

Master's Thesis

**A Multimodal Reflexive Thematic Analysis of
How the Danish Broadcasting Corporation (DR)**

**Presents and Discursively Contributes to the
Phenomena of a Nordic Region and a Nordic
Identity**

Considered in the Context of **Globalisation** and a
Civic-Nationalistic Perspective

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Abstract

The following thesis sought to investigate how the Danish Broadcasting Corporation (DR) presents and discursively contributes to the phenomena of a Nordic Region and a Nordic Identity. It sought to do so in the context of Globalisation and a Civic-Nationalistic Perspective. The thesis identified a selection of themes from the two data sets investigated. These being a TV-series called *Anne og Anders i Norden* recorded and produced by DR in the Summer of 2021 and a selection of media publications by DR published on a variety of its other actively engaged media platforms and channels. These two data sets were analysed using a Multimodal Reflexive Thematic Analysis method of coding and identifying themes within the data. The themes identified from *Anne og Anders i Norden* were: (1) Shared History, (2) Mutual Interest in Understanding the Similarity and Diversity of Languages, (3) Similar, Yet Diverse Geography, (4) Cultural Similarities, (5) Similar Food Behaviour, and (6) Values of Flat Hierarchy, Collaboration, Sustainability, and Freedom of Choice. Likewise, the themes identified from the data of the other media platforms and channels were: (1) Culture - Collaboration & Friendly Competition: Nordic Internal Competition, International External Collaboration, (2) Culture - Nordic Spirituality: A Historic and Current Nordic Collective Story, (3) Culture - Nordic Culture Collaboration: "It's different versions of the same culture.", (4) Collaboration - An Internationally United Nordic Region, (5) Collaboration - Nordic Music, Literature & Cartoons Collaboration, (6) History - Vikings, Scandinavians & Border Conflicts, (7) History - Danish Colonisation, (8) Comparison - Are We Doing Better or Worse Than ...?, (9) Comparison - The Only Place in Scandinavia, (10) Comparison - Friendly Competition: The Biggest & Only One, (11) Geography - Nature Preservation, (12) Geography - Weather & Climate Development, and (13) Cultural Productions Increase Interest in the Nordic Languages. These two data sets together show a relative consistency in the approach that DR shows in covering the Nordic Region - and its perspective on topics such as history, culture, and values in relation to the Nordic Region and a Nordic Identity. Following these two analyses, the discussion argued that the connection experienced in-between the people, nations, and states within the Nordic Region is both very closely tied, but at the same time not necessarily exclusive to this particular region and set of countries alone. Likewise, Denmark as a nation and a state, could similar to the connection experienced in the Nordic Region, probably also build a similar connection with other parts of the world, including the Greater Europe, and perhaps particularly the Central Europe. However, as globalisation is increasingly becoming more relevant and present in the everyday life of people, including across Europe, the historic ties, cultural relations, and values observed and subscribed to will most likely also become more aligned and thus become supportive of each other. People are travelling, watching TV, listening to music, reading books, diving into podcasts, and exploring the world to a greater and greater extent, and thus the connections we make and the choices we make in terms of collective identity will most likely also become more intertwined and interconnected. This is both true in the local, the regional, and in the international sense. However the individual chooses to define those fields. Similarly, the culture(s) that a person chooses to subscribe to, identify with, and become a member of is largely a decision of our own. A decision that is mostly influenced by our own personal experiences and connections made throughout our lives.

Introduction

In the age of globalisation, the world doesn't just get more connected, it also gets more complex. As we travel, communicate, and exchange information, technologies, cultural traits, loan words and new words, fashion and trends, etc., we at the same time continuously define and redefine who we each are as a person and collectively as a group or community. However, in the age of globalisation, where do these collective groups or communities begin and where do they end? In a global world, what is local and what is global - and does it matter? Some people will argue that they become rootless if everything and everyone becomes one global community. Whereas other people will argue that people will simply find new ways to identify which will adapt to the new globalised reality. And then some people will argue for the middleground, the glocalisation approach, which can be understood as an exchange between the local and the global community. Local trends become globalised and global trends become localised. Creating a unique version of the global world in a local context, and at the same time, contributing parts of the local context to the global community. This approach to globalisation can also be understood as a civic-nationalistic perspective. A perspective in which civic virtues are considered more important for national membership than both ethnicity, common culture, and even a common language (Auer, S., 2004).

This thesis takes a combined globalisation and civic-nationalistic approach to the investigation of how the Nordic Region and a potential Nordic collective identity or so-called "Nordic feeling" is presented and discursively contributed to by the Danish Broadcasting Corporation (DR). This analysis begins by establishing the foundational understanding of the History of the Nordic Region as well as the History of the Danish Media Industry. Following this established foundational understanding, two multimodal reflexive thematic analyses parts are conducted. The first one into the TV-series, *Anne og Anders i Norden*, recorded and produced by DR in the Summer of 2021. The TV-series follows the two Danish hosts, Anne and Anders, as they travel through the Nordic Region - exploring the phenomenon of the Nordic Region today and whether a "Nordic feeling", as they call it, is even present in today's day and age. The second analysis is conducted into a selection of the other media platforms and media channels which are actively engaged by DR. These include both public, mixed, and private media platforms and channels. Finally, a discussion is held seeking to combine the findings from each of the four research focus points with the combined globalisation and civic-nationalistic perspective.

Exploring the Nordic Region, it is a region that could be argued is taking the middleground, the glocalised or at least to some extent a globalised civic-nationalistic approach. The Nordic Region has a long history of connectedness, specifically in terms of culture, nature, languages, etc. In fact, the Nordic Region was one kingdom during the Kalmar Union from 1397 to 1523 (Gustafsson, H., 2006, pp. 205-220). A 126-year period. And since 1952, the Nordic Region has been formally collected through the Nordic Council. In everyday life for people around the region, media productions have likewise been exchanged across the state- or national borders and distributed through cable tv networks, radio, and similar media platforms. However, in recent years, following the invention and global penetration of the internet, people are no longer limited to the same extent to the local or regional media platforms and channels as was previously the case to a much larger extent. Today, virtually anybody in the Nordic Region can access information, technologies, media platforms,

channels, and publications from virtually anywhere in the world at the blink of an eye. Likewise, digital platforms, including social media platforms, have allowed people to share and exchange information, cultural traits, loan words and new words, fashion and trends, etc. with each other - without any editorial link in-between the two parties. Today, these platforms have allowed people from virtually all parts of the world and with virtually all kinds of backgrounds to become their own editorial board. A much more direct exchange of information between people - locally, regionally, and globally.

In order to explore and contribute to the understanding of the interplay between the media industry and the phenomena of nation-building and region-building from a globalised and civic-nationalistic perspective, the present thesis takes a Critical Realist approach to investigating the world and in contributing to the knowledge. The thesis begins by establishing a foundational framework for understanding the Nordic Region, Nordic identity, and the Danish media industry. This includes some of the most important historic events that have influenced the Nordic Region today and what this notion of a Nordic identity has looked like through history. It also includes the technological changes that influenced how the media industry in Denmark in connection with the rest of the world is shaped today, and through this, how media communication discursively contributes to the understanding of the world undertaken by people today.

Problem Statement

This thesis seeks to investigate how the Danish Broadcasting Corporation (DR) presents and discursively contributes to the phenomena of a Nordic Region and a Nordic identity. This presentation and discursive contribution is analysed through a multimodal reflexive thematic analysis of a selected TV-publication produced by DR as well as a selection of data collected through other media platforms and media channels actively engaged by DR. Additionally, this presentation and discursive contribution is considered in the context of Globalisation and a Civic-Nationalistic Perspective.

