg kendte ikke nogen der inde. Overhovedet ikke altså.

IV: Nej okay.

IP: Men altså at komme derind og øh færdes til dagligt blandt folk som Anne Knudse, Ulrik Høy, øh Poul Erik Tøjner, der var kultureddaktør og Peter Wivel ikke, bogredaktøren hvem var det Thomas Thurah, Bo Green Jensen, Bo Bjørnvig, Synne Ribbjerg, Pernille Stengaard – altså det var jo – og vidunderlige mennesker øh. Vidunderlige mennesker og så – og vidunderlige skribenter, ikke.

IV: Ja. Ja.

IP: Og jeg kan huske – vi snakkede meget om dengang altså (..) Jeg vil sige, dengang Weekendavisen – det egentligt akademi, i Danmark, det var efter min mening Weekendavisen. Det var jo – det var ikke – niveauet var ikke højere ude på Universiteterne, hvor de sad nogle gamle otteogtressere og altså et eller andet. Hvis man ville et sted hen, som var et akademi, hvor der sad folk med, hvad hedder det, stor begavelse og stor viden og hvor der blev produceret tanker og ord og så videre, så var det Weekendavisen.

IV: Ja

IP: Så det tænkte jeg ligesom ” det her det er simpelthen akademiet”

IV: Jaja.

IP: I Danmark. Det her sted. Det var var det nok endnu mere dengang end det er i dag

IV: Okay

IP: Øh så jeg var simpelthen øh (...) Jeg var simpelthen så kisteglad =

IV: = Mm =

09:50:20

IP: = For at være der, så jeg kan ikke beskrive det altså. Og det har jeg været siden.

IV: Men kan du pege på – det lyder til at det er der, du finder din journalistiske stemme?

IP: Ja

IV: Men jeg ved ikke om, kan man pege på et tidspunkt, hvor man gør det, eller er det ligesom noget der sker over tid? Hvordan har du det, med det?

IP: Hm. [lyder som om der er lidt opbrud og at de rejser sig – snakker irrelevant om at smide noget ud]

09:50:44

IP: Æh altså nej, men jeg kan sige – altså jeg havde øh – jeg havde jo nok sådan litterære aspirationer øh. I min journalistik allerede fra begyndelsen. Altså jeg ville gerne skrive noget, der ligesom øh – jeg ville gerne skrive noget, der ligesom stak ud, som øh hvad hedder det noget helt. Altså. Særligt. Jeg havde læst øh. Altså allerede, da jeg gik på Journalisthøjskolen, øh jeg havde også øh – jeg havde to fag på andet år, efter vi kom på Journalisthøjskolen, efter man kom i praktik og det ene det var radio og det andet, det hed kreativ skrivning. Og det var et forsøg på at skrive med inspiration fra alle mulige, altså hvad hedder det, fra ro – forfattere og romankunst og så videre, ikke.

IV: Okay. Ja ja.

IP Og det valgte jeg jo, fordi det interesserede mig. Og jeg havde læst øh – i forvejen jo læst øh Morten Sabroe og – og hvad hedder han øh – ikke mindst øh. Hvad hedder han øh [trommer i bordet, lyder det til]

IV: Amerikaner eller?

IP: Nej, hvad hedder – nej nej- Ham som - han var også i Weekendavisen dengang, eller i lang tid så var han på Information. Hvad hedder han - han er der stadigvæk?

IV: Er det Lasse (Ellegaard)

IP: Lasse (Ellegaard) ja og den slags new journalism. Og derfor kan jeg se – jeg skrev - nogle af de opgaver jeg afleverede på journalist højskolen, det er sådan nogen.

IV: Okay.

09:52:00

IP: Altså – og læser jeg dem i dag, kan jeg godt krumme lidt tæer over, hvad hedder det, hvordan jeg øhm. I en reportage fra den nedlagte papirfabrik i Silkeborg øh – som nu er ved at blive omdannet til boliger og hvad hedder det, udstillingscenter og så videre og – men da vi kommer ind på det der område, der skal vi ligesom have sådan nogle- der skal vi have sådan nogle mærkater på, ikke.

IV: Ja. Øh. For at kunne identificere os, det er vel noget man går med alle steder nu om dage, når man er på besøg, ikke.

IV: Ja.

IP: Men hvordan jeg ligesom får den til at blive en slags jødestjerne [begge griner]. Den er kørt lidt for langt ud. Øh. Men i andre altså – i andre ting – jeg kan huske, jeg skrev en artikel, den handlede om – den tog. Den handlede egentligt om, hvad hedder det, forsøget – nogle af hvad hedder det, Tæppe Flemming hed han, ham der drev Kakadue bar, eller Wonderbar eller et eller andet. Forsøg på at slå sig ned i Herning, med en stripbar og sådan en masse protester fra de lokale. Dengang, ikke.

IV: Ja.

IP: Den er skrevet som de Syv Slørs Dans, altså at der er syv – ligesom syv afsnit i artiklen. Og for – hver gang, så falder der ligesom noget nyt – et nyt stykke tøj. Eller altså ikke et nyt stykke tøj, men et nyt altså – hvad hedder det, en ny afsløring eller en ny et eller andet.

IV: Okay ja.

09:53:15

IP: Altså på den måde, så kan jeg huske, faktisk huske at jeg arbejdede meget med, dengang.

IV: Mm. Og det var allerede under studietiden. Okay. Ja.

IP: Ja. Så da jeg havde været ansat – jeg ville gerne også skrive noget, der var litterært.

IV: Kunne du gøre det på Weekendavisen fra day one?

IP: Nej, det er så også lidt en blanding, fordi øh jeg var egentligt ansat som – i starten, som Pernille Steengaards substitut, ikke. Og hun skrev på første sektion stort set kun. Så jeg skulle skrive første sektionsstof. Men da jeg så arbejdede ekstra meget, så skrev jeg både første sektion og så noget til kultur typisk. Altså.

IV: Ja. Ja.

IP: Øhm og det – efterhånden så bredte jeg mig bare ligesom, ikke. Men den allerførste artikel, jeg skrev. Det var et emne, jeg vidste noget om, fra min tid på radio Gladsaxe, nemlig spørgsmålet om øh udlægningen af erhvervsområdet i hovedstaden. Hvor ville der i fremtiden være mulighed for at lave erhverv, fordi at man havde det der med at der måtte ikke være boliger og erhverv i de samme områder og sådan nogle – i Gladsaxe kommune. Der var det jo meget vigtigt for den fremtidige udvikling, hvordan og sådan og sådan, ikke.

IV: Ja.

IP: Et knastørt øh regionsplanlægningsmæssigt stof

IV: Yes

IP: Som ville kun lige præcis kunne siges at have interesse for mange nok, til at komme i Weekendavisen, som trods alt er og var den mest landsdækkende avis, der findes. Vi havde, kan jeg huske, der var – vi havde mindst en abonnent i hver eneste postnummer, i Danmark.

IV: Ja okay.

IP: Mindst en.

IV: Ja.

09:54:34

IP: Øhm og der kan man sige, politikken var stærkest øst på og Jyllandsposten i Jylland, men vi var ligesom over det hele. Øh selvom det så kun var – i de helt så byer, ikke, der var det måske dyrlægen eller præsten eller lægen, der holdt – landinspektøren måske, der holdt Weekendavisen, ikke. Men det var faktisk bredt. Altså

IV: Mm

IP: Kæmpe – altså overalt i landet, ikke.

IV: Jo.

IP: Og der kan man sige altså, om sådan et – sådan et regionalt – eller politisk spørgsmål om erhvervs- og egnudviklingen i hovedstadsområdet, måske ikke var – men det var noget, jeg vidste noget om. Det havde jeg ligesom forberedt for at kunne bidrage med noget, allerførste – men typisk nok, kan man sige, så er min artikel nummer to. Det er en reportage fra en fetich fest

IV: Okay. Ja

IP: Som er en meget personlig øh, hvad hedder det, vinklet reportage, hvor jeg selv – det – jeg tror det er en af de første fetichfester, der bliver holdt i Danmark og jeg selv deltager i sådan en fest og bevæger mig ind i, hvad hedder det øh – bevæger mig ind i det der miljø øh. Som jo var noget odiøst og dekadent og hvad ved jeg og –

IV: Okay. Så du var nærmest undercover til æh? =

IP: = Nej ikke undercover. Nej nej det var jeg sådan set ikke. Men altså bare det, at skrive en reportage i Weekendavisen, der ligesom handler om øh (..) Den hed "Kødets lyst er sort".

IV: Okay

09:55:52

IP: Fordi det var jo sådan – der var meget sort i det der sorte selskab og sorte et eller andet. Så man kan sige, at hvis du tager de to første uger på Weekendavisen, så er kursen sådan set stukket ud. Med meget, hvad hedder det, sådan [griner lidt] den tørre, præcise et eller andet og så det øh det personlige og indimellem noget, hvad skal man sige, udsævende eller – eller hvad skal man sige, udførende er måske

forkert sagt, men i hvert fald =

IV: Flamboyant?

IP: Flamboyante. Ja lige præcis. Og det har jo sådan set – det er jo de to spor, jeg har holdt siden, kan man sige. Altså i – hvad skrev jeg – i forrige uge, der skrev om øh. Hvad hedder det – balladen nede på Sydsjælland og om hvor Næstvedmotorvejen skal gå henne. Hvilken strækning den skal gå i

IV: Ja.

IP: Øh og i øh – og i den seneste avis, der skriver jeg om øh om denne her sædvanlige nytårsartikel, der handler om mit eget liv. Øh. Og hvad hedder det – og champagne og udsvævenhed og [IV mumler noget jeg ikke kan forstå]

IP: Ja lige præcis. Så det øh det er sådan set bare fortsat. Altså.

09:56:56

IV: Hvorfor de to spor? Nu tænder jeg denne her også, fordi jeg er altid sådan lidt nervøs ved at skulle have to kørende.

IP: Ja.

IV: Men hvorfor – hvorfor have to spor, hvorfor ikke kun lave den ene ting?

IP: Øhm (...) Ja. (...) Ja. Altså hvorfor ikke kun lave den ene ting? Jamen øh. Altså man kan sige. Jeg – altså fra begyndelsen, så er det måske opstået af nødvendighed, fordi at jeg øh jeg var jo ansat på første sektion, til at skrive nogle øh, hvad heder det sådan nogle konkrete, samfundsmæssige artikler til første sektion, ikke.

IV: Ja.

IP: Øhm så det skulle jeg også.

IV: Mm

IP: Og øh – og så havde jeg et behov for at lave det andet også. Altså. Og det er øhm (...) Jamen jeg tror det afspejler min personlighed altså eller mit væsen. Jeg er en, der er meget interesseret – jeg er altså jeg ville ikke. Jeg synes ikke det er interessant kun at beskæftige sig sådan med det luftige eller med det – med det flamboyante og øh og det personlige. Og det ville man heller ikke kunne. Altså hver eneste gang =

IV: = Nej =

09:58:05

PI: = Det har – det er der jo slet ikke brændstof – altså så det har man – så bruger man jo sin personlige kapital op, på en eller anden måde. Så man er nødt til at – så det er, hvad hedder det. Men det – det interesserer mig også. Altså øh. Konkrete ting og samfundsmæssige ting interesserer mig – samfundsmæssige problematikker interesserer mig. Jeg elsker – det interesserer mig at komme ud øhm. Ud og snakke med folk. Ud, altså – jeg elsker at lave sådan en reportage som der vedrørende motorvejsprojektet dernede, fordi at køre derned og møde Godejeren der og køre rundt øh i terrænet og se på – eller (...) Og køre til Lemvig og – og lave en reportage om, hvad ved jeg, et eller andet altså.

IV: Ja. Ja

IP: Du ved, sådan nogle konkrete ting, det kan jeg rigtigt godt lide.

IV: ja

IP: Øhm. Og så kan man sige, at så – så de der personlige, altså det tro – det er vel sådan en slags øh – jeg ved ikke, hvad man kan kalde det – altså det er et behov for at udtrykke mig.

IV: Mm

09:59:07

IP: Som er, altså hvad skal man sige, vel kan sammenlignes med forfat – en forfatters behov for at udtrykke sig, ikke.

IV: Jo. Ja

IP: For at meddele sig til verden, ikke. Øhm og man kan spørge ”jamen hvad faen interesserer det folk, hvad hedder det, hvad jeg går rundt og laver og tænker og føler og så videre?” Og der må man jo sige, jamen det – det øh det eneste svar på det, det er at hvis der kommer noget ud af det, som folk gerne vil læse – som er læsværdigt. Som folk, så – så er det i orden, ikke.

IV: Jo.

IP: Altså. Øh det er jo ikke. Hvis jeg bare skrev sådan noget øh (...) Jamen altså du ved. At skrive så personligt, som jeg har gjort ind imellem, det kræver jo øhm. Altså det kræver at hvad hedder det – at – det bliver – falder let til jorden som klamt og klægt

IV: Mm

IP: Hvis ikke, hvad hedder det, hvis ikke øh det er stilistisk og sådan er æh=

IV: = Ja =

IP: = Stilistisk og genremæssigt og så videre er – altså det skal ringe ikke.

IV: Okay.

IP: Altså det er jo ikke øh – det er jo øh – der skal ligesom være. Øhm (...) Det skal være en læseoplevelse i sig selv, ikke. Altså. Hvad hedder det. Det skal være en tekst af en litterær – en hvis litterær kvalitet. Eller have nogle kvaliteter i hvert fald af en eller anden form eller øh. Formmæssig – en litterær kvalitet, der gør at man – at man øh kan holde ud at læse det, for ellers så kan sådan nogle privatheder jo bare falde ned som klumpe og klæge et eller andet, ikke.

IV: Jo

10:00:38

IP: Men det er en slags øh – det er nok et meddelelses øh – personligt meddelelses- og udtryksbehov for mig, som jeg så får afløb på den måde. Og det – det bliver sådan set formuleret hvert eneste år, vi har, hvad hedder det, har været til sådan nogle - nu skal vi også holde det der rædselsfulde, hvad hedder det MUS-samtaler ikke.

IV: Ja

IP: Ja. Altså det hader vi på Weekendavisen. Det er jo redaktøren. Øh men når man nu er der, så snakker man selvfølgelig alligevel om det, ikke. Og der – altså (Lilly Oksner), redaktionschefen, som er min chef, altså siger altid jamen altså de er meget glade for – meget glade for mig fortsat og sådan – alt det der pæne man kan sige, det eneste er, at hun ville jo ønske at jeg kun skrev i første sektion, hvad hedder det. – det er hendes sektion, ikke.

IV: okay.

IP: Det er den hun redigerer primært, ikke. Altså redaktionschefen er ligesom redaktionschefen for det hele, men har også ansvaret for at lave første sektion. Ellers er der jo en kulturredaktør, en bogredaktør og en videnskabsredaktør og så videre. Hun kunne jo godt tænke sig at jeg bare nøjes øh med kun altid at skrive i første, ikke. Og der må jeg ligesom sige, "jamen det ved jeg godt, du ved, men jeg må bare sige at det at jeg må – kan skrive i alle sektioner, om så mange forskellige ting og have min egen – egen ting. Det er simpelthen en – det er medvirkende til at jeg er kisteglad for at være her, på Avisen, ikke".

IV: Ja.

10:01:54

IP: Og så hun "det ved jeg godt, det er" øh. Og det er også derfor, at det er i orden. Altså.

IV: Ja.

IP: Og sådan øh tror jeg – sådan er det med den avis, ikke.

IV: Men det skal mere forstået på den måde, at hun er glad for de ting, du laver i første del? Det er ikke sådan "jeg er utilfreds med det, du laver i de andre sektioner?" =

IP: = Nej nej overhovedet ikke! Nej men hun er glad for mig i det hele taget, på avisen, hvad hedder det – det er mere sådan et udtryk for at hun vil jo – altså hun vil gerne kunne gøre brug af mig hver æh i hver uge på avisen, ikke. Og der siger jeg så ligesom "nej, jeg vil også skrive om kulturstof, eller om mærkelige ting, der ikke passer til at stå i første sektion", eller hvad ved jeg, ikke.

IV: Hvordan [IP afbryder]=

IP: =[Jeg skal lige huske at sige til dig, at jeg har øhm- hvis jeg kan finde det (...) Der er en øhm (...) doktor ph.d., eller doktor et eller andet, fra Roskilde Universitet, der for nogle år siden skrev sådan en analyse af fire artikler =

IV: = Ja ?

IP: Øh en af Kradsnik, en af Morten Sabroe, en af Camilla (Stokmann) og en af mig.

IV: Ja okay.

IP: Øh om brugen af ordet jeg. Øh det kan jeg finde til det – så kan du lige se den. Jeg tror den er fire-frem år gammel.

IV: Okay.

IP: Det kunne måske være interessant for dig i denne her sammenhæng.

IV: Ja.

10:03:03

IP: Og så har jeg også engang givet et interview til øhm til – ja nu har jeg givet et interview til det, der hedder (Illustreret Bunker) øh – det der lige er udkommet =[IV taler i munden på IP og jeg kan ikke høre, hvad IV siger].

IP: Lige præcis.

IV: Ham kender jeg.

IP: Har du fået det ellers kan du - der siger jeg lidt om det her.

IV: Ja det er rigtigt

IP: Men ellers ås blev der lavet en for ti år siden også. Hvor jeg er mere i dybden med det her, hvad hedder det øh – hvor – med hvordan at altså (..) Hvad er det, der skal til for at, hvad hedder det, at det duer at lave – at skrive så privat for eksempel altså. Og så stadig mene, at det har en berettigelse, som en slags journalistisk litterær =[IV afbryder]

IV: = Og det var også (Illustreret Bunker) eller?

IP: Ja eller hvad hed det dengang? Men jeg har det liggende nede i en flyttekasse, nede på mit kontor. Så jeg kan sende det til dig.

IV: Meget gerne

IP: Jeg kan sende det til dig. Fordi der siger jeg noget om det her og det tror jeg – altså der er ingen grund til at gentage det. Det kan du øh – i hvert fald måske fint slå på til den næste samtale.

IV: ja. Fint.

IP: Jeg kunne godt tænke mig at høre dig om det her med øhm – om det så er materialet, der dikterer (vilje/hvilke) – altså nu siger du, der er de her to spor og de –nogle gange er de nok også mere nuanceret end som så, men om det er materialet, der dikterer om hvorvidt det er ligesom arbejdshesten Pilgaard og den sådan professionelle journalist Pilgaard, eller om det er den mere flamboyante variant, der skriver [IP afbryder]=

IP: =[Ja hvad hedder det [IV afbryder]=

IV: =[Helsingørmotorvejen. Altså hvis du - eller Næstved. Hvis du nu havde haft et eller andet privat forhold til den motorvej, kunne det så inkorporeres i artiklen og stadigvæk være i første sektion ? =

IP: = Ja det kunne det godt, det kunne det godt. Men jeg vil lige – jeg vil opponere imod ordet arbejdshesten Poul eller den flamboyante, fordi det er betydeligt mere arbejdskrævende at skrive en af de personlige øh artikler – sådan en nytårsartikel, eller hvad det nu har været, af de der der kørte =

IV: = Okay =

10.04:46

IP: = Øh jeg har typisk lavet, hvad hedder det, en meget personlig én, hver sommer. I mange år =

IV: = Uge niogtyve =

IP: = Fra Skagen hvert år. Den uge niogtyve ting, som jo bare var ligesom sådan en slags formel – det er kun formelt øh, hvad hedder sådan noget – altså det var en formel anledning, ikke. Altså det indeholder jo typisk alt muligt andet. Det er jo ikke sådan en sædvanlig uge niogtyve uge øh. Altså det starter faktisk med, allerførste gang jeg skrev den, at jeg ville skrive den som en slags (patisse), over Se og Hør. Altså dækningen af uge niogtyve og alle dem, der var der, ikke. Men så bliver det ligesom brugt til noget måske mere dybt eller seriøst eller voldsomt, end det vil blive brugt til i Se og Hør med de her navne

IV: jo.

IP: Nåh men øh, der – jeg vil sige, det er lettere at skrive sådan helt klassiske, journalistiske artikler.

IV: Okay.

IP: Det er meget lettere, end at skrive de andre ting. Det kræver blod, sved og tårer altså.

IV: Okay. Og hvorfor er der forskel på det?

IP: Jamen fordi det er for – at skrive, hvad skal man sige, på en litterær måde øh og der også indeholder et eller andet element af sig selv, altså det kræver meget arbejde med formen og med ordene altså. Det ser jo let ud og lige til ud, i avisen, men der kan jo lægge altså flere døgn nærmest – eller to døgn næsten, intensiv skriveri, før at den ligesom er der. Altså før at det holder, ikke

IV: Ja

10.06:05

IP: Øhm, så det er i hvert fald ikke øh – der er ikke mere arbejdshest i det andet. Det er der ikke.

IV: Nej okay.

IP: Men øh – men man kan da fint og jeg altså, hvad hedder det, jeg synes stadigvæk at øh, øhm (...)Øhm (...) Men altså jeg øh synes ligesom alle andre – altså det der ”jeg” det bliver jo meget let klægt, hvis det er sådan at øh – der skal virkelig være en god grund til det, ikke. Altså det vil ikke være nok med at jeg kom det samme sted fra, som den her motorvej. Men hvis man omvendt kom rent faktisk fra det område – lad os nu antage, at man – hvad hedder det- havde, hvad hedder det. Lad os antage, at man kom derfra og man havde haft store oplevelser med øh med naturen eller egnen eller et eller andet, sådan en barndom, der sad i én, så ville man vel nok kunne formulere, hvad skal man sige, en slags øhm (...) Øhm. Altså så ville man jo nok kunne have, i sådan en artikel øh, hvad hedder det, kunne begynde med øh med de personlige følelser eller tanker, det reflekterer i én, hvis man ved, at der om lidt kommer til at lægge en øh en fyrre meter bred øh, asfalteret vej igennem det her, ikke.

IV: Jo ja.

IP: Altså kan man sige ikke.

IV: Okay.

IP: Så øh, så det vil sige, det kunne man vel godt. Men altså ellers så øh (...) Jeg synes efterhånden jeg har fået det delt ret godt op, sådan at jeg egentligt, når jeg skriver de mere kom – og reportager, selvom de kan være new journalism agtige til en vis grad, så er der ikke så meget mig i. Og så skriver jeg de der en til to artikler om året, hvor der er meget mig.

IV: Mmm

10:07:40

IP: Men jeg vil lige hente =

IV: = Ja [Lyd af at IP rejser sig] (...)

10:08:10

IP: [Lyd af at han kommer gående mod diktafon, mens han taler] Det her, det er faktisk noget af det første – det er noget af det første, hvor jeg begynder at skrive, hvor jeg ligesom blander mig selv ind i det.

IV: Åh ja.

IP: Også. Denne her Forførerne, det er interviews med Jørgen Leths lyttere; Barfoed, Kurt Thorsen, (Jørk Heide), Karina (Rytberg), Bille August =

IV: = Mm jeg kender den godt.

IP: Okay.

IV: Men jeg har ikke læst den fra ende til anden

IP: Nej okay.

IV: Men jeg har læst noget af den

IP: Men der kan man sige, at nogen af dem, i hvert fald øh [IV afbryder]=

IV: =] Har du ikke også et privat øh kapitel i den, eller var det en anden?

IP: Nej det har jeg ikke. Det har jeg ikke øh. Men jeg har øh i for eksempel øh. For eksempel øh (...) [hvisker] den er faktisk skide god [begge griner]Øh. Men det var også derfor, der var nogen, der ville øh (...) Men for eksempel i, hvad hedder det, i Karina (Rytberg) her øh forfø – i det kapitel, der hedder Forført.

IV: Ja

IP: Øh, hvad hedder det, altså den er - der er også personlighed i på en eller anden måde, men – altså hvor jeg ligesom – men tag den, hvis du vil have den

IV: Meget gerne

IP: Jeg har rigeligt af dem, de er ikke udsolgt [de taler i munden på hinanden – kan ikke forstå de næste par

ord]

IV: Nåh Det ved jeg gerne. Det kunne da være sjovt. (...) [lyden af at der bliver skrevet med kuglepen]

10:09:36

IV: Nu var du lige lidt inde på det der med øh, at det skulle være læsværdigt, eller der skulle være noget stilist stramt over det, før det kunne fungere.

IP: Ja.

IV: Øh men udover, hvad skal man sige, sådan personlig drivkraft til at – at bruge dig selv i et eller andet omfang =

IP: = Ja

IV: Hvad er det så, du tænker, det personlige eller "jeg", du ved, kan bruges til i journalistikken? Altså hvad er det for en kvalitet, det kan rumme?

IP: Ja (..) Men først og fremmest kan det vel give sådan en øh (..) Øh en øh (..) Jamen der ligger jo i sig selv en slags autenticitet i det, ikke. Altså det er en bestemt persons oplevelser her. Altså det vil sige, det er rigt – der er en autenticitet i det, ikke. Det er jo – det er måske skrevet ligesom om - formen er – det er skrevet som om det var en roman.

IV: Ja.

IP: Som om det var fiktion. Men det er ikke fiktion. Det er faktisk, hvad hedder det, en – et rigtigt, levende menneske, der oplever – der har oplevet det her. Og det har altid være for mig, i de artikler der, først og fremmest har det været nytårsartiklerne og sommerartiklerne der fra uge niogtyve, har været at (..) Altså. Jeg laver jo en fortælling ud af det, på en eller anden måde. Øh som nogle gange næsten kan lige en roman, med en fortløbende handling.

IV: Ja.

10:10:51

IP: Men altså der er – spillereglerne for mig selv er - de er fuldstændigt klassiske journalistiske (..) Alt, hvad der står, det skal være sket. Det skal også være sket i den rækkefølge, som det, hvad hedder det, fremtræder i artiklen. Altså ligesom, hvis du skriver fuldstændig almindelig reportage eller et elelr andet. At så må du ikke lave om på tiderne og hvornår det er. Det er simpelthen de klassiske journalistiske – hvem, hvad øh, hvor =

IV: = Okay =

IP: = Øh hvem, hvad, hvor, hvornår øh. Og så øh – det er jo sådan de fire klassiske for, hvornår – hvad er en historie – hvem, hvad, hvor øh hvornår og så nogle gane hvorfor, ikke.

IV: Jo.

IP: Øh og dem overholder jeg til fulde i de der artikler også. Der er ikke noget jeg finder på og der er heller ikke noget med at jeg bytter om på noget rent tidsmæssigt, hvis det er en kronologisk, fortløbende tekst, så skal det også – så er det også sket i den samme – hvad hedder det, i den kadence, eller [IV afbryder]=

IV: =[Og hvad skyldes det?

IP: Og – jamen fordi det er journalistik. Altså det er første – altså det er stadig journalistik og det skal være sandt, hvad der står der og så videre.

IV: Mm. Ja.

IP: Men det er skrevet på den her måde, fordi det er sjovt – sjovere at læse, eller mere interessant at læse og fordi jeg har et personligt øh behov for, åbenbart, at meddele mig til omverdenen.

IV: Mm

10:12:11

IP: Vise mig frem, var der nogen, der måske ville kalde det øh. Så hvad giver det? Det giver sådan en autenticitet, fordi det ret faktisk er noget, en person har oplevet og det, at det for læseren – at man ved, det er autentisk, det er jo med til at, hvad skal man sige, at gøre det interessant for én.

IV: Mm

IP: Og så er det jo måske skrevet øh – medfører det i sig selv, at en øh – altså det kan have en slags øh – altså sådan en slags wow-effekt, øh i – det kan være sådan en "wow, bare det var mig" eller "wow – godt det ikke er mig" [griner kort] Altså.

IV: Ja. Ja

IP: Øh. Den første af de der flamboyante nytårsartikler, den skrev jeg i øh i – ved årsskiftet nitten nioghalvfems – totusind, ikke

IV: Mm

IP: Og det var simpelthen fordi jeg var blevet – jeg havde skrevet – jeg var begyndt at skrive lidt om vin, i avisen, ikke. Altså. Så var jeg blevet inviteret til en masse sm – gennem nogen jeg kendte, til nogle store champagne smagninger og en i London, en forgik i Paris og nogle i København. Så jeg havde – der var fuldstændigt spækket med smagninger der op til årtusindskifte, ikke. Så jeg – og da jeg havde drukket de der – eller havde smagt firs eller halvfems forskellige champagner, der startede jeg simpelthen bare med at tænke, at det var skide sjovt. Fordi man har jo de der navne, ikke. Altså de der navne, som tit lyder sjove i champagner, fordi det egentligt er tyske navne, der er forfransket

IV: Okay. Ja

10:13:27

IP: Øh og jeg ville skrive en artikel, hvor jeg ligesom fik nævnt alle navnene øh. Og da jeg så fik alle de der navne, jeg havde linet op og så videre, så var det jo også i virkeligheden et forløb. Altså det jeg havde oplevet. Altså startende med til smagningen i London, hvad jeg oplevede der og hvad vi drak der, ikke. Og så videre. Og så – og så kom det egentligt bare sådannaturligt, jamen altså havde det – for at komme til at nævne alle de her navne, så skal jeg jo berette om mine – om mit – minedage der, i december måned, der ikke.

IV: Ja.

IP: Og der går jeg så planken ud, kan man sige, ved så ved at allerede – eller der går jeg virkelig planken ud i den første "Good old (bottle)", som den hedder, øh ved at – altså fordi altså der fik jeg jo så – det er faktisk meget sjældent det sker, men jeg fik faktisk for meget at drikke, sådan at jeg stod og brækkede mig på et hotel i London på Picadilly Circus ikke.

IV: Okay =

10:14:17

IP: = Og grunden til at jeg gjorde det, var ikke engang at jeg havde druk a- det var fordi jeg havde fået sådan nogle piller mod flyskræk, nogle nervepiller, ikke.

IV: okay.

IP: Men der indledes artiklen jo med, at jeg står og kaster op, hvad hedder det – ned en kumme og står og tænker på, hvad hedder det, en sådan en passage i (Brideshead revisited), ikke. Gensyn med Brideshead, hvor hvad hedder det Sebastian kaster op igennem en (rude sitar). Og slutter med at jeg står i et tog, på vej over til øh Vestjylland, til min familie og fejre juleaften og står og kigger på mit eget pis og synes, at har farve som champagne.

IV: Ja.

IP: Og det var der mange, der blev forargede over. Dengang, ikke.

IV: Okay.

IP: Øh det var en del- flere der sagde avisens abonnement op, ikke. Men der var også nogen, der var bare sådan [taler højt] "What! Is happening, i Weekendavisen. Hold da kæft, mand", ikke. Og som syntes det var helt vildt fedt, ikke

IV: Okay. Ja.

IP: Og så - en del af det her og det ligger også mere eller mindre tydeligt i – øh nogle gange ret tydeligt og andre gange ligger det bare som en baggrundstemning eller et eller andet, men øh men min lillesøster bliver syg af kræft, der i nioghalvfems og hun dør i totusind og to. Øh så der er tre år, hvor hun er – hvor hun er syg og, hvad hedder det, som jo er nogle ret voldsomme år.

IV: Mm

10:15:37

IP: Øh og de ligger fak – altså det er nok en del af grunden til, at jeg kom til at skrive de der artikler på den måde, fordi jeg havde virkelig et voldsomt – altså trang til at meddele mig. Og derfor – du kan altså der er jo i – i den der "good old (bottle)" artikel, der jo en øh – en stor desperation. Altså der ligger en desperation

bag ved de her artikler. En af de første, jeg skriver fra Bourgogne, der hedder "Se Bourgogne og gød" øhm. Hvad hedder det, der ligger der helt tydeligt en – og også helt formuleret, hvad hedder det en – at jeg befinder mig i en form for desperation, altså.

IV: mm

IP: Og så forsøger jeg så at kombinere det journalistiske genre – en reportage fra en vinrejse med - med den personlige sorg og desperation, jeg har, ikke. Det forsøger jeg at få til at gå op i en højere enhed, i de her artikler. Hvilket – hvis jeg må sige det, altså synes jeg lykkes rigtigt godt. Jeg er meget glad for de artikler. De er trykt i den bog, der hedder "Flaskens Ånd".

IV: Ja okay.

10:16:38

IP: Øh og der vil jeg næsten sige, at der skulle du faktisk – jeg kan også maile dem til dig, men der er lige et par ting, der er lavet i de år der. Og det er der, det begynder med at jeg skriver så personligt.

IV: Det er også der du skriver "Væk er væk"?

IP: Øh ja. Ja der skriver jeg også den der "væk er væk" lige præcis.

IV: Mm. Fremragende tekst.

IP: Æh tak. Øh og øhm. Så jeg – så det er, hvad hedder det, så det er ikke blot så nok . altså det er noget, jeg egentligt først kommer til at sidde og tænke på nu, når vi snakker om det. Jeg har altid tænkt på, at jeg har et behov for at vise mig, eller vise mig frem eller et meddelelsesbehov, om at andre mennesker skal vide, hvordan det er at være Poul Pilgaard, ikke.

IV: Ja.

IP: Men øhm. Men det er jo også fordi, at der lige præcis i de år sker noget, der er så ubærligt, så på en eller anden måde, der bliver det der meddelelsesbehov øh altså ekstra presserende på en eller anden måde, ikke.

IV: Okay. Ja

IP: Og så [IV afbryder]=

IV: =[Altså også som en eller anden terapeutisk (funktion) ? =

IP: = Måske næsten ja. Eller ja. Jeg ved det ikke. Nah jeg ved ikke om det er terapien (..) Men jeg vil sige, men det er mange ting, der sådan lige falder sammen der, kan man sige. Det er også det at jeg i de samme år, begynder at opleve med vin – at jeg har nogle store oplevelser med vin. Altså det er jo ikke ligesom bare det samme altså – det er helt vildt faktisk altså, fordi nogle vine kan jeg opleve og drikke nogle af de vine, der gør én helt, altså hvor man kan næsten føle sig som om man har røget hash eller – det har jeg ikke gjort siden jeg var atten nu. Nitten. Eller på syre eller – det ved jeg ikke engang, hvordan føles, men det forestiller jeg mig. Jeg kan simpelthen opleve, at jeg drikker vine, som pludselig føles som om at jeg har taget en nervepille. Jeg kan blive fuldstændigt salig. Og andre gange er det man bliver helt øh altså speeded agtig og de der vine æh giver en nogle sanselige oplevelser, som er helt fantastiske.

IV: Ja

10:18.37

IP: Og – og der får jeg det jo sådan, at øh – altså så synes jeg simpelthen ikke at det der sædvanlige måde at skrive om vin på. Med det der sædvanlige vokabular med cigarkassetræ og øh noter af blåbær og så videre – altså det synes jeg – det bliver meget fattigt, i forhold til øh at øh det jeg opdager at vinen altså i virkeligheden kan.

IV: Okay. Ja.

IP: Øh. Så derfor – det er jo en af grunden til at begynde at skrive vinjour – at begynde at lave den her vinjournalistik på og det vil sige, hvis der er noget, jeg har bidraget med øh til historien, udover (Penkowa) så tror jeg faktisk det er på vinjournalistikken, fordi jeg går selv – begynder selv at gøre det på en anden måde, så –fordi jeg synes, at man oplever er så meget desto større. Øh og at der sker noget i én selv og mellem – så det jeg vil beskrive, det er sgu ikke hvordan at vinen sådan lige smager eller et eller andet. Jeg vil beskrive hvad den gør ved os, ikke.

IV: Ja.

IP: Og det har bredt sig i vinjournalistikken altså i dag. Sådan så Søren Frank skriver for år tilbage, altså han

var meget, tror jeg, ude efter mig der i begyndelsen, gjorde lidt nar af mig, hvad hedder det, for de her meget personlige artikler. Men han tager – ender jo med selv at tage ned til la loop de soirée, i Bourgogne og fortæller om at han – eller slutter med, at han ikke ved om det er en tåre i øjenkrogen eller om det er vinden, der har irriteret hans øje, ikke

IV: Mm okay Ja

10:19:54

IP: Altså. Øh og sådan – altså begynder at skrive mere personligt og oplevelsesrelateret om vin, end bare det andet. Så det tror jeg ligesom har bidraget til det faktisk. Altså. Og det er jo så også det, der sker ved – dengang med hvad hedder det, med Radio 24syv. Da de henvender sig, Mads og Michael og spørger om jeg vil lave en øh – om jeg vil have et vinprogram. Øh og deres forslag, det er jo at jeg skal have et vinprogram, der hedder Amarones Kanoner

IV: Okay ja

IP: Øh ordspil på Amarones Kanoner og at det skal sendes lørdag formiddag. På det her tidspunkt før folk skal ud og handle. Ikke

IV: okay

IP: Og så skal de måske ud og købe vin til – og det sagde jeg, det ville jeg ikke. Øh punkt et ville jeg aldrig have et program, der hed Amarones Kanoner. Jeg bryder mig ikke om Amarone – sådan nogle tunge, let sødlige alkohol bomber (snob) vine. Det var det ene. Og det andet var, at det der med altså hvad folk nu – hvad der nu var af spændende ting på supermarkedets hylder denne her uge. Det interesserede mig ikke en skid, fordi almindelige vine interesserer mig ikke. Egentligt. Jeg er interesseret i oplevelsen af vin, så derfor er jeg jo ligesom også havnet, der hvor det handlede om de store vine eller de fantastiske vine, ikke. Og spændende vine øhm. Og bortset fra det, så tror jeg slet heller ikke jeg ville have – jeg har heller ikke forudsætningerne, ligesom nogle af de andre vinskribenter, for at øh vurdere øh vine på den måde – deres tekniske kvaliteter og så videre, det har jeg ikke – det er Søren Frank og (Jesper U) og alle de jo pisse mange gange bedre til end mig. Så det ville jeg ikke. Men øh men så sagde jeg, at jeg ville gerne lave noget, der faktisk passer – kunne blive en slags radioudgave af nogle af mine vinartikler.

IV: Hm

10:21.39

IP: Nemlig øh hvad hedder det – hvor der – hvor der skete noget. Altså og det kunne man så godt invitere en gæst ind og give vedkommende noget vin.

IV: Ja

IP: Og min tanke var jo sådan, at indimellem så ville vi måske ramme sådan en flaske, hvor der har sådan en – der har en eller anden form for hvad hedder det øh euforiserende effekt – det kunne være sjovt, at høre i radioen. Det er også lykkedes nogle enkelte gange, ikke. Og under alle omstændigheder, så vil det, at man sidder og får et glas vin og i øvrigt at det foregår herhjemme hos mig.