Overview of the Research Focus Points

Research Focus 1: History of the Nordic Region

Research Focus 2: History of the Danish Media Industry

Research Focus 3: Multimodal Reflexive Thematic Analysis of the Discursive Construction of the Nordic Region and a Nordic Identity - as Presented by the Danish Broadcasting Corporation (DR) in the TV-Series, *Anne og Anders i Norden*

Research Focus 4: Expansion to the Discursive Construction of the Nordic Region and a Nordic Identity - as Presented by the Danish Broadcasting Corporation (DR) Through Its Other Actively Engaged Media Platforms and Media Channels

Discussion: Discussion of the Presentation and Discursive Contributions to the Phenomena of the Nordic Region and a Nordic Identity by the Danish Broadcasting Corporation (DR) - in the Context of Globalisation and a Civic-Nationalistic Perspective

Methodology

Ontological and Epistemological Stances

This thesis will be taking a Critical Realist ontological and epistemological standpoint. Critical Realism was formally defined by Roy Bhaskar and is a stance which is best known for its use within the social sciences (University of Warwick, 2023). The Critical Realist worldview understands the world as having a single objective reality. However, this single objective reality is only sought to be understood through many subjective understandings of this objective reality.

“Critical Realism (CR) is a branch of philosophy that distinguishes between the 'real' world and the 'observable' world. The 'real' can not be observed and exists independent from human perceptions, theories, and constructions. The world as we know and understand it is constructed from our perspectives and experiences, through what is 'observable'. Thus, according to critical realists, unobservable structures cause observable events and the social world can be understood only if people understand the structures that generate events.” (University of Warwick, 2023)

Thus, the Critical Realist stance takes a centre position, balanced between the Constructionist worldview on the one hand and the Positivist worldview on the other hand. Critical Realism seeks to break down various versions of subjective reality to get as close to the universal objective reality as possible. Patterns are sought to be found, including certain structures and systematic tendencies in the researched matter, e.g. society. These structures and systems may both be conscious and subconscious to the individual and the researched, e.g., society, as a whole. In other words, Critical Realism seeks to find causal mechanisms within the researched matter.

Multimodal Reflexive Thematic Analysis

The analysis of the thesis is conducted as a multimodal reflexive thematic analysis. The multimodal analysis technique has been chosen to perform a more complete analysis of the selected data set. Since the data set is primarily in the video format, a more complex analysis process is needed, one combining multiple modes, i.e. multimodal analysis. This multimodal analysis thus includes the linguistic mode, the visual mode, the aural mode, and the gestural mode. These four communicative modes contribute with a more detailed data set in order to properly analyse and discuss the data collected. The multimodal analysis is combined with the Reflexive Thematic Analysis approach that was defined and suggested by Braun and Clarke in 2006 and further expanded upon in 2019.

Braun and Clarke explain the ‘Reflexive Thematic Analysis’ as an approach that acknowledges the researcher’s own active role in the knowledge production and meaning-making processes (Braun and Clarke, 2019). This approach to thematic content analysis thus aligns with the Critical Realist worldview and perspective on knowledge in that it argues for an objective reality, but at the same time acknowledges the individual’s, or researcher’s, own subjective understanding of the objective reality. Both Critical Realism and the Reflexive Thematic Analysis approach seek to identify causal mechanisms to get as

close to the objective reality, or truth, as possible. This while also acknowledging that reaching a completely objective understanding of the reality or knowledge is probably not going to be possible. Thus, both the Critical Realist ontological and epistemological stance and the Reflexive Thematic Analysis method position themselves balanced in-between the Constructivist and the Positivist approaches to research.

Braun and Clarke argue that in terms of Reflexive Thematic Analysis, “(...) *qualitative research is about meaning and meaning-making, and viewing these as always context-bound, positioned, and situated, and qualitative data analysis is about telling ‘stories’, about interpreting, and creating, not discovering and finding the ‘truth’ that is either ‘out there’ and findable from, or buried deep within, the data (...)*” (Braun and Clarke, 2019, p. 591). Braun and Clarke continue by arguing that “(...) *the final analysis is the product of deep and prolonged data immersion, thoughtfulness, and reflection, something that is active and generative (...)*” (Braun and Clarke, 2019, p. 591). Braun and Clarke further argue that this reflexive approach to thematic analysis is based upon (1) the data set used, (2) the researcher’s theoretical framework for the analysis, and (3) the researcher’s analytical skills and resources (Braun and Clarke, 2019, p. 594). Braun and Clarke argue, “(...) *Themes are creative and interpretive ‘stories’ about the data (...) ‘Quality’ reflexive thematic analysis is not about following procedures ‘correctly’ (or about ‘accurate’ and ‘reliable’ coding, or achieving consensus between coders), but about the researcher’s reflective and thoughtful engagement with their data and their reflexive and thoughtful engagement with the analytic process (...)*” (Braun and Clarke, 2019, p. 594). Braun and Clarke “(...) *increasingly refer to terms like ‘developing’ (Braun, Clarke, and Weate, 2016), ‘constructing’ (Braun et al., 2018), or ‘generating’ (Braun and Clarke, Table 1, 2019) to capture this process (...)*” (Braun and Clarke, 2019, p. 594). Braun and Clarke suggest Reflexive Thematic Analysis’ main goal by mentioning, “(...) *If more than one researcher is involved in the analytic process, the coding approach is collaborative and reflexive, designed to develop a richer more nuanced reading of the data, rather than seeking a consensus on meaning (...)*” (Braun and Clarke, 2019, p. 594). In other words, the main goal of the reflexive approach to thematic analysis is to engage in a ‘richer’ and more ‘nuanced’ meaning-making process when analysing and concluding on the qualitative data.

This combination of the Critical Realist stance, the Multimodal Analysis technique, and the Reflexive Thematic Analysis approach to the qualitative data analysis contribute with a balanced and thorough analysis of the data analysed for this thesis. The Critical Realist ontological and epistemological stance places the analysis and discussion balanced between both the Constructivist and the Positivist stances. In other words, an analysis and discussion that is seeking to get as close to an objective reality as possible while still acknowledging that it may never be possible to gain a full understanding and thus provide a thorough and completely objective analysis and discussion of the researched matter. The Multimodal Analysis technique ensures a comprehensive analysis process of the collected data. The data set is analysed in a manner that seeks to extract all the conscious and subconscious communicative information present within the collected data, including any linguistic information, visual information, aural information, and gestural information. The Reflexive Thematic Analysis much like the Critical Realist ontological and epistemological stance accepts and acknowledges that an understanding of the objective reality is sought, but also realises that the objective reality may only be partially disclosed within the subjective analysis process. The Reflexive Thematic Analysis thus seeks to reveal any

causal mechanisms present within the data analysed, including certain structures and systematic tendencies within the researched matter.

Research Focus Points

Research Focus 1: History of the Nordic Region

In order to establish a foundation for the multimodal reflexive thematic analyses, the most significant and relevant events from the history of the Nordic Region will be established. This includes, (1) how the understanding of the Nordic Region has changed through history, (2) which names for the 'Nordic Region', or similar terms, that have been used, and (3) which reasons and justifications that were made for developing this concept of a Nordic Region and potentially a Nordic identity.

These three points will be sought answered in order to focus and improve the quality of the multimodal analysis later in the thesis. (1) Establishing an understanding of the concept of the Nordic Region through history will contribute with a foundational understanding of the overall concept of the Nordic Region and a potential Nordic identity. Likewise, it will contribute with context that can help establish themes, patterns, and connections to look out for. (2) Getting an overview of the names used to refer to the concept of the Nordic Region and a potential Nordic identity will help contribute with which terms, including search terms, to look out for. (3) Understanding the variety of reasons and justifications for developing the concept of a Nordic Region and a potential Nordic identity contributes with context and a historical understanding of the justifications made for and against the concept of a Nordic Region and a potential Nordic identity.

The historical understanding of the Nordic Region is primarily based on the book *Slagsbrødre eller broderfolk* by Lars Hovbakke Sørensen. L. H. Sørensen has a Master in History from Aarhus University in 1995 and a Ph.D. in International Studies from Aalborg University in 2002 (Sørensen, L. H., 2023). This book is specifically focusing on the highs and lows of the concept of the Nordic Region through history. However, for use in the this thesis, some limitations are present. (1) This book does not specifically focus on the media industry and how media has been used and expanded across the Nordic population(s). (2) The book does not focus specifically on the notion of a 'Nordic identity'. Instead, the book's primary focus is on the developments of the Nordic Region as an integrated geographical region with certain governmental, political, cultural, etc. contexts. These contexts are relevant for the concept of a Nordic identity. However, the context it is written in and presented is not necessarily directly related to the collective construction of a Nordic identity.

Research Focus 2: History of the Danish Media Industry

Following, in order to expand the historical understanding into the media industry, a specific research question is dedicated to this. The historical understanding sought established is specifically focusing on the media industry in Denmark. This choice was made due to the complexity and variety of media publishers currently present in the Nordic Region. A more focused analysis, focusing on the Danish media industry, contributes with a more detailed qualitative understanding of the concept of the Nordic Region and the notion of a Nordic identity in the Danish population. Likewise, certain historical periods and events, e.g. the

Kalmar Union, took the first grounding steps from within Denmark (Gustafsson, H., 2006, pp. 205-220). Additionally, access to the relevant archives for the data collection have also been a contributing factor to making this choice.

Establishing a historical understanding of the media industry in Denmark contributes to the later analysis by providing an understanding of the media and communications technological developments - as well as the penetration of certain media formats across the Danish population throughout history. More specifically, the focus is on the “Waves” as defined by Klaus Bruhn Jensen in the book series *Dansk mediehistorie*.

Klaus Bruhn Jensen is a Professor in the Department of Communication at the University of Copenhagen. Jensen focuses specifically on the (1) internet and digital media, (2) communication theory, and (3) research methodology (University of Copenhagen, 2023). The choice of this book series provides a broad and deep understanding of the developments of the media industry in Denmark, including the technological developments, the media platforms and channels available, and the penetration of the various media formats in the Danish population throughout history and in recent times. This book series does however have a few limitations. (1) The book series begins from the year 1840 (Jensen, K. B., 2001). Thus, the historical understanding will be limited in reach prior to the year of 1840. (2) The book series ends, at the present moment, in the year of 2015 (Jensen, K. B., 2016). Thus, media developments in the later years are sought substituted through other available sources when considered relevant.

Research Focus 3: Multimodal Reflexive Thematic Analysis of the Discursive Construction of the Nordic Region and a Nordic Identity - as Presented by the Danish Broadcasting Corporation (DR) in the TV-Series, *Anne og Anders i Norden*

For the analysis process, a multimodal analysis is conducted. The multimodal analysis is conducted upon data collected from the TV-publication called *Anne og Anders i Norden* by the Danish public-service broadcaster, Danish Broadcasting Corporation (DR). The analysis process is conducted using a multimodal reflexive thematic analysis technique together with the ontological and epistemological stances of Critical Realism.

The data selected and collected for the analysis is based on the criteria that it must be related to the Nordic Region - in order to investigate how the Nordic Region is being presented and discursively engaged by DR.

Research Focus 4: Expansion to the Discursive Construction of the Nordic Region and a Nordic Identity - as Presented by the Danish Broadcasting Corporation (DR) Through Its Other Actively Engaged Media Platforms and Media Channels

In order to provide a more generalisable understanding of how DR presents and discursively engages the phenomena of a Nordic Region and a Nordic identity, the reflexive thematic analysis is expanded to other media platforms and channels actively engaged by DR. This

data set was selected and collected through a search on DR.DK, Facebook, and Instagram - using the related search terms, “Norden”, “Nordisk”, “Skandinavien”, and “Skandinavisk”.

Discussion: Discussion of the Presentation and Discursive Contributions to the Phenomena of the Nordic Region and a Nordic Identity by the Danish Broadcasting Corporation (DR) - in the Context of Globalisation and a Civic-Nationalistic Perspective

The discussion seeks to provide an insightful and balanced contribution combining the findings of the four Research Focus points - in the context of globalisation and a civic-nationalistic perspective.

Theories and Definitions

The theory and literature used for the present thesis includes theory on (1) ‘globalisation processes’ by David Held, Anthony McGrew, David Goldblatt, and Jonathan Perraton, (2) ‘nations as imagined communities’ as suggested by Benedict Anderson, and (3) ‘medium is the message/massage’ as quoted by Marshall McLuhan. (1) Globalisation processes provide an understanding of the field in which this thesis is operating. All analysis is taking into account this phenomenon of the local vs. the regional vs. the global scene - and how each of these scenes interplay and influence each other. (2) The understanding of nations as imagined communities provides a foundation for a more dynamic understanding of collective identity construction in relation to nations. (3) The argument that the medium is the message/massage suggests that the media available to people and the medium used changes the way that people think and act in their daily lives.

For clarity and perspectivation purposes terms and phenomena like ‘media’, ‘Nordic Region’, ‘Nordic identity’, ‘globalisation’, ‘region-building’, ‘Nordism’, ‘Europeanism’, and ‘Cosmopolitanism’ are also defined and explored.

Definitions of the Concepts of Media, the Nordic Region, and a Nordic Identity

Definition of Media

Defining the word ‘media’, Oxford English Dictionary uses the definition, “*the main means of mass communication (broadcasting, publishing, and the internet) regarded collectively*” (Oxford English Dictionary, 2023). In other words, the types of formats that have the potential to reach and engage the masses or a greater audience. Further, Marshall McLuhan has famously used the phrase “*the medium is the message/massage*” (McLuhan, M., 1995). By this phrase, McLuhan defines ‘media or communication’ as phenomena that are causing actions to happen or change. Actions and behavioural changes which can be both conscious or subconscious, slow or quick. In other words, McLuhan understands media as anything that is communicating or pushing a change of action(s) to the masses. McLuhan uses examples of everything from the media shifts from speech to written formats, from written to audio/visual formats, and more unusual examples like the invention and distribution of

electricity and the lightbulb. McLuhan argues that electricity and the lightbulb causes a chain of behavioural changes in human behaviour where it is available. People were suddenly able to stay up for longer, which caused people to work later hours and get less sleep, among other things. Electricity also allowed for other inventions, such as the refrigerator, which caused another chain of behavioural changes in human behaviour, including, the ability to harvest or purchase larger stocks of food and store for longer. Thus, McLuhan understands a 'medium or media' and 'communication' as something that is causing actions or changes to happen. In other words, according to McLuhan, 'media' includes both direct communication and indirect communication, but with the addition of the medium causing an effect, which will often have a direct connection to the advancements in technology available to the masses.