IV: Mm

IP: Altså man kan sige, at den personlige setting, der er i vinartiklerne, det er jo den personlige setting, der går igen i programmet.

IV: Ja

IP: Det er det eneste program på radio 24syv, hvad sal man sige, altså nu kan du sige Bearnaise er Dyrenes Konge er selvfølgelig en reportage, men altså hvor studiet sådan set er min egen (stik) kannapen, ikke.

IV: Ja.

IP: Øhm og det- det gør jo meget i forhold til – dels lyder det anderledes, men dels gør det også meget ved gæsten, at – om man – fordi hvis man sidder i et radiostudie er man hele tiden bevidst om, at man sidder i et radiostudie. Fordi det ser mærkeligt ud og lyder mærkeligt.

IV: Yes.

10:22:40

IP: Øh når man sidder her, så tror jeg de fleste glemmer meget hurtigt, at de øh- hvad hedder det [IV afbryder]=

IV: =[Så er det gæsten og dig og en (blues) og ?

IP: Ja. Ja det er det, der er.

IV: Fedt.

IP: Og så glemmer man sgu at øh, hvad hedder det, at det er radio nærmest, ikke, fordi det jo bare hjemme hos mig og man sidder og hygger sig og så videre, ikke. Det bidrager til den øh – til den fortrolige, eller hjemlige stemning, ikke.

IV: Mm. Jo.

IP: Så man kan egentligt sige, at det var min – at jeg tænkte at det kunne være en måde at forsøge at lave ra – at omsætte de her vinartikler, som typisk var oplevelsesbaserede. Som handlede om, hvad jeg havde oplevet sammen med nogle navngivne andre personer. Øh at det kunne omsættes til radio øh. Ved at øh man kom her og så ville det (..) Og derfor så, med det samme, tænkte jeg også at det (credo) jeg nu bruger med et vinprogram, der handler eller hvor der tales mere over vin, end om vin.

IV: Ja.

IP: Fordi det er jo så faktisk som regel ikke så meget, ikke - at der ikke er så meget at snak om vinen.

IV: Nej i hvert fald ikke som teknikaliteter og sådan noget.

IP: Præcis

IV: Der er dog en form for bedømmelse nogle gange

IP: jaja. Men der er en form for bedømmelse nogle gange og "wow den her fantastisk" eller "den her minder mig om" eller et eller andet, ikke. Men det bliver jo, hvad skal man sige – hvad skal man sige, tit en mere personlig historie fra både gæsten og mig selv, der ligesom så kommer til at – så på den måde, så ligner det lidt

IV: Ja-

10:23:55

IP: Og det var de jo så med på og så skulle det jo så hedde Flaskens Ånd, fordi at øh et havde jeg kaldt den bog, jeg udgav i totusind og tre med en samling af de her vinartikler.

IV: Ja. Ja. Hvordan vil du sige din rolle er i flaskens ånd? Altså radioprogrammet contra din rolle, eller hvad man vil kalde det, i artiklerne. Hvad er det sådan ?

IP: Ja det synes jeg faktisk ikke der er så stor forskel på, eller hvad man skal sige. Ja det kommer jo an på, hvad hedder det, eller det kommer jo an på – ej det er sgu svært at sige, fordi man kan sige – hvad altså hvad laver man af artikler, ikke. Fordi nogle gange – hvis jeg nu tog ud og lavede et interview med (..) Ja det ved jeg ikke, en eller anden præst i forbindelse med påsken, ikke altså. Prrr. Altså. Øhm. For nu at tage et eksempel altså. Så er det vel et der ligner det, som øh foregår i Flaskens Ånd

IV: Mm

IP: Altså en samtale, der så, hvad hedder det, hvor man sådan kommer i dybden med og hvad hedder det får et indtryk af den pågældende gæst. Tegner et portræt af personen. Sådan ville min artikel være og sådan ville øh, hvad hedder det, et interview i Flaskens Ånd være.

IV: Ja.

10:25:10

IP: Men altså en øh – en afslørende historie om Penkows forfalskning af – i en videnskabelig artikel, altså – for nu at tage en af de fem- eller seksogtyve, jeg har skrevet om Penkowa, ikke.

IV: Ja.

IP: Altså det kan – der er jo ikke nogen sam – der er jo ikke noget.

IV: Nej

IP: Der er jo ingen øh sammenligning. Altså de har jo ikke noget med hinanden at gøre. Men jeg synes øhm – jeg synes det ligner hinanden, de steder hvor jeg bruger mig selv – de personlige artikler, der synes jeg sådan set, at øh at grebet er lidt det samme. Nemlig at øh – grebet er lidt det samme, nemlig at jeg også øh – hvad skal man sige, bringer mig selv i spil.

IV: ja.

IP: Ja. Indimellem sætter mig selv på spil.

IV: Okay.

IP: Men i hvert fald bringer mig selv i spil.

IP: Altså jeg har også fortalt privatheder her i radioprogrammet nogle gange, fordi det ligesom for at få – for ligesom at kunne matche det, jeg gerne vil have gæsten til at sige altså

IV: Ja

10:26:13

IP: Altså, hvad hedder det, ja. Det – det har jeg. Altså så det – man kan sige det kommer også i en eller anden grad tit til at, eller ikke tit, men relativt tit kommer det også - bliver der også noget personligt fra mig. I radioprogrammet.

IV: Okay

IP: At jeg fortæller noget personligt. Eller(..) Ja. Typisk det, ikke.

IV: Er det at sætte sig selv på spil eller mere i spil?

IP: Øh ja det kan det jo være altså. Hvis jeg fortæller om, hvad hedder det – egen ulykkelig kærlighed for eksempel. Eller – eller (..) Sygdomsangst, eller – jeg havde gæster på et tidspunkt, som engang har boet her, da der var kollektiv her øh. To timers program, hvad hedder det – hun var her så første gang siden hun boede her for tredive år siden.

IV: Ja. Ja.

IP: Der boede de otte i sådan spirituelt kollektiv, inspireret af sådan en indisk mystiker (Osio) øh.

IV: Ja.

IP: Øh som var sådan et kollektiv, hvor man troede på at vejen til højere bevidsthed var dans og sex, ikke.

IV: Hm

IP: Og det har været et værre bunkepul sikkert.

IV: Ja.

IP: Og nu bor hun på Haiti og er og er healer og sådan noget.

IV: Okay. Ja

10:27:29

IP: Og hun var så hjemme og jeg havde haft kontakt med hende i lang tid, jeg havde villet forsøge at finde nogen fra – der havde været beboer i den syvende himmel, som kollektivet hed- det hed Den Syvende Himmel. Og der kommer hun så Anette Nanina, som hun hedder, Simonsen og der ender det jo med at altså, der bliver det meget personligt også og det ender med at hun ligesom healer eller scanner mig ind på - foran kaminen på et tæppe altså

IV: Ja

IP: Og hvor jeg kommer til at græde.

IV: Okay

IP: Og så videre ikke. Altså

IV: Jaja

IP: Virkelig (kørt ud.)

IV: Okay

IP: Ja.

IV: Men det – og det er jo så optaget, men det er jo live on tape, det er jo ikke live =

IP: = Ja det er live on tape. Nej det er ikke live. =

IV: Så det kan blive klippet fra, men det gør I ikke ?=

IP: = Ja men det gør vi ikke. Nej vi klipper sgu aldrig i det. Altså det er også et ressource spørgsmål, altså at øh – nej. Det bliver klippet i hoved og røv havde jeg nær sagt, altså start og slut og så er det det.

IV: Øhm men betyder det noget, det der med altså – jeg tænker medieforskellen altså på skriftsproget og på radiosproget, hvor du næsten jo kunne – hvor du har stemmen primært og lyden af glas, der klinker selvfølgelig

IP: Ja. Jajajaja. Jaja. Det er jo meget, meget, meget lettere. At lave radio. Altså.

IV: Okay.

10:28:41

IP: Men altså det er jo – det er jo svært at skrive altså, fordi hvis man skal skrive skide godt, det er jo altså det er jo virkelig – det er ikke – det kom altså – jeg mener. Det giver jo sig selv, det med radioen. Altså der

kan man jo ligesom ikke – det er den eneste måde, at - den eneste måde at komponere radioudsendelsen på, det er hvad skal man sige. Det er jo ved så på forhånd at have nogle- altså jeg har nogle idéer om, hvilke emner- Jeg har researchet på vedkommende, før vedkommende kommer, ikke. Typisk vil jeg læse artikler og bøger og hvad det nu måtte være. Nogle gange så har vi korte telefonsamtaler også, ikke. Men ellers ås kan man jo ligesom have – når jeg har mine noter, så sige jeg jeg vil gerne igennem de og de emner.

IV: Ja

IP: Men – men sagen er jo den, at øh det skal – meningen er jo at det er en samtale, der sådan naturligt – hvor man lader sig lede øh – følge med af samtalen. Altså så derfor, så går det jo ikke sådan efter den skabelon, man måske har på sin papir eller man forestiller sig – at det skal gå sådan og sådan. Så følger man jo med i samtalen altså man går med samtalen

IV: Yes

IP: Altså nu lavede jeg Peter øh Peter, hvad hedder han?

IV: Gade?

IP: Gade der i går, ikke. Og der havde jeg haft en forestilling om, altså om – hvor jeg gerne ville ende henne, men der kom vi til – meget hurtigt, at snakke om hvad skal man sige, nogle af de ting, som (..) Hvor jeg gerne ville have ham til at sige det til sidst, så – så ryger kompositionen jo, som man kunne have haft inde i sit hoved. Den ryger jo, så - men man må sige – så det man kan, det er at man kan sætte sig ned med det materiale man har på forhånd og forestille sig hvordan kan denne her samtale udvikle sig

IV: Ja

10:30:17

IP: Øh så den, hvad skal man sige, ender – altså det skal jo gerne være – det skal jo gerne blive et sted, som er interessant eller spændende, ikke.

IV: Jo

IP: Men når først det er gået i gang, så er det altså femoghalvtreds minutter og det bliver ikke lavet om. Og det vil sige, at øh så må man anstrenge sig for undervejs, at øh at hvad hedder det, at gå med samtalen og stadig huske at alt man gerne vil nå er med. Men øh det tager den tid det tager og så er det slut. En artikel, den kan jo tage, som sagt, to døgn. Altså nærmest uden afbrydelser, at skrive – altså sådan en stor artikel, ikke. Og det er bare fordi det er – altså jeg kan huske – Martin Kradsnik og jeg, vi er gode venner, vi har delt kontor lige siden vi startede på Weekendavisen samtidigt.

IV: mm

IP: og alle årene, når han har været der, når han ikke har lavet tv, så har vi delt kontor, så vi kender hinanden godt. Og en af de ting, som vi simpelthen, gennem alle år, er blevet ved med at snakke om. Det er bare – kæft hvor er det svært at skrive.

IV: Mm okay.

IP: Altså når jeg sidder foran en øh – når jeg skal til at starte en artikel, ikke – altså sådan havde han det også, ikke- når vi sidder og skal til at starte en artikel, så føler man sig lidt lost.

IV: Okay.

IP: Altså. Hvor skal jeg ende og begynde – altså hvad øh – hvordan – det her det e svært og der er intet man ønsker mere, end at man ikke skulle det her lige nu.

IV: Mm

10:31:32

IP: Man føler jeg kan ikke finde ud af det. Det her bliver ikke – det æh det er svært.

IV: Ja. Ja.

IP: Og altså jo mere – hvad skal man sige, ambitiøs man er øhm. Skal man sige litterært set =

IV: =Ja. Ja

IP: Som litterærjournalistik, jo sværere er det.

IV: Ja.

IP: Øh. Så det er - det er derfor, jeg siger, at det er meget lettere at lave radio. Fordi det er ligesom –det er overstået, når det er overstået. Men øh men det med artiklerne – ej hvor synes jeg stadigvæk det er svært.

IV: Ja ja okay, men det må være kontrollabelt, tænker jeg?

IP: Øhm.

IV: Altså det at du sidder og redigerer, i forhold til radio.

IP: Det er klart. Jo jo. Det er mere kontrollabelt, det er klart. Det er det jo. Det er det jo. Øhm.

IV: Altså også i forhold til det der med at bruge sig selv og så videre, at der kan nogle gange slippe noget ud i radioen, som måske ikke var tiltænkt, og – så nu ved jeg godt, I kan forhandles lidt, hvis [IP afbryder]=

IP:]= Ja det kan – det kunne man godt, hvis der kom et eller andet. Helt øh et eller andet, ikke.

IV: Ja

IP: Øhm. Men øhm (...) Ja.

IV: Mmm

IP: Men man kan sige, der er jo også den forskel på det, at som regel vil det jo være, så –selvom jeg selv er med som person i radioudsendelserne øh, alene af den grund at det her jo ikke er et slags altså – ikke at det ikke bliver det, sommetider – nogle gange bliver det et interview på radio, men det er egentligt ikke ment som interview på radio, det er ment som en samtale. Altså.

IV: Ja

10:32:52

IP: Altså. Samtale og et samvær, ikke

IV: Yes. Ja ja

IP Øh er det ment som – og det er ikke bare et interview øh. Og der kan man sige, men altså –under alle omstændigheder så vil det jo være gæstens historier

IV: Mm

IP: Gæstens liv og historier, der på en eller anden måde bliver i fokus, ikke. Det kan jo ikke være Poul Pilgaard's liv og historie, der er i fokus hver – en gang ugentligt [griner lidt] i fem et halvt år ind til videre. Så det er jo klart, der kommer lidt nogle ting frem ikke. Men der kan man sige, i nogle af de der personlige artikler, der er det jo mere mit eget liv, der er omdrejningspunktet, oplever jeg.

IV: Jo. Jo.

IP: Som er motoren i det, ikke.

IV: Ja

IP: Men så sker der jo typisk en masse. Altså. Andet. Og man hører om en masse andet og man – ja.

IV: Ja. Men jeg tænkte, de der små ting der, som kommer undervejs i et radioprogram, om dig selv. Altså øhm. Hvad- hvad tror du, det giver programmet? Fordi hvis vi nu sammenligner med vores snak her =

IP: = Ja =

IV: = Så øh svarer du jo på nogle ting og jeg spørger engang imellem, men jeg har ikke sagt noget om mig selv (simpelthen)

IP: Nej Nej

IV: Øh – tror jeg ikke.

IP: Nej.

10:33:50

IV: Øh men det gør du jo, i løbet af radioudsendelsen, trods alt i en vis grad.

IP: Ja. Ja

IV: Og hvad- hvordan er den samtale i Flaskens Ånd anderledes end den samtale vi har nu – eller interview, eller hvad du kalder det her?

IP: Øhm

IV: Hvad betyder det for stemningen eller produktet som helhed, at jeg ikke har givet noget af mig selv?

IP: Ja. Jo jamen det er da – det er der jo altid forskel på, man man isge, ikek. Altså. Det er der jo altid forskel på. Man kan sige, den her situation, vi øh – vi har her, den ligner jo mere et klassisk øh – et klassisk interview. Et radiointerview.

IV: Mm

IP: Sådant som det kunne gøres, hvis det ligesom var – ikke var sådan et subjekt – en subjektiv øh form.

IV: Ja.

IP: Ikke?

IV: Ja.

IP: Altså du øh- du spørger øh og jeg øh jeg forsøger, af bedste evne, at svare.

IV: Mm

IP: Øhm. Så godt jeg kan, ikke og prøver lige at tænke mig om og prøver at formulere mig, så godt som – ja

IV: Ja

10:34:48

IP: Øhm. Hvilket så også gør at det bliver en øh – det bliver jo også en udford – altså hvad skal man sige, det bliver sådan et arbejde for mig

IV: Mm

IP: Det er jo noget der stiller – det stiller krav på en eller anden måde, altså- det udmat – eller ikke udmatter, det er et voldsomt ord, men altså –det kræver energi på en eller anden måde, ikke.

IV: Ja.

IP: Hvorimod jeg forestiller mig at samtalerne i Flaskens Ånd faktisk ikke kræver energi af den, der er gæsten, men måske nærmere modsat giver

IV: okay

IP: Altså

IV: Ja

IP: Fordi det bliver en øh – og det er jo – men det er jo sådan nogle banale iagttagelser. Sådan noget med at man giver noget af sig selv. Altså når begge giver noget af sig selv, så øh – når begge giver noget af sig selv – og man kan jo sige at hele setuppet, der er lavet her, det er jo derfor, det er genialt. Det er jo, hvad hedder det, at jeg har jo givet en masse af mig selv, om man så må sige, allerede forinden, bare ved at det bliver optaget derhjemme, ikke

IV: Yes Ja

IP: Og folk føler, at de er kommet hjem. Altså så føler de at ”nå jamen jeg er blevet inviteret hjem til Poul Pilgaard”, ikke. Altså. Øhm og det er det, der ligesom – det er mere det, der sidder i dem, end at nu er de udsat for et – nu bliver de interviewet i radioen.

IV: Ja

10:35:55

IP: Sådan tror jeg faktisk ikke, der er mange, der tænker det.

IV: Nej

IP: At de bliver interviewet i radioen. De tænker at de – at de deltager, men de tænker måske også at de deltager i en radiosamtale med Poul, ikke.

IV: Men er dit ønske ikke også, at gæsten skal give lidt slip? =

IP: = Ja =

IV: = Altså ligesom , hvad hedder han, (Høvi) han gjorde i de der maraton interview og hvor tanken var vel også, at de på et tidspunkt skulle glemme at det faktisk var en medieret samtale.

IP: Ja ja. Yes. Lige præcis.

IV: Så der er også et ønske om? =

IP: = Lige præcis =

IV: =Oprigtighed, eller?

IP: Lige præcis. Lige præcis. Jamen det er jo det – en forestilling om, at øh at øh at man på en eller anden måde, vil øh – altså vil nå øh at man vil - at de her samtaler vil nå meget dybere æh, end de normalt gør. Og at vinen vil medvirke til det Enten fordi at vinen i sig selv kan, hvad hedder det, kan have en energi eller en effekt, eller et eller andet, der gør at man bliver – at man bliver mere afslappet eller mere på, eller – det kan være flere forskellige ting. Eller bare det overhovedet at drikke vin-æh alkohol altså. Sådan et enkelt glas eller to, ikke. I sig selv jo bidrager til at løsne tungebåndet, ikke

IV: Ja

10:37:00

IP: På folk.

IV: Jo.

IP: Øhm. Og det – der har du den latinske sentens ”in vino veritas”, ikke. Altså at vin på en eller anden måde befordrer en – øh sandheden og det kan man så kalde en mere – en mere – hvad skal man sige øh (..) En øh en mere personlig samtale, eller en mere ærlig samtale, der kommer. Og altså jeg har oplevet flere gange. Øh faktisk. Altså – det har jeg oplevet mange gange, hvor folk er overrasket over, hvor meget de er kommet til at sige.

IV: Ja

IP: Altså ikke at de er kede af det, sådan set. Og jeg kan huske, at der var en – at Ditlev Tamm, da han havde været her, (hvor jeg så) Ditlev Tamm – altså hans datter havde sagt bagefter, at hun vidste mere om sin far efter at have hørt det program, end hun vidste i forvejen.

IV: Okay. Ja.

IP: Altså. Øhm. Fordi på en eller anden måde, så giver det altså noget. Øh i samtalerne, at – når man ligesom – både det at vinen er der men også at – hvad hedder det. At - ja altså jeg kan så åbenbart et eller andet. Jeg kan få de – på de gode dage, kan jeg få folk til at fortælle rigtigt meget. Altså.

10:38.07

IV: Og den der altså oprigtighed eller ærlighed øhm. For jeg tænker at den både er hos gæsten, men det også er hos dig, vel i et eller andet omfang øhm. Skelner du mellem det sådan i de medierede udgaver af Poul Pilgaard og så den private Pilgaard, eller hvad du skal kalde det – mennesket?

IP: Æh jah

IV: Hvor der ikke er noget medie?

IP: Ja det gør jeg, det gør jeg da. Fordi øh (..) Jaja. Ja det gør jeg i en eller anden grad, fordi at der er ting, jeg ikke vil fortælle, ikke. Altså ja – ting jeg ikke vil fortælle.

IV: Mm

IP: Øh så jeg tænker også – jeg tænker også på, hvordan øh hvordan jeg tager mig ud i offentlighedens opfattelse af mig, ikke

IV: Okay. Ja

IP: Øhm. Og (..) Og det er noget, jeg har iagttaget lidt, når jeg skriver mine øh – har jeg skrevet de her nytårs- og sommerting og som jeg jo hvert år beslutter mig, at nu er det sidste gang. Nu må det simpelthen være nok altså, nu har jeg krafteddeme gjort det i – i år var det den sekstende avisartikel, ikke altså.

IV: Ja kay.

IP: Seksten år i træk øh, sommerartiklen har jeg vel lavet tolv eller tretten af, ikke.

IV: Okay. Ja.

IP: Nu må det være nok [griner lidt]

IV: Ja

IP: Men altså så ender det altid med at jeg laver det alligevel altså, ikke. Men jeg kan se på mig selv, at der er ikke – altså jeg sætter ikke mig selv så meget helt så meget på spil, som jeg gjorde engang.

IV: Okay nej

10:39:25

IP: Altså. Jeg er blevet mere bevidst om, hvad hedder det – hvad folk mon tænker om mig. Eller et eller andet. Man kan sige, med de første der, det var jo bare – altså. Øh de desperate dage. Det var bare en slags, blødblø, der lod jeg bare det hele vælte ud, altså på en eller anden måde.

IV: Men er det – hænger det sammen med at man også bliver bevidst om ens billede ud ad til?

IP: Ja det er jeg blevet mere. Altså sådan, hvad folk øh – det må jeg indrømme med alderen, der er jeg blevet lidt mere optaget af, hvad folk tænker om mig.

IV: Okay.

IP: Ja.

IV: Men betyder det også at man ligesom fastholder det billede, at når man tænker at ”folk forestiller sig, at den medierede udgave af Poul Pilgaard er sådan her – med jaguaren og champagne og så videre – så må jeg hellere lige give dem det, folk egentligt tror de ved, om mig”?

IP: Æh ja

IV: Eller hvad?

IP: Æh (..) Nej det er ikke sådan jeg tænker, altså sådan tværtimod, så vil jeg – men altså æh. Åh det er en stor diskussion, for man kan sige æh jeg har – altså når jeg har skildret mig selv på den der måde, så har jeg jo altid, altså jeg har jo håbet på at folk fangede, a der lå en meget stor ironi i de her beskrivelser også, på en eller anden måde, ikke

IV: Mm

10:40:27

IP: Altså at jeg også gjorde grin altså – ved mig selv på en eller anden måde. At jeg ligesom tog mig op og kiggede på mig selv på en eller anden måde og gjorde lidt – lavede lidt grin med mig selv, ikke

IV: ja. Ja. Ja

IP: Fordi ellers så ville det jo være helt ulideligt at køre æh – og selvoptaget, men det at der ligesom også var et element af det at øh – at man griner af sig selv, ikke. Øhm. Det øhm. Det – det har jeg ligesom – det – det man kan sige, jeg har skabt en persona. I artiklerne skaber jeg en persona, ikke. Øh som jo ikke er lig med mig, men som selvfølgelig indeholder noget af mig, ikke. Men jeg laver ligesom en person og så er det så denne her person, der for eksempel i en måde, overhoved ikke er optaget af andet end øh champagne, ikke. Og øh som gennemgår det ene – altså jeg mener, man kunne ligeså godt have skrevet en anden historie, der handlede om noget andet end mig, i den måned. Altså. Om mig som, hvad ved jeg, altså som øh som journalist, der skriver om regionsplanlægning altså. På Weekendavisen

IV: Ja.

IP: Eller mig som har en – som far. Eller hvad ved jeg

IV: Ja.

10:41:32

IP: altså det er jo et valg at sige, ”jamen okay, hvad hedder det, vi kører nytårsartikel” =

IV: = Ja =

IP: = Til nytår – hvad hedder det,” hvad er det, man må der? – det er jo det eneste tid – det er den eneste aften om året, hvor man må lægge en pruttepude på folks stol, ikke” Øh der må man godt slå en ordentlig skid, ikke. Altså på en eller anden måde. Og det ville ikke være i orden de andre dage, men det er i orden her. Du kan noget ekstra, når det er nytår, ikke.

IV: Ja

IP: Øh et nytårsknald – et nytårs – et eller andet, ikke. Øh og øh og hvad – champagne hænger sammen med nytår, hvad hedder det, typisk, ikke. ”Godt jamen så skriver jeg en artikel, hvor det er champagnen, der ligesom er gennemgående”

IV: Yes.

IP: Men det er jo et valg.

IV: Ja.

IP: Altså det kunne jo ligeså godt – jeg kunne jo lige så godt have taget en der handlede – hvor det gennemgående var de grøntsager, jeg havde spist fra (Kiselgårdens) biodynamiske et eller andet, ikke?

IV: Ja. Jajaja.

IP: Eller – du ved, det er jo ikke fordi, at mit liv kun har været det, i den måned eller at det måske egentligt har været det vittigste. Det er jo så en – noget der skabes i skrivningen. Der skriver man – der fremskriver man en person, som ligger badet i champagne =

IV: = Yes okay =

IP: = En hel måned. Selvom han reelt ikke har gjort det, men sådan frem- ser det ud. Eller sådan, som sagt jeg har været med til at drikke alle de champagner, der bliver nævnt, ikke. Men jeg har jo lavet meget andet end det

IV: Yes

IP: Altså. Men men øh men det er klart, at så vælger man sådan – det er jo det historie – det er jo en historisk øh lin – øh hvad skal man sige fortælle linje, ikke.

IV: Yes.

IP: Og så kan man sige, at i det omfang, der så sker ting og sager, altså både nogle konkrete ting, der sker

eller nogle følelsesmæssige, mentale ting, der bliver fortalt. Altså så passer de også. Altså de er ikke opfundet til lejligheden, så altså de øh – de skal ligesom øhm. Øhm. I den der var i år, synes jeg - der synes jeg der er en – synes jeg selv, den er ret underspillet øh. Underspillet med en vis tone af sådan melankoli. Eller længsel øh, hvad hedder det, om min egen kærlighedssituation, fordi – uden at det på nogen måde er udpenslet jo.

IV: Ja.

10:43:31

IP: Det gør det jo ikke. Men der ligger jo i hovedet, den stemme, der skabes. Igennem – igennem artiklen med de her kontaktannoncer og det – den kærlighedsdespe – delvise desperation, der ligger i det . Lidt mislykket liv og lidt forhåbninger om ditten og datten, ikke.

IV: Mm

IP: Men så kan man sige øhm (..) Øhm (...) Der kan man sige, altså der – hvad hedder det, det er klart, at den – den tone, øh den underspillede tone, der så er i det, men den tone, der ligger der er en en lidt melankoli eller længsel eller kærlighedsfrustration eller et eller andet – det er selvfølgelig min. Øhm. Det er derfor artiklen er der og at den er blevet som den er. Men hvordan det rent faktisk øh hvad hedder det – hvordan eller hvad der indgår af komponenter i historien – altså med champagne og altså – det er jo ligesom et valg altså. Så der – det er jo det også det – der er jo- formen giver jo en øhm. Hvad hedder det, man sætter – giver sig selv nogle udf øh – jeg vil ikke kalde det benspænd her, men i hvert fald en slags formmæssig ting, nemlig den formmæssige ting, at øh champagne skal indgå. Det skal være op til nytår, fordi det er en nytårsartikel. Og øh hvad hedder det, der er ligesom – jeg har ligesom skabt en tradition, der hedder at det har en form for dagbogsform. Eller i hvert fald en – faktisk er det første gang i år, tror jeg, hvor jeg ikke har skrevet datoer. Ellers har det været – altid været hvad hedder det – altså så havde der stået datoen og så havde det været en slags – det havde været en slags kalender, ikke.

IV: Ja. Jo

10:45.04

IP: Det er det ikke i år, hvad hedder det, fordi det har været lettere – fordi nu skulle jeg jo have alle de her kontaktannoncer anbragt der på en eller anden måde.

IV: Ja.

IP: Men der er stadig tale om et, hvad hedder det, stadig tale om et øh kronologisk forløb. Ja øhm. Og det er ligesom de ting øh ud æh de det – den skabelon, jeg har givet mig selv på forhånd altså hvad hedder det, det skal foregår fra et givet tidspunkt, her i slutningen af efteråret – starten af vinteren, frem til nytår. Øh der skal være champagne med inden i det. Og øh og så – så skriver jeg så ind i den - så væver jeg ud fra den skabelon.

IV: Ja. Men en del af den skabelon er vel også, at – nu sagde du selv ordet persona =

IP: = Ja?

IV: At den også er omdrejningspunktet, eller i hvert fald et element i skabelonen og den er du nødt til at forholde dig til i et eller andet omfang øh. Og forholde dig til at folk tror på den persona i et eller andet =

IP: = Jaja. Altså der er jo folk , der har – altså hvad kan man sige, altså det er jo lidt det der nogle gange, altså (..) altså man må jo bare konstatere at nogle gange, så kan folk ikke – faktisk ikke se at man faktisk også griner lidt af sig selv, eller har selvironi, eller et eller andet. Altså fordi (..) Fordi så – de tror bare, at man er en eller anden opkørt idiot, ikke altså. Som øh som eller nogen tror jeg er meget rig eller et eller andet. Og jeg er ingen af delene altså. Jo jeg er opkørt, men jeg er ikke rig [begge griner]. Men det kan jo godt se sådan ud. Men det her det er jo en lejelejlighed, ikke altså.

IV: Mm

10:46:28

IP: Og øh (..) Og jeg mener min jaguar, ikke – den øh – min søster og hendes mand, som købte en bil på samme tidspunkt som mig, de købte en Volvo og den gav de altså dobbelt så meget for, som jeg gav for min jaguar – min gamle, brugte jaguar, ikke. Altså

IV: Okay ja

IP: Så øh du ved. Men altså. Men det er ikke det, altså hvad hedder det, jeg lever jo et relativt – jeg lever jo

et relativt aktivt liv ikke altså. Med alt muligt jeg nu laver ikke. Jeg laver radioen, jeg laver øh – jeg er på Weekendavisen. Jeg har et forlag og udgiver bøger, ikke. Jeg har holdt foredrag og stået – haft egne arrangementer, hvor jeg interviewer folk på Glyptoteket og så videre, så det – så jeg – så jeg oplever da nogle ting – der sker nogle ting i mit liv.

IV: Ja. Jaja

IP: Så der er noget stof at tage af, kan man sige, ikke.

IV: Jajaja. Jo

IP: Øh det er klart.

IV: Ja.

IP: Øh men så synes jeg jo, det er sjovt at skabe den her persona, der ser ud som om han flyder i champagne.

IV: Mm

IP: Øh hele tiden, ikke.

IV: Ja.

IP: Fordi det er jo – det er jo op til nytår, det er jo – vi laver – det er også en - altså der er jo et element af noget karikeret i, eller hvad skal man sige, det er jo det, altså. Øhm. Ja.

10:47:35

IV: Men den persona er jo også knyttet til din byline. Jeg tænker på at den [IP: Ja] infiltrerer vel så også Næstved motorvejsartiklen i et eller andet omfang, eller hvad? Ser du det sådan?

IP: Hm nåh altså du mener i folks opfattelse?

IV: Ja- ja?

IP: Ja det er jo så det ligesom, man kan diskutere. Det er jo det, det der også står i den nu nye artikel, i Illustreret Bunker, der er om når jeg ikke fik Cavlingprisen for Penkowa sagen, selvom jeg også må indrømme selv synes, det er ret mærkeligt. I hvert fald ikke at være nomineret. Fordi det er jo den største videnskabelige skandale nogensinde i Danmark ikke. Altså. Og det var jo en helt usædvanlig sag og den var enormt farverig og enormt omsigts- om sig gribende og havde enorme konsekvenser og alt muligt. Så der er ligesom samtlige årsager til at nominere, at den findes, ikke.

IV: Ja

IP: Og så bliver jeg det ikke, og det kan jeg ikke lade være med at tænke på altså – at det er fordi, at folk de kan tro ”nåh men når han er sådan en flamboyant én, så kan han sikkert ikke – så kan det ikke være rigtigt, han også er en hårdtarbejdende journalist, der sidder og graver, fordi de skal helst – det er sådan nogen der har sorte comboybukser og t-shirt på”

IV: Mm ja.

10:48:38

IP: Øh og som har, hvad hedder det [IV afbryder]=

IV]= Så personaen har spændt ben for det =

IP: Æh og som har og som har de rigtige venstre orienterede meninger, om alting og sådan noget, ikke.

IV: Mmm. Ja.

IP. Altså de tror det er sådan lidt [griner lidt] =

IV: = Okay. Men tro du der er noget om snakken?

IP: Ja det tror jeg – det tror jeg. Hvorfor faen skulle det ellers? Altså det er da mærkeligt ikke at blive nomineret til. Altså det – det – jamen hvad skulle begrundelsen være? Altså det – jeg kan simpelthen ikke – den havde jo alt, den historie?

IV: Mm

IP: Altså det kan man jo – enhver jo se, altså på en eller anden måde, ikke.

IV: Ja

IP: Altså det mener jeg nærmest er helt objektiv. Altså.

IV: Ja. Hvad fortæller det dig, om dansk journalistik eller dansk presse?

IP: Prrr. Jamen det – det fortæller mig selvfølgelig at det til dels er, hvad hedder det, ej men det er jo - de fleste af de folk, der sidder i sådan nogle – nu ved jeg ikke, om det er ændret nu, men i hvert fald før i tiden

– de folk, der sidder i for eksempel Cavling komiteen, det var jo sådan folk der først og fremmest havde udmærket sig ved at have haft – været fagligt aktive, ikke.

IV: Mm

IP: Altså.

IV: Ja.

IP: Øhm. Og hvis man er fagligt aktiv, så er du måske også sådan lidt – så bliver du sædvanligt sådan en lidt venstredrejet journalist eller et eller andet. [hvisker lidt] Og hvad er vigtigt. Det kan også være, at der ligger i det, at man synes at det at vælge en øh – hvad hedder det, borgerlig minister, at man synes at det er mere hæderligt journalistisk, end sådan noget med forskning og videnskab og så videre – at det ikke er helt så fint. Men i det mindste en nominering må man jo undre sig over, at ikke er blevet lige til, ikke.

IV: Ja.

IP: Altså

IV: Ja.

10:50.02

IP: Øhm og derfor, så kan jeg – det tror jeg egentlig måske bare er fordi, at folk forbinder mig ofte med noget andet. Øhm. Så – men altså det gør jo ikke noget. Det er jo ikke – det er jo ikke livet om at gøre, hvad hedder det, at blive nomineret til Cavling. Altså. Jeg føler ikke generelt, altså at – jeg føler ikke generelt at folk de tager mine historie – hvad hedder det, mine – hvad skal man sige konkrete øh, eller hvad man skal sige, sådan meget øh – journalistiske – rent journalistiske historier, oplever jeg ikke, at de bliver mindre – opfattet som mindre seriøse.

IV: Nej

IP: Fordi jeg også laver det andet.

IV: Okay.

IP: Men det er jo – man kan sige – det er jo et svineheld for mig, at være på et sted som Weekendavisen, hvor man rent faktisk kan få lov at udfolde sig i begge genre, ikke.

IV: Mm. Ja.

IP: Det er jo meget få steder, hvor det kunne lade sig gøre – om nogen overhovedet, ikke. Altså. Så derfor er det Guds lykke, at jeg er havnet der. Jeg ved ikke, hvad der skulle være blevet af mig, som journalist.

IV: Nej. Men vil du sige nu, det der med personaen i din champagneartikel, er det bare en anden persona, der i virkeligheden er på spil i Næstved motorvejen, eller er vi nede i sådan en anonym allround journalist, som hvor =

IP: = Ej altså jeg vil sige, altså typisk vil jeg jo tage sager op, som jeg selv – som jeg selv øh – som ligger mig på sinde, eller som jeg interesserer mig for. Altså hvor jeg har én eller anden grad – ligger mig på sinde. Jeg har jo lige fra jeg var barn interesseret mig vildt meget for herregårde. Herregårde og historie og den slags. Kirke- herregårde, kirker og Danmarks historie og den slags. Virkelig meget altså .- jeg brugte hele min barndom på det, stort set, ikke.

IV: Ja.

10:51:41

IP: Og det, hvad hedder det altså, det er – grunden til at jeg synes det er interessant at skrive om de motorveje dernede, det er jo fordi det handler om at det – skal – kommer til at spolere nogle af godslandskaberne, eller løbe lige forbi hovedbygningen mellem at det nu bliver den ene eller anden linje eller så videre, ikke. Så det har da – det interesserer mig. Det interesserer mig i det hele taget og så interesserer meget af sådan noget med provinsen mig og øh og livet i provinsen det interesserer mig meget, så det sk – har jeg – så det – så jeg vælger da emner, der interesserer mig, typisk, ikke.

IV: Ja okay

IP: Og det er jo igen også sådan en, du ved, altså øj – det passer til en vis grad. Altså det – det øh – jeg er også meget fascineret af ting, der har med historisk – der har med historie at gøre. Der har med (...) Ja hvad skal man sige. Øhm (...) Altså lige nu sidder jeg og skriver på en historie, som udkommer næste uge, som handler om om øh – et meget mærkeligt testamente, som øh – for en mand, der døde i nitten hundrede og treogtyve og som efterlod sig, øh måske verdens fornemste møntsamling, som er nede i Nationalbankens

kælder og der skulle den være i hundrede år, som en slags sikkerhed for statens – altså det hedder den Kongelige Møntsamling, der ligger på Nationalmuseet, der ligger med du ved mønter fra Vikingetiden og så videre, ikke.

IV: Mm

IP: Så den her – den her gamle grosser, han besluttede sig for at have en samling, som var mindst eller endnu flottere og mere imponerende, end statens. Den skulle ligesom gemmes i hundrede år som en slags sikkerhed, hvis nu der skulle ske noget med den danske, kongelige møntsamling, fordi det var jo lige efter første verdenskrig med alle bombardementerne og hvad heder det, der kunne være brand, tyveri og hvad ved jeg. Øh i hundrede år og så når de hundrede år var gået, det vil sige i totusind og treogtyve Hvis ikke der så var sket noget med statens samling og de dermed havde fået – staten havde fået hans dublet samling, eller hvad man skal kalde det. Så skulle hans samling, efter hundrede år, sælges på auktion og hans arvinger i lige linje, have pengene, ikke.