Definition of the Nordic Region

Defining the word 'Nordic', the Oxford English Dictionary defines it as (1) *"relating to or denoting Scandinavia, Finland, and Iceland"* and (2) *"a person from Scandinavia, Finland, or Iceland"* (Oxford English Dictionary, 2023). Thus, the Oxford English Dictionary connects the word 'Nordic' to the geographic location of the Northern European or Nordic countries and perhaps the states of the Northern European or Nordic countries. Defining the word 'nationality', Oxford English Dictionary uses the definitions, (1) *"the status of belonging to a particular nation"* and (2) *"an ethnic group forming a part of one or more political nations"* (Oxford English Dictionary, 2023). These two definitions of a nation are related to the discussion of Civic-Nationalism and Ethnic Nationalism. In this thesis, the focus is on Civic-Nationalism. This is further expanded upon in the Theory chapter.

Definition of a Nordic Identity

Adding to this definition of a 'nation', Benedict Anderson argues that a 'nation' is an *"imagined community"*. In other words, something that is not fixed. This phenomenon of an *"imagined community"* will be discussed further later in the theory chapter. Similarly, Thomas Hylland Eriksen, among others, argues that a 'culture' is a dynamic, flexible, and fluid phenomenon which is continuously being shaped, negotiated, and socially constructed or imagined through our interactions with each other. Thus, the definition of an imagined nation or culture is also influenced by the local and regional media, and to an increasing extent also global, virtual, and augmented media available today and in the future. Adding the elements of a nation, as defined earlier, '(common) descent' was mixed already in ancient times before nations were formally established, 'history' is continuously being made, 'culture' is dynamic, flexible, and fluid, and 'language(s)' are being shaped and formed by the reality of the present day. Thus, combining this dynamic understanding of a nation and a culture with the increasingly more interactive, decentralised, and perhaps more democratised media formats of today, nations and cultures, including how people choose to identify, may become more dynamic, flexible, and fluid in the future. Thus, what does this mean for a traditional and historic social and cultural identity marker such as the 'Nordic identity'? And are nations becoming more dynamic phenomena? Is the Nordic identity relevant today and will it succeed to adapt to the changing and emerging media landscape to stay relevant for people in the future? These are some of the questions sought to be answered in the following.

Theories Used as Lenses for the Analysis

Globalisation

David Held, Anthony McGrew, David Goldblatt and Jonathan Perraton define globalisation in the book *Global Transformations: Politics, Economics and Culture* as “(...) a process (or set of processes) which embodies a transformation in the spatial organisation of social relations and transactions - assessed in terms of their extensity, intensity, velocity and impact - generating transcontinental or interregional flows and networks of activity, interaction, and the exercise of power” (Held, D., McGrew, A., Goldblatt, D., Perraton, J., 1999, p. 16). Marshall McLuhan references in *The Gutenberg Galaxy: The Making of Typographic Man* (1962) and *Understanding Media: The Extension of Man* (1964) the increasing interconnectedness between people across the world as the phenomenon of a “*global village*”. This phenomenon is argued to be a direct result of the rapid spread of increasingly more advanced media technologies across the world (McLuhan, M., 1962 & 1964). Media technologies which are pulling down barriers which were previously hindering people from connecting in the past. The internet, among other media technologies, has now made it possible to reach virtually anybody around the world with virtually any type of content which is currently recordable by current media technology. And as more advanced media technologies continue to be invented and become available to everyday people, the closer this interconnection between people around the world is able to become. Some of these currently emerging media technologies include Artificial Intelligence (AI), Virtual Reality (VR), and Augmented Reality (AR). Especially combined, these new media technologies are able to contribute immense potential for future interconnection and development around the world.

Nations as Imagined Communities

Benedict Anderson argued in the book *Imagined Communities* (1983) on the matter of nationalism that a nation is essentially an imagined community. Anderson argues that a nation “(...) is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion” (Anderson, B., 1983, p. 6). Likewise, on the matter of religious communities, Anderson argues that religions are able to create global communities through the presence of “(...) a sacred language and written script (...)” (Anderson, B., 1983, p. 13). Thus, Anderson argues that there are in fact certain aspects which are assisting in this unification of a certain community, e.g. a nation, such as a common language and a common set of values or laws. Finally, Anderson argues that a nation, though it might be imagined, is a community because “(...) regardless of the actual inequality and exploitation that may prevail in each [nation], the nation is always conceived as a deep, horizontal comradeship. Ultimately it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings” (Anderson, B., 1983, p. 7).

Civic-Nationalism and Ethnic-Nationalism

This thesis focuses on Civic-Nationalism. Civic-nationalism is also sometimes referred to as democratic-nationalism or liberal-nationalism. About civic-nationalism and

ethnic-nationalism, Stefan Auer writes: *“Liberal defenders of nationalism are mostly indebted to the original Enlightenment ideal of a nation as an agency of democratic power that was able to challenge the oppressive order of an ‘ancien régime’. Hence, French and American nationalisms have traditionally been regarded as the epitome of civic nationalism, based as they were on the political ideas of revolutionaries who fought for the sovereignty of the people. Membership in the community was thus defined primarily in political terms; civic virtues were more important for the new republic than ethnicity, common culture, or even common language. The only means of exclusion were the territorial boundaries of a country. For that reason, everybody, at least in theory, could become a French or American citizen by acquiring the necessary civic virtues (of which French or English language proficiency was but a part). This voluntaristic notion of national identity is usually contrasted with ethnic nationalism, which tends to be exclusionary, since in that case belonging to a nation is defined by birth, blood, and ethnicity. While the former ideally conceives of the nation as a voluntary association, the latter sees it as a community of fate and is thus deterministic.”* (Auer, S., 2004).

Medium is the Message

Marshall McLuhan has famously used the phrase *“the medium is the message”* which is sometimes also phrased as *“the medium is the massage”* (McLuhan, M., 1995, p. 151). By this phrase, McLuhan defines ‘media or communication’ as phenomena that are causing actions to happen or change. Actions and behavioural changes which can be both conscious or subconscious, slow or quick. In other words, McLuhan understands media as anything that is communicating or pushing a change of action(s) to the masses. McLuhan uses examples of everything from the media-shifts from speech to written formats, from written to audio/visual formats, and more unusual examples like the invention and distribution of electricity and the lightbulb. McLuhan argues that electricity and the lightbulb causes a chain of behavioural changes in human behaviour where it is available.

“(...) The instance of electric light may prove illuminating in this connection. It is a medium without a message, as it were, unless it is used to spell out some verbal ad or name. This fact, characteristic all media, means that the ‘content’ of any medium is always another medium. The content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph. (...)” (McLuhan, M., 1995, p. 151).

“(...) If it is asked, ‘What is the content of speech?’, it is necessary to say, ‘It is an actual process of thought, which is in itself nonverbal.’ An abstract painting represents direct manifestation of creative thought processes as they might appear in computer designs. (...)” (McLuhan, M., 1995, p. 151).

“(...) Whether the light is being used for brain surgery or night baseball is a matter of indifference. It could be argued that these activities are in some way the ‘content’ of the electric light, since they could not exist without the electric light. This fact merely underlines the point that ‘the medium is the message’ because it is the medium that shapes and controls the scale and form of human association and action. The content or uses of such media are as diverse as they are ineffectual in shaping the form of human association. Indeed, it is only too typical that the ‘content’ of any medium blinds us to the character of the medium. It is only today that industries have become aware of the various kinds of business

in which they are engaged. When IBM discovered that it was not in the business of making office equipment, or business machines, but that it was in the business of processing information, then it began to navigate with clear vision. The General Electric Company makes a considerable portion of its profits from electric light bulbs and lighting systems. It has not yet discovered that, quite as much as AT&T, it is in the business of moving information. (...)" (McLuhan, M., 1995, p. 152).