IV: Okay. Aha.

10:53:40

IP: Og det kommer til at ske om seks år. Nu her ikke, nu er de ved at være gået. Der har været to generatioer imellem, som ingen – og de har – altså det er gået dårligt i den familie, de har ingen penge haft, men øh de – de der komemr til at arve det nu – deres far, han øh endte med at have kørt taxa. Bo i Farum og køre taxa, eller drive – køre taxi og være kørelære, ikke

IV: Okay

IP: Uden at have nogen penge. Øh men nu – om seks år – der kommer de. [IV griner lidt] og det e uvist hvor meget der kommer, men jeg tror nok et sted omkring trehundrede millioner.

IV: Okay. Hold da kæft. Shit.

IP: Æh og det vil sige, der har gået den her familie rundt i to generationer, hvor de ikke har kunnet rør =

IV: = Ja. Men de vidste det=

IP: = De har forsøgt et par gange, hvad hedder det, at få justitsministeriet med på at permutere, som det hedder – at lave om i testamentet. Altså ændre testamentet, men det er meget svært at ændre testamenter af den grund, at den der har skrevet testamentet ikke kan udtale sig om, hvad der er hans vilje ikke – eller hendes vilje.

IV: Mmm ja

IP: Men nu – om seks år – der hvad hedder det, så skal det ske ikke. Altså. Øh og jeg har været ude og snakke med en af de øh de ældste søn af ældste søn af ældste søn, der kommer til – sammen med sin søster og sine fætre og kusiner og alt det her.

IV: Ja

10:54:50

IP: Øh og det er jo pisse spændende, ikke.

IV: Ja

IP: Altså den har – det er sådan en historie jeg elsker, for den har alt som jeg også synes er spændende; der er noget historisk i det, der er noget lidt mærkeligt, der er noget øh, hvad hedder det eksistentielt levet liv altså et eller andet med, det der med, tænk – altså og dør man så før de kommer de der penge, ikke eller [IV: Mm ja lige præcis] eller de er der og man kan ikke øh – og noget med rigdom også. Jeg interesserer mig også meget for, hvad skal man sige, jeg interesserer mig klart for rigdom og folk der har drevet det vidt og så videre øh, fordi øh det er der nogle åbenlyse, hvad skal man sige, farverige og – der sker noget der, ikke altså.

IV: Mm jep

IP: Og øhm (..) Og der kan man sige, det er igen et emne, som typisk bliver til en ikke personlig artikel. Der kommer ikke til at være noget med jeg på nogen måde i den her artikel, men det er da båret af, at jeg interesserer mig. Den har alt, hvad jeg selv interesserer mig for.

IV: Ja.

IP: Øhm og så nogle gange, så er der jo altså også uger, hvor man bare skal have ugen overstået og står og tænker "hold kæft jeg har ikke afleveret en artikel i to uger, jeg bliver nødt til at skrive et eller andet". Så

er der lige kommet en bog om øh – kommet en bog fra Rockwool fonden om øh hvad hedder det, om udviklingen i, hvad heder det, et eller andet, ikke.

IV: Ja

10:56:02

IP: Og så "nåh den skralder jeg", ikke.

IV Okay, ja.

IP: Og så er det måske om et emne, som jeg ikke interesserer mig specielt for, men det – så skal der bare skrives et eller andet =

IV: = Så der kommer også noget rugbrød ind imellem?

IP: Jajaja. Jaja det gør der, så skal der skrives en artikel her. Ja. Det gør der. Helt sikkert.

IV: Nu ved jeg godt, vores tid stort set er gået. Jeg tror vi aftalte halvanden – halvfems minutter ikke, øh

IP: Ja

IV: Jeg kunne bare godt lige tænkte mig at høre – jeg tror det var i en af artiklerne om – var det Kradsniks fødselsdag eller sådan et eller andet. Der var et tidspunkt hvor du skrev [IP afbryder]=

IP:]= Nej det er min egen fødselsdag, tror jeg

IV: Er det din egen fødselsdag? =

IP: = Hvor jeg så øh [IV taler ind over]

IV: (skriver fra) hans tale.

IP: Ja sådan en tale, som aldrig blev holdt, fordi at der var så mange andre taler og så lod han være med at holde talen, men så gav han mig den bagefter.

IV: Okay. Det er rigtigt. Men jeg mener, det er den artikel, hvor du skriver at det er som om det ikke har fundet sted i dit liv, hvis det ikke har stået i avisen.

IP: Ja.

IV: Hvad – nu ved jeg godt, vi har snakket om, at der er et ironisk lag også, men hvad – er der ikke også en sandhed i det måske alligevel?

IP: Øhm

IV: Eller hvordan skal vi forstå den?

IP: Jamen det skal forstås sådan, at når jeg har oplevet noget, så har jeg altså virkelig en stor trang til at fortælle det. Altså det er den der meddelelsestrang. Altså jeg synes simpelthen øh (...) Altså jeg synes ligesom, at hvis jeg har oplevet noget der gør indtryk på mig, hvad enten det er vidunderligt eller frygteligt, så øh - så hvad hedder det, så er min umiddelbare – det er at øh at det er – at det er som om den oplevelse bliver mere værd, eller hvad man skal sige, når andre hører om det. Altså når jeg meddeler mig om det-

IV: Ja.

10:57:25

IP: Altså øhm. Men det er vel et helt basalt, grundlæggende altså hvad skal man sige, det er den – den er så måske bare overdrevet hos mig, men – men hos alle mennesker findes der jo – altså alle der har oplevet noget dybt – nu ved jeg ikke om du har en kone, eller (hvordan det er), men hvis du har været ved at blive kørt ned af en bil, altså så fortæller du jo når du kommer hjem. "Altså hold kæft mand, jeg var krafteddeme så dan her. Puh jeg var helt færdig"

IV: Ja

IP: Altså det gør man jo. Når man har oplevet noget.

IV: Jo jo.

IP: Eller "hold kæft jeg vandt krafteddeme tusind kroner i et væddemål" altså

IV: Jaja jo

IP: "Med en kollega i dag". Eller hvad hedder det en eller anden (tripstake) om fodboldkampen", eller et andet ikke. Altså så øh – sådan når man oplever noget, så vil man jo fortælle det til sine nærmeste altså. De fleste mennesker, de har så kun deres nærmeste at fortælle det til, kan man sige.

IV: Ja.

IP: Øh men jeg har jo øh, qua avisen, så havde jeg jo mange at fortælle det til, ikke

IV: Ja. Jo

IP: Det er jo lidt det, der sker i dag med Facebook kan man sige og de sociale medier. Det er – der har – viser alle jo deres trang til at meddele sig om, hvad de oplever, ikke.

IV: mm

10:58:26

IP: Men hvis du så skal gøre det i en avis til tohundredehalvtredstusind læsere, hvilket jeg har haft stor lyst til, så kræver det altså også, at det formmæssigt og stilistisk bliver så godt, så folk gider læse det altså.

IV: Ja

IP: Også fordi de interesserer sig jo ikke per definition for Poul Pilgaard som udgangspunkt

IV: Hm

IP: Kun hvis de, hvad skal man sige, føler at ”hold kæft det her, det er fedt at læse det her. Det var dog en spændende, eller smuk, eller vild artikel”, eller et eller andet, ikke.

IV: Yes. Ja. For jeg tænker også, du må næsten kunne øh have nøjes med at gøre det på Facebook =

IP: = Ja i dag, ikke. Men det fandtes jo ikke øh – det fandtes jo ikke i nioghalvfems =

IV: = Nej ikke dengang, nej.

IP: Da jeg begyndte på de her ting, vel altså . Kan man sige

IV: Nej. Men du bruger – du er også aktiv på de sociale medier og så videre, er du ikke?

IP: Ja men jeg er mest på – mest på at jeg gør reklame for radioprogrammet. Øh jeg vil sige, jeg lægger radioprogrammet ud hver gang, at det har været sendt, så sætter jeg et link ud på Facebook, ikke. Og nogle gange gør jeg det at jeg tager et billede af gæsten, eller skriver et eller andet på forhånd for ligesom lige at ægge interessen og det – så det øh – og så siger jeg, at folk de er velkommen til at følge mig eller blive venner med mig på Facebook. Øhm

10:59:33

IV: Ja. Men der er ikke yderligere, hvad skal man sige, øhm videreudvikling af den persona, du nu har i avisen,ovre på de sociale medier?

IP: Nej. Nej det er det ikke. Nej det er det ikke og det ville også være mærkeligt, fordi der er Facebook alligevel tættere på en selv på en eller anden måde, altså. Altså fordi det – så kunne man forestille sig at jeg sad og skrev en eller anden formmæssigt og stilistisk hvad hedder det øh – meget bearbejdet og forhåbentligt god historie altså – det ville jeg aldrig lægge på Facebook. Som sagt, jeg synes det er svært

IV: Mm

IP: Så det ville jeg da absoult putte i avisen, ikke. Altså [griner kort]

IV: Ja jaja

IP: Det er trods alt det, jeg får penge for. Så

IV: Godt. Jamen ved du hvad – jeg synes det er et udmærket sted at holde her.

IP: Okay

IV: Som sagt vil jeg jo meget gerne lave en mere tekstnær samtale, næste gang hvor jeg så – nu orienterer jeg mig i nogle af de ting, du også har nævnt. En del af dem, kender jeg i forvejen, men nu orienterer jeg mig lige i det – i produktionen og så taler om sådn tekster, næste gang, som jeg så tager med eller laver nogle nedslag i radioprogrammet og så videre

IP: Ja

IV: Og der er du også meget velkommen til at sende mig nogle ting selvfølgelig, hvis der er noget du kommer til at tænke på, at - mere specifikke steder, hvor du tænker at det her det viser sig tydeligt eller øhm – eller hvor det er særligt vellykket, eller hvad ved jeg – eller mislykket. Men hvor der er noget at tale om. Fordi jeg tror, at det der med at tale om noget konkret også kunne bodrage til noget andet til det her forskningsprojekt.

IP: Jamen det er spændende

IV: Øhm. Så ja.

IP: Er det en Ph.d. for dig eller hvordan ?

IV: Det er en Ph.d. fra mig. Ja det er det.

IP: Okay.

IV: Så øhm

IP: Nåh

IV: Og jeg har et interview med Knud Romer senere i dag og Kongstad i morgen faktisk også. Apropos dem, vi lige nævnte

IP: (Knötchen) Ja.

IV: Ja så

IP: Ja. Yes

IV: Det er godt

IP: Det er skide godt

IV: Og er det okay for dig den her form ?

IP; Ja

[diktafon slukkes ved tidskode 11:01:15]

Appendix H: Interview guide Ditte Okman

Interview med Ditte Okman

Torsdag 15. december, 2016, kl. 16.30 - 17.30/18.00

Sted: Kantinen, Radio24syv

Interviewstil: Semistruktureret. Jeg anvender spørgsmålene som udgangspunkt men er også lydhør for relevante digressioner, som jeg kan stille opklarende spørgsmål til. Dog anvendes interviewguiden også til at sikre mig, at vi holder os nogenlunde til sporet, og at jeg får svar på de ting, jeg har overvejet inden interviewet.

Optages på diktafon (og iPhone som backup) for derefter at blive transkriberet.

Interviewets overordnede forløb:

1) Kort skitsere projektet

Den overordnede ramme for forskningsprojektet er kulturjournalistik i DK. 7 forskere er med.

Jeg kigger så specifikt på det vi måske kunne kalde eksperimenterende journalistik og især den afart, hvor journalisten/værten/kritikeren har en markant personlighed, der bruges på forskellig vis i journalistikken. Det jeg gerne vil snakke med dig om er altså din praksis. Dine tanker og refleksioner omkring det, du gør, når du laver journalistik.

Jeg vil meget gerne anvende dele af jeres svar i min forskning. Altså citere udvalgte dele til at understøtte analytiske pointer og beskrive det her fænomen.

Citat-tjek?

Tilgang til journalistik og deres vej ind i det

Hvordan kom du ind i journalistik ?

Hvordan er journalistik anderledes end det, du ellers laver?

Hvilken type journalistik holder du selv mest af at "forbruge"?

Og hvilken type journalistik skal du bedst selv lide at producere?

Hvordan vil du beskrive din tilgang til det at lave journalistik?

Det personlige touch

Hvad tænker du i forhold til din egen rolle i journalistikken?

Hvordan vil du sige, at du bruger dig selv i dine programmer, artikler etc. ?

Hvad er der at hente ved at bruge sig selv i journalistikken sådan som du gør?

Hvad betyder det for dig at du har en uddannelse som journalist / ikke har en uddannelse som journalist? (Ift personligheds-ageren)

Er der forskel på at bruge sig selv i et radioprogram og så i andre medier, såsom en blog?

Du beskrives ofte som en med markante holdninger; ærlighed og kontante udmeldinger er noget der går igen - hvordan ville du selv beskrive dig?

Vil du sige, at du er den samme person i privaten som den person, du agerer som i din journalistik?

Er der også dele af dig selv, du ikke kunne drømme om at bruge?

I hvor høj grad oplever du, at din personlighed også bliver til, mens du udarbejder din journalistik eller kritik?

(Altså: hvordan spiller selve produktionen af noget sammen med hvem du opfatter dig selv som)

Kan du pege på et bestemt tidspunkt eller et bestemt produkt, hvor du "fandt" dig selv om journalist (altså din tilgang, din journalistiske personlighed om man vil) ?

Konkrete eksempler

Hvis vi prøver at se på nogle konkrete eksempler, lad os starte med *Det, vi taler om* - hvordan opstod det program ?

(fandt hun på det og i så fald hvad betyder det for hendes værtsrolle?)

Hvorfor sladder?

(er sladder kultur?)

Hvad er din rolle i det program?

Hvor meget tror du at din stil præger programmet?

Noget man lægger mærke til at jo din tilstedeværelse, også sådan rent kropsligt, når du giver dig til at snorke, hvis gæsterne siger noget kedeligt - hvad tænker du om din egen tilstedeværelse i programmet?

(griner højt, afbryder, brainstormer for åben mikrofon etc.)

Hvad er fordele ved at bruge sig selv i journalistikken, som du gør?

Hvad betyder det at det er program, der kører igen og igen og opbygger en lytterskare? (opbygning af kendskab til værten, fordele ved det faste format etc.)

Andre aktiviteter

Bloggen (vist ude af den nu)

Klummen i ekstra-bladet

Hvad laver hun ellers? (ideer til runde 2 interview)

24syv som platform / arbejdsplads

Hvordan vil du karakterisere 24syv som arbejdsplads?

Hvad betyder kanalens visioner (oplevelser, eksperimenter, nye stemmer) for dine muligheder på kanalen?

Hvordan vil du karakterisere det råderum, du har på kanalen?

Har du valgt at være på de medier, du er, fordi de giver dig et særligt råderum ift at bruge dig selv?

Kan man tale om en radio24syv-person/personlighed og i så fald, hvordan er vedkommende?

Sociale medier

Hvordan anvender du sociale medier?

Hvordan har det påvirket din anvendelse af sociale medier, at du har "brændt fingrene" nogle gange i forbindelse med dine statusopdateringer?

Hvordan bruger du sociale medier i forhold til dine journalistiske aktiviteter?

Hvor meget vil du sige, at de sociale medier er en del af din journalistik og den, du er, når du laver journalistik?

Evt publikum (kan nok droppes)

Betyder forestillingen om et publikum noget i forhold til hvordan du agerer/inddrager dig selv i de forskellige produkter?

Hvad tænker du i forhold til publikum, gør du dig nogle forestillinger om den (og relaterer dette sig til medie, genre, formål, andet)?

Afrunding

Runde 2, nok december 2017 eller januar 2018

Hvilke af dine ting burde jeg måske orientere mig i forinden?

Appendix I: Interview data Ditte Okman

Ditte Okman

IV: Interviewer

IP: Ditte Okman

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtals flow.

[]: Angiver transskriptions noter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[..] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

(Diktafonen starter ved tidskode 16:51:40)

16:51:40

IV: og det er jo, hvad skal man sige, en del af set uppet, at [IP griner] at det er ikke sikkert, at man kan reflektere eller hvad man lige tænker =

IP: = Nej. Nej =

IV: = Reflektere om, når man er sådan praktiker eller udøver eller sådan – det er jo ikke sikkert. Man gør det jo bare

IP: Ja.

IV: Øh men nu tænker jeg bare [tale ri munden på hinanden]=

IP: = Jeg skal prøve at gøre mit bedste =

IV: = (at det kunne være) interessant at prøve alligevel

IP: Ja.

IV: Og så er tanken jo med denne her Ph.d. at jeg jo snakker med Jer.

IP: Ja

IV: Altså dem, der laver det, men lytter jo også til jeres programmer og læser jeres artikler, eller hvad I nu laver =

IP: = Ja

IV: altså det er jo lidt forskelligt, hvad folk har gang i. Og så analyserer jeg også på produktionen. Og så snakker jeg måske også med noget æh – nogle af publikummerne, var jeg ved at sige.

IP : Ja

IV: For at få den dimension med

IP: Jaja. Ja

IV: Det ved jeg ikke helt, om jeg når. Selvom jeg har tre år

IP: Ja [griner lidt]

IV: Jeg har været i gang et år nemlig, skal siges

IP: Nåh for pokker. Okay. Ja.

IV: Ja. Så æh

IP: Ja akademikere rykker jo ikke første dag

IV: Nej nej [IP griner lidt]. Men æh setuppet har et øh – altså vi er syv forskere i alt, der skal prøve at kigge på kulturjournalistik

IP: Ja.

IV: I Danmark Og jeg kigger så især på øh journalister og kritikere, som har en markant personlighed, eller i hvert fald er tydelig i deres programmer eller journalistik.

IP: Ja.

16:52:41

IV: Og det kan være alt muligt fra sådan noget Gonzo agtigt noget, som noget af det Fredensborg har lavet, men også bare til at være en markant stemme på en eller anden måde.

IP: Ja.

IV: Og det er jo noget af det, 24Syv gerne har villet.

IP: Det må man sige. Ja det vil de gerne

IV: De har prøvet at eksperimentere lidt og lavet noget ravage i forhold til at prøve noget nyt måske også.

IP: Ja ja. Og også taget helt uprøvede kræfter ind, ikke.

IV: Lige præcis. Og det synes jeg nemlig er spændende at prøve at kigge på.

IP: Ja.

IV: Så det er det der er – som er mit Ph.d. projekt. I det her større projekt

IP: Jajaja. Spændende.

IV: Det var bare for at ridse op øh, hvordan og hvorledes. Og så håber jeg lidt på, at dels lave et interview nu, som er sådan en indledende snak. Og høre til dig og din baggrund, men også høre til noget specifikt i forhold til det, vi taler om.

IP: Ja

IV: Øhm og så mødes igen måske om et år først. Det ser jeg lige på – det kommer også an på dig selvfølgelig. Men hvor jeg så i højere grad er kommet ind i din produktion og så måske kan spørge mere specifikt til nogle ting, der

IP: Ja.

IV: Og så kan det være det afføder nogle andre ting =

IP: = Det kan være programmet ikke eksisterer om et år.

IV: Det kan også være.

IP: Det ved man ikke.

IV: Så tager vi den bare derfra.

IP: Ja. Jeg håber det.

16:53:42

IV: Øhm men det var sådan tanken.

IP: Ja.

IV: Og jeg snakker med en – ja det ender nok med at være en seks – syv stykker herude fra.

IP: mm Ja.

IV: Ja. Hvor du så måske faktisk er den eneste kvinde, for dem er der ikke så mange af.

IP: Er der ikke det?

IV: Nej. Du må meget gerne komme med nogle bud.

IP: Altså det kultur, ikke?

IV: Jo det er nemlig det

IP: = Ja det (er jo lige det der også) =

IV: =Det er nemlig kultur og celebrity kan godt siges at være kultur

IP: Ja det kan man godt.

IV: Også inden for academia

IP: Ja. Øh hvem har du på?

IV: Jeg Martin Kongstad og Fredensborg, Poul Pilgaard øh Knud Romer

IP: Ja.

IV: Og ja det er det – jeg skal (videre)?

IP: Altså er der virkelig ikke nogen damer, der laver [..]

IV: Altså jeg har jo nogle udenfor 24syv, måske. Så det kunne man jo også.

IP: Ja ja, men også i huset. Næh altså det andet, det er jo ovre på nyhed - hvad fa – har de noget ovre på nyheds – har du noget kulturhalløj [..] Det er sjovt, det kan jeg heller ikke tænke på. Jeg kan jo godt tænke på kvindelige værter.

IV: Ja.

16:54:43

IP: Øhh[..] Men det er mere sådan noget debatprogram eller (politiske)

IV: Okay. Ja.

IP: Altså der er hende der Rushy Rashid, eller hvad fanden hun hedder.

IV: Ja det er rigtigt, men det er alligevel mere samfunds =

IP: = Ja det er jo slet ikke øhm.

IV: Nej der er den der Kultur (Rammen Bach), sammen med øh =

IP: =Ja har du spurgt Mads og Michael?

IV: Æh det var dem, der foreslog dig.

IP: Ja de foreslog nemlig æh =

IV: Ja de foreslog dig, men ikke rigtigt andre og de begyndte nemlig også at snakke om – om Rushy, men det er så bare for meget samfund og politik og=

IP: = ja.

IV. Men hvem tænker – hvis man kigger i hele øh Danmark, hvem tænker du så, er nogle markante kvindelige kultur =

IP: = Og det skal være radio?

IV: Nej. Det kan være alt. Markante kvindelige journalister, værter – indenfor kultur.

IP: Altså vi havde [..] øh hun hed Sara Iben Almbjerg

IV: Ja.

IP: Hun var- hun lavede kultur her på stationen. Så røg hun til Kulturen på News og nu laver hun kultur på Berlingske, fordi de lukkede kulturen på News

IV: Okay. Ja

IP: Mærkeligt nok

IV: Ja.

IP: Det var udmærket. Ja det var ikke godt, men altså. Nåh lige meget. Øhm så tænker jeg [..] Hvad laver Stephanie Surrugue – nej hun er røget til USA

IV: Ja hun er USA korrespondent

IP: Ja det er det. Hun lavede nemlig også en masse kultur.

IV: Ja

16:56:01

IP: Det må jeg lige tænke over.

IV: Ja ja, men det er også – det er heller ikke – nu skal det også handle mere om dig. Men det var mere øhm, fordi der er et eller andet sjovt kønsagtigt i skævvridningen ind til videre i hvert fald,

IP: Ja.

IV: Og det kan også være, der er en pointe i det.

IP: Sarah Skarum, det er mode – er det kultur?

IV: Ja det siger mig også et eller andet. Hvor er det hun er?

IP: Hun skriver – hun er Berlingske.

IV: Okay. Ja

IP: Og jeg ved ikke, altså hun laver sådan interviews med jah [...] Men det ved jeg ikke, om det – hvad det hører ind under?

IV: Nej.

IP: Jeg ved ikke.

IV: Vi kan vende tilbage til det,, det kan være det =

IP: Ja.

IV: Men hvis vi nu – jeg vil gerne sådan overordnet først høre eller – høre til hvordan du egentligt kom ind i journalistik. Altså du er uddannet journalist, eller hvad?

16:56:40

IP: Ja det er jeg. Altså jeg læste egentligt Semitisk Filologi på Københavns Universitet

IV: Mm

IP: Og øhm troede – ja jeg troede – jo altså [...] Jeg fandt nok ret hurtigt ud af, at jeg ikke er akademiker.

IV: Mm

IP: Det var meget svært for mig. Altså det var det sgu

IV: Ja. Jaja

IP: Og øh beslutter, da jeg bliver færdig med min bachelor – det tog mig seks år. Så tænkte jeg [griner lidt] "okay, det kan godt være, jeg skal stopper her". Så jeg øh altså jeg har altid gerne villet være journalist, men har ikke rigtigt turde søge ind på den der journalsthøjskole. Læser semitisk filologi og tænker [...] "Nu tager jeg overbygningen på RUC". Den var – opstod i mellemtiden "og så skal jeg selvfølgelig være – så skal jeg dække Mellemøsten". Jeg taler hebraisk, jeg har boet i Mellemøsten, jeg har familie i Mellemøsten, jeg [...] Det er det, jeg skal lave"

IV: Ja?

IP: og øh og så tager jeg så den der overbygning på RUC. Øh og får praktik plads på BT og bliver alting jo bare vendt fuldstændigt op og ned

IV: Ja

16:57:41

IP: Så det er meget tilfældigt, vil jeg sige

IV: Okay, ja

IP: Altså havde, havde Politikken ringet først – de var meget interesserede i at få mig, faktisk. Nu var det bare BT der ringede først og så i et eller andet panik øjeblik, så skrev jeg øh kontrakt med dem øh, men altså var jeg havnet der – på Politikken, så var jeg taget til et eller andet helt – ej det ved jeg sgu ikke.

IV: Nej nej, men det =

IP =Måske ender man alligevel det skøre sted, ikke. Men øhm men det var egentligt det jeg havde – jeg havde læst Mellemøst studier, eller semitisk filologi. Jeg havde arbejdet under den israelske sikkerhedstjeneste og var meget sådan optaget af – Israel og Mellemøsten i det hele taget.

IV: okay. Ja. Og så BT – hvad er det, det gør ved dig?

16:58:20

IP: Øh jamen det bliver sådan, jeg bliver introduceret til den tabloide verden. Øhm Jeg skriver en lille smule om øh [...] Ja altså. Det her er jo så i to tusind og et eller sådan noget, jeg skriver en lille smule om, hvad der foregår i Irak, men altså. Det bliver sådan ret hurtigt den tabloide verden, jeg bliver suget ind i. Og øh jeg laver nogle sådan ret hardcore historier, sådan noget afslørende og øhm. Jeg er en af de der journalister, man næsten kan få til alt.

IV: Mmm

IP: Fordi jeg virkelig gerne vil det her. Øhm og det bliver jeg ret træt af. Altså jeg bliver simpelthen så udmattet på et tidspunkt at øhm. At jeg tænker, nu skal jeg simpelthen bare have det sjovt. Jeg gider ikke – jeg var virkelig træt .

IV: Ja. Altså hvad kunne det være for noget for eksempel, sådan altså hvor du gerne ville være afslørende. Altså hvad kunne det være?

IP: Jamen det var for eksempel afsløring af en psykolog som opererede på virkelig klam vis og så skulle jeg sidde og lege patient hos ham, for eksempel. Og det var virkelig altså. Det fik jeg det sindssygt dårligt af.

IV: Mm. Ja

IP: Jeg brugte simpelthen mig selv for meget. Øhm det kunne også være – nu har jeg gudskelov ret dårlig hukommelse, men altså det var sådan noget hvor jeg ligesom skulle agere agent provocateur på en eller anden måde

IV: Mmm ja

16:59:46

IP: Og selv skulle indgå i de der historier eller. Øhm jeg lavede også nogle – åh det var også forfærdeligt: en pige som øh havde kastet sig ud fra taget af Fisketorvet og det viser sig at hun har været på alle mulige mærkelige stoffer, som hendes terapeut [...] Havde proppet i hende, fordi at hun skulle nå ind til et eller andet primat skrig, eller jeg ved fandme ikke hvad, ikke.

IV: Nåh ja.

IP: Og altså det var bare en nitten årig pige og hendes grædende familie og altså hun var sgu dårligt nok lagt i jorden og ham der den åndsvage terapeut, der var- ej men det var arrrhh.

IV: Okay.

IP: Det var bare [...] Hårdt. Og tungt.

IV: Mmm

IP: Øhm. Hvad fanden, hvis jeg skal komme med et eksempel til. Hmm[...] Jo der var også engang [griner], det var faktisk meget sjovt, men også ret udmattende. Men at tage rundt – det var faktisk meget sådan sundhedshalløj, nu jeg tænker over det =

IV: = Ja?

17:00:51

IP: Øhm men det var øhm private plastikkirurger. Hvor jeg også skulle lege patient, ikke. Og så ud og have alle mulige mærkelige samtaler med dem. Altså sådan nogle Jørgen Ege agtige typer. Øh og det var bare – det var udmattende. Altså det var det virkelig. Hele tiden at sætte sig selv i spil og møde alle de der galninge og at blive ringet op af dem bagefter og -jeg var praktikant. Jeg bliver så forlænget et halvt år, øh fordi de er glade for at jeg jo bare sprøjter ud [lyden af at der knipses imens], alt hvad de – der var meget få ting, som jeg sagde nej til. Der var engang, hvor de spurgte ”kan du ikke øh prøve at finde nogle kendte, der er blevet voldtaget” [griner] Hvor jeg var sådan lidt ”Ej. Det gider jeg faktisk ikke. Det gider jeg simpelthen ikke”

IV: Nej.

IP: Øhm men ellers så sagde jeg faktisk ja, til de fleste ting og øh fandt jo også selv på

IV: Ja

17:01:40

IP: Det blev bare udmattende og så tænker jeg, ”jamen okay nu øhm. Nu skal jeg simpelthen bare lægge hjernen. Nu skal jeg have det sjovt.” Og så søgte jeg et job på Se & Hør.

IV: Ja?

IP: Og der havde jeg altså – altså det var endnu længere væk, fra hvad jeg ligesom havde forestillet mig. Men det var virkelig godt for mig, på det tidspunkt.

IV: Okay. Ja?

IP: Det var skide skægt. Det var under Henrik Qvortrup. Vi øhm havde et meget flot oplægstal – solgte omkring to hundrede tusind om ugen. Et læsertal på knap ni hundrede tusind. Masser af penge.

IV: Ja

IP: Udmærket startløn, fester, MTV lalala, DMA, TV3 fest, alt muligt. Jeg havde det bare sindssygt skægt. Jeg var jo ret – ikek ret ung, jeg var ret gammel. Men jeg var ung nok til at synes det var skide sjovt

IV: Ja.

IP: Og øhm så er jeg der i øh et stykke tid og bliver så træt af det.

IV: Ja.

IP: Der er jeg vel i tre et halvt år. Er det, det her du leder efter?

IV: Jamen nej men jeg vil nemlig gerne starte med den der altså livshistorie agtige.

IP: Okay okay

IV: Og så skal jeg nok (spytte) efter et spørgsmål, hvis det er det du sidder og tænker på "hvorfor stiller han ingen spørgsmål"

IP: Oka y nej nej. Men jeg tænkte bare om det er kedeligt eller hvor vi skal hen

IV: Ja. Men jeg vil gerne have livshistorien.

17:02:54

IP: [griner] Okay. Efter øh – jeg er vist på Se & Hør i omkring tre et halvt år. Øh så begynder det alligevel at blive sådan lidt venstre arbejde. Så har jeg været på Robinson, så har jeg været til TV3 fester altså det =

IV: = mmm

IP: Og øhm [...] Jeg beslut – jeg tager et job på Ekstra Bladet. Meget kort, jeg tror jeg skal lave avis igen. Og der kunne jeg ikke lide at være – der sagde jeg op efter en måned. Og tænker "nu bliver jeg selvstændig"

IV: Ja.

IP: Og det blev – det var ikke så frygteligt svært.

IV: Nej?

IP: Men en lille smule ensomt.

IV: Ja.

IP: Og derfor ender jeg faktisk med at kontakte nogle forskellige øhm. Politiske partier og spørger dem, hvorfor fanden har I ikke sådan en som mig ansat?

IV: Ja.

IP: "I spilder sindssygt mange muligheder og sindssygt meget spaltepads går I glip af, fordi I tænker såkide firkantet" øhm

IV: Ja

17:03:57

IP: "Hvorfor sidder jeres – Venstres ordfører og skriver kronikker, eller kommentarer og debatindlæg til Berlingske? Altså I har jo – det er jo jeres vælgere, lige meget. Hvad med at tænke lidt bredere?" Altså der er rigtigt, rigtigt mange der ikke aner, hvem de skal stemme på op til et folketingsvalg

IV: Ja

IP: Og der er rigtigt mange af dem, der ikke ved, hvad de skal stemme på, der ender med at stemme ud fra identifikation eller sympati. Og siger "jeg synes Inger Støjberg er så sød".

IV: Mm

IP: Øhm. Og forklarede dem sådan lidt om, hvad jeg havde oplevet, mens jeg sad i hvert fald på ugeblade – at de også der spildte de egentlig – altså jeg kan huske engang. Jeg tror - det var Charlotte Dyremose øh – jeg ser hun er mega gravid. Jeg tænkte, hvad fanden altså. Der er tre gratis historier i den.

IV: Ja.

17:04:53

IP: Et: at hun er gravid. To: hun har født et barn og så skal den der unge døbes på et tidspunkt. Det er total gratis historier, ikke. Og så kan ende der Konservatives Charlotte fortælle familieværdier, eller – altså =

IV: = jajaja

IP: Altså "brug nu jer selv, ikke. Det kan I godt, ikke."

IV: Ja. Ja.

IP: Øhm og den øh – og så fik jeg et job i venstre, hvor jeg arbejder forholdsvis kort tid [kort, hurtigt grin] og æh. Jeg tror ikke jeg var der længere end et halvt års tid eller sådan noget, så lavede jeg en Facebook opdatering – jeg ved ikke om du kender den?

IV: Jaja. Jeg kender godt historien.

IP: Ja. Og stoppede så.

IV: Ja.

IP: Og der gik- så jeg sådan lidt "hvad fanden gør jeg nu, altså. Flytter jeg til Solvang og åbner en pølsevogn, eller altså bliver jeg sosu assistent?" Altså hvad gør man nu, ikke.

IV: Ja.

IP: Og øhm. Og så på et tidspunkt møder jeg nogen mennesker, som siger til mig "prøv at hør her. Du skal bare omfavne det. Du skal ikke løbe fra det. Bare sig "ja, det var mig, der var mega streng. Nu har jeg sagt

undskyld og så må I andre bare lukke røven””.

IV: Mmm

17:06:04

IP: ”Og jeg synes i øvrigt også er”=

IV: Ja ja.

IP: Sagde de. ”Hvis det falder dig naturligt – er du hende der, som bare altid bliver opdaget i at sige alle de strenge ting?” Og det er jeg jo. Det kan jeg jo godt sige tilbage, sådan helt fra Folkeskolen øhm. Så det var bare et spørgsmål om, nåh men tør jeg egentligt det her og kan jeg overskue det. Øhm. Men altså. Så lavede jeg en blog. Og øhm. Og skrev om mit møde med Lars Løkke Rasmussen [griner lidt] første maj. Og og og begyndte sådan egentligt at skrive nogle holdninger, der gik altså – jeg husker det som om der gik under en uge, så ringede Ekstra Bladet.

IV: Okay.

IP: Og sagde ”vil du ikke skrive øh, vil du ikke skrive klummer for os?” Jo det vil jeg virkelig gerne.

IV: Ja.

IP: Men øhm, ja altså. Og så voksede det bare stille og roligt derfra.

IV: Ja okay.

IP: Øhm så da 24Syv, inden - lige sådan et par måneder inden de går i luften, har jeg et møde med Mads og Michael. Det er mig, der har skrevet til dem.

IV: Mmm

17:07:15

IP: Og så øh hiver de mig ind og spørger om ikke jeg vil være panel i Mødre gruppen. Som det hed dengang og øh det ville jeg gerne, det var mega sjovt. Jeg har gerne villet lave radio i lang tid, men det er altså sådan et lidt lille univers

IV: Ja

IP: Og der var en lang periode, sådan måske fra midt nullerne, hvor man skulle helst være den der stand up komiker eller – altså det er jo ikke nok at være journalist, for at komme til at lave radio. Du skulle være skuespiller, eller – ja eller komiker eller sådan noget.

IV: Mm

IP: Lars Hjortshøj, Vicky Berlin, det var sådan – de prægede meget radiobilledet.

IV: Ja.

IP: Øhm. Men her der tænkte jeg sådan, nåh okay det er jo noget helt nyt, der starter fra bunden, men jeg starter i hvert fald med at sidde i et panel. Og så spørger Mads om jeg vil caste – om jeg vil lave en dummy til Nattevagten.

IV: Mmm okay ja.

IP: Og øhm, da vi så har lavet den dummy, så siger de at det er ikke Nattevagten, vi skal lave. Det er noget prime time.

IV: Okay.

IP: Det var slet ikke – det var. De hørte noget helt andet. Og det er jo det jeg synes er mega fedt ved Mads og Michael.

IV: Mm

17:08:27

IP: De ser jo bare alt muligt. Nu ved jeg ikke hvor godt du kender dem? =

IV: = Ikke specielt =

IP: = Men det, de kan [...] Det er jo, at - altså de ser nogle kvaliteter, eller hører noget og sætter nogle mærkelige mennesker sammen og så sker der altså et eller andet.

IV: Ja.

IP: Jeg skulle – jeg havde ikke specielt meget lyst til at være nattevagt, jeg var gravid, på det tidspunkt. Men jeg tænkte ” jeg skal bare lave den der dummy, fordi hvad fanden altså – hvad kan der komme ud af det – andet end at nåh men så laver vi det, ikke”

IV: Mmm

IP: Og det de så sagde, det var "vi skal lave noget prime time". Så lavede jeg Weekend. Og det var [...] Jeg tror faktisk ikke, det var den største succes, hvis jeg skal være helt ærlig. Og så øh – det varovre på nyhedsredaktionen

IV: Ja.

IP: 24Syv er jo lidt delt op i nyheder og programmer. Og jeg var mega ærgerlig over, at jeg ikke var programafdelingen. Det var dem der – jeg ville gerne arbejde for Mads og Michael. Jeg ville gerne – men jeg kom over i program afdelingen og lavede det der Weekend. Og så øh tror jeg sådan måske at Jørgen Ramskov – det var sådan lidt mærkeligt =

IV: = Ja.

IP: Øh [griner] Jeg tror ikke, han var min største fan. Så efter øh et år, så var det sådan "Ja øh, vi kan – ved ikke hvad vi skal gøre med den der Weekend" og åh åh

IV: [griner] Okay

17:09:50

IP: Og så sagde jeg "Nåh men det var bare ærgerligt og hvis jeg skal være helt ærlig, synes jeg det har været et mega skod år"

IV: Ja. Okay

IP: "Men tak for forsøget. Men det har eddermanne været lort". Men det var det også.