Following the invention of the electric light, people were able to stay awake for longer, which in turn caused other changes, including people being able to work later hours, which then in turn may have caused some people to get less sleep per night. "*(...) The electric light escapes attention as a communication medium just because it has no 'content'. And this makes it an invaluable instance of how people fail to study media at all. For it is not till the electric light is used to spell out some brand name that it is noticed as a medium. Then it is not the light but the 'content' (or what is really another medium) that is noticed. (...)*" (McLuhan, M., 1995, p. 152). Electricity also allowed for other inventions, such as the refrigerator, which caused another chain of behavioural changes in human behaviour, including, the ability to harvest or purchase larger stocks of food and store such foods for longer. Thus, McLuhan understands a 'medium or media' and 'communication' as something that is causing actions or changes to happen. In other words, according to McLuhan, 'media' includes both direct communication and indirect communication, but with the addition of the medium causing an effect, which will often have a direct connection to the advancements in technology available to the masses.

In the context of this thesis, this argumentation from McLuhan suggests that media, including the media industry as a whole, has a defining influence on how people think and act in their daily lives. Whenever a new type of media technology or media format is invented and reaches a significant public penetration in a certain region or in a global sense, this change of media technology and/or formats will cause a certain change of behaviour within the population itself. Thus, following this theory, the invention of the internet technology and the penetration and maturity of said medium within a certain population will arguably cause a chain of changes in thought patterns and human behaviour within the analysed population. In other words, the invention, penetration, and maturity of the internet as a medium for information and communication exchange between media platforms, media channels, and the receivers of said media, will likely cause a change in the way that people understand the Nordic Region and a possible Nordic Identity.

Nation-Building and Region-Building

The concepts of 'nation-building' and 'region-building' have been defined by Iver B. Neumann in the *A Region-Building Approach to Northern Europe*. Neumann uses the analogy of nation-building (Anderson, B., 1983) to suggest the phenomenon of region-building (Neumann, I. B., 2003). This particular study by Neumann does also take a specific focus on "*the Northern region of Europe*". This due to the region having been "*(...) defined and redefined time and again through history, and whose history was brought clearly into play after the end of the Cold War (...)*" (Neumann, I. B., 2003). Neumann argues that 'region-building' is "*(...) nothing more than the application of a self/other perspective to the problematique of the literature on regions (...)*" (Neumann, I. B., 2003). Thus, Neumann links the two phenomena of 'nation-building' and 'region-building'.

Nordism

Nordism “(...) is the 20th century ideological redefinition of Scandinavism (or Scandinavianism), and refers to the act of both promoting Nordic cooperation and supporting a common Nordic identity. The term ‘nordist’ refers to a person sympathetic to Nordism who actively promotes it (...)” (nordics.info of Aarhus University, 2021). In other words, Nordism and its adherents, Nordists, are activities and people who actively promote the idea of a more united Nordic Region and Nordic Identity.

Historically, the term ‘Nordism’ appeared “(...) when Finland and Iceland joined the forums of Nordic cooperation in the 1920s, the term also began to be associated with the geographical enlargement of the traditional pan-Scandinavian sphere of cooperation and the ideology of pan-nationalism. What had started as the closer unity of three kingdoms became the vision of five nation states trusting each other in cooperation.” (nordics.info of Aarhus University, 2021). Following the end of World War II, the concept of ‘Nordism’ was expanded and formalised through “(...) the emergence of the official Nordic cooperation in the form of the Nordic Council, founded in 1952. (...)” (nordics.info of Aarhus University, 2021).

Today, Nordism “(...) is a firmly established concept among the inner circles of Nordic cooperation (...)” (nordics.info of Aarhus University, 2021). However, “(...) it can also include the promotion of traditionally radical pan-national visions, blurring the initial separation of Scandinavism and Nordism from the early 20th century. Today, some self-proclaimed nordists openly support the vision of a future Nordic federal state, which in essence strongly resembles the 19th century Scandinvist idea.” (nordics.info of Aarhus University, 2021). Thus, the term ‘Nordism’ may include various perspectives on how far this regional or pan-national integration should reach. A similar term to ‘Nordism’ is the term ‘Europeanism’.

Europeanism

Europeanism is a term, similar to Nordism, that suggests a common historical heritage across and within the continent of Europe. John McCormick argues for this perspective in the book *Europeanism* (2010). McCormick argues that despite the “(...) residual identities with states and nations, Europeans have much in common (...)” (McCormick, J., 2010). Some of these commonalities are argued to be the “(...) European attitudes towards the state (including a rejection of state-based nationalism, new ideas about patriotism and citizenship, and the importance of cosmopolitanism), the characteristics of politics and government in Europe (with an emphasis on communitarianism and the effects of the parliamentary system of government), European economic models (including the importance of welfarism and sustainable development), European social models, European attitudes towards values such as multiculturalism and secularism, and Europeanist views in regard to international relations (emphasising civilian power and multiculturalism) (...)” (McCormick, J., 2010). Thus, McCormick argues for a generally very broad and deep connection between people or citizens present in the European context.

Cosmopolitanism

Cosmopolitanism is a term that takes a more globalised approach to social, cultural, and identity constructive aspects. Barney Warf defines the phenomenon of ‘cosmopolitanism’ as “(...) a moral perspective that emphasises the inherent worthiness of human beings

regardless of their location (...)” (Warf, B., 2020). Warf argues that cosmopolitans take the entire planet as its community, and thus, cosmopolitanism may be “(...) *a perspective that puts it at odds with the nation-state (...)*” (Warf, B., 2020). Furthermore, Warf suggests that “(...) *cosmopolitans argue that empathy does not decline with distance and that national borders are artificial constructions that unnecessarily divide people and demonise those on the other side (...)*” (Warf, B., 2020). Thus, cosmopolitanism takes an approach to identity construction that is beyond that of both national, regional, or any other geographically defined means of identifying. Cosmopolitans argue that any kind of geographically defined means of identity construction is simply a way to set up “(...) *artificial constructions that unnecessarily divide people and demonise those on the other side (...)*” (Warf, B., 2020). In other words, cosmopolitans, as suggested by Warf, refer to the ‘us versus them’-phenomenon.

Acknowledged Limitations

Due to the nature of the problem statement and the selected theoretical and methodological approaches there are some limitations in terms of what can be derived from this analysis. Likewise, the choice to focus on a snapshot - rather than a longitudinal - analysis will limit the extent to which the analysis is able to discuss and eventually conclude on the analysis, the discussions, and the problem statement.

Analysis

The analysis process goes through the research focus points, as mentioned in the Methodology chapter. First, some of the most important events in the history of the Nordic Region are presented. Second, some of the most important events in the history of the Danish media industry are presented. Third, a Multimodal Reflexive Thematic Analysis is conducted and presented of the TV-publication, *Anne og Anders i Norden*, produced by the Danish Broadcasting Corporation (DR) in the Summer of 2021. This to investigate how DR presents and discursively contributes to the phenomena of a Nordic Region and a Nordic identity. Fourth, the Multimodal Reflexive Thematic Analysis is expanded to include a variety of the media platforms and channels of which DR is actively engaged. Finally, this is all discussed in the Discussion in relation to Globalisation and a Civic-Nationalistic Perspective - and sought concluded upon in the Conclusion.

Research Focus 1: History of the Nordic Region

In order to get an overview and overall understanding of the origins and how the Nordic Region has evolved and developed through the years, some of the key historical periods are outlined in the following. The overview is inspired from the book, *Slagsbrødre eller broderfolk* by Lars Hovbakke Sørensen.

The Viking Age (approx. 700 - 1070)

Following the gradual fall of the Roman Empire during the years 100 - 500, people in Europe began to wander more widely around the European continent, including towards the northern parts of Europe, which can be referred to as Northern Germany and the Nordic Region

today. Meanwhile, the formal establishment of the states in the Nordic Region is mostly believed to have happened at different times. Norway under Harald Hårfager (872 - 930), Denmark under Harald Blåtand (958 - 986), and Sweden under Erik Sejersäll (- 995) (Sørensen, L. H., 2004, p. 11).

The Kingdoms Gather (approx. 1070 - 1397)

During the years following the Viking Age, several pretenders to the throne were battling to take power in both Denmark, Norway, and Sweden. These battles were sometimes known as “the civil wars”. However, as Lars Hovbakke Sørensen points out, this was often misleading, as the battles were usually in-between royals and great magnates in the societies. Following these “civil wars”, the states began to centralise around a single kingdom in each of the three states, Denmark, Norway, and Sweden. However, the internal battle between each of the kingdoms was still continuing. The battle for the Nordic kingdom. This led to the establishment of the Kalmar Union under Margrete the 1st of Denmark in 1389 and finally confirmed in Kalmar in 1397. However, this union only stayed complete for ca. 50 years (Sørensen, L. H., 2004, p. 39).

The Battle Between East and West (1397 - 1721)

The Kalmar Union was already in 1434 under threat from Sweden (at the time including Finland) with armed rebellion in Dalar following some of the decisions made by Margrete the 1st's successor, Erik of Pommern from 1412. Erik of Pommern had ordered several of the Swedish state positions taken over by Danish and German people rather than Swedish royals. Thus, Erik of Pommern had reduced the political and economic influence, or power, of the Swedish royals in Sweden. This rebellion was answered by Erik of Pommern by appointing Engelbrekt Engelbrektsen as the Swedish chieftain in 1435 and promising that future positions in Sweden would be taken by Swedish royals again. However, in 1434 - 1441, Engelbrekt Engelbrektsen and Karl Knutsson began a series of rebellions against the Danish power in Sweden. Thus, Sweden entered and left the Kalmar Union several times in this period and the following 100 years. Norway's possessions of Greenland, Iceland, the Faroe Islands, the Orkney Islands, and the Shetland Islands were in 1380 transferred, including Norway itself, to the Kingdom of Denmark (Sørensen, L. H., 2004, p. 55).

Small States Among Great Powers (1721 - 1814)

Lars Hovbakke Sørensen argues that the main reason for the general peace between the Nordic countries between the Great Nordic War and the War in 1808 was the limited economic and military resources available within Denmark-Norway and Sweden after 1721. Instead the focus was on balancing with the other greater European powers, including England, France, Russia, and Prussia to avoid conflicts with those powers. As pointed out by Sørensen, one of the key developments following the Great Nordic War was that Denmark and Sweden began to collaborate - this in order to better balance with the other European powers. Thus, a threat from outside caused an expansion of the collaboration inside (Sørensen, L. H., 2004, p. 93).

Conflict and Cooperation (1814 - 1905)

For the first time in more than 1000 years, the conflicts and wars in the Nordic Region were now replaced by a general mindset of peace and collaboration, co-existence. Students, academics, and artists began promoting the idea of a more collaborative Nordic Region, including increasing mutual contact and relations, friendships, and cultural understanding and connection. A similar tendency took place more widely in the population as various businesses and groups of society began to arrange meetings and initiate collaboration across the national borders (Sørensen, L. H., 2004, p. 107).

The Nordics and the European Crisis (1905 - 1945)

This period in Nordic history was greatly influenced by external powers in Europe, and thus, a period of international relational tensions and conflicts, including World War I and World War II. During the period from 1905 - 1940, the Nordic Region largely sought to stay neutral in the great power balances in Europe. However, staying neutral was also a balancing act for cultural, political, and economic reasons, including border tensions. Denmark sought to balance the relationships with Germany on one side and Great Britain and France on the other side. Sweden was largely oriented towards Germany as a countermeasure against the pressure experienced from Russia. Norway's international relations were in a similar manner influenced by the pressure experienced from Russia. However, to a lesser extent than Sweden (Sørensen, L. H., 2004, p. 137).

Welfare States in Cooperation (1945 - 1973)

Following World War II, the collaborative initiatives in the Nordic Region and Europe at large were greatly expanded. In 1946, a shared Danish-Swedish labour market was established. This market was in 1954 expanded to also include Norway and Finland. In 1952, the Nordic Council was established, which replaced the generally considered less effective Nordic Inter-Parliamentary Union from 1907. During the 1940s and 1950s, Nordic citizenship was gradually implemented. As a consequence of these Nordic initiatives, citizens in the Nordic Region received greater obligations and rights across the region. For instance, the same social welfare rights in the other Nordic countries, as at home. Likewise, the Nordic Passport Union was established in 1951, and expanded in 1957 to allow free travel between the Nordic countries for any passport-holder after initially entering the region (Sørensen, L. H., 2004, p. 151).

Splitting and Breaking Up (1973 - 1989)

Following several years of very significant economic growth, the year 1973 made a significant change in this. A global as well as Nordic recession and economic crisis changed the significant economic annual growth to an economic crisis instead. This forced the Nordic states into considering whether the greatly expanded "welfare state"-initiatives could continue the expansion in the following years (Sørensen, L. H., 2004, p. 163).

The Nordics in a Larger World (1989 - 2002)

Shortly after the fall of the Berlin Wall in 1989, both Finland, Sweden, and Norway sought memberships of the predecessor to the European Union (EU). Previously to 1989, Denmark

had been the only member. However, now there was potential for all the four largest states in the Nordic Region to become member states, including Denmark, Finland, Norway, and Sweden. This was a significant move away from the previous neutrality standpoints taken by Norway and Sweden towards the Soviet Union. Additionally, in the beginning of the 1990s, the Nordic states considered establishing a “Nordic bloc” within the framework of the European Union. This in order to increase its accumulated influential potential in relation to the other significantly larger member states of the institution. Lars Hovbakke Sørensen mentions that this “Nordic bloc” was considered on the basis of a suggested relative historic and culturally similar foundation. However, the dream, for some, of a united “Nordic bloc” was never realised. In 1994, the majority of voters in Norway voted ‘No’ to the question of whether Norway should enter as a member state of the European Union (Sørensen, L. H., 2004, p. 189).

Fraternal People and Brothers-in-Arms

Concluding on the most recent history, the Nordic Region has been generally very peaceful and collaborative during the past 200 years. Lars Hovbakke Sørensen argues that these collaborative efforts in the Nordic Region have generally reached much further than those of the counterparts in the European Union. Sørensen mentions collaborative efforts between national interests, political-ideological interests, and a shared interest in the promotion of the Nordic collaborative efforts, for instance due to the argued collective history and cultural similarity (Sørensen, L. H., 2004, p. 214). For instance, the Nordic Council runs an annual award ceremony, including awarding the Literature Prize, the Film Prize, the Music Prize, the Environment Prize, and the Children and Young People’s Literature Prize (Nordic Co-operation, 2023).

Research Focus 2: History of the Danish Media Industry

In order to get an overview and an overall understanding of how the media industry has evolved and developed through the years, the “Waves” of Danish Media History is outlined in the following. This overview is inspired from the book series *Dansk mediehistorie* by Klaus Bruhn Jensen.

Waves in the Media History

In the following, the “waves” of the media history is introduced. These so-called waves are changes in the modes of how communication has been technologically possible to do. Historically, moving from a more “oral culture” towards a present and future of both “multimedia culture” and “virtual realities”.