IV: Ja. Okay

IP: Og og så skrev jeg til Mads og Michael "pisse ærgerligt, men altså måske ses vi en anden gang". Og så siger de "prøv lige at kom til et møde – vi har en idé" [...] Og så var de også super ærlige og siger "prøv at hør her, når vi hører dig i radioen, så er det så nemt. Altså det er så let at høre, at du keder dig. Men når du taler om noget, der interesserer dig – så er det jo en eksplosion. Du skal have et program, hvor du kun taler om ting, der interesserer dig"

IV: Okay. Ja.

IP: "Du skal ikke lave Nyheder, du skal ikke tale om alle mulige røvsyge ting af pligt. Du skal kun tale om det der interesserer dig. Du skal have dit eget program"

IV: Okay

IP: Og jeg var bare sådan, nåh jeg troede jeg var på vej ud af døren. Og så siger de øhm " hvad er så – hvad siger du til sladder?" Så siger jeg, "det synes jeg lyder virkelig, virkelig sjovt".

IV: Ja.

17:10:53

IP: Og så gik jeg hjem og lavede [...] øh skelettet til det, vi talte om, og sagde "kunne det være sådan noget her?"

IV: Ja

IP: Det synes de var skide godt og øhm. Så har jeg lavet det nu i ja lidt over to år.

IV: Ja.

IP: Og altså det er virkelig fedt at lave. Altså det er virkelig fedt – det er sådan øh. Det er min rette hylde

IV: Okay

IP: Det synes jeg faktisk [griner]

IV: Og hvorfor er det - ja det er et godt udtryk. Men hvorfor er det nu det er det?

IP: Ja altså [...] Jeg tror, de vil se, det er fordi jeg selv kan få lov til at bestemme. Jeg har ikke en redaktion, jeg er ikke – jeg har selvfølgelig to chefer, men det – det de har sagt til mig, det er " du må aldrig høre efter, hvad andre siger til dig – du skal aldrig tage imod nogle råd fra andre. Kun gøre hvad du selv har lyst til".

IV: Ja.

IP. Og det er altså sindssygt gode forhold at arbejde under. Og det betyder jo, at jeg kan prøve alle mulige ting af – noget lykkes og noget lykkes ikke og =

IV: Mmm

17:11:56

IP: øhm jeg synes jo sladder er skide skægt. Det har stadig ikek en kæft med Mellemøsten at gøre og jeg

har bare opdaget at jeg kan både interessere mig for Mellemøsten og interessere mig for sladder. Øh og her der kan jeg jo arbejde med det under mine helt egne – og jeg kan invitere de gæster, jeg har lyst til og jeg kan – jeg synes det er to vildt hyggelige timer og sjove timer.

IV: Ja.

IP: Og et – som oftest ret engageret panel og =

IV: = Hvordan vil du egentligt beskrive dig selv? Altså som vært, tænker jeg, i det program? Hvordan er du?

IP: Øhm jamen [...] Hvad tænker du på?

IV: Jeg tænker bare sådan din tilgang og din ja rolle i programmet og din facon og sådan =

IP: = Øh det jeg gerne vil have i hvert fald, det er at det skal være meget samtale agtigt. Jeg har ikke så meget lyst til at interviewe

IV: Nej

IP: Jeg kan godt lide at – at vi leger at vi sidder rundt om et spisebord og at vi alle sammen egentligt bare snakker. Derfor afbryder vi også tit hinanden, det tillader jeg altså i et eller andet omfang. Og øh griner højt og øh bander og sådan noget. Altså jeg taler fuldstændigt ligesom jeg ville gøre, hvis jeg sad og drikker vin i morgen, til julefrokosten

IV: Ja

17:13:16

IP: Jeg prøver at være et hundrede procent mig selv.

IV: OkayJA.

IP: Ja.

IV: Så det – ja.

IP: Og jeg har jo forberedt mig ret godt. OG jeg har overvejet, hvad for nogle pointer jeg i hvert fald selv har at byde ind med og jeg sender også panelet dagsordenen, sådan så de – men jeg tvinger dem faktisk ikke til noget. Altså jeg kræver ikke noget af dem. Andet end at – altså hvis ikke de er engagerede så kan man o mærke det, ikke.

IV: Jaja

IP: Men jeg- jeg jeg tror bare øh. Jeg prøver at lave så lidt radiolyd faktisk, som muligt.

IV: Ja okay. Så lidt foregive eller hvad skal man sige – at være så meget sig selv som muligt, det er det, du siger på en eller anden måde?

IP: Ja. Ja.

IV: Ja. Hvordan gør man det? Fordi det er jo radio - det er jo kunstigt. Man sidder jo ikke omkring et øh bord og drikker rødvin, men sidder jo i et studie = [taler i munden på hinanden]

IP: =Nej man sidder ikke omkring et bord, men jo mere man [stopper med at tale i munden på hinanden] kender hinanden. Tror jeg. Nu – der er sikkert også – hvis man hører nogle af de første programmer og hører dem fra en måned siden, så er lyden sgu sikkert også ret forskellig, tror jeg.

IV: Ja. Okay

17:14:21

IP: Fordi nu er der en fast kerne

IV: Mm

IP: Af en seks stykker og så er det sgu ligesom at sidde med sin familie eller i sit bofællesskab eller hvad faen det kan være. Men jeg tror ikke at [...] Michael nævner tit for mig, at han synes det er vildt fedt, når [...] Når netop hvis Ana Thygesen fortæller et eller andet og så siger jeg "Ej Gud jeg mødte også Peter Asschenfeldt en dag og så spurgte han om jeg var luder og sådan noget – ej, jeg husker at" – og sådan noget. Altså det er netop bare bliver og nogle gange så må jeg også bare = [taler i munden på hinanden]

IV: = Ja ja. Sådan spontan =

IP: = Ja. Så – enkelte gange, det sker ikke meget tit, men det sker dog, så må jeg bare droppe nogle historier, for lige pludseligt så sker der bare noget andet. Så begynder – vi havde Jim Lyngvild inde, som lige pludselig fortæller at hans far har været pornomodel . Vi skulle egentligt tale om Tage Frandsen, som var på slankekur. Og så er det bare sådan " jeg er fucking ligegladd med Tage Frandsens slankekur – har din far været pornomodel?" sådan "ej ej hvornår og hvad var det for nogle film og hvor har din mor og far mødt

hinanden ?” Og sådan noget altså. Og det er jo egentligt spontant, men det – jeg bliver jo oprigtigt interesseret i, hvad fanden er det for noget? Jeg kender sguda ikke nogen, hvis far har været pornomodel. Eller pornorstj – altså. Eller pornofilm, tror jeg han lavede

IV: Pornofilmskuespiller, tror jeg man kalder det

17:15:32

IP: Og øh sådan noget med, når han kom – når Jimmy selv var gået i pornobutikker, da han var yngre og sådan noget, hvordan han – der var nogle flm [begge griner] hvor det var jo ret interessant.

IV: Ja

IP: Men jeg – altså det er mere lyden, jeg tænker at det – den vil jeg gerne ramme. Men det er ikke så svært, synes jeg. Ikke nu, fordi at jeg kender mine gæster så godt og

IV: Okay. Så det er nemmere, at være sig selv, hvis det også er ligesom et velkendt. Hvad kan man sige =

IP: = Ja det er det. Det er det. Uden tvivl. Ja.

IV: Okay. Så du er – sådan som du er i radioen, sådan er du også derhjemme eller hvad? Skelner du slet ikke mellem Ditte – Radio Ditte og Hjemme Ditte?

IP: Nej. Jeg ville gerne sige ja, men det gør jeg sgu nok ikke.

IV: Nej der er ikke sådan et rigtigt svar – det er jo mere bare

IP: = Nej jeg sidder og tænker på om - men det tror jeg faktisk jeg er – altså ja det er det.

IV: Ja

IP: Ja. Ja.

IV: Det siger dine venner og familie også, eller hvad?

17:16:32

IP: Hmm hvis du spurgte dem, så tror jeg ja. Det tror jeg faktisk. Og derfor får vi også mange klager

IV: okay. Ja

IP: Øh det er et program, der får mange klager.

IV: Okay.

IP: Øh fordi vi bander meget – eller jeg bander i hvert fald meget øh øg vi snakker for meget i munden på hinanden og råber og sådan noget [griner]

IV: Jaja, det er rigtigt

IP: Og det er der måske nogle lyttere, der synes er en lille smule irriterende, men [griner] vi kan bare konstatere på lyttertal at de er altså ret flotte. Folk gider godt at høre på det.

IV: Mmm

IP: Det bliver mere og mere populært. Og det skægge er at mange af vores lyttere er jo voksne altså præster og sådan noget. Det er alle mulige [griner] mærkelige mennesker. Jeg er blevet inviteret op i Hellerup Kirke og skal holde foredrag her i januar om sladder, for øhm – ja det er en præst, der er kæmpe fan af mig

IV: Ja okay.

17:17.29

IP: Og det er sjovt med præster, at jeg tror hun er præst nummer tre eller fire, som skriver til mig, sådan ”ej hvor er dit program godt” og sådan noget.

IV: Ej hvor skægt

IP: Det er fedt. Det fede ved – og det er sikkert altså – alle lytterne, men de er sgu - altså på alle de andre programmer – men de er ret dedikerede synes jeg.

IV: Ja. Ja okay.

IP: Jeg tror at det er måske fordi. Det er taleradio, du ved noget man aktivt vælger til. Det er jo noget, man tænder for, fordi man lytter til det. Det er jo ikke sådan noget baggrundsstøj

IV: Nej.

IP: Men det – altså jeg har aldrig haft et job, hvor jeg får så meget anerkendelse, som øh mit arbejde her

IV: Okay

IP: Det er helt vildt.

IV: Okay. Jeg tænkte på det der med at være sig selv og sådan noget. Hvad giver det dig, at du kan være dig

selv? Altså der er ligesom skabt nogle rammer og de udfylder rammerne med dig selv. På en anden måde måske, end du gjorde, da du skrev en BT artikel, eller hvad?

IP: Jaeh

IV: Eller har du altid været dig selv i journalistikken, eller hvad tænker du om det?

IP: Nej [rømmer sig]. Næh. Det er nok første gang [...] Jeg tror at øh. Det måske var det, der virkede, når vi lavede Weekend – at når man glemte, at der var en mikrofon, fordi at man faktisk bliver revet med. Så øh [...] Så så jeg det i momenter. Og jeg tror egentligt det var det, der virkede. Det var nok det, de hørte. Det tror jeg

IV: Ja.

17:18:56

IP: Når det blev sådan. Men ej selvfølgelig, da jeg var på BT og selvfølgelig også Se & Hør. Jeg har lavet nogle enkelte anmeldelser på Se & Hør [griner]. Blandet andet lavede jeg – ej det var en rejse reportage fra Rusland, som jeg bare – jeg hadede at være i Rusland.

IV: Ja okay.

IP: Og det skrev jeg bare, altså at det var det mest ækle sted i hele [griner] verden og =

IV: = Ja. Ja

IP: Kvinderne ligner – altså jeg ikke huske, hvordan jeg formulerede det, men noget i retning af altså "hvis man kan lige sure damer, der ligner luder" - Altså jeg var virkelig, virkelig træt af det sted

IV: Ja

IP: Øh [griner kort] Det var også en af de ting, som altså folk reagerede enormt kraftigt på. Og det gør folk åbenbart, men . Men det er måske også der hvor det er sjovest i virkeligheden

IV: Mm

IP: Når man bare giver los.

IV: Ja. Ja

IP: Og det – det gør jeg nu

IV: Ja

IP: Nu giver jeg bare los. Og også altså – det er jo okay, at folk synes man er en kæmpe nar

IV: Ja. Ja

17:19:57

IP: Det må de gerne synes.

IV: Mm

IP: Eller ringer og klager og sådan noget. Det er okay. Det er ikke – man behøver ikke at elske det her.

IV: Nej

IP: Så må man håbe, at de kan finde noget andet på stationen, de bedre kan lide.

IV: Ja. Hvad kan det give eller hvad giver det programmet, eller journalistikken generelt måske, men særligt det her program måske også, at du kan være så meget – eller at du er dig selv? Hvad er det, det kan give journalistik at være sig selv?

IP: ej men jeg tror egentligt ikke, at det kan give journalistik specielt meget. Altså og jeg – jeg mener heller ikke selv, at jeg laver journalistik.

IV: Okay.

IP: Jeg øh – jeg laver underholdning. Men jeg mener at underholdning sagtens kan være journalistisk

IV: Ja

IP: Men det er ikke det, jeg laver,. Altså langt de fleste af de historier, vi taler om det er jo noget man allerede taler om. Det er ikke mig, der opfinder den dybe tallerken.

IV: Mm

17:20:51

IP: Jeg har ind imellem været dagsordenssættende øhm. Det var, da jeg nævnte en episode med øh, hvad er det han heder Trolex – Troels Lund Poulsen

IV: nåh ja.Okay

IP: Han øh – men det var fra min Se & Hør tid, hvor jeg fortalte, hvordan han selv ringede og sagde "Jeg er

blevet kæreste med Sofie Løhde”

IV: Ja okay.

IP: Men men det er måske mere journalistik, skulle jeg til at sige – det er måske mere sådan service information. Folk har enormt travlt med at sige sådan ”Ja at det er alle reality stjernerne, der så gerne vil i medierne og bla bla bla”. Sådan ja det kan vi godt blive enige om, men det er altså alle mulige andr.e

IV: Ja.

IP: Og så kom jeg med det her eksempel go det var jo selvfølgelig frygteligt pinligt for ham, men altså trods alt [...] Slap af, ikke.

IV: Mmm

IP: Og øh jamen så havde jeg jo en domsmand på besøg, her for ikke så lang tid siden

IV: Yes

IP: Øhm og der var jeg da godt klar over, at det er ikke normalt og slet ikke dagen efter en dom, men jo ikke engang to år efter en dom

IV: Mmm

IP: Øhm. Og der valgte jeg måske at gå lidt mere journalistisk til værks.

IV: Så nogle gange er det journalistik og andre – men for det meste ikke, eller hvad?

17:22:04

IP: Mest er det egentligt ikke.

IV: Nej okay. Hvorfor er det ikke – hvorfor vil du ikke kalde det journalistik altså?

IP: Fordi det er ikke mig, der laver historierne.

IV: Du bygger videre på dem jo, eller udvider dem

IP: Ja, det kunne man sige

IV: Det er sådan noget follow up =

IP: =Men æh helt klart altså. Men tit er det jo egentligt mine ja altså, man kan sige det er jo selvfølgelig også journalistens kilder, som bringer historierne videre og det er det gås – mine gæster, der bringer historierne videre

IV: Mmm jeg opfatter det altså primært som et øhm – øh [...] Altså et sladder program

IV: Ja.

IP: Hvor der kan ske hvad som helst

IV: Mm

IP: Jeg har ikke en – jeg har ikke nødvendigvis en dagsorden eller en øhm. En vinkel jeg vil frem til, som man jo ret tit har som skrivende journalist

IV: Mm

IP: Så har man ligesom fundet ud af, at man - altså det er jo lige før, man kan skrive historien inden man – fordi du har jo valgt dine kilder

IV: Mmm. Ja

IP: ”Jeg taler med ham, han er imod omskæring og så taler jeg med hende, som er blevet omskåret og så ”

IV: Ja. Ja

IP: Altså ved vi godt, hvordan den ender.

IV: Mm

IP: Det øhm – jeg synes ikke, at jeg har en . Jeg har ikke en vinkel på den måde.

IV: Nej.

IP: Ja.

17:23:24

IV: Men du har gæster og I taler og der – det er virkeligheden I taler om i et eller andet omfang, godt nok =

IP: Ja ja, jo – og i morgen kommer Oliver, som øh – jo skal være far med hende der tossedamen og sådan noget – det skal nok. Der kommer altid historier. Det gør der

IV: Ja. Ja. Men nu er det heller ikke så vigtigt, om vi skal kalde det journalistik eller ej.

IP: Nej

IV: Nu handler det mere om dig jo og din . hvad – hvis du egentligt skal sætte nogle ord på, hvem du er.

Altså når du tænker personligt, når man hører om dig, så er det sådan noget med meget sådan øh markante holdninger og ikke ked af at sige sin mening og bander og råber op og er meget sådan tilstede [IP griner] – synligt eller tydeligt tilstede, ikke?

IP: [griner] ja.

IV: Det er det man hører. Er det også de ord, du ville sætte på dig selv, eller hvad?

IP: Hmm Jaeh.

IV; Det var selvfølgelig meget forsimplet, ikke øh?

IP: Ja jo jo, selvfølgelig øhm. Altså jeg synes også at øh – jeg laver ret. Altså jeg er ret velforberedt også.

IV: Ja?

17:24:23

IP: Øh fordi der er – det er jo helt klart, at altså jo jeg er super ærlig og øhm jeg er ikke så – øh [...] Ja havd fanden altså – jeg ved ikke engang, hvad jeg skal sige. Jeg har bare tænkt over, nogle gange, at det jeg laver gør jeg på en ret ordentlig måde.

IV:Mm

IP: Og jeg tror også, det er derfor at mit program endnu ikke kan klandres – hverken i Pressenævnet eller i Presseløgen, som ellers har forsøgt adskillige gange

IV: Mm

IP: Der er ikke noget, at komme efter. Og og og det tror jeg også – altså faktisk med min baggrund i underholdningsbranchen – jeg ved jo godt, hvordan man laver de historier og jeg ved godt, hvordan vi undgår at træde nogen for alvor over tæerne. Og jeg husker at sige angiveligt, inden – altså når jeg ikke er helt sikker på, hvad fanden der er op og ned.

IV: Ja.

IP: Og så sørger jeg for at referere i stedet for, så jeg ikke tager den på min egen kappe, hvis – altså. Så. Jeg bruger jo det journalistiske håndværk. Og det er nok fordi, jeg er uddannet, ikke. Men æh. Og jeg tror også at grunden til at jeg siger, at jeg ikke synes det er journalistik, det er fordi at efter hele den der Facebook ting, så har jeg det sådan, at jeg gider ikke være journalist.

IV: Ah okay. Nåh altså efter din update, eller hvad?

17:25:50

IP: Ja. Ja der besluttede jeg mig for, jeg gider ikke være journalist, ja.

IV: Okay.

IP: Nu nu vil jeg trutte ren røv. Altså jeg gider – jeg laver underholdning. Jeg har meninger om det her og det skal ikke forestille at være et eller andet uh uh. Øhm.

IV: nej

IP: Nu lever jeg af at være Ditte Okman

IV: Ja.

IP: Og det – det gør jeg

IV: ja.

IP: Og øhm . Ja

IV: Og hvis man nu så – det er en meget sjov formulering ”lever af at være Ditte Okman”, fordi så lyder det også lidt som om at du bliver sådan lidt et brand eller et navn

IP: Ja.

IV: Så er man bevidst om det, at man er et navn og at man ligesom skal værne om det eller at det har en værdi i sig selv? =

IP: = Ja det er jeg faktisk lidt – altså det er jeg blevet og det er i forhold til, når TV stationer spørger om jeg vil være med i et eller andet

IV: Okay

IP: Altså der er jeg kommet til nogle gange, at sige ja til noget, hvor jeg tænker ”åh. Det var eddermanme dumt det her. ”

IV: Ja

IP: Altså jeg skal passe på, fordi det jeg har gang i lige nu, det er sgu ret fedt.

IV: Ja

IP: Synes jeg i hvert fald. Altså det – jeg har en vildt god platform her øh. Jeg har et øh program, som bare vokser og vokser. Jeg har øhm lyttere, der tager stilling til det vi laver. Enten bliver de vildt underholdt, eller også bliver de mega sure

IV: Ja

IP: Men de tager fandme stilling til det.

IV: Ja

17:27:07

IP: Og øhm [...] Og jeg synes ikke, at jeg har solgt ud. Jeg synes faktisk, at jeg er fuldstændigt[...] Jeg kan ikke – jeg synes- jeg er vildt stolt af de ting, jeg laver. Men så alligevel øh – så kan jeg bare mærke, at jeg skal passe på, fordi at jeg skal – det skal gerne blive ved med at være sådan. Jeg vil gerne blive ved med at være stolt af det jeg laver. Der var en der spurgte mig, sådan ”nåh men kan du tillade dig det – nåh det er jo Michael Bertelsen” Øhm han skulle lave en speak sådan ”Kan jeg godt kalde dig sladder dronning?” Ja da. Altså jeg skammer mig overhovedet ikke over – det er ikke sådan noget med ”hmm vi skal til at kalde det underholdning” eller sådan noget, for det er et mega sladder program. Det er det vildeste sladder program.

IV: Yes.

IP: Øhm men. Jamen. Men jeg synes ikke der er noget sådan underlødigt i det, fordi jeg laver det helt vildt ordentligt.

IV: Okay. Jaja.

IP: Det gør jeg virkelig og jeg sætter en stor ære i, at det er fucking ordentligt, det jeg leverer. Det er ikke tilfældigt og det er ikke øh – jeg kan ikke vide, hvad der sker altså med mine gæster, men øh jeg har forberedt mig ordentligt – jeg har researchet og jeg har sat mig ind i, hvad jeg taler om.

IV: Ja.

17:28:17

IP: Og hvis der sker et eller andet, at nogen bringer mig ud af fatning, så gør det ikke noget at sige ” Nåh Gud, det har jeg overhovedet ikke hørt om, hvad fanden er det?” Altså hvis æh Henrik fortæller et eller andet, sådan ”Nåh var han minister, Gud det har jeg da helt glemt”. Altså det gør ikke noget, det bliver den der samtaleform

IV: Ja.

IP: Men det jeg ligesom leverer, det er fandme i orden

IV: Det skal være i orden

IP: ja.

IV: Jamen det som ligesom at have et navn eller få et navn og – bliver man så også bevidst om hvilke, hvad skal man sige øhm [...] Karakteristika, der knytter sig til navnet? Altså for eksempel, hvis du bliver hyret ud af en virksomhed, der vil have at du skal komme og holde et foredrag eller – er du så meget bevidst om, okay du ved udmærket godt, hvorfor de hyrer dig og ikke øh – hvad ved jeg? =

IP: = Ja =

IV: = Heidi Laura fra Weekendavisen =

IP: Ja Gud, hun har undervist mig i øvrigt.

IV: Ja okay, men nu var det bare fordi, du sagde det der med øh =

IP: = Som nu hedder Laura Laura eller sådan noget?

IV: Nåh okay.

IP: Jeg tror hun har fjernet Heidi. Nåh det er også lige meget

IV: Nåh. Okay.

IP: Øhm ja. Altså nej, jeg – men jeg har lagt mærke til, at folk, der møder mig, tror jeg er lidt anderledes, end jeg er alligevel.

IV: Okay

17:29:17

IP: Altså så tror de at jeg hele tiden bare er fuldstændigt tosset i hovedet, ikke. Hvor jeg siger – ej okay man

kan jo også øh – Og når jeg skriver i Ekstra Bladet – jeg skriver klummer i Ekstra Bladet =

IV: = Mm

IP: Øh særligt TV klummer [begge siger hej til en tredje person i rummet]. Så øh er der da også nogle gange, hvor de spørger ” Øhm kan du ikke øh – skal vi ikke lave noget øh” – det er altså sådan negativt. Hvor jeg er sådan ”ej men nogle gange er jeg og så – jeg er også glad” Øhm. Men det tror jeg bare mere er altså ja andres forestilling, fordi de kun ser et lille vindue af mig, trods alt

IV: Ja.

IP: Og det – og der tænker jeg faktisk over det, i programmet at det må ikke blive for negativt. Altså det må ikke blive en lang tilsvining af først Githa Nørby, så Jes Dorph og altså –

IV: Mm

IP: Vi skal også hylde – det er klart, det skal komme et ærligt sted fra, men jeg vil gerne have den der balance, så det ikke bare bliver sådan en flok øh røvhuller, der sidder og jorder den ene efter den anden.

IV: Klart. Jaja. Noget, jeg har lagt mærke til – nu er det ikke fordi, jeg har hørt øh samtlige programmer endnu, men det skal jeg selvfølgelig, hvis jeg skal skrive den her Ph.d.

IP: Ej [griner lidt] god fornøjelse

IV: Hvad hedder det, men øh noget af det, jeg i hvert fald har hørt nogle gange, at du gør, det er at du begynder at snorke, hvis – hvis I begynder at tale lidt kedeligt. Det har jeg lagt mærke til, det har du gjort nogle gange. Hvad er det bare sådan en spontan ting, eller hvad? =

17:30:38

IP: = Ja det er det faktisk. Jeg men - gør jeg det ikke også, hvis jeg fortæller noget om nogle andre, som jeg synes har været =

IV: = Ja.

IP: Altså hvis det er nogen., jeg synes har været lidt hellige eller et eller andet kan jeg godt. Altså hvis nu, hvem skulle det være i et eksempel [...] Ej men bare et eller andet, hvor jeg siger – ja hvor jeg gengiver noget, hvor jeg synes, det bliver lidt [snorkelyd].

IV: Mmm. Ja. Ja det har du måske også gjort.

IP: Jeg har også gjort det med gæsterne?

IV: Ja du har gjort det med gæsterne, hvor de begynder at tale sådan lidt [IP griner højt] i tomgang eller et eller andet, så gør du det.

IP: Nåh [griner] det kan jeg ikke engang huske.

IV: Så tænker jeg bare, at det er jo også en del af det der med at være til stede

IIP: Ja

IV: Du er sådan meget- der er også været ærlig til at nyse og sådan noget.

IP: Ja [griner]

IV: Du er ikke sådan en, der holder nyset tilbage. Altså det bliver også sådan meget øh kropsligt til stede ikke

IP: [griner stadigvæk] Ja. Jo det er rigtig. Jeg kom til at sluge en bøvs engang, ja. Og det øh – ja altså jeg er jo godt klar over, at jeg sidder foran en mikrofon, men jeg vælger altså alligevel, at nu er det dem, (altså nu er det også) [griner og lidt svært at forstå] Ja.

IV: Mm ja.

IP: Og det værste der kan ske, det er jo, at det bliver en lukket fest.

IV: Ja. Det er rigtigt. Ja

17:31:51

IP: Altså det – det er virkelig den der balance, fordi det kan jeg ikke have. Og gudskelov hører jeg tit, at folk har det som om de sidder netop i en kantine og lytter. Og synes det er helt vildt sjovt, hvad der bliver sagt ved bordet bagved. Eller nogen der står ude foran en dør, sådan ”hvad fanden er det”

IV: Ja.

IP: Men at de heldigvis føler sig velkommen til at lytte med. Det synes =

IV: = Men hvordan faen undgår man det der med den lukkede fest, fordi det er en god pointe, fordi det kan det jo godt blive, når det bliver sådan noget middagsselskab, ikke =

IP: = Ja det kan det godt. Jeg aner det ikke. Jeg har tænkt meget over det, fordi jeg har følt lukket fest ind imellem øh. Det er ved at være mange år siden, men altså når jeg har hørt P3, der var der nogle enkelte programmer, hvor jeg tænkte "det her, det er en lukket fest"

IV: Mm. Okay

IP: Øhm. Måske. Kan man undgå det ved at være lidt mere hjertelig omgikkes være for interne

IV: Ja

IP: Men også fordi vi altid får- altså opfordrer lytterne til at prøve at huske og læse de der SMS'er og=

IV: = Nåh Ja =

IP: = Og også nogle gange, når der kommer et sådan "Gud Jakob, der er en, der vil bolle med dig igen" og sådan noget

IV: okay.

IP: At det er –at der er mange, der gerne vil bolle med Jakob Steen Olsen

IV: Nåh okay ja. Det er der?

IP: Ja det er der. Altså det er faktisk nærmest ugentligt

IV: okay. Nåh. Mere end med dig eller hvad?

IP: Jaja. Der er næsten ikke nogen, der vil bolle med mig. Nej det er mærkeligt nok Jakob Steen Olsen.

IV: Nåh. Okay. Ja det siger måske noget om =

IP: = Og så er de vildt sure på (Henning), men jeg læser det også bare op, ikke. Altså hvis de er sådan "hvorfor sidder I bare og vra vra vra" og "hvorfor er I ikke mere kritiske overfor Qvortrup" eller hvis de skriver sådan "hold nu kæft, Ditte dit fede svin". Så læser jeg den op til sidst og siger sådan "jamen okay så lukker vi røven nu, nu kommer der også nyheder".

17:33:33

IV: Ja [griner] Ja ja . Det er også en meget god én til det.

IP: Så jeg lukker også de sure ind, ikke.

IV: Ja. Ja. Okay. Det der med at, nu er det jo et radioprogram. Hvad betyder det – hvad gør det, at det ikke er TV eller øh for den sags skyld et eller andet panel i en avis, eller hvad det nu kunne være. hvad betyder =

IP: = Mm jeg tror der er mere frihed i en radio. For det første sender vi live og det vil sige – bom så er det der og så er det slut.

IV: Ja.

IP: Hvis vi optog, så kunne man bagefter sidde og nørkle og klippe og sådan noget. Nu er det bare to timer fra tretten nul fem til femten og. En tissepause. Altså jeg føler lidt, at nu skal vi ind og levere og så fyrer vi den af

IV: Ja.

IP: Hvor, hvis det var TV. Det kunne vi jo slet ikke lave på den her måde. Så – altså jeg tror det ville være røvsygt at se på, for det første

IV: Ja.

IP: Så skulle man finde ud af, hvordan gør vi det ikke-røvsygt at se på og så er det hele ødelagt.

IV: Mm

17:34:32

IP: Fordi så skal man begynde at tænke i, hvem der skal stå hvor og vinkler og klippe og det her må vi kun tale om et minut og tyve og så skal vi videre til – og altså det er jo bare. Det er jo en meget mere redigeret verden, ikke.

IV: Ja

IP: Hvor det her, det der er jo ikke nogen regler

IV: Nej. Så du tænker, at teknikken ville spænde for meget ben for den der =

IP: = Ja også det visuelle =

IV: =Det flow, der også kan være=

IP: = Det vil være mega kedeligt bare at se på os sidde og ævle. Der er mange, der gerne vil lave TV på det. Men der er ingen, der har knækket koden på, hvordan man gør det, fordi – produktionselskaberne sidder og lytter, fordi de kender jo også en del af dem, vi taler om. Fra for eksempel, når det er fra TV branchen

eller radio branchen

IV: Arh yes

IP: Det synes det er så skægt. Og jeg – altså der er næsten ikke det produktions selskab, der ikke har hevet fat i mig og sagt ” kan vi ikke lave noget”. Og det er sådan lidt – det er ikke fordi, jeg ikke vil,. Jeg kan simpelthen bare ikke se det for mig.

IV: Nej. Nejnejnej. Okay. Så de vil gerne lave noget sladder TV? Det er det, de efterspørger?

IP: Ja det vil de gerne

IV: Okay. Ja Men det er der selvfølgelig heller ikke rigtigt – jeg kan ikke huske, om der har været nogle sladder programmer på TV. Men det – så er der det der med, at det så kører hver fredag og altså det serielle i det, eller hvad man skal kalde det – sådan format. Hvad – det der med at det kommer igen og igen. Hvad betyder det og også i forhold til dig som personlighed og =

17:35:45

IP: = Altså jeg har tænkt over om, hvornår skal vi udvikle – fordi jeg er vildt bange for at folk bliver trætte af det.

IV: Ja

IP: Men jeg har sådan kørt det med første time er det den kulørte time, sådan klassisk underholdning og time to var jeg sådan mere ude i – og i starten, der tænke jeg jo ” ej vi skal også have fat i sådan nogen – en eller anden (Skalk) redaktør, der skal fortælle, hvad sladrer man om i – Altså sådan nogle gange, noget helt off ind.

IV: Ja okay.

IP: Eller hvad sladrer man i DSB for tiden, eller hvad sladrer man om i arkitekt verden lige nu eller sådan noget? Det er stadigvæk noget jeg godt kunne tænke mig, sådan så at man måske kom sådan helt bredt ud. Der er jo også nogle syge sladder historier ude i=

IV: = Ja.

IP: Øh.

IV: Det er da en meget sjov idé. Det synes jeg

IP: Ja. Og øhm. Ser tingene – sådan om der er nogle ting, der skal prøves af og så tager den ene uge sgu alligevel den anden, men øh

IV: ja.

IP: Jeg prøver at dele det op alligevel, så det er sådan noget mere politik, business, kongehus øhm. Ja.

IV: Mmm

17:36:50

IP: Men øhm . Ellers er det sgu et meget fast format og måske. Ja jeg prøver – jeg prøver så at skifte ud i panelet engang imellem, få nogle gæster ind engang imellem, der er sådan helt aktuelle.

IV: Mm ja

IP: Eller bare noget friskt kød til

IV: Ja. Men du er jo den samme

IP: Jeg er den samme

IV: Og din stil er også gennemgående den samme altså

IP: Ja. Ja men det er den . Det er rigtigt. Men det har jeg svært ved at se, hvordan jeg overhovedet skulle kunne lave om

IV: Nej men jeg tænker også bare, hvad det gør, hvis – hvad skal man sige, på din egen fremtoning at det er det samme - altså du er den samme og du er det hver fredag.

IP: Ja. Det har jeg slet ikke tænkt over

IV: Om det er sådan tydeliggør dig som mediepersonlighed, eller hvad – hvad ?

IP: Ja, det har jeg overhovedet ikke tænkt over

IV: Nej. Det er fair nok.

IP: Faktisk. Næh.

IV: Næh. Fordi nu ved jeg ikke, det der Weekend, det kender jeg desværre ikke, men altså hvis Weekend var mere sådan noget med indslag og sådan noget =

IP: = jaja. Det var sådan noget. Det var mig og Lasse Rimmer og så skulle vi sidde og lave sådan. Altså jeg tror ikke engang selv de vidste, hvad fanden vi skulle lave. Så det var – vi famlede helt sindssygt øhm. Men det var vist nok sådan noget med at tale om tin, der var sket i ugen eller sådan noget. Jeg ved – jeg kan fandme ikke finde ud af, hvad det var for noget vi lavede

17:38:09

IV: Men du – der var du jo den samme Ditte Okman, et eller andet sted, men alligevel så træder du mere tydeligt frem i øh det vi taler om

IP: Ja for jeg tror nogle gange, så sad jeg og legede at jeg lavede radio, ikke. Sådan ”nu laver vi radio”

IV: Ja okay. Ja

IP: ”Og så skal vi interviewe en om et eller andet”. Lasse havde hevet nogle folk ind fra et eller andet, jeg overhovedet ikke fattede en skid af”

IV: okay

IP: Og så sad jeg ligesom bare [griner kort] og var med, men ikke rigtigt tilstede, tror jeg. Så tror jeg, netop så legede jeg ”okay, så leger vi at vi lavede radio og så skal jeg – hvad er det jeg så skal gøre nu? Så skal jeg stille dig nogle spørgsmål om et eller andet, jeg overhovedet ikke” – det var virkelig underligt.

IV: Ja

IP: Og nogle gange var det skide skægt.

IV: Hm

IP: Men øh. Men det er nok igen den der journalistiske tilgang, den æh. Den skal jeg nok ikke bevæge mig ud i, tror jeg.

IV: Nej. Okay. Så det vil sige, når du begynder at tænke dig for meget som journalist, så begynder der at gå noget tabt eller? =

IP: Ja det synes jeg

IV: Det bliver kunstigt eller falsk?

IP: Det synes jeg virkelig

IV: Okay. Ja. Øh jeg tænker på, fordi nu sagde du det der med Mellemøsten og så var du på BT, hvor du var sådan afslørende og øh plast – de der – ham der øh

IP: Ja Jørgen Ege

17:39:25

IV: Ja Jørgen Ege typerne [IP griner] Og jeg tænker, hvad er så drivkraften nu, eller hvad er ambitionen nu eller hvad skal man sige? Hvad er det, du gerne vil have denne her =

IP: = Med det her program?

IV: Ja

IP: Øhm jamen altså jeg vil faktisk bare gerne [...] Underholde mine lyttere. Det er først og fremmest lytterne, jeg laver radio til.

IV: ja.

IP: Og øh det koster noget alle mulige steder. Folk, der bliver pisse sure på mig. Altså også i vores egen branche

IV: Ja.

IP: Øh. Men. Altså. Jeg tror, jeg besluttede mig for, at jeg har bare – jeg har arbejdet for den israelske sikkerhedstjeneste. Der havde jeg hele Mellemøst konflikten på min skuldre. Hvor er Israel bare nogle kæmpe store [råber] ”svin. Og hvorfor har I besat Ramallah” og sådan noget.

IV: Mm

IP: Øh og så arbejder jeg for Se & Hør og der er man jo også altså noget, der svarer til lejemor eller sådan noget.

IV: Mm. Ja. Ja.

17:40:26

IP: Og så arbejder jeg for Venstre. Der sidder i regeringen – kæmpe svin [IV griner] og nu laver jeg det her. Altså jeg tror bare på et eller andet tidspunkt, så må man også bare sige, jamen. Så er jeg nok hende, der altid har, på en eller anden måde, fået sat mig i nogle stole, som også er ikke altid vildt populære – i hvert

fald kontroversielle og folk vil tage stilling til det. Og det er sgu . Meget. Fint altså.

IV: Mm

IP: Så. Så når jeg sætter mig ind, så er det virkelig, virkelig – det er sgu fandme lytterne, jeg tænker på. Det er dem, jeg laver radio til og ikke vores egen branche eller – jeg kan godt mærke på sådan en som Nikolaj Vraa, at nogle gange – vi ved de samme ting. Så hvis – og vi synes også de samme ting og hvis jeg så får sagt ”kæft, det er eddermandme svinsk, det kan man sgu da ikke”. Så begynder han at glatte ud, fordi han er helt sikkert enig med mig, men hvor han er sådan en ”Ja men altså, de var også under meget stress på det tidspunkt” og – fordi han skal ud og møde, de der mennesker. Han skal leve af dem. Jeg er ligeglad.

IV: Ja okay.

17:41:38

IP: Jeg er ligeglad om Linse er sur på mig, eller – altså det- Eller Jes Dorph eller hvem fanden ved jeg. Altså en eller anden redaktør på Go’ Aften Danmark. Jeg er ligeglad

IV: Ja.

IP: Og det er helt sikkert [...] Dumt i nogle situationer. Samtidigt, så tror jeg bare heller ikke jeg havde haft det her job, hvis ikke jeg havde været ligeglad. Fordi jeg var aldrig blevet tilbudt- ”vil du lave en dummy”, altså fordi det er ikke. Så altså nogle døre åbner, nogle lukker.

IV: Mm

IP: og det – de jeg allerbedst kan lide det er sgu lytterne. Det er dem jeg vil. Det er dem jeg servicerer.

IV: Ja. Jajaja. Øhm men jeg tænker på det der med at finde sig selv som journalist. Nu ved jeg godt, du ikke kalder det journalistik, men at finde sig selv i produktet og det man arbejder med altså. Hvor – har det være sådan en rejse, eller hvordan tænker du det? Og nu har du ligesom fundet hylden, det sagde du på et tidspunkt, at nu har du fundet hylden agtigt.

IP: Ja. Men det tror jeg har- jeg tror min rejse, det var det der Facebook.

IV. Okay ja.

17:42:37

IP: Det var der jeg skulle sætte mig ned og finde ud af, ”helt ærligt, hvordan hvad gør jeg nu?” Og når jeg så tager en beslutning – og jeg tog en beslutning, så gør jeg det et hundrede procent

IV: Ja

IP: Øh og den beslutning jeg tog, blev jeg også nødt til at gøre et hundrede procent.

IV: Ja.

IP: Jeg – den kunne ikke gøres halvt. Jeg skulle – jeg skulle træde frem og omfavne det og sidde i Aftenshowet og sige ”prøv at hør her. Det er meget muligt, I synes jeg er en kæmpe nar. Deal med det”

IV: Mmm

IP: Kommer jeg til at være et røvhul igen? Et hundrede procent sikkert. Men det betyder bare ikke, at I skal sætte jer ned og skrive hadebreve til mig.

IV: Hmm

IP: ”Bland jer udenom”. Altså det var det, jeg skulle sidde og sige.

IV: ja.

IP.: Og så få den røvfuld hadebreve en gang til, ikke.

IV: Yes. Ja.

IP: Så det var en beslutning, jeg tog der. Og øh også i øvrigt med min familie, fordi det var jo helt sindssygt, hvad de også skulle stå model til, ikke.

IV: Okay. Ja.

IP: Øh men altså. Og det er bare blevet lettere og lettere, fordi det var faktisk ikke specielt let i starten. Jeg – vi blev da vildt påvirkede af, at øh netop øh. Af at folk - altså jeg inviterede jo også til at de skulle tage stilling til mig, når jeg skrev øh meninger i Ekstra Bladet, det er jo klart folk de så siger ”jamen jeg har en anden mening”

IV: Ja. Ja.

17:43:55

IP: Og nogen er vildt diplomatiske og andre er ikke specielt diplomatiske og det var ret – jeg blev sgu ret

forskrækket i starten. Altså hvor meget bræk man får ind. Altså trusler og sådan noget. Helt sindssygt. Og øh det tog sådan lidt tid. At finde ud af hvordan fanden navigerer jeg i det her. Men men så bliver beslutningen også taget

IV: Ja. Men du bliver ikke – du bliver ikke bange for at være en offentlig person, for det er du jo i høj grad blevet ved med at være og er det endnu mere nu måske næsten?

IP: Ja det tror jeg. Jeg tror det er mere nu

IV: Så hvad kan man sige, det er ikke sådan at du fik så meget tæv, at du sådan ville gemme dig for evigt.

IP: Nej. Jeg tror offentlig – altså min branche vil altid huske det.

IV: Ja

IP: Men altså hvis jeg gik ned gennem en eller anden gade, ville de jo ikke ane, hvem anden jeg var

IV: Nej

IP: Det troede jeg på det tidspunkt.

IV: Ja klart.

IP: der var jeg vildt bange. Men det var nej nej nej det var det ikke. Men jeg tænkte bare, hvis jeg vil videre i min branche, så må jeg tage den – så må jeg tage en beslutning. Er det øh. Hvordan vil jeg køre det. Og der tænkte jeg, jamen så må jeg bare køre det som det er – Ditte Okman. Fordi at de kommer ikke til at glemme det alligevel. Og den næste, der ansætter mig for jo opkald. Bortset fra at det så var Ekstra Bladet selv, der ansatte mig. Men havde det været et hvilket som helst andet blad, så var det jo Ekstra Bladet, der havde ringet og sagt "øhm hej øh [...] Hvorfor ansætter I en, som vil slå psykisk syge ihjel?"

IV: Mm

17:45:22

IP: Og så skulle man sige "jamen det er vi ligeglade med" [griner] eller sige, ej men hun mente det ikke alligevel. Altså. Og så kunne man begynde forfra og koge suppe på den.

IV: Ja ja

IP: Og der- jeg blev bare nødt til at tage en beslutning om "luk røven. Bland jer fucking uden om. Jeg har sagt undskyld til hende der den psykisk syge dame. Jeg skylder hverken dig, dig eller dig nogen undskyldning." Og slet ikke BTs læsere.

IV: Nej. Okay. Hvordan med sociale medier i dag egentligt, for det er jo også en del af det her med at være =

IP: = altså jeg styrer mig ret meget. Det gør jeg

IV: Ja okay. Men du har en profil og bruger den?

IP: Jeg har en profil og jeg bruger og jeg åbner den mere og mere. Kæmpe paranoid i starten. Og nu har jeg bare tænkt, at øhm nu har jeg åbnet den mere op, fordi at. At jeg er en mere offentlig person og jeg kan – jeg er også bare blevet bedre til at tage de der tæsk. Jeg er ligeglad i dag.

IV: Ja.

IP: Og det er jeg virkelig øhm.

IV: ja.

IP: Jeg har en stalker på sjette år altså.

IV: Okay

17:46:22

IP: Det er så sindssygt.

IV: Stor kadeau på en måde.

IP: Ja jeg formoder han er –

IV: Nåh okay.

IP: Han er jo psykisk syg, ikke.

IV: Okay. Øv. Så tæller det ikke.

IP: [griner] Ellers ville man vel ikke skrive til den samme person. Være hidsig på en eller anden fremmed person, uden at have knald i låget, vel?

IV: Nej nej

IP: Han ser nu også lidt syg ud. Men han bor gudskelov i Jylland. Men altså.

IV: godt

IP: [griner] ja. Men øhjo jeg har Facebook og jeg skriver nogle gange nogle strenge ting

IV: Mm

17:46:49

IP: For eksempel i går. Eller var det i morges – Ida Auken har lavet et. Et langt fabulerende indlæg om, hvordan hendes fremtid skal se ud. Og der får jeg skrevet et eller andet og det reagerer folk meget på.

IV: Okay. Ja

IP: Altså hvor jeg får skrevet ”hvis ikke I kunne se det i hendes øjne, så kan I læse det her. Hun er skingrende sindssyg”

IV: Ja.

IP: Og så siger folk sådan ”ja men du kan ikke tillade dig –” Og sådan noget. Så bliver de sure over at jeg kommenterer det, altså hendes øjne, hendes udseende – det må man ikke. Man må åbenbart gerne sige at hun er skingrende – jeg ved det ikke. Der er jo ikke nogen logik i sådan noget og det må man også bare lade fare

IV: ja.

IP: Men altså hvis jeg virkelig skulle skrive det, der var inde i mit hoved, ikke bare om Ida Auken, men alt muligt lort altså jeg oplever i løbet af en dag. Altså det ville – det kunne jeg slet ikke IV griner] Det kan jeg ikke. Så på den måde, så prøver jeg at styre det der.

IV: Ja okay.

IP: Øh heldigvis så står jeg kun til ansvar for mig selv i dag. Jeg tror, at her på stedet ville de være rimeligt ligeglade

IV: okay. Så men altså her har man jo ligesom – så vidt jeg har forstået det – du har din private profil, din off – eller som jo også er offentlig, selvfølgelig eller ja som dig som person. Og så har du også programmet?

IP: Ja så har jeg programmets.

17:47:54

IV: Og den varetager du også eller?

IP: Ja det gør jeg. Ja så har jeg en assistent, der hjælper med det, ikke. Men ellers så er det også min og der- de skriver vi kun sladder. Altså der er det ikke min mening, der er det sådan noget med øh ”Oliver skal være far.” Øh eller [...] Ja en eller anden ung mor er blevet – har fået job som stripper. Stort tillykke [griner kort] det er mere sådan nogle ting.

IV: Nåh ja, den så jeg godt.

IP: Det er sådan lidt mere letsindsigt og det er sådan lidt øh skægt og hvis – hvis kron – hvad hedder han, Prins Henrik har lavet et eller andet af sådan noget.

IV: Okay. Men det er ikke ret meget om dig?

IP: Nej det er det ikke

IV: Fordi du er jo ellers meget programmet, kan man sige ikke, men øh.

IP: Jamen det er rigtigt. = [taler i munden på hinanden]

IV: = Men der er det mere sådan programmet i sig selv =

IP:= I starten, der gjorde det faktisk. Jeg ved sgu ikke rigtigt. Men nej. Så må man over på min private side. Der er jeg virkelig – altså der smider jeg både mine børn op og toiletbesøg og hele lortet. Alt

IV: Okay. Der er revl og krat

IP: Fuldstændigt .

IV: Okay. Hvordan, fordi jeg tænker, når du nu bliver en offentlig person og bliver det mere og mere over tid, måske. Og så får man en eller anden forest – eller det ved jeg ikke, det forestiller jeg mig i hvert fald, får en forestilling om, hvordan andre folk så opfatter én

IP: [griner kort] Ja

IV: Æns offentlige brand

IP: Ja

17:49:05

IV: Og hvordan faen kan man så stadigvæk bevare – for eksempel på Facebook, som er sådan lidt et

mærkeligt mix af offentligt, privat øh altså børnebilleder og holdninger

IP: Jaja

IV: Hvordan kan man ligesom versionere sig selv i forskellige retninger. Altså du har Ditte Okman -den offentlige kendte Ditte Okman og så er du også mor og =

IP: Ja men jeg tror nemlig det er det, jeg ikke gør. Jeg versionerer ikke mig selv.

IV: okay

IP: Og det – og de venner, jeg har, de synes det er så hyggeligt. Mange af dem synes det er vildt fedt, at følge med i mine øh altså nu har min datter været syg og fået virkelig mange sådan bekymrede mails fra fremmede mennesker, der spørger ”hvordan har din datter det?”

IV: Okay. Ja

IP: Hun er okay nu og sådan noget. Så jeg tror folk, de føler sig – der er også mange, der inviterer mig ud. Altså ikke sådan nogle dates, men folk – jeg tror faktisk tit det er kvinder, der vil være venner med mig.

IV: Nåh okay.

IP: Jeg tror, de føler sig tættere på mig, end de er.

IV: Okay.

IP: Men jeg giver også meget. Det er jo ikke sådan, at jeg ikke gider at være venner med dem

IV Nej.

IP: Øh. Men jeg versionerer sgu nok ikke mig selv.

IV: Nej.

IP: Så får de bare – altså så hvis jeg tænker på at Ida Auken er syg i hovedet, så er det det, de får.

IV: Ja

IP: Hvis jeg bagefter har haft min unge på toilettet og han har splattet lort ud over det hele, så er det det, de får.

IV: Okay.

IP: Måske endda med et billede.

17:50:16

IV: Nåh. Og der er ikke noget grænse?

IP: Nej! [griner lidt] Nej jo min mand har sat en grænse

IV: Okay han har så (hver dag) ?

IP: Jamen altså han giver ikke at vi –om vores sexliv [griner]

IV: Okay nej.

IP: Og jeg tror også måske at han kan ikke sådan konkret sige det, men altså han er – han laver business development for SAP og han er sådan lidt ”jeg har ikke behov for at du roder mig ind i alt muligt halløj”

IV: Okay

IP: Det kan godt – altså vi kan godt gå ud og købe et juletræ sammen og sådan noget. Men han gid – han vil ikke =

IV: Nej. Så han bliver ikke tagget på billederne?

IP: Nej. Nej. Ikke med mindre, vi bare er ude sammen, ham og mig og spise eller – så er det fint nok. Men sådan den private side af ham, vil han ikke dele.

IV: Nej okay

IP: Og der er eg ligeglad.

IV: hvad med det med børnene. For det er jo også sådan en etisk ting –altså =

IP: = Ja. Det har han ikke sagt noget til. =

IV: = De bitcher om det om fem år og

IP: = Jaja det må jeg lige prøve at tage stilling til.

IV. Ja det ved jeg ikke.

IP: Jamen jeg ved det heller ikke, jeg har tænkt over det

17:51:11

IV: ja. Ja.

IP: jeg har tænkt over det. Meget kort [griner kort] og så glemte jeg det igen,

IV: Men det der med ikke at versionere sig selv. Er det sådan bevidst eller er det ligesom fordi du kan ikke?

IP: Jamen det er bare for svært

IV: Hvad er det – hvordan har du det?

IP: Jeg synes at det er for svært. Hvordan fanden altså. Så har jeg det sådan – hvorfor fanden skulle jeg så være der?

IV: Ja. Ja

IP: Hvorfor fanden skal jeg. Så for – ja. Det kan godt være. Det villebare Ike hænge sammen med det jeg laver og det jeg skriver og =

IV: = Nej.

IP: Og det er altså – det er sgu nemmere. At bare. Være. Sig selv og netop. Jeg skelner jo ikke mellem mit professionelle liv og mit privatliv, på den der måde netop. Jeg er ikke journalist, jeg er ikke – jeg laver underholdning, fordi jeg synes det er helt vildt sjovt. Og jeg sidder med nogle folk, jeg kender ret godt og.

IV: Ja.

IP: Meget privilegeret faktisk, at kunne.

IV: Ja

IP: Synes jeg. Arbejde på den måde, jeg gør

IV: Klart mm.

IP: Så det ville næsten også være dumt af mig, tror jeg at øh – altså hvis der er en strategi, så er det faktisk at være et hundrede procent ærlig og det kan jeg ikke være på Facebook, fordi jeg alligevel har fået en for stor forskrækkelse. Der er det faktisk nemmere i radioen. Altså nogle gange har Fyns Amtsavis – de er meget forarget over vores udsendelser – og har ind imellem skrevet nogle samtaler ud og når jeg læser det, så er jeg sådan lidt [suk lud] ”ej nej nej nej. Har vi sagt det” Altså så er jeg sådan vildt overrask – eller for – altså jeg bliver selv sådan lidt ”ej tænkt, hvis der var nogen der for alvor havde hørt efter, hvad det var vi sagde”

IV: Jaja

IP: Hvis vi havde skrevet – altså hvis jeg havde skrevet nogle af de der ting i min klumme i Ekstra Bladet, jamen jeg ved slet ikke hvad der var sket. Men det kan vi fordi det er radio.

17:52:56

IV: Hvorfor kan man meget mere i radioen?

IP: Fordi det er bare lyd, det forsvinder jo lige bagefter. Jeg tror det er voldsommere når du sidder og læser tingene =

IV: = Mm så er det ligesom mejslet

IP: Ordet. Ja altså. Det skrevne ord er bare stærkere end. Hvis jeg har siddet og sagt ”kæft mand, nogle røvhuller [griner]”

IV: jajaja

IP: Så griner de bare af det [griner] Men hvis man skriver det om en eller anden øh. Eller . Hvis jeg kommer til at sige mongol i stedet for Downs Syndrom . Altså alle de der ting

IV: Jaja alt sådan noget der. Men hvad så – så skriver du de der klummer i Ekstra Bladet – nu er vi snart – vi stopper snart.

IP: Ja.

IV: Øh Altså den her runde, ikke [forsigtigt grin]

IP: Ja

IV: Men så skriver du de der klummer i Ekstra Bladet, som jeg også skal have læst nogle af øh. Er du så mere – er sproget så ligesom tonet lidt mere ned eller hvad? Fordi du siger, der er den der medie forskel?

IP: Ja. Det [...] det er i hvert fald mere [...] Det er som oftest mere overvejet. Altså jeg sidder sgu lige og kigger ”arh er det det ord, jeg skal bruge eller er det et andet” Min holdning er den samme, men jeg justerer mit sprog”. Og det er ikke fordi jeg måske bander mindre, men . Jeg bliver alligevel nok nødt til at tænke mere over det, når det er på skrift.

IV: Ja. Klart.

IP: Og Ekstra Bladet vil jo gerne have jo vildere, jo bedre, men. Men. Øh. Og nogle gange kan jeg også se at

jeg er ved at blive røvsyg.

IV: Okay: Jaja

IP: Jeg har også fået to børn og er blevet mega træt og sover ikke om natten og sådan noget, men – der er jo mange (fustader) i éns liv og og

IV: Ja. Selvfølgelig

17:54:34

IP: Og jeg er ikke - ja. Der er ikke en formel på den måde. Men jeg tror jeg tænker mere – eller ikke tror – jeg tænker mere over, hvad jeg skriver. Det gør jeg.

IV: Super. Jeg tror faktisk. Jeg tror faktisk jeg vil stoppe nu her.

IP: Ja. ja

IV: Hvis det er okay for dig altså?

IP: Jaja.

IV: Altså og øhm, som sagt

(diktafon stopper ved tidskode 17:54:55)

Appendix J: Interview guide Martin Kongstad

Interview med Martin Kongstad

Fredag 6. januar, 2017, kl. 13.00

Sted: kantinen på 24syv

Interviewstil: Semistruktureret. Jeg anvender spørgsmålene som udgangspunkt men er også lydhør for relevante digressioner, som jeg kan stille opklarende spørgsmål til. Dog anvendes interviewguiden også til at sikre mig, at vi holder os nogenlunde til sporet, og at jeg får svar på de ting, jeg har overvejet inden interviewet.

Optages på diktafon (og iPhone som backup) for derefter at blive transkriberet.

Interviewets overordnede forløb:

1) Kort skitsere projektet

Den overordnede ramme for forskningsprojektet er kulturjournalistik i DK. 7 forskere er med.

Jeg kigger så specifikt på det vi måske kunne kalde eksperimenterende journalistik og især den afart, hvor journalisten/værten/kritikeren har en markant personlighed, der bruges på forskellig vis i journalistikken. Det jeg gerne vil snakke med dig om er altså din praksis. Dine tanker og refleksioner omkring det, du gør, når du laver journalistik.

Jeg vil meget gerne anvende dele af jeres svar i min forskning. Altså citere udvalgte dele til at understøtte analytiske pointer og beskrive det her fænomen.

Citat-tjek?

Tilgang til journalistik og deres vej ind i det

Hvordan kom du ind i journalistik ?

Hvordan er journalistik anderledes end det, du ellers laver?

Hvilken type journalistik holder du selv mest af at "forbruge"?

Og hvilken type journalistik skal du bedst selv lide at producere?

Det personlige touch

Hvad tænker du i forhold til din egen rolle i journalistikken?

Hvordan vil du sige, at du bruger dig selv i dine programmer, artikler etc. ?

Hvad er der at hente ved at bruge sig selv i journalistikken sådan som du gør?

Hvad betyder det for dig at du har en uddannelse som journalist (ift personligheds-ageren)

Tænk over, hvem du er - altså hvordan du fremstår, når du laver journalistik?
(og tænker man over den "figur" man har fået bygget op over tid qua alle mulige forskellige former for kultur-produktion??)

Vil du sige, at du er den samme person i privaten som den person, du agerer som i din journalistik?

Er der også dele af dig selv, du ikke kunne drømme om at bruge?

I hvor høj grad oplever du, at din personlighed også bliver til, mens du udarbejder din journalistik eller kritik? (eksempelvist har du på et tidspunkt skrevet er det som om det ikke har fundet sted (i dit liv) hvis det ikke har stået i avisen?)

(Altså: hvordan spiller selve produktionen af noget sammen med hvem du opfatter dig selv som)

Kan du pege på et bestemt tidspunkt eller et bestemt produkt, hvor du "fandt" dig selv om journalist (altså din tilgang, din journalistiske personlighed om man vil) ?

Hvad tror du at det betyder for din tilgang til det at lave kulturjournalistik, at du også selv er kultur-producerende (eksempelvist med romanerne) ?

Konkrete eksempler

Hvis vi prøver at se på nogle konkrete eksempler, lad os starte med **Bearnaise** - hvordan opstod det program ?

Hvordan vil du beskrive programmet?

Hvorfor det her setup med at få en skuespiller til at læse anmeldelsen op og så blande det med bidder fra en samtale?

Hvordan laves programmet?

Hvordan er du i det program?

Hvordan vil du mene, at din stil præger programmet?

Hvad vil du gerne prøve af med det program?

Hvad er fordele ved at bruge sig selv i journalistikken, som du gør?

Er du anderledes i Bearnaise end i for eksempel dine skrevne artikler i WA?

De særlige greb

Du har jo benyttet forskellige interessante greb i madanmeldelserne eksempelvis det her med at bruge en romanfigur som stemme og ligefrem som *byline* i Information - hvordan kom det i stand?

Hvad tænker du, at grebet gør?

Du har også benyttet dig af at spise med en afdød ven - hvad tænker du selv om det formvalg?

Andre aktiviteter

Kulturjournalistik, WA

Romanerne

Euroman-journalistik (disse anmeldelser er ofte lidt mere ordinære, hvorfor?)

Er der forskel på medier når det gælder muligheden for at anvende sig selv, være distinkt (eller hvordan vi nu skal udtrykke det) - altså radio vs. skrift?

Hvordan finder du ud af om du vil være meget til stede i artiklen kontra mere i baggrunden (er det materialet der dikterer det eller?) ?

Tænker du over hvordan dine andre aktiviteter eventuelt påvirker din journalistik og den folk opfatter dig som, når du laver journalistik?

24syv som platform / arbejdsplads

Hvordan vil du karakterisere 24syv som arbejdsplads?

Hvad betyder kanalens visioner (oplevelser, eksperimenter, nye stemmer) for dine muligheder på kanalen?

Hvordan vil du karakterisere det råderum, du har på kanalen?

Har du valgt at være på de medier, du er, fordi de giver dig et særligt råderum ift at bruge dig selv?

Kan man tale om en radio24syv-person/personlighed og i så fald, hvordan er vedkommende?

Sociale medier

Hvordan anvender du sociale medier?

Hvordan bruger du sociale medier i forhold til dine journalistiske aktiviteter?

Hvor meget vil du sige, at de sociale medier er en del af din journalistik og den, du er, når du laver journalistik?

Afrunding

Runde 2, nok december 2017 eller januar 2018 - Hvilke af dine ting burde jeg måske orientere mig i forinden?

Appendix K: Interview data Martin Kongstad

Martin Kongstad 1

IV: Interviewer, Steffen Moestrup

IP: Martin Kongstad

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtals flow.

[]: Angiver forklarende transskriptionsnoter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[..] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

[Diktafonen starter ved tidskode 09:25:50]

09:25:52

IV: [høj baggrundsstøj, som om de sidder i en kantine] Jamen øh, hvis nu vi starter sådan helt, hvad hedder det way back hedder det. Hvordan du egentligt kom ind i journalistik, for du har lavet forskellige ting. Men hvornår startede du sådan med at lave journalistik? Øh hvis du kalder det journalistik, det du har arbejdet med, det ved jeg ikke?

IP: Jo det har noget af det været, i hvert fald.

IV: ja.

IP: Øhm jamen det begyndte med at jeg var musiker, i begyndelsen af firserne. Og så øh en aften var jeg oppe, på det spillested, hvor alle musikere kom – det findes stadig, der hed Musik Caféen, inde i Huset. Jeg har spillet trommer i et band, som ikke rigtigt kom nogen vegne.

IV: Hm

IP: Og jeg vidste godt, jeg ikke ville blive nogen virkelig god trommeslager, for jeg gad ikke at øve mig. Og så fandt jeg deroppe et gratisblad, der hed Gaffa. Som på det tidspunkt kun kom i Århus øh.

IV: Mm

IP: og jeg havde lige taget speed. Som et er øhm, et drug som virker som hundrede kopper kaffer

IV: Mm

IP: Så jeg læste det her og så tænkte jeg øh, at det her kan jeg skrive bedre. Jeg havde ikke skrevet andet end danske stile, men vidste godt – jeg har altid vidst, at jeg godt kunne. Altså jeg har altid tænkt, at hvis ikke andet, så kan jeg altid skrive.

IV: Okay.

09:26:59

IP: Så løb jeg hjem og så skrev jeg et postkort til redak – til øh til redaktøren og tegnede også forsiden på det

IV: Mm

IP: Og så, fordi jeg var bange for, at det ikke ville nå frem, så lavede jeg et mere og sendte begge kortene. Så blev jeg kaldt til en samtale og det vidste sig, at det faldt sammen med at de skulle til at være landsdækkende.

IV: Mhm

IP: Og så blev jeg øh antaget. Jeg sagde bare, jeg var skide god. Og så øhm – så begyndte jeg så at skulle redigere det der hed Kalender. Og det vil sige, man skulle ringe rundt til alle landets spillesteder

IV: Ja

IP: Og få at vide, hvad de lavede to måneder senere for man var (lidt forud)

IV: okay jaja

IP: Det var sådan noget med, at man skulle have fat på én, der hed Taxa John, inde på Café Sommersko og der var ikke nogen, der havde telefoner på sig. Så du skulle have fat i dem, når de var der

IV: Okay. Jaja.

IP: Så skrev jeg min første artikel til det tredje blad, jeg var med til at lave. Som handlede om en gruppe, der hed (Senses). Som var sådan noget gøglerrock øh. Den var på tyve linjer og det tog mig tre dage at skrive den. Og jeg skrev den på sådan en rød Brother skrivemaskine.

IV: Hm

09:27:59

IP: Æh og så begyndte jeg ligesom der.

IV: Ja

IP: Og så begyndte jeg langsomt at – og jeg blev også fyret fra det der Gaffa, inden jeg rigtigt kom i gang. Det skulle være en ny chefredaktør, der godt kunne lide mig

IV: Ja.

IP: Så begyndte jeg at få mere tur i den og fik mit billede i, hver eneste uge – eller måned, hvor folk begyndte sådan lidt at lægge mærke til mig. Så blev jeg – så begyndte jeg at blive hyret af nogle andre blade og så fik jeg ansættelse på et ungdomsblad, der hed Mix.

IV: mm

IP: Det var min første gang, hvor jeg egentligt tjente penge på det og der var ligesom gået tre år, fra jeg begyndte, ikke.

IV: Ja

IP: inden da havde jeg fået hundrede kroner for at lave en pladeanmeldelse, eller sådan noget. Det var sådan dernede, vi var

IV: Ja

IP: Firehundrede kroner for at lave en hel side, i Gaffa, ikke. Men nu fik jeg faktisk en månedsløn på sytten tusind, hvilket var fint, når man var midt tyverne eller sådan noget.

IV: Og det var slut firserne eller?

IP: Ja det var i niogfirs.

IV: Okay. Ja.

IP: Øh der var jeg femogtyve.

IV: Ja

IP: og så øh – et par år efter det, så åbnede Euroman. I tooghalvfems og så fik jeg brev fra dem, om jeg ville komme til et møde og så var jeg til møde med alle mulige, de havde udpeget, som de syntes kunne være gode.

IV: Mm

09:29:00

IP: Så begyndte jeg at arbejde for dem fra det andet nummer

IV: Ja.

IP: Og var hos dem i, mere eller mindre, i syv – otte år. Blev ligesom den sådan største – den der leverede mest til dem

IV: Så nærmest fastansat næsten eller?

IP: Ja og det var jeg så aldrig. Jeg var projekt ansa- eller jeg var freelance kontraktansat. Så jeg skulle aflevere et stort interview, et lille interview, en musik side og en madanmeldelse hver måned.

IV: okay.

IP: Så fik jeg nogle penge for det.

IV: Ja okay. Ja.

IP: Så det var sådan det begyndte og der begyndte jeg at lave øh, for Euroman, sådan store interviews med kulturpersonligheder, hvor jeg så langsomt indførte sådan en meget jeg-dreven form. Fordi jeg egentlig havde mere lyst til at skrive om mig selv, end om de kunstnere, der var ø.

IV: Okay. Ja. Hvordan kan egentlig?

IP: Ja. Hvad fanden skal jeg sige. Jeg havde mere lyst til at udtrykke det jeg egentligt selv havde i mig, end – eller i hvert fald til at udtrykke mig meget farverrigt rundt om det jeg skulle. Jeg havde lyst til at udtrykke mig mere, end –end de tit gjorde, ikke.

IV: Okay.

IP: Så jeg skrev en masse udenoms ting, som prøvede at bygge sådan fortællinger op og fulgte folk i –altså dagevis, ugevis også og –

09:30:16

IV: Ja.

IP: Skrev alt muligt, hvad jeg så og det øh – jeg kan huske, noget af det sidste, jeg lavede for Euroman, har været sådan i syvoghalvfems, eller sådan noget. Et interview i Grækenland, hvor Lars Hug, var på sådan en skriveferie i nogle måneder og så skulle jeg ned og lave et interview med ham, fordi der kom en ny plade

med ham.

IV: Mm

IP: Og så kan jeg huske, at jeg havde lavet så mange af sådan nogle store interviews, som var sådan jeg-drevne, at jeg satte mig for inden, at jeg på et tidspunkt, under – altså på et tidspunkt på de her seks sider skulle skrive” jeg vil være reggae sanger”

IV: okay

IP: Bare for at lægge en eller anden ting ind fra mig selv, ikke-

IV: okay. Benspænd

IP: Ja så jeg var faktisk meget sådan meget optaget af den der øh jeg-journalist, som jeg jo dybest set havde fra Tom (Wolfe) egentligt, som øh =

IV: = Som du havde læst og ?

IP: Ja. Så jeg havde meget læst de der, jeg havde været meget optaget, gennem mange år også før jeg begyndte at skrive, af – af folk, der skrev den der – hvad fanden kaldte man det ? Det hed et eller andet særligt.

IV: New journalism?

09:31:17

IP: Ja, det var bare det det hed. Ja dybest set ikke. Der var også nogle folk ovre på Weekendavisen, der [IV mumler noget, jeg ikke kan høre] Ja ikke rigtig gonzo, men mere sådan -der var sådan nogle enkelte folk, på Weekendavisen, der dyrkede den form.

IV: Okay. Hans (Elgaard) og nogle?

IP: Jaeh. Jaeh. OG ham der hed Jesper et eller andet.

IV: Ja. Okay.

IP: Som var meget god til det også

IV: Ja.

IP: Og jeg synes bare det var enormt interessant, når folk brugte den form der. Jeg kunne godt lide at det der subjektive var med i.

IV: Okay. Men er det det der sådan forfatter, fordi du er jo forfatter, kan man sige – eller er blevet det siden hen. Er det det, der sådan har ligget og ulmet tror du?

IP: Ja. Ja helt hundrede. Jamen det er det. Jeg var øh – allerede fra da jeg var sådan i start tyverne, s vidste jeg godt, at det egentligt var det, jeg gerne ville være. Men jeg var bare nødt til at – at finde en måde, at lære at skrive på ført.

IV: Okay

IP: Så jeg øvede mig, kan man sige, i alle mulige skrivediscipliner , inden jeg så –efter mnge år, tog mig sammen og fik skrevet den bog, som jeg egentligt ville have skrevet, siden jeg var i start tyverne.

IV: Ja.

IP: Det var faktisk det, jeg altid har villet være, jeg har bare sådan lidt undertrky det og tænkt”nåh men nu er jeg lidt musiker og nu er jeg lidt” =

IV: Okay. Ja.

IP: DJ eller hvad det var, jeg =

IV: = Og de overvejede aldrig, hvad skal man sige, skoling eller journalistiske eller?

09:32:22

IP: Jo jeg søgte faktisk ind på Journalisthøjskolen og kom ind, men der var hundrede og fyrre, der havde kvalificeret sig og de havde kun plads til hundrede tyve, så de trak lod og så tabte jeg. Og det var faktisk lige efter det, at jeg begyndte sådan rigtigt at øh skrive selv. Fordi jeg tænkte, at hvis ikke jeg kan komme ind den banede vej, eller den givne vej, så – så finder jeg bare min egen vej.

IV: Ja. Ja.

IP: Det er næsten sådan, jeg har gjort med alt. Og så gået uden om alt andet. Og bare gået ind i det selv.

IV: Okay. Jeg tænder også lige denne her for en backup. Nu øh kan jeg huske der var et program, var det ikke med (Sonnergaard), hvor der ikke var øh – hvor lyden ikke kom igennem. Så nu tager jeg altså lige en backup.

IP: Ja.

IV: Øh jeg tænkte på det der med stofområdet, altså musik og mad og sådan- hvordan opstod det? Var det bare sådan fordi det var dine interesser, eller?

IP: Ja man kan sige, det begyndte med øh musik, ikke. Fordi eg spillede selv og jeg havde en klar holdning til det og det var noget, jeg dyrkede siden jeg var helt lille.

IV: Ja

IP: så det vidste jeg noget om, ikke. Og så var det – man kan sige, det var attraktivt i firserne. Det var det attraktive stofområde, fordi at der var – dels var der mange penge i det.

IV: Hm

09:33:25

IP: Det vil sige, pladeselskaberne havde mange penge. Der var sådan et – der var et vist sus over den genre dengang, ikke. Øh så på en måde har jeg bare bøjet mig efter vinden, ikke.

IV: Okay.

IP: Hvad kan man sige, så kom – så kom maden siden hen. Det kom så sideløbende med at jeg begyndte at – jeg foreslog Euroman at lave madanmeldelser allerede i (..) tre-fireoghalvfems eller sådan noget.

IV: Okay. Ja

IP: Fordi de ikke havde det. Så begyndte jeg – for jeg syntes også, at det kunne være et fedt job ikke. Altså man får penge for at gå ud og spise en eller anden dyr middag, ikke.

IV: jaja

IP: Og jeg har altid læst madanmeldelser. Jeg kan huske, det var en ret sjov genre.

IV: Ja.

IP: Så øh, det var lidt sådan noget, der kom af ting, som jeg vidste noget om og interesserede mig for, ikke. Det var sådan meget lyst-lystdrevent, ikke.

IV: Ja okay. Hvordan - det der med genre. Altså madanmeldelser. Hvad var det, der sådan - eller hvad er det, der appellerer til dig? Du laver det jo stadigvæk.

IP: Dengang var det meget, at – jamen det var også at udvide, tror jeg, det – jeg kunne læse, at de andre forholdte sig meget, til hvad der lå foran dem.

IV: Hm

IP: Jeg syntes, det var ret interessant at lægge mærke til også, hvem der var der og hvad de gjorde. Aætså prøve at udvide formen lid, ikke.

IV: Ja

IP: Hvor jeg så gennem årene, sådan raffinerede den måde, at skrive madanmeldelser på. Synes jeg selv i hvert fald.

IV: Ja. Ja

09:34:38

IP: Jeg havde en overgang, hvor jeg skrev nogle anmeldelser for Information, hvor jeg ville lave helt om på alt. Hvor jeg blandt andet også lokkede Jan Sonnergaard til at være med, fordi jeg ville øh ligesom reformere den måde, som man skrev madanmeldelser på. Fordi synes det var kedeligt bare at læse, at den havde fået tre porrer og laksen havde fået lidt for meget.

IV: Ja

IP: så der op – der prøvede jeg på at opfinde sådan nogle former, som øh (..) Øh hvor jeg blandt andet spiste ude med min bedste ven, som var død, tyve år inden. Eller spiste ude med karakterer fra min bog. Eller altså så jeg lavede det – prøvede at lave det på en helt anden måde.

IV: Ja.

IP: uden at folk nødvendigvis vidste, at det var sådan jeg gjorde det. Men at jeg bare vidste det selv ikke.

IV: Ja. Jaja

IP: For at skabe små øh fortællinger, som – som madanmelder.

IV: Okay ja.

IP: Du ved – bare for at bryde formen. Det er jo altid – jeg har altid være meget optaget af, ligesom at bryde former, som jeg synes man – som jeg faktisk bare synes stagnerer og sådan noget, ikke.

IV : Ja ja

IP: Jeg prøvede også på at lave – på Euroman havde jeg en fast eller to faste musiksider, igennem seks –syv år, hvor jeg også hele tiden prøvede at udvide formen for, hvordan man kan lave den slags stof, fordi det var så forudsigeligt, den måde, som man kunne bruge det på, ikke. Så jeg lavede for eksempel et interview med Kashmir engang, kan jeg huske, hvor jeg havde formuleret spørgsmål fra seks eller fra – seks spørgsmål fra Signe Wenneberg og seks fra Jes Stein fra Politikken og seks fra – jeg havde taget sådan seks stemmer

IV: Hm

09:36:01

IP: Og så taget det med og så havde jeg sådan en kæmpe terning med og så hvis de slog en etter, så fik de ”du får så et Peter Nørgaard, fra Ekstra Bladet”

IV: okay. Jaja.

IP: Det kom der sådan et øh ”får I egentligt meget fisse, når I er ude og spille?”

IV: Okay.

IP: Og så kommer der Signe Wenneberg øh ”hvordan har I det med at bo i lejligheder, savner I ikke at gå en tur i skoven” eller hvad hun nu kunne spørge om, ikke

IV: Jajaja. Altså hvor du havde gisnet om, hvad de ville spørge om ?

IP: Jaja. Hvor jeg havde ligesom spurgt på deres vegne. Hvor jeg tænkte ”det her, ville de helt sikkert spørge om”, ikke.

IV: Okay. Og der var ikke nogen side med Martin Kongstads spørgsmål, eller hvad?

IP: Nej. Det tror jeg ikke, der var der. Fordi jeg synes bare det var sjovt at skrive i de andre karakterer, ikke

IV: Mm

IP: så jeg har altid prøvet at udvide – altså prøvet at dreje det lidt. Ikke egentligt som en ambition, men fordi jeg bare ikke kunne holde ud af gøre det på en anden måde, fordi det kedede mig simpelthen for meget, bare at lave.

IV: Ja. Men det e jo næsten sådan et skønlitterært greb

IP: Ja

IV: At skrive det som om man var en anden, eller en anden stemme, eller =

IP: Ja. Ja det har det vel egentligt været.

IV: Det der med – for eksempel den idé med at skrive om – eller hvor du er ude og spise med en afdød ven. Hvordan opstår det? Og hvad øh hvorfor?