Oral Culture

The first ‘Wave’ as defined by Klaus Bruhn Jensen was the Oral Culture. Translated from Danish, Jensen writes: *“Language was the first real tool for human communication, and it is still the most important, a basic human trait that no media technology can replace.”* Klaus Bruhn Jensen argues that: *“Although in the public debate one encounters the point of view that visual media in particular is displacing both the spoken and the written word, for example the number of everyday conversations is far greater than the number of messages from all print and electronic media together.”* Jensen continues: *“Rather, a division of labour*

has arisen between the conversation and other media, and the various are deposited as archaeological layers in the culture: The spoken word is still supported by television, and the computer is still dependent on the written word." (Jensen, K. B., 2012, p. 11).

Written Culture

About the Written Culture, Klaus Bruhn Jensen writes, translated from Danish: *"The alphabet proved to be a more effective tool for communication than earlier forms of pictorial writing (hieroglyphs, cuneiform), and it was a decisive condition for the cultural and scientific breakthroughs in classical Greece. The writing that translated the alphabet into communication could maintain the past. Thus, the individual could not simply reinterpret political agreements, economic contracts and historical sources at will."* (Jensen, K. B., 2012, pp. 12-13).

Printed Culture

Following came the first significant communication technological advancement with the invention of the printed format. Suddenly, it was possible to print a large number of copies of the same material to get sold and / or distributed to many people, locally and internationally. Klaus Bruhn Jensen writes, translated from Danish: *"The writing really hit home when it was put to print. Just as the alphabetic script had several precursors in the Middle East, the art of printing had precursors in both China and Europe. But the 'invention' is traditionally attributed to Johann Gensfleisch zum Gutenberg (c. 1387 - 1468). Gutenberg's press in Mainz, Germany produced primarily Bibles and other religious writings, but also calendars that could help people keep track of time."* (Jensen, K. B., 2012, p. 14).

Audiovisual Culture

The first communication technological development that incorporates both the aural and visual modes in a single and combined format is invented. This invention is also a very significant evolution towards the multimedia and interactive formats required for the internet and the more globally instantaneously connected future across the world. About the Audiovisual Culture, Klaus Bruhn Jensen writes, translated from Danish: *"During the 19th century, the possibilities for reproducing and multiplying images are improved decisively. First the lithography and xylography, and later photography, became a significant attraction in picture magazines such as Illustreret Tidende (1859) and Illustreret Familie-Journal (1877); the film premiered in Denmark in 1896 and developed as both an art form and entertainment; and television takes over in the period after the Second World War the role of the most widespread, immediately available form of communication. Sound and music are also exposed to new media - the gramophone and the radio - in the first half of this century. All in all, the visual and auditory media have become a coherent audiovisual culture that also includes the printed media. The media recycle each other, either directly ('see the film, buy the book') or indirectly (e.g. when big news becomes a long TV series). The cooperating media systematise culture to a degree that is without historical parallel."* (Jensen, K. B., 2012, p. 15).

Multimedia Culture

As mentioned earlier, the Audiovisual Culture as explained above, was the first very significant step towards a completely new emerging world of combinations of media and of

the possibilities of interactive media. Both at home, at the office, and around the world. Klaus Bruhn Jensen writes, translated from Danish: *"Multimedia combines most previously known media. You can speak commands into the microphone, make hand drawings with the mouse, start your own publishing house from the desktop, scan images into the text and get it all out again on print, audio tape, video and CD."* (Jensen, K. B., 2012, pp. 16-17) Jensen continues: *"Technically speaking, multimedia combines sound, alphabetical text and (live) images, a combination made possible by (the personal) computer. One of their possibilities is the 'interactive' use of media, where the recipients with a number of choices themselves control the content of the communication and use it for their own purposes, from industrial design and production with the computer in the role of the subordinate employee, to information search and pastime."* (Jensen, K. B., 2012, p 17).

Virtual Realities

The Virtual Reality (VR) technology, including the Augmented Reality (AR) and the Mixed Reality (MR) formats, is a significant media and communicative technological development that is still in its very early stages and under heavy on-going development from both public, mixed, and private initiatives around the world. This for many different purposes and potential use cases, including social, entertainment, learning, healthcare, travel, games, interactive art and films, live concerts, sports events, and many other future experiences. Similar to the previous explained cultures, the Virtual Reality Culture will likewise continuously be improved - to become even more immersive with more and better engagement of all the senses. Klaus Bruhn Jensen writes, translated from Danish: *"The so-called virtual reality technology (VR) is a medium you put on. Like other media, VR produces some possible (virtual) realities for the recipient, but because the medium involves all the senses and completely surrounds the user, the result is an intense experience of being present in these other realities."* (Jensen, K. B., 2012, p. 17).

Research Focus 3: Multimodal Reflexive Thematic Analysis of the Discursive Construction of the Nordic Region and a Nordic Identity - as Presented by the Danish Broadcasting Corporation (DR) in the TV-Series, *Anne og Anders i Norden*

Themes Present in the TV-Series, *Anne og Anders i Norden*, by the Danish Broadcasting Corporation (DR)

Right from the beginning of the TV-series, some patterns are suggested through the introduction of the approach that the series is going to take towards the Nordic Region and a Nordic Identity. All of the six episodes begin mid-story. However, after a few minutes, the introduction is played, which is only slightly adapted to the context of each episode. Each episode focuses on one of the countries in the Nordic Region - except for Denmark. The TV-series was recorded, produced, and broadcasted by the Danish Broadcasting Corporation (DR) in the Summer of 2021 with two Danish hosts, Anne and Anders. Thus, the series takes a Danish perspective on the Nordic Region - and the exploration of a potential "Nordic feeling", as the introduction says. A similar programme was also made called *Anne*

og *Anders i Europa*, which could suggest that this production team understands the Nordic Region and the rest of Europe as two somewhat distinctive, separable regions.

Introduction to the TV-Series

“Engang var Norden ét rige - med en dansk dronning Margrete den 1. Lige i midten. I 125 år var vi en supermagt - surret sammen af sproget og et skæbnefællesskab. Siden gik vi fra hinanden. Finland blev en fjern fætter - og Sverige blev vores notoriske slagsbror. Derfor rejser vi i den her sommer igennem den gamle nordiske union - fra indlandsisen til den russiske grænse. Vi vil besøge vores gamle naboer, for at finde ud af, hvad de går og bøvler med eller længes efter. Og for at lede efter dét, der kitter os sammen. Den nordiske følelse, hvis den overhovedet findes.”

The introduction above shows some of the main and more conscious thematic decisions made by the production team at DR. First, mentioning the part of history where the Nordic Region was largely united under the same monarchy. *“Once upon a time, the Nordic countries were one kingdom - with a Danish queen, Margrete the 1st, right in the middle. For 125 years we were a superpower (...)”* Thus, suggesting a historic connection between the Nordic countries. Second, a few language and cultural aspects are suggested. *“(...) bound together by language and a shared destiny.”* Highlighting the similarities of language, while also hinting at the many historic tensions and wars which have been fought through history, both internally in the Nordic Region and externally against states outside of the Nordic Region. Continuing this with the quote, *“Since then we separated.”* Third, the complexity and comradeship of the relationships are suggested too through the quote, *“Finland became a distant cousin - and Sweden became our notorious brother-in-law.”* Fourth, suggesting a geographic aspect and a diversity of natural landscapes, from icebergs and glaciers, over volcanoes and rocks, to fields and lakes. *“That is why this summer we are travelling through the old Nordic Union - from the ice sheet to the Russian border.”* Fifth, slightly hinting at some cultural aspects. *“We will visit our old neighbours to find out what they are up to or yearning for.”* Continuing by hinting at a so-called ‘Nordic feeling’ that is uniting the nation(s) of the Nordic Region. *“And to look for what brings us together. The Nordic feeling, if it exists at all.”*

This introduction already suggests some patterns, and thus potential codes and themes, present throughout the TV-series, *Anne og Anders i Norden*. However, in the following, the codes and themes found in the collected and transcribed data are analysed and discussed with reference to quotes, symbols, frames, and other contextual material present in the audio-visual data set.