09:37:00

IP: Det var i – i starten af nullerne, tror jeg. Det var fordi øh Information, havde jeg bare fået øje på, havde havde skiftet kundekreds. Det vidste vi alle det – jeg var vokset op med den selv, så min mor holdt den. Og jeg kunne godt se, at nu var det så børnene – min generation, der læste det. Og det var mennesker, som jeg vidste, gik op i mad. Og så sagde jeg bare til ham, ”hvorfor har I ikke en mad side? I skal bare vide, at alle jeres læsere går op i mad. Så hvorfor har I ikke en madanmelder?”

IV: Ja

IP: Så sagde de, ”jamen det vil vi også gerne have”. Og så kom jeg ind til et møde og så sagde jeg, ”jamen jeg vil gerne lave det mere litterærtog prøve at lave nogle nye former for det”.

IV: Mm

IP: Så fik jeg at vide, at øh – på det møde der, så sagde de ”jamen du kan bare gå til det – sæt et hold, ikke”

IV: Hmm

IP: Og så sagde jeg så ”hvor mange penge er der egentligt til det?” ”Der er to tusind kroner til løn og mad”. Så tænkte jeg ”okay. Jeg har ikke engang råd til, at tage en med ud og spise. Så jeg er nødt til at gå ene ud.”

IV: Mm

IP: Så nu er det mig selv, der ville syre ud med alle de der madanmeldelser. Hvordan kan jeg – hvordan kan jeg syre ud her?

IV: Ja. Ja

IP: hvordan kan jeg få det til at passe sammen. Jeg går ud – ene, men jeg forestiller mig, at der sidder et

menneske overfor mig, som ikke er med. Som jeg bare digter er med

IV: Okay

09:38:07

IP: Og så øh, min gamle vender, som døde i nittenhundrede og tooghalvfems. Han var så sød, hvad –tolv år før.

IV: Ja.

IP: Øh ham kendte jeg så godt og han var en – han var enormt sjov. Og jeg havde været så meget sammen med ham, så jeg vidste altid nøjagtigt, hvad han ville have sagt. Så jeg tænkte bare – også for ligesom at øh mindes ham og for at være lidt sammen med ham

IV: Mm

IP: Øh at så tog jeg ham med ud. Så lavede jeg bare – jeg tror jeg lavede otte eller ti, hvor han var med ude.

IV: Ja okay.

IP: Hvor han så øh – min redaktionschef på et tidspunkt sagde ”ham der Henrik, du er ude og spise med altid lyder fandme som en fed fyr [IV griner]. Kan jeg ikke møde ham?”. ”Jamen han er altså død”.

IV: Ja.

IP: ”nåh for pokker”. Og sådan

IV: okay. Ja

IP: Så det var ligesom bare sådan en måde at – at det var – som det gældende for alle sådan nogle ting, hvor man ligesom laver nogle nye former, så kommer man til at bruge – kom jeg i hvert fald – til at bruge enormt meget tid. Fordi jeg hele tiden skulle – fordi det ikke havde været rigtigt. Så jeg var nødt til, at finde ud af, hvordan jeg skulle digte det. Og det krævede så ikke bare, at jeg digtede noget bla bla bla, men at jeg digtede et eller andet, som havde en form for dramatisk udvikling. Bare – bare en lille én øh. Et eller andet som skete, eller nogen der havde en dagsorden, når de mødte op, eller. Jeg brugte enormt meget tid på at lave handling til de her tusind ord, ikke.

IV: Ja.

09:39:18

IP: Som gjorde, at jeg – efter jeg havde lavet tyve af dem, eller sådan noget, tænkte ”så nu øh har jeg simpelthen ikke tid til at lave det her mere”.

IV: Okay det blev simpelthen for tidskrævende?

IP: Ja fordi det var for ambitiøst, ikke.

IV: Mmm. Ja.

IP: Øh og jeg lavede – inden da, så havde jeg lavet – så havde de spurgt mig, om jeg ville lave sådan en lørdagsside for dem. Og så sagde jeg, ”jamen så vil jeg gerne lave en quiz og det skal være en quiz til det gamle publikum –dem fra nittenhundrede og otteogtres og så til de nye, dem fra firserne”. Så hver uge lavede jeg to spørgsmål til dem fra otteogtres og to til dem fra firserne og der fandt jeg ud af, at quiz-spørgsmål – den tekst, der leder op til selve spørgsmålet er per definition at regne som fakta.

IV: Hm

IP: Fordi man jo skal svare på noget – ”er det rigtigt, eller hvem er det her, eller” – der ligger noget fakta nederst.

IV: Ja klart.

IP: Så jeg tænkte helte teksten op til at have en meget høj troværdighed. Så jeg tænkte, hvis den har en høj troværdighed, så kan jeg jo putte alle mulige postulater ind. Og så vil det se ud som om, at det er rigtigt.

IV: Mhm

IP: Så jeg brugte den her quiz til at øh. Skrive -altså opremse postulater om tresserne eller dem fra firserne, ikke.

IV: Okay. Yes.

09:40:22

IP: Så det handlede om markedsføring og det handlede om at flygte fra sine gamle idealer og det handlede om alt muligt, som jeg så puttede ind i det her spørgsmål, som var sindssygt lange. Blandt andet skrev jeg et om Bamse og Kylling. Som jeg postulerede – fordi den er nemlig skabt af tre gamle otteogtressere, som jeg

postulerede var lavet som en øh – en satire over otteogtres manden. Altså Bamse var øh otteogtres manden, set med deres øjne. Det var simpelthen at spidde deres egne, ikke. Sådan en der var blød og (instrumental), men rykker man lidt tættere på er han enestående optaget af egen vilje, ikke.

IV: Ja [griner kort]

IP: og bidsk og pisse egocentrisk

IV: Ja.

IP: Øhm. Så det var ligesom sådan en anden form

IV: Ja.

IP: At prøve at meddele sig ind i en eller anden quizform, ikke.

IV: Ja. Var det bevidst, tænker du, at de der genre –altså (vennen med) madanmeldelsen øh. Altså jeg tænker om genren ligesom også rummer noget rum for leg og eksperimenter for dig – altså for eksempel det med at bruge afdøde kilder, på en måde, ikke. Øh det vil man måske nok ikke kunne gøre i en nyhedsartikel jo [IP: nej], eller i andre genreformater øhm.

09:41:30

IP: Nej men altså det øhm. Altså det har jo hele tiden drejet sig om – det der kan man faktisk føre tilbage til nittenhundrede og seksoghalvfems, tror jeg det var.

IV: Mm?

IP: Der skrev jeg – der fik jeg til opgave, at skrive en artikel for Politiken, som var sådan en sommerreportage. En tidligere chefredaktør fra Euroman, var blevet søndagsredaktør der. Og han hyrede nu mig og havde faktisk penge til at give mig en rigtigt god løn, for en gangs skyld. Så jeg fik sådan noget tredive tusind om måneden, hvilket var meget mere end hvad jeg plejede at få.

IV: Ja.

IP: Og så havde jeg ligesom – så havde jeg ligesom skrevet [ukendt stemmer afbryder: det var en modig farve den der]

IP: Hva? Nåh okay. Tak skal du have.

IV: Ja det kan man ikke helt sige om din

Ukendt stemme: Nej det er bare så kedeligt, men det ser du ikke lige [snak om farve med tredje ukendte stemmer fortsætter lidt, men den er uforståelig]

09:42:20

Ukendt stemme: Snakker han meget om sig selv?

IV: Ja sådan rimeligt, men altså det kunne godt være lidt, mere synes jeg

IP: Jeg taler kun om mig selv. Det er sgu da derfor øh (for det.)

09:42:26 [tilbage til interview]

IP: Nej men så havde jeg ligesom, så havde jeg lavet fem af sådan nogle – ja vi ses, Rene. Så fik jeg lavet fem af sådan nogle sommerreportager fra Tisvilde og Anholdt og fra en campingplads og =

IV: = Ja

IP: Og til den sjette, tænkte jeg bare øh ”nu er det nok.” Jeg kunne se, de andre dagblade de rejste også rundt, du ved og prøvede at lave sådan nogle skæve reportager, ikke. Så jeg tænkte ”nu er det simpelthen nok”. Så havde jeg hørt om et rapband. Som hed Malk de Koijn, som havde øh – de havde ikke lavet noget som helst endnu, men jeg kendte nogle alle hip hopperne, så jeg havde fået sådan et bånd med dem. Før de lavede noget. Og der vidste jeg, de havde opdigtet et univers, der hed Lange Strand. Som var et lille land nærmest, ikke. Efter Long Beach.

IV: Mhm

IP: Og der gik en masse – ligesom en masse karakterer de havde opfundet, boede så på denne her strand og det var et hiphop tivoli og jeg ved fandme ikke hvad. Så mødtes jeg med dem. Jeg fandt ud af, hvem de var og så mødtes jeg med dem. Og så talte jeg med dem og spurgte dem om ”må jeg lave noget – må jeg lave en sommer reportage af Lange Strand?”

IV: Ja

09:43:25

IP: Så lavede jeg – så digtede jeg så uden på det og så digtede jeg så en kommune. En borgmester, der

havde tilladt fri hash og tilladt potrygning og der var alt muligt- der var alt mulige underlige ting, som jeg fandt på. Der var sådan et øhm- der var sådan et center, på stranden også, som var for alle sådan nogle first movers.

IV: okay

IP: Hvor man kunne blive medlem, hvis man var first mover og så kunne firmaer sende nye øh produkter ind til det her feriested. Og alle de her first movers skulle så smage eller drikke eller hvad det nu var – eller gå med de der produkter og sige, hvad de synes om dem. Så de fik testet det hos de smarte, ikke.

IV: Ja. Okay.

IP: Øh som var så – det var så troværdigt, så der var klager fra nogle first movers, at de ikke var blevet spurgt om de ville være med i det her, ikke.

IV: Okay

IP: Men det førte så til, at der – den fyr, der så havde hyret mig. Han gik videre til et nyt job. Han blev spin doktor for Anders Fogh, tror jeg.

IV: ja.

IP: Så kom der en ny søndagsredaktør og så skulle jeg møde ham, om hvad jeg skulle lave næste uge. Og så sagde han så øh "Martin, det du lavede i sidste uge" - De havde ikke turde trykke den, uden at der stod nederst kursiveret, småt "dette er digtet".

IV: Okay.

09:44:32

IP: Og jeg havde sagt, tryk den nu bare. Men det ville de ikke. Det turde de, trods alt, ikke.

IV: Nej.

IP: Så sagde han så "det du lavede i sidste uge, det var jo løgn". Så sagde jeg "jo, det var det". Så sagde han, "vi kan ikke, som dagbladet Politiken, skrive noget, der er løgn, på vores sider". Så sagde jeg "jamen det gør I jo hele tiden. Hver eneste dag". Så sagde han "hvad mener du med det?" Så sagde jeg "jamen du kan da ikke påstå, at det I skriver, det er objektivt?" "Jo, vi stræber efter at skildre virkeligheden objektivt"

IV: Ja.

IP: Så sagde jeg "jamen det kan du lige så godt droppe"

IV: Ja.

IP: Det - altså det findes ikke, det er jeg sgu ked af at sige.

IV: Ja. Ja.

IP: "Nåh men det kan jeg – det er jeg slet ikke enig med dig i" og så videre og videre.

IV: Okay.

IP: Og så sagde jeg ligesom sådan "jeres udenrigskorrespondent sidder på Hilton og ser på CNN at der er faldet en bombe, i den by, hvor han er. Han har et andet billede af det, end slagtermesteren, der har fået sprængt sine vinduer ud og skal til at bygge hele sin slagterbutik op igen"

IV: Mm

IP: Så siger han "jamen jeg er ikke enig. Jeg er ikke enig i det der". Så blev vi sure og så blev der hævet stemmerne, så folk kom løbende til.

IV: Okay.

IP: Og så sagde han så "jamen jeg kan ligeså godt sige nu – vi ønsker ikke mere fra din hånd"

IV: Okay

09:45:32

IP: Og så blev jeg simpelthen fyret. Fordi jeg skrev noget, der ikke var objektivt.

IV: så der har simpelthen været en helt konkret begivenhed, hvor at det blev tydeliggjort, at du havde et andet blik på det.

IP: Ja.

IV: Ja.

IP: Ja, fordi jeg meget tidligt havde set – og det var jo det – også derfor, jeg var fascineret af det der new journalism. At at at når der var en subjektiv fortællerstemme, inden i det, så var man helt ren med at det der kom, det der blev set og blev opfanget, var noget det menneske havde opfanget frem for en eller

anden virkelighed, ikke.

IV: Okay. Ja.

IP: Ikke – fordi det var bare det ene menneskes syn på dag sammen med den popstjerne, eller hvad det nu var, ikke.

IV: Ja. Okay. Men kan man sige – har du så fuldstændigt siden – er det sådan at Martin Kongstad touchet, det er at der altid kan ske at være et eller andet fiktivt lag, som man ikke helt kan være sikker på er sandt eller falsk?

IP: Ja. Ja det har jeg faktisk. Det har altid været det, der interesserede mig. Det der – nu hedder det så autofiktion og det arbejder jeg med – det har jeg arbejdet med i tyve år.

IV: okay

IP: Altid øh – om jeg skrev journalistik eller jeg skrev noget fiktivt – jeg har altid krydset virkeligheden med noget jeg har digtet

IV: Mmm

09:46:37

IP: helt fra før, jeg begyndte faktisk – eller næsten, så skrev jeg sådan nogle ting om mig selv, som jeg har sendt ud til mine venner, hvor der var sket mig ting, der ikke var og sådan noget. Og jeg digtede på mit eget liv. Hvor jeg tog noget, som var meget troværdigt og så blandede op med noget, jeg havde fundet på.

IV: Ja okay. Ja

IP: Sådan så man ligesom holdte en troværdighed [lyder som om hansmiler], ikke.

IV: ja. Ja.

IP: Så det er altid sådan, jeg har arbejdet og det har altid været det der også interesserede mig, når jeg skrev fiktion. Som oftest, i hvert fald ind til videre, at øh at lave noget, der var så – at opfinde noget - når jeg skulle opfinde noget, der var så virkelighedsnært, så folk troede, at var noget der rigtigt var hændt.

IV: Mm. Okay.

IP: Altså det er der også rigtigt mange der har troet. Og siger sådan ”jamen jeg ved godt, hvem ham der er” så siger jeg ” det ved du ikke, fordi det er ikke nogen”

IV: okay

IP: Det er en, jeg har lavet. Jeg har godt nok kigget på ham og på ham og på tyve andre. Men jeg har (stort set) selv formet ham ud af alt muligt.

IV: Ja okay.

IP: Så folk har troet at de kendte dem, der var med i mine =

IV: = som sådan en nøgleroman, folk læser som (hvor man kunne tro) det var nogle ægte personer

IP: Ja. Og det har aldrig rigtigt interesseret mig, for det er ikke spændende.

IV: Nej.

IP: Så skal man jo - så kan jeg hellere skrive – så skal man skrive det dokumentarisk, synes jeg. Der er ingen grund til at putte noget rigtigt ind i noget fiktivt og så bare holde det rigtigt.

IV: Okay. Men hvorfor bruge journalistikken, som et forum? Altså du kunne i princippet lige så godt skrive noveller jo og digte og så videre. Altså hvor det bare er rendyrket fiktiv genre.

09:47:54

IP: Ja. Men jeg tror også det på en måde var sådan tilløb til at komme til at lave det, jeg gør nu.

IV: Hm

IP: så det var også øh – det var også det, der var – det var det der var ligesom, at jeg blev – det blev mere og mere løgn, det jeg lavede.

IV: Mm

IP: Eller mere og mere ud – hvad hedder det – udknaldet, ikke.

IV: Ja. Ja.

IP: Fordi jeg netop gerne ville – jeg ville dybest set bare gerne skrive mine egne ting, ikke. Så jeg havde også en fornemmelse tit, når jeg sad med kunstnere, som jeg skulle interviewe – musikere meget ofte – at jeg havde det lidt dårligt med den rolle, at at jeg skulle sidde som en ovre fra den anden side. Jeg havde lyst til at sætte mig over hos dem.

IV: Ja

IP: Hvilket jo er noget rod, ikke. Man har jo ligesom – der er nogle helt klart definerede roller. Du spørger også om noget, ikke. Jeg havde bare tit lyst til – og jeg blev altid også hængende bagefter og så begyndte jeg at sidde og jamme med dem – jeg kom til at gå over på den anden side, altid bagefter, ikke.

IV: Okay.

IP: Øhm. Som måske har været skide irriterende for dem, det ved jeg ikke.

IV: Ja. Men vil du så – tænker du så, det betyder at du ikke er journalist, eller du ikke laver journalistik, eller tænker du snarere at du bare udvider rammerne for, hvad journalistik kan være eller hvad – hvad er på færde?

09:48:52

IP: Jaaaaa. Jo men jeg har jo lavet. Nej det ved jeg sgu ikke. Jeg har bare – jeg har bare altid gjort det på min egen måde, synes jeg. Eller prøve at have det sjovt med det jeg lavede. Og lavet det – jeg har ikke rigtigt tænkt, om det var journalistik. Egentlig om – jeg har ikke rigtigt tænkt så meget i, hvad det var for en genre, jeg arbejdede med. Jeg har selvfølgelig set på, hvordan nogen, der var dygtige, gjorde det. Det vil sige, jeg har kigget på særligt amerikanske skribenter, mest. Jeg synes ikke der var nogen herhjemme, der var rigtigt interessante. Morten Sabroe, men så rablede det for ham. Altså

IV: Ja

IP: Men øh.

IV: Hvilke amerikanere kunne det være?

IP: Ja altså nogle af de store sportsskribenter derovre. Jeg kan faktisk ikke huske deres navne, men ja selvfølgelig også Tom øh Tom Wolfe og Hunter S. Thomsom, men mere sådan nogle øh – jeg kan ikke huske deres navne nu, faktisk. Jeg har sådan en kæmpe tyk bog for eksempel, der hedder Best American Sports Writing, hvor ligesom man kan sige interviews eller portrætter bliver sådan myte – mytedannelser, frem for bare et rent, straight portræt. Jeg er meget interesseret i at få alt det udenom med. Det synes jeg var – også fordi at jeg altid godt har kunnet lide at læse det selv.

IV: Mm

09:50:10

IP: Så jeg har altid arbejdet med – ud fra sådan et dagsorden om, at skrive noget som jeg selv gerne ville have læst.

IV: Ja.

IP: Altså egentlig. Så jeg tænker "hvad ville jeg gerne læse selv. Hvad kan jeg lide at læse selv?"

IV: Ja. Jajaja

IP: Og så prøver jeg at skrive noget, som jeg selv ville være blevet glad for, ikke.

IV: Ja.

IP: Hvis jeg havde åbnet bogen og tænkt "fedt mand, der er otte sider hvor der er en af dem, der knalder helt ud"

IV: Okay. Så det er også den type journalistik, du selv opsøger eller skriverier, du selv opsøger meget?

IP: Ja. Ja det er det.

IV: Okay. Ja

IP: Ting som, hvor der er noget – ja hvad fanden skal jeg sige. Jeg har bare altid godt kunnet lide, når der var et menneske, der investerede noget i det. Frem for at øh bare være en der stillede de rigtige spørgsmål, ikke.

IV: Ja. Men det er meget sjovt, du siger det der med det udenom. Nu ved jeg ikke, om jeg har den med, men hvis du kan huske øhm (..) [IV siger noget, men lyder som om han taler til sig selv – så lavmælt at jeg ikke kan høre hvad der siges.]

09:51:04

IV: Jeg kan huske, du lavede en på Weekendavisen. Jeg kan ikke huske hvem øh – hvem der var portrætteret. [Han siger igen noget uforståeligt lavt].

IP: Var det sådan et øh =

IV: = Kan du huske – hvad tror du jeg leder efter? Febrilsk.

IP: Æh Weekendavisen, var det et forfatterinterview eller hvad?

IP: Ja det var det nemlig. Eller det tror jeg, det var. Som sagt, jeg kan ikke huske, hvem det var, der vblev øh – måske har Poul Pilgaard stjålet det. Det har han måske.

IP: Jeg gad nok vide, hvad fanden det var.

IV: Der.

IP: Nåh okay. Jaja [griner kort] Den der. Nåh det var – hvad fanden hedder han nu øh. Engelsk øh. Årh.

IV: Jamen jeg kan nemlig heller ikke huske det, men altså nu kom jeg bare til at tænke på den der. Fordi det er jo det, jeg har taget med mig. Eller i hvert fald en ting, der er (pittoresk) apropos det der med uden om, ikke.

IP: Jo.

IV: Så var der den der pen, der.

IP: Men det er fordi – det er faktisk den gale (tyv). Men men øh – den skal være nul. Nul komma fire. Men øh.

IV: Det tror jeg ikke, jeg kunne få på E-bay eller- den er lidt svær at finde.

IP: Jeg – jeg tror jeg købte mine i Berlin mener jeg.

IV: Okay. Men den er nemlig skide god.

IP: den er pisse god.

IV: Øhm. Men det var bare et eksempel på det der med noget udenom. Og sådan altså nogle detaljer, som man måske ikke ville have taget med, hvis man sådan kørte efter den normale opskrift.

09:52:26

IP: Jamen og det – der er vi lidt ovre i noget andet der, fordi når jeg har lavet – altså jeg har jo ellers holdt fri fra at lave sådan nogle interviews og sådan noget. Bort set fra, at jeg jo laver lige den radio der, men men – men jeg har ikke – jeg har sagt nej til at lave sådan nogle ting for alle mulige blade, fordi jeg ikke rigtigt gider mere.

IV: ja

IP: Jeg synes det der Weekendavisen var øh interessant, fordi jeg kunne komme til at tale med forfattere og så kunne jeg tillade mi, fordi jeg selv var det, at jeg kunne spørge om nogle andre ting. Også fordi jeg vidste noget andet end en typisk litteratur journalist, ville vide

IV: Ja. Yes.

IP: Fordi jeg selv sad der, ikke også. Så jeg kunne jo tale om (klods), som de jo - eller hvad – hvordan man opfinder navne, eller du ved – der er sådan nogle helt – og der var min ambition var, da jeg lavede den der, at få det så konkret som muligt.

IV: Mm

IP: Altså egentligt så man kunne – og det synes jeg nemlig – jeg synes nemlig at der kan komme enormt meget godt ud af at gå ned i sådan en ting, som hvad for en pen, man bruger til at tage sine noter med [griner lidt]. Der kan komme nogle ting frem, som ikke ville komme frem ellers.

IV: Ja. Ja

09:53:26

IP: Øh. Som jeg netop selv synes er sjovt at læse. Derfor gjorde jeg det sådan. Fordi jeg synes selv det er skide interessant, fordi jeg selv laver det. Det er jo meget egoistisk, på en eller anden måde.

IV: Ja, okay. Ja.

IP: Men det var også – jeg gad – jeg kan huske, da jeg tog den pen og da det så vidste sig, at vi havde den samme pen – det brød også ligesom isen. Eller det var som at der skete et eller andet, der.

IV: Ja. Men det er vel også et eksempel på at komme over og sidde på den samme side, apropos det der med musikerne før. Det gør du jo så også her ved forfatteren.

IP: Ja, men det er der og der er det – altså jeg kan også gøre det, når jeg laver radio nu, med kunstnere som skaber noget og sådan. Frem for at tage den rolle, som egentligt var min. Som er ”nåh men jeg er journalist”. Så kan jeg nogle gange også tillade mig at gå længere ind i , hvad kan man sige, i den verden, der er i.

IV: Mm

IP: I stedet for at sige "nåh men jeg er her og du er der", så kan jeg bare gå over i at spørge om nogle ting og så sige øh som udgangspunkt "nåh jeg laver noget, så har jeg enormt svært ved bla bla bla – hvordan har du det med det?". Det er meget lettere, at svare på for en anden kunstner, hvis man har lagt noget frem selv først.

IV: Ja.

IP: At man ligesom siger "jeg er ikke bare én, der vil have noget ud af dig. Jeg kan godt give noget først." Så kan du høre "jamen jeg har ikke – det kan jeg ikke finde selv ud af, hvordan har du det?"

IV: Ja.

09:54:34

IP: Så det – det giver en anden stemme. Og det giver en anden tryghed, fordi det er et menneske, der sidder overfor dem, som ved at jeg er forfatter og hvad der – altså hvad der bliver sagt ikke.

IV: Okay. Hvad tror du, det betyder sådan for det endelige produkt. At du er flyttet over på den anden side?

IP: Jamen jeg tror det – hvis man taler det Weekendavisen, eller – det kan jeg jo mærke på dem jeg har mødt, bortset fra en, så har alle været sådan - har også sørget for at sige, inden når jeg har fået deres mail – jeg har lavet mange i England også, fordi så kunne jeg komme derover og det er jo meget fedt, ikke.

IV: Ja.

IP: Så har jeg lagt meget vægt på, at jeg er det også selv. Så du ved – jeg kommer som din ven, ikke.

IV: Jajaja

IP: så man er godt klar over, at der kommer en, der er øh der er solidarisk med én og ved hvor svært det kan være, når man sidder og ikke kan komme videre.

IV: okay okay

IP: Og det tror jeg altså er udslagsgivende for at det bliver – at det kommer lidt tættere på og der kommer nogle andre ting frem, end hvad der ellers ville gøre, fordi man så ville spørge om " hvor har du tema fra?" eller kun kunne finde ud af sådan lidt kedelige spørgsmål, ikke.

IV: Okay. Jajaja.

09:55:31

IP: Jeg var ovre – jeg kan huske, jeg var ovre og interviewe Julian Barnes, som ligger til at få nobelprisen inden for et par år, ikke. Og han øh – hvad hedder sådan noget. Han var lige – han var lige kommet hjem fra Milano. Han er tooghalvfjerds eller sådan noget – han var træt, ikke. Og hans kone var død året inde og han var pisse ked af det altså.

IV: Mm

IP: Og han var bare kommet hjem der og han havde bare været på sådan noget pressetur derovre og han mest lyst – jeg var hjemme hos ham der – det var jeg hos alle dem der.

IV: Ja.

IP: Han boede i sådan et rækkehus, ude i det nordlige London. Og der kunne jeg mærke, at der gik længe inden han åbnede døren og sådan noget. Jeg kunne bare se "åh" han havde lige glemt—"åh nej, nu kommer ham der fra Danmark. Fuck jeg har sagt ja til det"

IV: okay. Ja.

IP: Jeg kunne mærke, hvordan han havde det. Og jeg tænkte bare "nåh men nu er jeg kommet herover. Det nytter ikke noget, at jeg siger "prøv at hør, jeg kan godt se, at du ikke gider, så jeg går igen du"". Det var ikke –

IV: Nej

IP: Jeg havde købt – flyet var booket. Og så øh. Så begyndte jeg sådan og han svarer sådan meget trægt.

IV: Mm

IP: Og var sådan lidt "åhhh". Jeg kunne bare mærke, han orkede det ikke. Så på et tidspunkt, så – jeg havde min radiomikrofon med. Så på et tidspunkt skulle jeg på WC og så lod jeg den bare ligge – jeg lod den bare køre, fordi der er fire timer i den

IV: Ja.

09:56:39

IP: Så blev det – efter jeg havde været på WC, så blev det faktisk så – så fandt jeg et eller andet spørgsmål, mens jeg sad deroppe og tænkte ”hvad fanden – hvordan får jeg det her til at komme videre”. Og så tænkte jeg ”okay”. Jeg har sådan nogle mapper med forslag til bøger.

IV: Mmm

IP: Altså rigtigt mange. Jeg finder på mange ting

IV: Okay

IP: Og mange af dem er også – når jeg kigger på dem, så tænker jeg ”hold kæft, hvad har jeg dog tænkt på, der”, ikke

IV: Jaja.

IP: Og så tænker jeg ”det har han sgu nok også”, for han virkede som en der gjorde sådan noget. Så sagde jeg til ham ”har du en masse ting liggende, du aldrig har fået realiseret?” Så sagde han ”ja det har jeg”. ”Kan du ikke nævne for mig, det allerdårligste påfund? Prøv at komme op med det allerdårligste, du nogensinde har fundet på”. Så forsvandt- så blev han helt levende. Så sagde han ”ja okay – det her det var eddermanne dårligt, nu ska du høre – hold kæft en lorte idé” og så sad vi og sådan – og så blev resten skide godt.

IV: mm

IP: Øh og så kom jeg hjem på mit værelse og så skulle jeg lytte det igennem. Så kom den der pause der, hvor jeg går på WC og så tænkte jeg ”nåh men der kommer ti minutter her, lad mig lige spole igennem”. Men hvad hvis der – det er jo også meget sjovt – det kunne være der sker noget i den pause.

IV: Ja.

09:57:35

IP: Så gik jeg tilbage og så kunne man høre ham sådan ligesom [lyd af klap i bordet] sådan, hvor han havde fulgt mig gå op på WC og så kan man høre ham gå tilbage. Så sætter han sig ned. Han havde sådan to lænestol, hvor han altid lavede de der ting. Og han sagde bare ”du skal sidde der”.

IV: Ja.

IP: Altså ”der sidder ham, der skulle spørge”.

IV: Det var en fast form, ja.

IP: Sådan helt klart. Så kunne man høre ham sætte sig ned, sådan [sukker dybt]. Og så siger han så, så er det bare sådan noget [uforståelig, lav hvisken]. Og så spolede jeg tilbage.

IV: Ja.

IP: [hvisker igen uforståeligt]. ”hvad for noget?” Skrue helt op og sådan noget og sidde sådan her.

IV: Ja

IP: Og så kan jeg høre ham sige ”this is so boring” [de griner begge]. Hvor jeg bar var sådan ”hvad for noget”.

IV: Ej.

IP: hold kæft- og jeg tænkte altså – hvis han havde tænkt sig, at det skulle med. Så havde han sagt det lige ud [taler i almindeligt leje] ”this is so boring”

IV: Jajaja.

IP: Så – så det var noget han sagde for sig selv.

IV: Ja. Okay.

IP: Hvor jeg – hvor jeg bare tænkte. ”Okay bordet fanger – alt hvad du siger ind i den mikrofon kan jeg bruge”. Så jeg altså brugte. Jeg brugte det simpelthen. Bare inde i interviewet, ikke.

IV: Ja. [kort grin] Så har du jo tænkt rigtigt, oppe på WC’et, at du var nødt til at gøre noget. Altså du havde fornemmet det selv også, at der var – at det ikke var godt på det tidspunkt.

IP: Ja der var et eller andet. Der var for meget modstand i det, ikke. Og (..) Jeg har altid, i de senere år, altid arbejdet med, når jeg skulle lave interviews, at jeg ville få folk ind, i – ind på steder, de havde lyst til at være, frem for – som man ville gøre, hvis man skulle være kritisk øh. Så ville man spørge folk ind i et hjørne og det øh – det synes jeg er ret uinteressant, så jeg havde altid tænkt, at jeg ville hele tiden finde energifulde steder, ikke også.

IV: Mmm

09:59:07

IP: Og det kan nogle gange være enormt svært, hvis en forfatter er tooghalvfjerds år og han har lavet syvhundrede tusind interviews, ikke.

IV: Mmm ja klart

IP: Hvordan skaber man så en energifuld – altså det var ikke nok, at jeg selv skrev. Det kunne jeg bare mærke på ham, det var lidt halv irriterende. "åh nej. Nu én, der synes han er i samme båd som mig". Det orkede han ikke, kunne jeg mærke.

IV: Nej okay.

IP: Så det var bare sådan (..)

IV: Så du tror simpelthen, at det, der tændte energien her, det var at det var et originalt påhit, eller? =

IP: = Ja fordi jeg – det havde han helt sikkert ikke fået før det der spørgsmål. Det kan jeg slet ikke tro.

IV: Mm

IP: Men det krævede ligesom en, der selv også sad og levede af at finde på.

IV: Ja.

IP: At stille det spørgsmål. Og så sige "okay jeg havde det der plot der. Hvad tænkte jeg på".

IV: Ja okay. Hmm. Er man egentligt – eller er du sådan bevidst om – hvis du – nu siger du, at du siger nej til en del opgaver og altså når folk de ringer nu og gerne vil hyre dig. Og hyre en eller anden bestemt facon, en bestemt tilgang, en bestemt personlighed.

IP: Ja. Jojo

IV: Tænker man over det? Er du bevidst om det?

IP: Ja. Også fordi det – det bliver jo også sagt højt, ikke. Ja det øh =

IV: = Altså det bliver sagt højt af kunden?

IP: Ja altså så bliver der sagt et eller andet med noget en eller anden skæv vinkel. Det var nu mere tidligere.

IV: Okay.

IP: Mere, da jeg var sådan en rigtigt journalist. Da jeg arbejdede som det. Primært. Og det stoppede jeg med i otteoghalvfems, ikke. Sådan som min hovedting, ikke øhm.

IV: Ja.

IP: Men der var det meget, de sidste år der, så var det meget sådan. En masse af sådan noget med "vil du ikke skrive vores pressemeddelelse, fordi vi kan godt lide den der skæve måde, du går til det på" og jeg tænkte sådan (..)

IV: ja.

IP: Fordi det er jo sådan, som øh journalister og det var jo det

[diktafon stopper midt i sætning, ved tidskode 10:00:43]

Martin Kongstad 2

IV: Interviewer, Steffen Moestrup

IP: Martin Kongstad

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtalen flow.

[]: Angiver forklarende transskriptionsnoter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[.] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

[Diktafonen starter ved tidskode 09:26:03, midt i sætning]

09:26:03

IP: [bånd starter midt i sætningen] Slap for den der ensretning. Det er ikke sikkert jeg var blevet – jeg var gået ind under den, men det er klart en mulighed, ikke.

IV: Mm [støj]. Okay.

IP: Så – så øhm. Så jeg var meget klar over, særligt nogle år –også fordi jeg lavede et blad, der hedder Schäfer sammen med Fatman og Kim Foss.

IV: Mm?

IP: Og Henrik List. Som var sådan et øh. I midten – fra treoghalvfems til to tusind, som var sådan et øh. Et blad, hvor vi selv bestemte alt. Altså. Det var os, der havde bladet. Og der var alt i det løgn. Stort set alt løgn. Altså alt. Vi løj om alt [IV griner lavt]. Så øh derfor havde jeg – der opbyggede vi et renommé, i indre by i hvert fald, som sådan nogle øh spradebasser, ikke.

IV: Ja.

IP: og det var der – kunne jeg mærke, var der mange, der – der gerne ville have noget af. Derfor blev der også bud efter mig fra reklamebranchen, der omkring år seks-syvoghalvfems.

IV: Mmm

IP: Fordi de tænkte "hvis han kan skrive sådan der, så kan han også –altså det der, kan vi bruge", ikke.

IV: Ja. Okay.

09:27:06

IP: Så det var en – så det var også – altså jeg begyndte at få – når jeg gik i byen, fik jeg drinks af alle mulige, sådan nogle øh fra et eller andet (Satche and Satche), som kom over og sagde "det er super fedt, de laver".

IV: Mm

IP: Hvor jeg var sådan lidt "hvorfor kommer de der mennesker over til mig". OG så fandt jeg ud af, at når men det er simpelthen fordi at vi har fået en eller anden status. Via det der blad der, fordi vi laver det uden få nogen penge for det, altså det modsatte af det de gjorde - for at få penge for det.

IV: Mmm

IP: Og vi var bedre til at finde på.

IV: Ja

IP: End de mennesker, der fik mange penge for det. SÅ det var ligesom sådan øh. Det fik vi meget credit for, uden at det egentligt var meningen.

IV: ja. Okay.

IP: Og det første så også sådan et job med sig – som den - som den sådan skævt tænkende, ikke.

IV: Okay. Men du siger, det er ikke så meget det mere. Det er ikke så meget det – hvis folk ringer nu, så er det noget andet, de tænker om dig eller vil købe hos dig?

IP: Jaaa. Det tror jeg det er nu. Jeg skal lige prøve at tænke, hvad det er jeg har fået tilbud her (for nyligt).

(..) Det er sådan lidt en blanding af alt muligt, fordi jeg har lavet så mange ting, så det kan være alle mulige – alt muligt folk retter henvendelser op nu. Nu er det mere som sådan en kulturpersonlighed. Og så får jeg sådan noget "må vi komme hjem og lave en serie om dit arbejdsværelse?". Nej nix, nej nej. Nej tak. Det må I helst ikke

IV: Mm

09:28:19

IP: Eller " kan du lige nævne mig din yndlings restaurant? Vi har lavet et nyt digital magasin" eller – altså.

IV: Okay.

IP: Så er det, du ved, så er det sådan noget.

IV: Ja.

IP: Hvor jeg bare skal give et eller andet (..) sjovt.

IV: Okay. Ja okay.

IP: det – sådan noget får jeg meget af og jeg siger næsten altid nej.

IV: Hvordan med Bearnaise? Hvordan opstår det?

IP: Jamen det var simpelthen fordi jeg var ved at skrive en roman øh, som hedder "Fryser jeg?" og øh jeg havde ikke, jeg havde ikke nogle penge og jeg var ret så flad, så jeg simpelthen ikke vidste, hvor jeg skulle få penge til lejen fra og min kone hun tjente ikke noget. Og så øh – så lykkedes det alligevel at klare den igennem. På sindsygeste vis med nogle penge fra nogle rettigheder, jeg ikke anede jeg havde og alt muligt.

IV: Mhm

IP: Men jeg tænkte bare – fordi jeg har ikke – jeg har jo levet som sådan en freelancer siden enoghalvfems og har ikke haft – jeg havde to år på det der ungdomsblad dér – Mix. Den eneste fastansættelse, jeg har haft (...) Siden enoghalvfems.

IV: Okay.

IP: Så – så jeg var jo vant til at jeg bare klarede mig og der kom altid noget nyt og jeg havde [støj] altid sådan nogle faste kunder, som jeg vidste jeg kunne – og så hvis den ene røg, så havde jeg sørget for at der var noget andet og jeg begyndte at skrive film eller tv-serier. Altså hele tiden udvide mine kompetencer, ikke.

IV: Mh

IP: Så jeg havde mange heste.

IV: Ja.

09:29:36

IP: Men lige der sad jeg og øh – og skulle bruge al tid på at skrive den bog der, ellers ville den aldrig blive færdig. Så jeg kunne ikke lave andre ting.

IV: Mh

IP: Så jeg kunne simpelthen heller ikke tjene nogen penge. Og jeg havde fået alt det forud og jeg havde lånt af min mor og jeg havde lånt af de venner, der havde penge og =

IV: = Ja. Ja.

IP: Ikke? Og så tænkte jeg bare, at den situation ville jeg aldrig nogensinde sidde i igen, for jeg har børn og jeg har en dyr lejlighed og du ved. Så jeg tænkte, at det var simpelthen for nervepirrende for mig. Så jeg tænkte, at jeg måtte opfinde et eller andet deltidsjob.

IV: Mm

IP: Som sikrer, at der er penge til de der hardcore faste udgifter altså.

IV: Ja

IP: Husleje bare, ikke.

IV: Mh

IP: Og så tænkte jeg, "hvad fanden skal jeg lave?". Jeg havde ikke lyst til at skrive klummer og sådan noget der, vel. Fordi det synes jeg tager for meget kreativ energi og du ved. Så tænkte jeg, jeg havde lavet radio her - den første måned, Radio 24Syv sendte, der spurgte de om jeg ville være vært i et format, der hed "Den Store Roman".

IV: Mh

09:30:31

IP: Øh og det var første gang, at jeg lavede radio. Og det var sådan noget live radio, hver aften. Og det synes jeg var ret sjovt, at lave

IV: Mm

IP: Og så øh. Og de havde også sagt til mig herinde at de ville gerne have jeg lavede mere radio, fordi de syntes jeg havde mange gode ting. De syntes der var mange gode ting.

IV: mh

IP: Og så begyndte jeg at tænke i, hvad jeg kunne lave af radio. Så tænkte jeg "hvad – hvad findes ikke?" og så tænkte jeg, at der findes ikke noget om mad. Og så tænkte jeg sådan "jamen hvorfor laver man ikke madanmeldelse på radio?"

IV: Mm

IP: Det har aldrig været lavet før. Og så fandt jeg på det her og titlen er øh – ham min ven, som døde, som jeg havde med ude og spise, det var noget han – det er noget, han har sagt.

IV: Okay. [griner lidt]

IP: Så det var også lidt en hæder til ham.

IV: Ja

IP: Og så øh havde jeg udviklet et format, der hed - jeg går ud sammen med én og spiser og laver en madanmeldelse. Og så skulle jeg også alt muligt andet. Ud til chokoladefestival eller hvad fanden, der nu var af pis med mad.

IV: Mhm

IP: Og så sagde Mads og Michael bare til mig, "hold det til den der – den ene del der."

IV: okay. Ja.

IP: "Drop alt det andet, det kommer til at tage alt for meget tid." Og det blev rigtigt fint med det der.

IV: Ja. Jaja.

09:31:37

IP: Så vi holdte et møde, der varede ti minutter. Så var det ligesom skåret af og pillet fra og så var det helt klart. Og så begyndte jeg bare. Så det var sådan ret øh – og sådan udviklede jeg efterhånden, sådan ligesom. Formerne. Altså udvidet lidt formen for, hvordan jeg skriver de der anmeldelser og =

IV: =Mmm

IP: Tager mere og mere ind og sådan udnyttede at der sidder en eller anden skuespiller, som læser det højt eller sådan noget.

IV: Ja.

IP: Du ved, der er flere ting, som man kan lege med i den form. Eller sige "der er denne her form, med at jeg går ud og spiser med en eller anden. Men hvad hvis han nu går ud alene? Eller hvad hvis han nu laver en reportage fra det og det" og =

IV: Ja.

IP: Tager til nogle andre lande, eller-

IV: Ja.

IP: Så jeg prøvede sådan også på at udvide formen. OG lave [IV afbryder] =

IV: =men det der med skuespillerne, det har været fra starten af, eller hvad?

IP: Ja.

IV: Okay. Hvordan - hvorfor – hvorfor den?

IP: Det er fordi, jeg har altid brugt Claes, som læser op for mig – jeg har altid brugt ham, når der skulle læses noget op fra mine bøger. Og det begyndte, da jeg havde skrevet min første bog i to tusind og ni. Så skulle jeg have læst noget op, oppe i Tisvilde, hvor jeg har sådan et sommerteater – kunst sted.

IV: Mmh.

09:32.40

IP: Så ville jeg have – så ville jeg en aften prøve at se – at læse en af de der højt. Og så fordi, at han også var deroppe og så fordi, han er – han læser bøger. Og så tænker jeg, at jeg synes ikke selv, det er særligt sjovt at læse op.

IV: Mm

IP: Og det ved jeg, han synes. Så jeg spurgte bare, om han ikke ville gøre det.

IV: Ja.

IP: Og så fungerede det enormt godt. Og så har jeg bare brugt ham siden

IV: Okay.

IP: Jeg har altid holdt meget fast i, når der var nogen som jeg synes var gode til et eller andet og de – og det vi lavede sammen, det var godt, så har jeg altid blevet ved med at bruge dem

IV: Ja.

IP: Så det er derfor, han er med nu også.

IV: Okay. Hvad tænker du – hvad betyder det for programmet, at der ligesom er de to dele. Eller der er flere dele – men der er i hvert fald samtalen jo og så er der jo anmeldelsen, som så bliver læst op, ikke.

IP: Jeg kan godt lide, at man kan sige at den der anmeldelse får sådan et øh – sådan et teateragtigt præg, kan man sige, fordi han læser – han er skuespiller, så han – der kommer til at blive lagt et eller andet lag,

som er underlig øh aparte. Fordi hvis man skulle tage den logiske vej, så skulle det jo være mig, der læste min egen anmeldelse højt, ikke også?

IV: mm

09:33:38

IP: Jeg kan – jeg kan godt lide det, han tilføjer. Det der dramatiske, teatraliske han lægger ned over det. Som jeg synes giver et eller andet – en eller anden form for (absoluttet) også nogle gange og når der så bliver klippet fra noget helt reel snak om øh narcissister til en kammusling, som han så læser op med den der meget luftige, mandige stemme, så kan det jo godt blive fuldstændigt langt ude, ikke.

IV: Mmm

IP: Og det kan jeg godt lide. Der har været rigtigt mange, der har været imod det

IV: Ja

IP: Mod at han læste det op =

IV: = Okay =

IP: = Men jeg har holdt fast altså. Og jeg har altså aldrig tvivlet på, at det skulel være sådan.

IV: Nej. Okay.

IP: Så.

IV: okay. Men du skriver så anmeldelsen, går jeg ud fra?

IP: Jaja.

IV: Øh- med ham i tankerne eller med ? =

IP: = Nej. Egentligt ikke. Han øh han er så vant til at læse mine ting op, så han øh – så det ved jeg bare han kan altså.

IV: Ja. Men læser man dem sådan – eller skriver man dem, med henblik på oplæsning? Fordi det er vel trods alt det, den bliver jo? =

IP: Ja mere og mere. Altså det vil – det vil sige, jeg kan også næsten begynde at lægge sådan noget – det er lige før jeg kan lægge sådan et teater øh regi bemærkninger ind i, sådan noget med øh ”her – her bliver du pludselig meget gal”. Altså du ved sådan jeg kan godt lægge sådan noget ind i og så få ham til at spille pludseligt midt i det hele, ikke.

IV: Ja. Okay.

IP: Som bare er meget sjovt. Men jeg bruger det ikke så meget. Jeg har gjort det nogle gang.

IV: Okay. Okay

IP: Hvor han så pludselig skal hidse sig op over et eller andet, der ikke er relevant, eller sådan noget, ikke. Hvor jeg kan udnytte, at altså det kan han rent faktisk, ikke.

IV: Mm

09:35:04

IV: Og så det her med at invitere nogen med og at det bliver en samtale om ikke nødvendigvis kun maden jo, men om alt muligt andet =

IP := Ja helst om alt muligt andet.

IV: Ja helst om alt muligt andet. Ja. Hvordan gør du lige der? (...)

IP: Jamen jeg synes bare det var – jeg kunne meget godt lide det der, at det ikke bare blev mad, mad, mad.

IV: Mm

IP: Fordi det synes jeg også kan blive ret uinteressant øhm. I hvert fald at lave det hver gang, ikke.

IV: Mm

IP: Så jeg villebare hellere – jeg kunne også godt lide den der øh- netop som jeg sagde før, at øh at man kunne klippe mellem nogle ting, der overhovedet ikke hørte sammen. Altså fra en eller anden krydderurt til et eller andet virkelig alvorligt. Som lidt faktisk er – kam man sige, samme greb som jeg egentligt brugte på en måde i min første bog, hvor der også helt – hvor der også er – med helt overlæg en masse meget udførlige madbeskrivelser med =

IV: = Ja =

IP: = Midt i scener, som er sådan forfærdelige eller hvor folk har tabt status eller der er nogen, der er ved at jorde nogle andre eller sådan noget, så kommer der sådan et eller andet med hvordan sovsen var lavet,

eller hvordan de råvarer var og sådan noget, ikke. Som lidt er faktisk det samme øh, hvor man ligesom gør øh virkeligheden helt absurd ved at lægge den op mod sådan overdreven mad øh dyrkelse, ikke?

IV: Ja.

09:36:26

IP: Fordi jeg også – selvom jeg elsker mad og er også meget skeptisk overfor hele – hele dyrkelsen af det. Altså hele den måde, som mad kan blive sådan en slags blåstemplet virkelighedsflugt, ikke.

IV: Okay.

IP: Altså hvor man ligesom kan sige, at det er per definition lødigt at gå op i mad, ikke.

IV: Mm

IP: Hvor jeg ser den – der er også en grænse ikke, det – det kan også bare være en virkelighedsflugt. Jeg kender mennesker, der altså – taler – sidder med – taler om mad, med mad i munden, ikke. Hvor det ligesom bliver sådan ”altså skal vi ikke – der er også noget andet”. Man kan også bare spise for at blive mæt.

IV: Ja.

PI: Og så få lavet noget andet i stedet for, ikke.

IV: Okay.

IP: Så jeg har sådan lidt et =

IV: = Det er også en af grundene til at have samtalen til at være andet end =

IP: = Ja. Ja netop. Det er fordi ellers ville det bare blive – eller ville jeg ikke gide at høre det selv, simpelthen

IV: Okay.

IP: Nogle gange synes jeg, det er sjovt, at have kokke inde. Men så skal det være fordi – så vil jeg høre, hvordan de har haft det, da de var lærlinge og høre om de gamle øh dumme svin til kokke, der kastede gryder efter dem og sådan noget. Så kan det være sjovt, ikke.

IV: Ja

09:37:28

IP: Men jeg vil ikke rigtigt – jeg ville aldrig nogensinde kunne være madjournalist på den måde. Nu er jeg jo blevet medlem af det, der hedder ”danske Madanmeldere”

IV: mm

IP: Øh det var ikke noget, jeg ønskede, egentligt. Men øh det blev jeg bare spurgt om rigtigt mange gange. Fra Søren Frank blandt andet, fra Berlingske, som jeg har det fint med. Og han ønskede, at jeg skulle være med, fordi han gerne ville have én med, som ikke passede ind. Eller som kunne noget andet.

IV: mm

IP: Og så sagde jeg ligesom ja til at være med der, ikke. Og de mennesker, de laver ikke andet end at øh – end at skrive om mad eller at gå til smagninger og – de laver simpelthen ikke andet. Øh og der har jeg det på samme måde, som jeg havde, da jeg var rockjournalist. Hvor jeg var på sådan nogle ture [baggrundsstøj], der var jeg hele tiden på sådan nogle pressture. Det var dengang, der var penge i branchen, så man var hele tiden i London for at lave (..) Hvor man så skiftevis gik ind og lavede et interview med Dave Gahan fra Depeche Mode eller sådan et eller andet. Så stod man og ventede og så ”nåh men nu er det dig. Du har din halve time”, ikke. Og så var man inde hos ham og når man var færdig om aftenen, så sad man jo og drak drinks i en eller anden femstjernet bar, ikke. På pladeselskabets regning.

IV: yes.

09:38:29

IP: Og der var altid meget sådan øh – jeg kunne ikke rigtigt. Jeg følte mig aldrig som en del af det der hold der, der sad og – og øh talte om pet – pet sounds med Beach Boys var det egentlige mesterværk og sådan noget. Jeg synes altid det var røvsygt, når de begyndte og sidde og [IV afbryder]=

IV: = For indspist, eller sådan?

IP: Nej mere sådan noget med, at jeg synes det blev sådan noget æh – det mindede mig altid om at sådan spillede bilkort eller sådan noget. Hvor man sad ligesom og overgik hinanden med specialviden. Jeg syntes ikke det var – jeg synes ikke folk talte for at gøre de andre klogere, eller udvide deres verden, jeg syntes de talte for at promovere deres egne viden, ikke.

IV: Mm

IP: Og det er altid kedeligt, når folk taler sådan.

IV: okay.

IP: Og lidt på den samme måde har jeg med de der madører der. Fordi de sidder også og taler om "ej men så fik jeg en snekrabbe". "nåh men jeg fik så nogle orme, der –" og ligesom sådan, så overgår de hinanden [IV griner]. Eller i vine, de har kunnet genkende, eller – så jeg føler mig ikke som en del af dem. Det er lettere for mig nu, det var faktisk sværere for mig, da jeg var yngre, fordi det kan være svært, når man er sådan en flok på otte mennesker og man ikke føler sig hjemme i den. Så føler man sig ligesom sådan den mærkelige dreng nede i gården, ikke. De andre kan jo også godt mærke, at man ikke føler sig hjemme.

IV: Ja.

09:39:43

IP: Men nu er det ikke – nu gør det ikke noget. Nu er jeg jo blevet så gammel, så nu tænker jeg bare "altså det er hyggeligt nok at sidde her med dem og så er jeg gået"

IV: Ja. Mm

IP: Jeg har ikke noget – jeg har slet ikke brug for at hverken føle mig som ikke – eller føle mig som med i.

IV: Mm. Nu har du jo også -eller måske især skrevet madanmeldelser på tryk og så nu gør du det så i radioen. Hvad æh – hvad er forskellen på at arbejde på skrift og i lyd, når det gælder madanmeldelser som genre?

IP: Øhh. Jamen egentligt ikke det store. Egentligt ikke det store. Man kan sige, at forskellen her er at jeg kan – i forhold til den rent praktiske forskel er – i forhold til, hvis nu var blevet madanmelder på Politiken, som jeg blev tilbudt, før jeg sagde ja til at lave – eller før jeg fandt på at lave radio her.

IV: Mh

IP: så havde jeg sgu - så havde jeg haft, lad os sige tolvhundrede ord hver uge, som man skulle udfylde, ikke også.

IV: Mm

IP: Her kan jeg jo – her kan jeg fuldstændigt selv styre, hvor meget jeg synes, jeg vil skrive

IV: mm

IP: Det vil sige, at hvis jeg ikke rigtigt synes, der var noget interessant, der skete eller noget jeg fik øje på. Noget jeg kan skrive om – det nabolag, hvor stedet ligger eller det nabolags udvikling, eller – nogle gange bruger jeg også meget min viden om byen her. Øh til at skrive om bydelen og sige "her var det – da jeg var barn var det sådan her – nu er det altså blevet sådan. Fordi de der og de der og de der flyttede væk i firserne og så bliver der mere af det og derfor er det her sted, som det er nu" og sådan, ikke.

IV: Ja

09:41:12

IP: Så jeg kan jo selv vægte, om jeg synes, der er noget at skrive.

IV; Ja

IP: hvis jeg synes, der er det, så kan jeg skrive øh dobbelt så langt, som du ville kunne på et dagblad, ikke. Og hvis jeg omvendt ikke synes, at det er særligt interessant., men at den snak, der er om bordet er rigtigt interessant, så kan jeg jo skære helt ned på den. Sådan dybest set helt tørt – hvad vi fik at spise og hvad jeg synes om det, ikke.

IV: Ja. Ja.

IP: Og det er faktisk – der er en meget stor frihed i, at jeg selv styrer æh rammen, ikke.

IV: Mm

IP: Fordi formen er såmænd ikke anderledes, end jeg ville have skrevet den på tryk. Det tror jeg ikke. Jeg har jo også, inden for det sidste halve år, fået offentliggjort madanmeldelserne i Euroman, så bare taget dem – så jeg kunne tjene en håndøre mere oveni, ikke.

IV: Okay.

IP: Så de har faktisk også virket på tryk. Og det fungerede fint.

IV: Men har det så ikke kun være anmeldelsen?

IP: Jojo

IV: Det har ikke været snakken =

IP: Nej nej kun anmeldelsen. Og så har jeg så gjort det, hvor jeg i det første – det første år jeg har lavet dem, der havde jeg også en form for optakt, som Claes gav til den jeg skulle møde ikke. Sådan kunne det være, ikke. "Jan Sonnergaard har bla bla bla, ikke"

IV: Ja okay.

09:42:18

IP: Nu er det så skåret ud – nu er det hele delt ad, ikke.

IV: Ja

IP: Hvilket egentligt er meget fint. Så nu er det kun mad, det jeg tænker "at det her jeg skriver nu, skal jeg kunne trykke."

IV: Okay

IP: uden at folk skal forholde sig til at der har været en radioudsendelse. Det skal virke som en helt selvstændig madanmeldelse. Så det skal ikke linke til, hvem der er med eller –

IV: Okay.

IP: Men ellers tror jeg ikke der er nogen – jeg kunne ligeså godt skrive – jeg kunne lige så godt have skrevet dem som, hvis jeg havde min egen blog

IV: Okay

IP: Det ville ikke have været hverken kortere eller længere af den grund

IV: Mh. Men det der med at – altså det er meget – det er jo et lydmedie og jeg tænker at det der – der har været noget dokumentarisk også i forhold til at du har din mikrofon og de baggrundslyde, der kan blive optaget. Glasene og [IP afbryder] =

IP: = Nej men det er noget andet, fordi forskellen er jo også, at når jeg skriver madanmeldelsen, så bliver den jo sendt til Claes, der læser den op i et eller andet lydstudie

IV: Mhm

IP: Så det er jo én ting.

IV: Ja

IP: Den anden ting er så – når jeg er ude og lave hele sådan stemningen og - og mødet, med det menneske, som jeg ofte slet ikke kender og sådan noget, ikke. Så bruger øh i stigende grad øh – jamen jeg finder jo – jeg har jo fundet ud af, hvad radio egentligt kan bruges til også, ikke. Det finder jeg jo mere og mere ud af

IV: Okay

09:43:28

IP: Jeg havde jo ikkelavet radio før. Så finder jeg ud af ligesom at så har jeg lavet en form, der øh – der hedder når jeg cykler hen for at møde dem, kan jeg begynde at eventuelt sige et eller andet, der handler om, hvad jeg tror der bliver svært eller hvad jeg tror det kommer til at indeholde eller –

IV: Okay.

IP: Eller noget andet. Så jeg har ligesom sådan en (..) En form for indledning, som jeg laver, når jeg cykler hen til dem. Og jeg har tidligere haft sådan nogle cykler, der larmede helt sindssygt og [IV griner lidt] så lavede jeg bare sådan noget lidt lyd som man kunne høre ("æhngiængghuø") [IP laver skøre lyde, der vist skal lyde som en knirkende cykel] og sådan noget. Og hvis der så – jeg kunne se den var ved at være hel, så ligesom have rådhusklokkerne med, så man ligesom får mest muligt stemning ind i det, ikke.

IV: mm

IP: Og det gælder så også, når vi er ude og øh – når jeg er ude og spise. Så er jeg også helt bramfri, med når der kommer en eller anden tjener ned og taler i vildt lang tid, så sætter jeg bare mikrofonen op =

IV: = Så det er ikke skjult på nogen måde =

IP: = Nej nej =

IV: = Det er rimelig obvious, både selvfølgelig at det er dig =

IP: =Jaja =

IV: = Men også at du har mikrofonen

IP: Jaja og – men nu har jeg lavet så meget af det, så nu ved de det godt, når jeg kommer ud . Altså de

første tredive- fyrre, der vidste de det jo ikke nødvendigvis.

IV: Hvor meget fylder det – hvordan ser det ud? Hvad er det for en mikrofon, du bruger

IP: Jamen den er – den er sådan her.

IV: Okay

09:44:39

IP: Så er der så alt inden i den, men med sådan en kæmpe Radio 24Syv hætte på, ikke. Der er den.

IV: Ja okay. Så der er teknik i en eller anden kasse agtigt?

IP: Nej det er der faktisk ikke, den er sådan auto- den er sådan au - har sådan nogle kørende, så selve optageren sidder indeni .

IV: okay.

IP: Så det er bare sådan én her.

IV: Så det er sådan en. Okay.

IP: Ja. Men så når de skænker vin op, så gør jeg også lige sådan her, bare fordi det lyder meget fedt ikke.

IV: Ja

IP: Og min ambition eller min tanke med den udsendelse var også, at jeg ville gerne skabe – jeg ville gerne have det sådan så de, der lyttede til det havde på fornemmelsen, at de blev taget med ud på en middag, de ikke havde råd til selv. Eller på en middag, de havde lyst til at være til.

IV: Ja. Jaja. Ja

IP: Så det var ligesom sådan at kunne give folk en oplevelse af at være ude, ikke. Så man ligesom kunne stå hjemme og så være med, ude på en eller anden restaurant , ikke.

IV: Mm

IP: Det var helt klart det, der var min mening. Fordi jeg tænkte, det er altid rart, når man bliver taget et eller andet sted hen, som man har lyst til at være.

IV: Men det kan vel også være meningen i en tekst? At få folk med ud og spise, selvom de slet ikke er med?

09:45:38

IP: Jo jo, det øh – selvfølgelig skal den tekst jo øh også sådan ligesom afspejle og give en – en lyst til at være der. Ja.

IV: Mm

IP: Ja gøre det interessant. Og have nogle iagttagelser, som er – som er billedskabende, ikke. Altså hvis du siger, "nåh men der går da en hipster forbi derude", ikke – "som er toogfyrre år, med sit spædbarn på armen", eller hvad det er for en type, ikke. Altså så det er ligesom sådan øh – så ja det er også med til at danne et eller andet stemningsbillede, ikke.

IV: Men er det nemmere, at få folk med i en radio, eller hvad tænker du sådan, at nu begynder du at lære mediet at kende, siger du og jeg tænker bare, om det er nemmere at få skabt den der atmosfære, så folk bedre kan forestille sig, hvordan det ville være "hvis jeg havde været der", eller hvad? I forhold til tekst.

IP: Det er jo helt klart – har du æh, så er der en æh – ja så er der et medie mere, ikke.

IV: Mm

IP: Altså mere end de der læste ord. Der jo – så er der jo sådan en. Altså man kan jo bruge lyde og alt sådan noget til rigtigt meget, ikke.

IV: Mmm

09:46:38

IP: Og bare det, at vi går ind. Jeg prøver altid at sige øh – altså at lave sådan en meget klar overgang fra at jeg har cyklet derhen, til - altså man kan høre mig åbne døren ind, så man – jeg har det altid med, når jeg går ind af døren, så man kan høre ligesom "sådan her lyder gaden, når jeg går de sidste skridt hen"

IV: Ja

IP: Og så kan man høre, jeg åbner døren og kan man høre (Bzz) musik, stemmer og sådan – ligesom så man selv bliver taget med derind, ikke.

IV: Mh okay

IP: sådan nogle virkemidler er jeg selvfølgelig meget bevidst om, som tiden den er gået. Det er helt enkelt altså – det er bare at tænke dybest set i reportage, ikke. Altså få mest muligt stemning med. Så man ville

have kunnet skrive det også, ikke. Det er bare meget mere effektivt, når man kan høre lydene, ikke.

IV: Mhm. Men hvad gør du så i forhold til selve æh- altså sidder du og tager noter om måltidet eller ? For det må være sådan lidt besværligt med æh – med den der mikrofon, den kan du heller ikke holde, når du skal spise?

IP: Ja nej men jeg – jeg siger altid til dem, som jeg skal spise sammen med, at der er en regel. Og den regel er, at når den ligger nede på bordet, så er der ikke tændt, så kan du sige, hvad fanden du har lyst til, det kommer ikke med.

IV: Okay

IP: Plus at jeg også altid siger ”hvis du siger noget, under det her, som du ikke synes du har lyst til at have med. Så ringer du bare – så skriver du bare til mig. Så øh – så bliver det klippet ud. ”

IV: Ja. Okay

09:47:46

IP: Så der ligesom er ”du kan sige alt her, for du kan godt bagefter sige ”prøv at hør, det der var måske lidt for meget””. Så klipper jeg det bare ud. Altså der er jeg helt hård. Nåh men så lægger jeg – når der så kommer retter ind, så lægger jeg den på bordet. Og jeg tager min blok frem – det har jeg så også sagt til dem ”når der er mad, så siger jeg ikke noget lige lidt. Jeg skal lige skrive ned, for jeg skal skrive en madanmeldelse bagefter”

IV: Okay. Ja.

IP: Så sidder han bare sådan og spiser lidt. Og så er der nogle gæster, der er bedre end andre til at holde deres kæft. Men hvis folk spørger mig imens, om et eller andet med ”nåh men spiller du stadig foldbold” eller sådan noget, så – altså og jeg skal sidde og skrive noget om en kammusling, der er hård med brunet smør på, så kan det godt blive en smule småforvirrende [IV griner].

IV: Det tror jeg sgu gerne

IP: ja. Men nu har jeg gjort det så mange gange, så jeg – og så gør jeg også nogle gange det, at hvis det er meget kompliceret det, der bliver talt om (..) Og der kommer mange retter ind, for eksempel. Så kan det godt være enormt svært, så har jeg i meget høj grad gjort det, at jeg har taget derhen alene en aften. Og det er sådan en luksus, det er der ikke nogle andre anmeldere, der har råd til. Det har de heller ikke her, men jeg gør det bare alligevel.

IV: mm

09:48:55

IP: Fordi så – hvis jeg sidder bare og kun er mig og ja der kommer fem retter mad, så kan jeg jo virkelig skrive – så kan jeg virkelig få registreret det godt, ikke.

IV: Ja

IP: Det kan nogle gange være svært – nogle gange må jeg opgive simpelthen. Eller nej, det er meget få gange, jeg har gjort det. Jeg måtte – jeg havde skulle lavet et med en gammel kæreste – jeg havde ikke set hende i tredive år. Og så skulle vi mødes for første gang. Så spiste vi på Mielcke og Hurtigkarl, hvor der var seksten serveringer, tror jeg, ikke.

IV: Okay.

IP: og det vil sige, at hver eneste gang, jeg var kommet i gang med at spørge hende om noget, så kom der en ret, som blev præsenteret af en eller anden tjener. Så jeg tænkte ”det her bliver simpelthen for overfladisk, hvis ikke jeg øh – ” Så jeg sagde sådan ”lad os øh – lad os tale om alt muligt. Jeg slukker den her nu. Så skriver jeg bare ned om maden”

IV: Mmm. Okay

IP: ”Og så mødes vi om en uge, eller – og så laver vi det rigtige interview. Så lægger vi bare noget underlæggende på bagefter”.

IV: Ja.

IP: Fordi ellers, så tænkte jeg ”det kommer ikke til at gå”. Det var også nogle ret smertefulde ting, som jeg skulle tale med hende om. Hun havde været syg og sådan noget. ”

IV: Ja

09:49:55

IP: Jeg tænkte ” det – det nytter ikke noget, at jeg blander en eller anden mærkelig svamp ind i det og sådan noget – det bliver noget rod. Jeg er nødt til at skille tingene ad her”

IV: Ja. Ja ja.

IP: Men som oftest går det.

IV: Det bliver ikke noget rod for restauranten? Jeg tænker i forhold til deres serveringer, de ser du sidder med og tænker ”nåh men nu er han i gang med at interviewe, nu må jeg hellere vente med at servere” =

IP: Ja men meget, meget – jeg siger altid meget hurtigt til den tjener der er ved bordet, jeg siger ”du, det er bare ligesom du plejer at gøre, du skal overhovedet ikke tænke på at jeg sidder med denne her. Så bare kom med maden.” Og så siger de ”nåh okay” og så gør de det, så bryder de bare ind. Måske står de lige sådan og så siger jeg (”gør bare det der”). Altså fordi ellers så er det alt sådan noget med at køkkenet holder retterne og sådan noget, det bliver noget rod – så bliver alle sure, ikke ?

IV: Jaja. Jo. Ja selvfølgelig.

[Bånd slutter / diktafon slukkes på tidskoden 09:50:40]

Martin Kongstad 3

IV: Interviewer, Steffen Moestrup

IP: Martin Kongstad

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtals flow.

[]: Angiver forklarende transskriptionsnoter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[..] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

[Diktafonen starter ved tidskode 09:26:16, midt i en sætning]

09:26:16

IP: [Starter midt i en sætning] Med at bruge sig selv også, ikke – i det.

IV: Mmm. Ja

IP: Så er det – når jeg laver det i radioen, meget en balancegang oftest, synes jeg. Fordi det må ikke blive sådan så – det må ikke blive sådan, så jeg synes jeg er mere interessant, end den som jeg sidder overfor. Det må ikke blive sådan så jeg er så selvoptaget, så jeg egentligt hellere vil tale selv. Så synes jeg, at det simpelthen bare ikke er særligt høfligt overfor et menneske, som jeg har inviteret for at høre om det menneske. Så men – der er en eller anden grænse hvor til man kan – at, som jeg også sagde før, at hvis man giver noget selv og siger ”jeg har det sådan her” eller ”jeg synes måske det her kan være svært”. Så jeg giver noget af mig selv, det synes jeg det fungerer godt og det gør folk trygge, at jeg selv kan sige – giver noget, ikke. Det er bare – der er bare en eller anden grænse for, hvor meget jeg skal tale om mig.

IV: Ja.

IP: Synes jeg- før det kæntrer.

IV: Okay

09:27:17

IP: Øh, men omvendt – så var den udsendelse, hvor jeg ligesom gik konsekvent den anden vej og lavede en, hvor jeg kun kiggede på mig selv og sad og talte selv, var måske den mest lyttede der har været.

IV: Okay

IP: Til min kæmpe store overraskelse, fordi jeg tænkte ”holder det nu at lave noget, hvor jegbare er ude selv”, altså fordi jeg var sådan lidt ”er jeg nu for selvoptaget – synes de virkelig jeg er så interessant, så jeg kan bære en hel radioudsendelse”, ikke.

IV: Ja.

IP: Det viste sig, at det øh – altså fordi jeg sidder og taler om nogle ret private ting. At det –d et var – altså jeg har aldrig fået så overvældende respons, på noget som på den udsendelse.

IV: nej

IP: Og folk nævner den stadigvæk, når jeg møder dem og sådan noget. Fordi at øh – men jeg tror også, der er også grænser for, hvor mange gange man kan lave den øvelse, ikke. Altså det er sådan også jo fordi jeg ikke ellers prøver at – at overtrumfe selv eller at fylde det hele selv, ikke.

IV: Ja. Men kom den i stand, fordi der var en gæst, der havde meldt afbud, eller var det bevidst, at ”nu prøver jeg det sgu”?

IP: Den kom i stand, fordi jeg havde for mange år siden talt med en veninde, der hedder Line, som er Line Knudsen, som skriver teater og hun sagde til mig – det er tyve år siden, at hvis hun var rigtigt rasende, så – hun kunne bruge alle de stemninger, som hun havde til at arbejde med. Altså hun kunne skrive på alle stemninger, som hun havde. Og så øh – det synes jeg bare var meget godt sagt. Og så – mange år senere, så havde jeg bare haft en rigtig dårlig uge hjemme. Jeg var på nippet til at blive skilt fra min kone og det havde virkelig været dramatisk altså, som det meget, meget sjældent er. Og jeg havde sådan en – fordi det havde været så heftigt, havde jeg sådan en sorg siddende [høj, kortvarig hyletone], fordi det simpelthen havde været så voldsomt.

IV: Hm

IP: [meget lavt] Og så tænkte jeg så, gad vide, om jeg kan lave radio med den følelse, som jeg har [båndudløb midt i sætning.]

[Diktafon slukker ved tidskode 09:29:11, midt i sætning]

Martin Kongstad 4

IV: Interviewer, Steffen Moestrup

IP: Martin Kongstad

Transskriberet ud fra CA metoden:

Tidskoder angivet med cirka 1 til 2 minutters mellemrum og forsøgt indpasset med samtale flow.

[]: Angiver forklarende transskriptionsnoter, der foregår mens der tales (såsom baggrundstøj, grin o. lign)

= : Angiver at der ingen egentlig pause er mellem personernes tale.

[..] : Angiver en længere pause

(ord): Ord eller sætninger i parentes angiver uklar tale og at transskriptionen er et velfunderet estimat.

[Diktafonen starter ved tidskode 09:26:32, midt i en sætning]

09:26:34

IP: Og tænkte jeg bare ”jamen måske kunne jeg lave radio på det” og så øh.. Jeg tror tanken havde strejft mig med at lave noget, hvor jeg tog rundt i byen sådan. Men så tog jeg ned- så gik jeg ned på Sankt Hans Torv med min mikrofon og så (Michelin guiden der) og så tændte jeg bare for den. Så tænkte jeg, nu må vi se, hvad der kommer ud af det her.

IV: Mh

IP: Det var bare – jeg tænkte også ”altså hvis det bliver noget værre lort, så lader jeg bare være med at

bruge det. Men nu prøver jeg". Og så tændte jeg den og så sagde jeg "jamen det her har været en lorte uge og blablaba." jeg havde så hørt om, at Lars Sejer han fløj hele verden rundt og spiste på sådan trestjernede Michelin restauranter, hvor jeg bare tænkte, det må da være det værste i verden, at sidde der alene hver aften på og så –

IV: Hm

IP: Og så tænkte jeg, jeg vil – så sagde jeg bare " jeg har hørt om en meget rig mand, der rejser rundt og jeg vil prøve – oven på denne her lorteuge, at se om hans trick virker. Så nu slår jeg op i denne her guide og finder en restaurant og så går jeg ud, ene og spiser." Og så ringede jeg til Kong Hans. Så kunne jeg godt få et bord, men kun et hvor jeg sad meget langt fra alle andre, sagde de , hvor jeg bare tænkte det var dog en kæ – det var da en gave til min udsendelse. [IV griner kort] Ikke?

IV: Ja.

IP: Så gik jeg hen over torvet bagefter og mødte mine gamle venner, der viste sig, alle sammen skulle til den samme middag –uden mig. Og så videre. Og den første bar, jeg gik ind på, der var lukket.

IV: Hm. Så der var ingen – det var bare tilfælde, der var ret heldgive eller hvad kan man sige?

IP: Ja det kom bare – det gik bare min vej på en eller anden måde, ikke.

IV: Ja.

09:28:20

IP: Eller det formede sig, mens jeg var i det.

IV: Ja.

IP: Og jeg fik ligesom en [høj baggrundsstøj] (sms). Så fandt jeg så en bar, der var åben. Fordi der var tre timer, til jeg kunne få det der bord der

IV: Ja.

IP: Så fik jeg en sms fra Kong Hans, hvor der stod. "Kære Martin Andersen æh du har bord til en personer"

IV: Okay

IP: Så læste jeg den højt og så sagde jeg "jamen okay, der er flere ting at sige om det her. Det ene er, at de er åbenbart ikke vant til at folk går ud alene, så de kan ikke skrive ental her." =

IV: = Nej det er automatisk flertal

IP: "Noget andet er, at der står Martin Andersen og det står der, fordi jeg har brugt et andet navn, end jeg hedder. Og det har jeg fordi jeg har ikke lyst til – jeg har det ikke sådan at jeg har lyst til at blive genkendt og jeg har lavet så mange af de radioudsendelser nu, så folk – på de gode steder i hvert fald – de kender mig, når jeg kommer ind. Og det har jeg ikke lyst til."

IV: Nej

IP: "At blive taget imod som en eller anden, de fedter for. Men så er der også det, at sige til det, at jeg hed Martin Andersen. Jeg hed Martin Kongstad Anersen, da jeg var ung – før jeg fyldte atten. Andersen er min fars efternavn. Grunden til at jeg ligesom fjernede det" – og så [lyder som om han griner sagte, mens han snakker] begynder jeg så at fortælle om min fars og mit brud. Og det var bare – det kom ikke – det var ikke noget, jeg havde regnet ud på forhånd. Men det kom bare, fordi jeg fik en sms, hvor jeg bare tænkte "nåh men nu siger jeg bare, hvad det er jeg vil sige, om denne her", men det er jo meget interessant egentligt, at – lytterne ved jo ikke, at jeg hedder Andersen. Lytterne ved heller ikke, at jeg var på en ferie derovre, hvor det var meningen at jeg skulle være blevet boende der, så fortalte jeg bare sådan nogle ting. Og så blev det ligesom sådan et underligt tema i løbet af aftenen. Sådan noget "mangel på far". Det førte så også til, at jeg siden hen sad på byens kro, efter at have spist på Kong Hans og talte om ham min ven, som jeg har talt om tidligere, som døde. Som var lidt en far-skikkelse, der trådte ind.

IV: Mmm

09:29:45

IP: Og så sad jeg og talte om ham og hvordan jeg mødte ham og vores forhold til hinanden og hvordan – hans dødsdag og sådan noget. Sådan nogle ret heftige ting

IV: Ja okay.

IP: så – og så hele udsendelsen igennem, så vidste jeg jo nok om dramaturgi, så jeg tænkte, det er sjovt, hvis jeg bliver ved med at nævne at min ven [baggrundsstøj] er (sød ved mig).

IV: Ja.

IP: Så den tog jeg sådan lidt kunstigt ind, kan man sige.

IV: Ja okay.

IP: Alt det andet, det kom bare sådan – sådan helt spontant. Det var bare det, der var rigtigt at gøre.

IV: Ja.

IP: Men den tænkte jeg – ”ej okay, nu laver jeg lige lidt mere her”. ”Nu sidder jeg her – nåh de har nok lige spist hovedret, gad vide om Peter og Henrik står ude i deres køkken? Og jeg gad nok vide, om de tænker på at jeg ikke er der? –Nej det gør de nok ikke”

IV: Mh

IP: Du ved og sådan noget. Og så ringede jeg til ham [baggrundsstøj] også på et tidspunkt og sådan noget – bare for ligesom at sådan mase det ud, det der med at så også sådan noget selvyk, ikke.

IV: Ja.

IP: Man kan sidde og blive sådan lidt småbitter og sådan noget.

IV: Mm. Okay.

IP: Og det overraskede mig bare, at det – det, det så lærte mig, at hvis jeg gav meget – gav meget af mig selv, så var der åbenbart også – så var der åbenbart lyttere til det.

IV: Mm

09:30:46

IP: Og den næst-mest delte – øh jeg har sådan nogle målinger og jeg har sådan en gruppe, inde på Facebook, så jeg kan se, hvor langt de kommer ud, de der [meget baggrundsstøj - jeg er meget i tvivl om næste ord] (podcasts) jeg laver.

IV: Okay jaja

IP: den næst-mest delte er faktisk den fra min – hvor jeg skulle ud med min ex-kæreste

IV: mm

IP: Hvor der er et billede af mig og hende fra nittenhundrede fireogfirs.

IV: Okay.

IP Hvor der så ligesom står øh – jeg blev kæreste med hende for tredive år siden, men som jeg forstod det vilel hun gerne have en mand, med styr på sit liv. Jeg har ikke set hende siden [IP grinser kort]. Du ved – at der ligesom – at der var et eller andet, også sådan noget (selvfed) og drama i det, ikke.

IV: Ja. Ja

IP: og det havde jeg regnet med, for det blev også sendt juleaften – så jeg havde regnet med ”det her kommer ingen vegne” Men det blev sindssygt delt

IV: Okay.

IP: Og jeg tænkte, du ved ” hvordan fanden skete det?” Jeg kunne ikke rigtigt regne det ud, andet end at jeg kan se at de to ting, der har været markant mere delte end de andre – det er sådan at vi taler om halvtreds procent mere.

IV: Okay ja.

IP: Det må være fordi, at øh det er personligt, ikke.

IV: Mmm

09:31:46

IP: Og så tænker jeg så – hvis jeg så gjorde det hver uge, så tror jeg det ville falde simpelthen

IV: Okay. Ja =

IP: = Jeg tror nogle gange at [IV afbryder] =

IV: = Fordi så bliver det udtømt, eller?

IP: Ja eller så bliver det bare sådan meget ”nåh nu sidder han igen og taler om sin folkeskole”, eller et eller andet. Altså det kan også være skide irriterende, når folk er så selvoptagede, ikke. Men der er åbenbart noget – der er åbenbart behov for, at – at man giver noget af sig selv på den måde. Kan jeg så udlede af det.

IV: Ja.

IP: Hvilket jo er meget interessant, fordi jeg er ved at skrive to bøger, som begge to er på den måde, faktisk

IV: okay. Altså hvor det er autofiktions lignende ting?
IP: Jaeh. Faktisk – noget af det er faktisk fuldstændigt dokumentarisk.
IV: Okay
IP: Og den anden er sådan lidt digtet virkelighed.
IV: Mm
IP: Men med noget rigtigt – altså ligesom to tredjedele er virkelighed og så en tredjedel er digtet virkelighed.
IV: Mm
IP: Og jeg var ved at skrive den ene af dem, da jeg lavede den der udsendelse. Hvor jeg så bare tænkte ”(okay)” - jeg havde været meget usikker på, om den bog – den præmis holdt. Så tænkte jeg ”okay det gør den så åbenbart”
IV: Mm
IP: Selvom jeg har svært ved at fatte, at det er sådan, men (..)
09:32:54
IV: Men det rammer vel også noget i tiden. Altså det er jo ret populært – altså autofiktion og (Knausgård) og så videre =
IP: = Ja, men jeg tror ikke det rammer et eller anden bølge på den måde. Jeg tror ikke det er anderledes, end det har været. Jeg tror altid, det har været sådan.
IV: mm
IP: Fordi altså hvis du tager altså autofiktion, som en ny bølge er jo noget sludder og vrøvl. Fordi altså Henry Miller skrev sådan i trediverne ikke.
IV: Mm
IP: Altså, eller det er der vel masser der har gjort før ham.
IV: Ja. Ja
IP: Det – der er ikke noget nyt i, at folk skriver sådan helt nu. Det vi talte om før – newjournalism er jo autofiktion.
IV: Jaja. Ja.
IP: Altså så der er jo ikke noget nyt i den måde at arbejde på, nu er der bare noget øh (..) Det eneste nye er nu at der står roman udenpå. Hvor det tidligere ikke ville have stået. Men det er faktisk den eneste forskel, der er. Arh det gør der på Henry Millers bøger også, men det var jo – det var jo autofiktion. Der digtede han også virkelighed. Helt sindssygt, ikke. Det er der jo lavet masser af. Sådan noget. Så jeg tror ikke det er nogen bølge. Suzanne Brøgger har også lavet det jo. Det er jo også det, ikke.
IV: Men hvordan føles det egentligt fra afsenderens side? Altså når du sidder og laver den der udsendelse, hvor det er dig selv. Altså hvad tænker du – er man sådan mere nervøs for resultatet eller hvad tænker man – hvordan har man det?
09:34:04
IP: Helt sikkert. Helt klart, fordi det er jo også (..) altså det er jo også sådan et spørgsmål om, at altså – ”er jeg spændende nok til det? Har jeg overvurderet det her?”
IV: mh
IP: Altså jeg vidste det faktisk ikke rigtigt – om det var for meget. Eller om det gik. Men det er næsten altid i det spænd, der ligesom sker noget nyt. Eller at der sker noget rigtigt interessant.
IV: Ja.
IP: Når man ikke rigtigt ved, om det holder.
IV: Mm
IP: Fordi hvis jeg har – jeg tager også meget ofte fejl altså. Hvis jeg tænker (..) ”Ulrik Wilbek øh og vi taler om hvorfor de mest kreative sportsfolk holder op, når de er tretten år. Det er pisse godt.”
IV: Mh
IP: Helt ligeglade er alle mennesker. Altså en folkekær træner og sådan - ingen gider at høre på det.
IV; hm
IP: Så jeg kan ikke regne ud, hvad det er folk, de vil have ligesom. Det eneste jeg kan se, det er bare, at når

der er en eller anden vis risiko i det for mig selv – hvor jeg ikke rigtigt kan se, om det bliver godt eller det bliver dårligt. Så kan det blive rigtigt godt.

IV: Ja

IP: Det kan også blive dårligt, ikke.

IV: Okay

09:35:11

IP: Så det er bare et meget godt sted at befinde sig. Det der hvor man ikke rigtigt ved, om den holder eller den ikke holder.

IV: Ja.

IP: Tror jeg.

IV: Men kan du sige noget generelt om, hvad der er at vinde ved at bruge sig selv? Altså på tværs af medier, tekster og så videre altså. Udover at det er en ærlighed, eller en – hvad skal man sige – det der med at der er noget på spil, altså.

IP: Altså det, der i hvert fald sker, når man gør det- når jeg gør det, er at de ting, der bliver sagt og de metaforer, der bliver brugt er meget – er altså ærlige, ikke. Så der kommer en ærlighed ind i det.

IV: Mh

IP: Som er øhm. Som er meget mere – det er jo meget virkningsfuldt, når man – når folk kan læse en ærlighed i det. Og det er så uanset om det var den radioudsendelse, eller – min første bog, var også, kan man sige, et alter ego til mig. Der er hoved karakteren. En masse af hans betragtninger og bekymringer og sådan noget er også mine egne.

IV: mm

09:36:12

IP: Og det tror jeg bare giver en øh – det tror jeg bare titbliver – også fordi at ens egne betragtninger, når man – ting man går og tænker på – hvis man tør at skrive dem ned, er det tit meget mere øh originalt [baggrundsstøj – jeg kan ikke tyde det næste ord] (ideen) er sådan helt kedelig. Eller meget underligt. End noget man kan digte sig til.

IV: ja. Ja.

IP: så når folk skaber karakterer bliver det tit meget gemacht, fordi at øh - "nåh men han skal også være æh – det er vigtigt, han er sympatisk og – ej men skal han så ikke have en lesbisk veninde?". Du ved, så bliver det sedan noget. Og altså så bliver det sådan – sådan er der ikke nogen mennesker, der er. Vel ?

IV: Hm

IP: Og det er ikke fordi – det er meget svært at regne ud, hvordan mennesker er, ikke.

IV: mmh

IP: Altså fordi de tit er jo meget mere sammensatte og ikke logiske, end man skulle –end man kan tænke sig til.

IV: Ja.

09:37:13

IP: Så det- så det giver en øh – en autencitet, ikke. At gøre det til – eller at skrive sine egne ting – skrive om sig selv.

IV: Ja.

IP: Som man har – som man har svært ved – som jeg ville have svært ved – der er jo nogen, der kan.

IV: mh

IP: At få ind i ting, som handler om andre. Jeg er ved at skrive en roman nu, der handler om en helt anden.

IV: okay.

IP: Men der har jeg så for at holde fast i mit eget gamle greb med at blande virkelighed og – så har jeg så taget min øh romankarakter – han hedder Mikkel. Og tænkt mig til, at han efter den seneste bog med ham, hvor han er blevet fyret fra alt og går på en gade og der er ikke rigtigt – at han så er blevet ringet op tre måneder senere af et forlag, der har sagt. Fordi han er blevet fyret som – det har jeg sagt. Æh. "Har du hørt om ham kokken der, der blev væk?" og sådan noget, "jaja det har jeg selvfølgelig". "Kunne du ikke tænke dig, at skrive bogen om ham?"

IV: Mm

09:38:14

IP: "Hvor mange penge får jeg?" "Jamen du får – du kan få tres tusind forud". "Top". Så det er ligesom ham, der skriver den bog.

IV: Ja.

IP: Det er ikke mig, det er ham. Så han – han skriver et forord om hvorfor han har sagt ja til det job.

IV: ja

IP: sådan ligesom - så jeg har ligesom lagt ham ind som et lag, ikke. For at holde fast i min gamle surdej

IV: Ja.

IP: For ikke bare at skrive den som en roman. Bare sådan. Men ligesom sagt – lave en falsk biografi.

IV: Mm ja.

IP: Altså der bliver lavet hundrede tusinde biografier, men nu laver jeg en falsk biografi. Denne her kok kunne have fået – han kunne have været der.

IV: Mm

IP: Og han – ham her Mikkel, kunne også have været der. Det var han så ikke.

IV: Nej nej.

IP: Men det kunne de have været.

IV: Okay. Tror du egentligt – kunne du egentligt øh nøjes, var jeg ved at sige, med det? Altså med at skrive bøger og så droppe alt det her journalistiske arbejde. Er det sådan også delvist noget rugbrødsarbejde, for at holde økonomien kørende, eller hvad tænker du om det efterhånden?

09:39:11

IP: Jeg vil sige – jeg tænker i hvert fald det om det, at – fordi jeg har sat et vist ambitionsniveau øh. Jeg lavede blandt andet tre udsendelser i forsommeren med en kunstner, der hedder (Alexander Tovgaard), som var sådan en - har du hørt dem?

IV: Dem tror jeg ikke, jeg har hørt.

IP: Nej, men dem skal du prøve at høre

IV: Ja.

IP: Hvor jeg sådan ligesom satte mig for, at nu ville jeg øhm. Nu ville jeg prøve at se hvor – altså godt, jeg kunne lave det.

IV: Mm

IP: Og det – det er jo meget ambitiøst. Med – og hvor jeg også sad og fandt numre, der skulle passe til og =

IV: =Ja.

IP: Lydmæssigt er det ret ambitiøst med klip og reallyde fra New York og pis og lort.

IV: Okay ja.

IP: Æh men fordi at det, synes jeg selv, blev rigtigt godt, så har jeg haft svært ved side, at lave noget som jeg synes var (...) Halvkedeligt. Det var ikke fordi jeg lavede det før Men du ved, jeg har bare sådan sat mit ambitionsniveau lidt op

IV Mm

IP: Og det gør så, at jeg bruger for meget tid på det. Og øh. Og det bliver faktisk problematisk, fordi så har jeg ikke tid til at skrive mine bøger og det er faktisk det jeg helst vil.

IV: Ja

IP: Det er det, jeg helst vil, ikke.

IV: Ja.

IP: Så jeg må op og sige til dem, at vi simp - "jamen prøv at hør, vi er nødt til at gøre noget"

IV: Ja

IP: Det tager for meget tid og det nytter ikke noget at jeg får tusind kroner mere om ugen. Altså det redder mig ikke.

IV: Okay.

IP: Men jeg holder faktisk fri tre måneder nu, fra at lave radio, fordi jeg skal have tid til at skrive bøger.

IV: Okay

IP: Det er det, jeg helst vil.

IV: Ja.

09:40:33

IP: Jeg – men jeg kan ikke leve af det.

IV: Nej. Men du kan heller ikke leve af det her?

IP: Nej.

IV: Så du er nødt til at =

IP: = så jeg er nødt til at gøre sådan ligesom og så have sådan nogle helt andre jobs, hvor jeg nogle gange tjener masser af penge på et eller andet tredje. Sådan noget mere business agtigt.

IV: Ja

IP: Ellers så kan jeg – ellers så har jeg simpelthen ikke penge nok.

IV: Okay. Hm.

IP: Men jeg ville helt klart gerne skrive noget mere.

IV Ja.

IP: Hvis jeg havde muligheden

IV: Ja. Men nu er du vel også nået til et sted, hvor du ikke længere behøver at tvivle på at du kan gøre det.

Fordi du har gjort det og har udgivet [IP afbryder] =

IP: =Ej men jeg har – ej det er jeg ikke. Men jeg kan selvfølgelig altid meget hurtigt skrive en eller anden lorte bog, ikke

IV: Mhm

IP: Men det – ej jeg er ikke bange for ligesom, at jeg ikke kan finde ud af det. Eller ej det kan sagtens være, når jeg sidder med det og det er pisse svært og sådan noget. Men jeg stoler egentligt på mine egen sådan evne til at skrive.

IV: Mh

IP: Men (..) Det er bare tit enormt svært at få koncentrationstid nok, sådan når jeg æh lever mit liv, ikke.

IV. Mh

09:41.35

IP: Men jeg kan se nu, at bare jeg har ryttet tre måneder nu – jeg kan se at allerede nu vælter det ind med alle mulige andre ting, som jeg ikke burde lave. Men hvor jeg kan se, at ”nåh men det der – det kan jeg så tjene rigtigt mange penge på”

IV: Ja

IP: ”Nåh men så tager vi lige det ind” og så er der en ven, der ringer ” Kan du ikke hjælpe med æh?” ”Jo, vi kan da godt lige mødes” og – så allerede kan jeg mærke [IV griner lavt], der er allerede ved at blive fyldt op med ting, som jeg ikke skal lave.

IV: Og så har du sagt ja til det her også.

IP: Hvad? Nåh jaja.

IV: Ja. Øhm jeg kunne godt lige tænke mig, måske at berøre 24Syv som arbejdsplads. Hvad vil du egentligt sige karakteriserer det her sted? Nu har du været forskellige steder – Euroman, Mix, Weekendavisen. Altså jeg ved godt, det ikke er sådan steder, du har opholdt dig fysisk måske, men – er det her anderledes end alle de andre steder, eller hvad karakteriserer det her sted?

09:42:21

IP: Altså den – den vigtigste ting er, at de mennesker, der bestemmer er øh folk der ved – som er hyperkreative selv.

IV: Mh

IP: Det vil sige, at de ikke bare ved hvor man gør, men at de også ved, hvad det kræver. Og har en solidaritet med én, ikke.

IV: Mh

IP: Og øh tillader – ved godt, at man er nødt til at lave noget, der nogle gange ikke bliver godt for at lave noget, der bliver rigtigt godt, ikke. Fordi at altså jeg synes virkelig de er – de er virkelig gode. Og til at gå op og sådan tale med én i fem minutter. Man behøver ikke tale mere – ti minutter. Jeg siger ”hvad – hvad skal

jeg med det der?” og så kommer der bare sådan ”bang bang bang bang”, så kan man gå videre.

IV: okay.

IP: De er altså nogle af de bedste chefer, jeg nogensinde har haft, hvis ikke de bedste. Altså det er sgu nok de bedste chefer jeg har haft. Det er også mine venner, så det er jo ligesom sådan (..) Det er jo sådan nogle mennesker, som jeg har det rigtigt godt sammen med, ikke.

IV: Mhm

IP: Så jeg synes det er en virkelig god arbejdsplads. Altså det- det synes jeg. Og jeg synes, at det der er godt, er at man får lov til at være autonom. Altså man får lov til at – jeg spørger aldrig om noget jo. Altså kun hvis jeg mangler råd til et eller andet. Det sker utroligt sjældent – jeg tror måske det er sket to gange eller tre. Men ellers så laver jeg bare alle tingene selv.

IV: Ja

09:43:35

IP: Og så får jeg nogen gange en mail ” hold kæft hvor var det godt” eller – eller også får jeg ikke nogen mail. Og du ved det – det er sgu. Det er sgu meget fint, synes jeg.

IV: Mh

IP: Og på den måde kører det faktisk lidt ligesom Weekendavisen gør med deres fastansatte, fordi de øh de laver jo også stort set bare det, de vil. Og man har bare tillid til at det de – deres valg, de er rigtige, ikke også.

IV: Mhm. Ja. Det er vel også meget befordrende for kreativiteten?

IP: Ja det er det. Men det kræver også – det kræver også, at man har nogle folk, som kan køre selv, ikke.

IV: Mhm

IP: Så der skal jo en vis – altså det er jo seniorer, ikke. For det meste. Altså mennesker, der har været tingene igennem og har en vis ballast og ved, hvordan man skruer ting sammen, så de fungerer dramatisk og alt den slags. Så man sådan har en vis øh – altså man dygtiggør sig. Der er mange dygtige mennesker.

IV: Du nævnte lige kort det der med, at du kan se øh om ting blev delt og så videre – hvordan æh sådan sociale medier og dig – hvad – har du en tilgang til at bruge det? En bevidsthed omkring det?

09:44:43

IP: Ja. Det har jeg øh. [høj skratten] (det bliver) primært til at promovere radioudsendelsen, ikke.

IV: Mm

IP: Øh men så bruger jeg det også til – jeg er meget bevidst om ikke at skrive for meget egentligt. Så jeg skriver kun noget, når jeg synes – nu taler vi så ikke om radioting – der skriver jeg jo noget hver uge. Og gerne mange gange og sådan noget. Men når jeg skriver noget selv er jeg meget bevidst om, at det skal være noget, der har noget at give. Altså at jeg skal have det – det skal være sjovt, eller det skal være interessant, eller øh bemærkelsesværdigt, eller (..) Noget jeg virkelig mener, om et eller andet. Så jeg holder på – altså jeg holder på – på tingene, til jeg synes, jeg har noget at sige.

IV: Mh

IP: Fordi jeg ikke bare gider at være sådan en, der ævler om alt muligt.

IV: Mm

IP: Og derfor stiller jeg heller ikke op til en eller anden (der spørger indtil blablabla) og tale om alt muligt, der er sket i løbet af ugen. Så siger jeg nej tak. Åh jeg vil gerne sige noget, om noget jeg ved noget om. Men ikke om alt muligt. Jeg ved ikke, hvad jeg skalsige om Syrien altså. Så jeg er meget bevidst om, at bruge afmålt.

IV: Ja.

IP: Egentlig. Synes jeg. Ja. Det kan jo være sindssygt godt. Jeg skrev en bog denne her sommer, eller jeg lavede en bog selv denne her sommer, som jeg kun solgte via Facebook.

IV: Okay. Ja?

09:46:10

IP: Det var sådan meget, meget effektivt fandt jeg ud af. Så øh – så det er godt at lave – jeg har også næsten femtusind venner, ikke. Så det er godt at trykke på én knap, så når det altså ud til rigtigt mange mennesker.

IV: Okay. Ja. Så uden om forlag og så videre – bare selvtryk nærmest og så øh?

IP: Ja. Fordi jeg ikke havde nogen penge i maj måned. Så gik min konto – jeg kunne se at jeg femogtyvetusind. Så tænkte jeg, det hænger ikke sammen – jeg skulle holde radiopause sommeren over, så jeg tænkte jeg tjener ingen penge.

IV: Hm

IP: "jeg har ingen penge". Og så havde jeg længe tænkt, jeg ville have samlet alle de ting jeg havde skrevet om Tisvilde igennem tyve år. Og så tænkte jeg, måske skulle jeg gøre det nu og så lave bogen selv. Og så fik jeg samlet det hele og redigeret det og fik lavet en forside og sendt det til nogen, der kunne trykke det.

IV: Mh

IP: Så fik jeg – havde jeg femhundrede bøger. Så postede jeg det nye cover og skrev [han banker med en flaske i bordet, mens han taler og det er svært at forstå, hvad der bliver sagt] (Den her kan du købe, jeg har) mobilepay. På tre dage, så havde jeg solgt firehundrede. Som jeg så skulle putte i kuverter og – jeg var nede med tolv skraldesække den tiende juli. Nede på posthuset – virkelig varmt. Med skraldesække og sagde "Jamen jeg har trehundrede og tres bøger he"

IV: Ja

09:47:21

IP: "Øh kan vi stemple dem igennem?" Og "nej, de er for tykke, så der skal sættes mærker på".

IV: Ej.

IP: "nåh men hvor meget er det- har I så et femogtredive kroners mærke". Nej vi har et tredive-kroners og et fem-kroners"

IV: Okay. Ja.

IP: ("Så bare kom")

IV: [griner lidt] så kan du lære, at blive selvudgiver

IP: Ja [de griner lidt]

IV: okay. Godt. Jeg tror faktisk, vi er kommet ret godt omkring det jeg havde sådan lige tænkt i denne her første runde.

IP: Okay.

IV: Jeg synes du har sagt mange spændende ting, som jeg gerne vil følge op på, som sagt i det her follow up interview.

IV: Jaja

IV: Øh – er der nogle ting, du har lyst til at sige? Som du ikke har sagt.

IP: Der er sgu ikke noget. Det er sgu ikke noget. Jeg kommer sikkert i tanke om noget senere, men =

IV: = Så må du endelig bare smide mig det – også hvis du kommer i tanke om nogen meget sådan illustrative tekster eller radioprogrammer – du har allerede nævnt nogen, ikke. Men som vil være godt for mig, at orientere mig i, inden vi mødes igen, så må du endelig sende mig dem.

IP: Jaja. Jamen så ved jeg godt, hvad du skal lave [der er støj med diktafonen, så jeg kan ikke høre resten af sætningen]. (?)

IV: Nåh okay. Den ligger på bloggen?

09:48:25

IP: Nej den ligger sådan – jeg lægger en sådan en historie fra Kapri, som jeg skrev til Politiken. Den tror jeg, jeg skrev i totusind og et eller sådan noget. Som er sådan reportage, men hvor det syrer rimeligt ud.

IV: Okay.

IP: Som er ret god.

IV: Ja. Men den er inde på bloggen, eller?

IP: Den ligger, så vidt jeg husker inde, hvis du bare – Martin Kongstad punktum dk.

IV: Ja. Okay.

IP: Jeg tror den ligger derinde

IV: Super. Ja (...) Men der må du endelig, ja. Hvad du nu falder over – hvad du kommer til at ænke over her de næste – ja år faktisk, ikke, fordi øh =

IP: Ej men helt sikkert.

Du skal helt klart også høre det der radioprogram, jeg snakkede om – hvor jeg går ud selv.

IV: Ja.

IP: Det – det skal du også høre.

IV: Den har jeg hørt, det er jeg ret sikker på. Jeg synes jeg kan huske den der. Den er jeg ret sikker på. Men jeg vil høre den igen.

IP: Ja. Og så skal du høre det, der kommer efter med ham der (Tovgaard), ham kunstneren. Det er tre udsendelser. Men ligesom en lang (sus) på en måde.

IV: Den der "Den store roman", var det – var det den der. Hvor det ligesom var en roman, der blev skrevet i programmet agtigt? =

IP: = Ja =

IV: =Og man ligesom kom lidt backstage med æh =

IP: = Ja =

IV: = Forfatterprocessen. Skriveprocessen.

IP: Jaja.

IV: Okay

09.49:32

IP: Og der sidder jeg og taler med –altså laver research for åben mikrofon, ikke.

IV: Ja

IP: Så jeg taler med nogen fra kunstbranchen, fordi den handler om kunstverdenen.

IV: Ja. Okay.

IP: Så. Hvordan det funker med priser og sådan.

IV: Og det er der, hvor Sonnergaard også er med i noget af det eller hvad?

IP: Nej ham har jeg lavet æh – ham har jeg været ude og spise med.

IV: Okay.

IP: Ham har jeg været ude og spise med

IV: Okay.

IP: Han skulle vist have været med og måtte drikke og skrive. Men det gad han ikke [IP griner lidt]

IV: [griner kort] Ja. Okay.

IP: Men det er primært radio – (radioen herinde)?

IV: Øh ja det bygger det på, men så fordi at flere af de cases, jeg har - er jo folk, der også laver andet og har lavet andet og så er det jo egentligt måske i virkeligheden den akkumulerede produktion, der er interessant at kigge på

IP: Jaja

09:50:36

IV: Og det er selvfølgelig rimeligt op ad bakke a kigge på det hele, men øh- det er derfor jeg også spørger til sådan nogle ting som er meget sigende, eller hvad skal man sige, signifikante, ikke.

IP: Jaja. Ja.

IV: Øhm men i udgangspunktet er det 24Syv, som er omdrejningspunktet, men altså så breder det sig bare hurtigt, fordi det er svært at finde 24syvere, som kun er 24Syv.

IP: Der er også virkelig mange, der har arbejdet med sådan jeg-formen, ikke. Når jeg lige tænker over det.

René Fredensborg.

IV: Ja

IP: Mads Brügger jo virkelig meget.

IV: Ja.

IP: Altså også med sådan noget blurret virkelighed, ikke.

IV: Ja. Klart.

IP: Michael. Til dels.

IV: Ja

IP: Ikke så meget.

IV: Ikke så meget, nej.

IP: Øh Poul – Poul Pilgaard.

IV: Ja.

IP: (Prøver) hvert år sådan noget (Champet) og sådan –

IV: Ja og uge niogtyve øh tingen der, fra Skagen, ja.

IP: Jaja

IV: Ja ham talte jeg med i går. Så han er også med på blokken.

IP: Ja.

IV: Øhm ja. Men du nævnte også, hvad hedder det, Henrik Vesterberg på Politikken, ikke.

IP: Nåh ja

IV: Som en mulig case, hvis jeg går ud over 24Syv. Det er jeg så lidt i tvivl om, jeg kan, fordi det bliver jo omfattende.

09:51:40

IV: Henrik var her faktisk øh de første måneder, som Nattevagt. Men øhm.

IV: Okay. Ja

IP: Men han vil være – han vil være meget sjov.

IV: Ja.

IP: Han har jo lidt lavet en karakter af sig selv, ikke.

IV: Ja. (...) Altså sådan alter ego agtigt eller hvad?

IP: Ja eller det er ikke til at sige, om det er et alterego, men han er ligesom sådan – når han er på arbejde, han har altid ligesom den sorte hat på og der bliver taget billeder af ham hver uge jo.

IV: Okay. Ja.

IP: Altså han er jo – sådan var det i hvert fald en lang overgang, at så var han ligesom (..) Der var store billeder af ham, hver eneste uge

IV: Mhm

IP: Vi havde et billede sammen, hvor han var i Tisvilde, som Københavneriet. Hvor han så – jeg havde holdt bogreception deroppe – den jeg havde lavet selv, ikke

IV: Ja.

IP: Og så stod han ligesom - han stillede sig op, da vi - op på sådan en slags balkon. Så han stillede sig sådan bagved, med ryggen til og bare sådan (..) Som sin egen profil, ikke. Så han ligesom stod i billedet med den sorte hat og sådan noget. Men bagved. Og så stod – så var fotografen ved at – og så jeg tænkte "okay" – du kan se hvordan billede kom til at blive, jeg står foran og Henrik bagved.

IV: Mm

IP: Så jeg tænkte "hvad skal jeg have med på det her billede her? Jeg skal have bogen med." Så jeg tog bare bogen op sådan her, for jeg tænkte " nu ryger den godt op i billedet". Og så gjorde jeg sådan – så gav jeg ham (fingeren), sad og kiggede (bagud på ham). [begge griner lidt]Og han vidste det ikke – så først da han så sit eget [griner lidt igen]

IV: Okay. Ja. Men der er ikke rigtigt nogen i provinsen, eller hvad? Er det sådan lidt et københavnsk fænomen? (...) Så ved jeg selvfølgelig godt, at det meste med medier er her, ikke. Men (..)

09:53:24

IP: Jamen æh (...) Ej men du kommer til at ryge ud af det der – nu har du samlet dig om radio 24Syv, som lidt den kreative (klasse) på en måde, ikke også

IV: Mm. Ja.

IP: Du kommer til at ryge ud i – du kommer til at ryge for langt væk fra –altså man kan jo godt finde nogle – (Bent V. Nielsen) eller sådan nogen, der skriver

IV: Mh

IP: Men det bliver ligesom – du vil – det kan godt være, at du ville lave det, men du ville komme til at skære det væk igen bagefter, fordi det er for langt fra (..) Fra hovedemnet.

IV: Ja.

IP: Og det er egentligt forstemmende nok altså. Man kender jo kraftedme ikke nogen journalister fra Århus.

IV: Hm

IP: hvorfor gør man ikke det? Det kan jo ikke være rigtigt.
IV: Men det kan jo, blandt andet, hænge sammen med, at der ikke er de der markante stemmer, måske?
Som man så lægger mærke til her. Det bliver sådan lidt mere =
IP: = Jamen hvorfor kan du ikke gøre det?
IV: Jamen det ved jeg sgu ikke.
IP: Der bor alligevel, hvad – trehundrede tusind – firehundrede tusind?
IV: Mmm
IP: Der må da være én eller anden, der er sjov at høre på.
IV: Ja. Men øh =
IP: Men det er måske også fordi, der er ikke nogen medier, som er =
IV: = Der er jo ikke så mange medier, nej.
09:54:25
IP: Det kan da godt være, at der er en fra Århus Stiftstidende, som man bare ikke kender, fordi man aldrig læser den.
IV: Mh
IP: Det ville overraske mig. Det ville overraske mig, for så havde man nok hørt om det, ikke.
IV: Jo.
IP: Jeg tror ikke, der er det. Og jeg kan huske at min gamle chefredaktør fra GAFFA, som var virkelig kedelig. Han blev ligesom den spændende rockfyr på Århus Stiftstidende, hvor jeg tænkte ”okay. Det – det går tungt”. Hej Jakob.
IV: Æh og det er det samme med kvinder. Dem har jeg også haft svært ved at finde ret mange af. Det – det ja. Det ved jeg ikke – hvad det skyldes. Altså om de holder sig mere tilbage eller de bare ikke får samme profilering, eller (..) Altså der er selvfølgelig undtagelser – Ditte Okman er måske én af dem, ikke øhm.
IP: Jamen hvad bruger hun sig selv til?
IV: Jamen hun er jo meget tydelig i sine programmer, i hvert fald.
IP: Ja det er rigtigt.
IV: Æh markant. Til stede både sådan kropsligt og sprogligt og så videre, ikke
IP: Ja, det er rigtigt nok.
IV: Kan man sige
IP: Det er rigtigt nok
IV. Æh men ellers – ja så er der sådan én som Leonora Christine Skou, hvis man skulle snakke sådan inden for kulturformidling – kulturkritik, ikke. Så – på Weekendavisen, ikke. Fordi hun er sådan en tydelig karakter også, eller hun –
IP: ja
IV: Figur. På en måde, ikke.
IP: Maise Njor
IV: Ja. Ja. Og måske hende, hvad hedder hun Ditte Giese, ikke?
IP: Jo
IV: Men øhm.
IP: Jo, det er rigtigt.
09:55:38
IV: Så der er ikke så mange, synes jeg ikke.
IP: Nej det er der ikke. Men sådan er det i det hele taget svært at finde gæster – kvindelige gæster til mine radioprogrammer.
IV: Okay. Ja. Ja.
IP: Øh jeg skal virkelig tænke mig godt om. Nu lykkedes det lige at finde sådan en fem – seks stykker her i efteråret.
IV: Ja
IP: Men det er meget lettere, at finde mænd.
IV: Ja.

IP: Det er lidt irriterende, faktisk

IV: Ja.

IP: Men det ved jeg, det er generelt for alle, der skal ud og finde nogle spændende.

IV: Mm. Ja.

IP: Men det er nok også – det gælder jo også kokke personligheder.

IV: Det er rigtigt. Ja en god pointe.

IP: Det er jo helt mærkeligt, at kvinder har lavet mad i hundrede år og så er der ikke nogen kvindelige kokke.

IV: Nej

IP: Det må være noget med noget blærerøvs noget – at føre sig frem.

IV: Ja der må jo være et eller andet, altså. Om det er det strukturelle, eller hvad fanden det er altså, der må jo – der er en eller anden kønsting

IP: Ja.

IV: Virker det til

IP: altid virkelig pinagtigt, når man ligesom siger det til nogen kvinder.

IV: Mmm

IP: De bliver tit sure, jo

IV: Ja. Ja.

09:56:42

IP: Og jeg talte så med en kvindelig studievært fra Deadline, fordi jeg havde en – jeg havde sådan en sag kørende mod sådan ny-feministerne.

IV: Ja.

IP: Sådan nogle fem-vejs feminister. Så på et tidspunkt talte jeg så med hende og hun sagde, at når hun skulle finde gæster til Deadline om aftenen, så linede hun op til om eftermiddagen.

IV: Okay.

IP: så sagde hun øh – så ringede hun til en eller anden, fordi hun ville gerne have flere kvinder med. Så ringede hun til en eller anden kvindelig – lad os sige hun var overlæge . så taler hun med hende, så siger hun "Arh jo det er godt nok mit stofområde, men jeg har ikke lige læst nok op på det her – jeg ved ikke om jeg – jeg synes ikke rigtigt jeg er kompetent" Så ringer hun til en mand, som siger "Ja det er ikke lige mit – det er ikke lige mit – spot on mit øh stofområde, men jeg – det kan jeg lige hurtigt læse op på."

IV: Okay. Ja

IP: det var bare den modsatte holdning.

IV: Yes okay.

IP: Sådan bum [knipse lyd] kom bare. "Jaja. Det finder vi ud af"

IV: ja.

IP: "jeg er der" Så det sagde hun, at det var meget lettere at få mænd til ligesom at stille op. Også selvom de ikke lige var de rigtige, så kunne de lige "arh jeg kan lige læse lidt"

IV: ja. Okay. Hm

IP: Så mænd var bare mindre bange for at falde igennem.

IV: Mere mod, eller?

IP: Ja.

09:57:53

IV: okay. Det er jo interessant nok.

IP: Ja.

IV: Men øh – men det er sikkert rigtigt.

IP: Det er et meget godt emne faktisk.

IV: Ja.

IP: Fordi folk bliver pissesure over det stadigvæk

IV: Hm ja.

IP: og det- jeg var i kamp mod Signe Wenneberg, fordi hun havde skrevet en (..) En, hvad skal vi sige, en

artikel til noget, der hedder K-Forum. I anledningen af kvindernes kampdag. Hvor hun anbefalede – hun skulle anbefale kommunikation til kvinder.

IV: Hm

IP: Sådan så journalisterne kunne finde ud af at ringe til nogle kvinder, frem for altid at ringe til de samme mænd.

IV: Mhm ja.

IP: Og så var det ligesom sådan fordi hele præmissen var her ”kvinder får ikke nok opmærksomhed i medierne, så hermed – næste gang, så slår I bare op her.”

IV: Mm

IP: Og så var det bare – jeg kan huske, jeg sad på sådan en skrive tur. Jeg var på (Hal Hovedgård) og jeg var ved at skrive en bog. Så læste jeg det der, og så tænkte jeg- jeg blev rasende. For jeg kunne se, det var jo alle hendes venner, hun havde listet. Det var simpelthen kun hendes venner og så dem hun gerne ville være venner med

IV: ja okay.

IP: Det vil sige, det var også Ritt Bjerregård og øhm Marianne Jelved og der var så mange ting, som man kunne sige, der var sådan –”okay skulle det ikke være kvinder, der i – det handler om kvinder, der ikke får noget opmærksomhed”

IV: Mh

IP: Politikere og studieværter og popsangerinder. Arh. Hva? Dem synes jeg da har okay mediedækning.

IV: Ja.

09:59:13

IP: Og så.. så blev jeg så emsig, fordi jeg tænkte at alle de kvinder, som jeg synes er rigtigt sjove, de står ikke på den liste der, for de kender ikke hende. De bor ikke nord for byen. Så jeg var helt emsig og så satte jeg mig ned og så tog jeg dem alle sammen, én for én og så fandt jeg ud af, hvor de boede henne og så begyndte jeg at sidde ”Østerbro, Hellerup, Charlottenlund (..) Valby – nåh det var alligevel vildt. Bjerregårds vej. Nåh det er Ny-Carlsberg kvarteret. Det er en eller anden kæmpe villa [IV griner]. Godt.”

IV: okay ja.

IP: Og så lavede jeg simpelthen en fuldstændigt – så regnede jeg det om til procenter bagefter, så jeg kunne sige ”syvogtredive procent bor på Østerbro. Seksten procent bor i Hellerup”

IV: Ja okay.

IP: Så man kan sige der er kun syv procent, der ikke bor i en af nord kommunerne [griner lidt]. Og så blev der jo – altså krig. Fordi hun øh mobiliserede hele sin hær af sådan nogle kommunikationskvinder. Og altså jeg blev massivt skudt på, fra alle sider i en altså en uges tid, ikke.

IV: Mm okay.

IP: Og hun gik ind og lavede – og fik lavet den om og sådan noget. Jeg havde også taget hende i at der stod sådan madkommunikatører. Og så var der ligesom seksten. Og hvis man så så politiske kommunikatoører – fire. Så kunen jeg ligesom sådan – ud fra mængden af dem, som skriver om mad, så kan man konkludere, at der er mange flere kvinder, der er kompetente inden for madlavning. Øh . Eller også ligger der i det en anbefaling af sit eget stofområde, fordi hvis man går ind på hendes hjemmeside, så står det som det anden punkt. Madkommunikation. Så det var sådan meget øh [IV griner lidt]. Altså hun gik amok. Og det værste var at jeg altså kender hende – jeg kender hende glimrende.

IV: Okay

10:01:08

IP: Så vi var uvenner i et års tid.

IV: Damn

IP: ja.

IV: Ja.(..) Men endelig ja, som sagt, hvis du [diktafon slukkes midt i sætning]

[Diktafon slukkes ved tidskode 10:01:19]