Themes	Description	Codes
History	“The study of past events, particularly in human affairs” and “The whole series of past events connected with a particular person or thing”	Monarchy, Wars, Colonisation, Oppression
Language	“The principal method of	“Nordic / Scandinavian”;

	human communication, consisting of words used in a structured and conventional way and conveyed by speech, writing, or gesture” and “A system of communication used by a particular country or community”	Danish, Faroese, Finnish, Greenlandic, Icelandic, Norwegian, Samian, Swedish
Geography	“The study of the physical features of the earth and its atmosphere, and of human activity as it affects and is affected by these, including the distribution of populations and resources and political and economic activities”	Nature-Human Connection; Nature, Landscapes, Forests, Rocks, the Sea, Lakes, Green Fields, Animal Life, Volcanoes, Hot Springs, Icebergs, Glaciers, Mountains
Culture	“The arts and other manifestations of human intellectual achievement regarded collectively” and “The ideas, customs, and social behaviour of a particular people or society”	Music, Design, Film & Television, Literature & Books, Co-Productions & Shared Productions, Media Platforms and Channels, Humour
Food	“Any nutritious substance that people or animals eat or drink or that plants absorb in order to maintain life and growth”	Eating Together, Hygge, Fish, Potatoes, Salad, Produce, Vegetables, Berries, Fruit, Meat, Beer, Alcoholic Beverages, Cooking & Baking
Values	“The regard that something is held to deserve; the importance, worth, or usefulness of something” and “Principles or standards of behaviour; one’s judgement of what is important in life”	Collaboration, Flat Hierarchy, the Nordic Council, Children and Adults Equally Valued, Equality, Sustainability, Science & Scientific Evidence, Nature-Human Connection, Family-Life & Work-Life Balance, Better Together

Shared History

History: Monarchy. Wars (Internally and Externally). Wars between Sweden and Denmark. War between Finland and the Soviet Union / Russia. Danish Colonisation of Greenland and Norwegian Colonisation of Northern Norway / the Samian People.

As presented earlier in Research Focus 1, the history of the Nordic Region is very complex. Interesting developments have changed and formed the region, the power dynamics, the

culture, the competition and collaboration, and thus, also the people living in the Nordic Region. The shared history present in the Nordic Region is both a connector and a divider. The Nordic historic story is a story of wars, both internally and against external forces. It's a story of rising and falling powers, a change in power dynamics between the monarchies in the region. It's also a story of spiritual and philosophical competition - between the original Nordic Spirituality and the Christian Spirituality that was introduced to the region from the southern and central parts of Europe. However, especially in recent history, particularly since the end of World War II, the Nordic story is also a story of unification, of collaboration, and of solidarity between the states, nations, and countries in the Nordic Region. The previous conflicts have turned into friendly competition and comparison instead.

Every episode begins with the same introductory words.

“Engang var Norden ét rige - med en dansk dronning Margrete den 1. Lige i midten. I 125 år var vi en supermagt - surret sammen af sproget og et skæbnefællesskab. Siden gik vi fra hinanden. Finland blev en fjern fætter - og Sverige blev vores notoriske slagsbror. (...)”
(Introduction, *Anne og Anders i Norden*, DR, 2021)

This introduction presents a historic, but also current, depth in the understanding of the Nordic Region. Beginning at the unification of the kingdoms in the Kalmar Union emerging under Queen Margrete the 1st of Denmark. The introduction specifically highlights the language and the “community of fate”. This is suggesting a similarity between the Nordic countries in the languages that are spoken and in the fate that is shared. Lastly, this history-focused part of the introduction mentions some of the internal relationships in the region, specifically between the people in Denmark and the countries of Finland and Sweden. By using the expressions of a “fjern fætter” and “notoriske slagsbror” some depth is suggested again in the relationships between the Nordic countries. Relationships that include both collaboration and competition - to various degrees.

Some of these more questionable parts of the Nordic history are also presented in Episode 4 focusing on Greenland and again in Episode 5 focusing on Finland. This is one of the darker parts of Nordic history where colonisation of the Greenlandic people in Greenland and the Samer people in Northern Norway was taking place.

As shown in Episode 4, this colonial history does still today influence the relationship between Denmark and Greenland.

“Og altså den værste betegnelse man kan få, hvis man er heroppe, det er qallunaarsuaq. Altså så kan du ligeså godt rejse hjem i virkeligheden, ik? Altså det er sådan en, at være et arrogant røvhul. Og det, der har jo været mange røvhuller.” (Episode 4, Greenland, 14:15)

Similarly, in Episode 5, the colonial history and oppression of minorities was presented. This time in Finland - against the Samer people, living in the Northern parts of Norway.

(Samer music) *“Norge er dét land i verden, hvor der bor flest samer. I mange år var det forbudt for samerne at tale deres eget sprog. En streng assimileringspolitik tvang samerne til at opgive deres kultur og sprog. I dag har den samiske befolkning så modtaget en officiel undskyldning. Har vi hørt det før?”* (Episode 5, Norway, 43:55)

These examples show that even if the relationships and collaborative efforts within the Nordic Region today are generally seen as friendly and constructive partnerships, especially when it comes to international politics, there are still scars present that still need to be taken care of and healed. However, in Episode 3, the Icelandic Prime Minister and participant in the Nordic Council does suggest that the Nordic Region still today has a lot in common. In the following, the values of democracy, human rights, and equal access to welfare services are suggested.

*“Synes du, at vi stadigvæk har meget tilfælles... Altså de nordiske lande imellem?”
“Selvfølgelig, så har vi en lang historie. Men vi har også meget tilfælles, når det kommer til samfundet, fordi vi er jo allesammen velfærdssamfund som faktisk, eh, holder demokratiets værdier meget højt oppe.” “Ja.” “eh, menneskelige rettigheder, og så videre. Og det er det som måske er det vigtigste i nutiden.” (Episode 3, Iceland, 25:20)*

Continuing, the Icelandic Prime Minister suggests that there is a difference between the Nordic meetings in the Nordic Council and the other international meetings in the rest of the world. A type of familiarity is suggested, “(...) it feels like meeting my friends”.

“Ja” “Det er jo de nordiske samfund, som vi har tilfælles.” “Så du vil sige, det er stadigvæk, når du mødes til, eh, når Nordisk Råd er samlet eller når du møder dine nordiske kolleger, møder Mette Frederiksen, Anders Solberg, osv., så eh, kan man så mærke, at eh, at man deler, eh, en fælles historie, på en eller anden måde?” “Jaaa, jeg vil sige, når jeg møder mine nordiske kollegaer, så er det lidt som at møde mine venner.” “Ja.” “eh, det er lidt som, at gå til en familiefest. Det er lidt anderledes end de andre internationale møder. (...)” (Episode 3, Iceland, 25:20)

Lastly, the Icelandic Prime Minister mentions that the “Nordic Collaboration / Partnership” is the most important international relational effort that Iceland is a part of. Adding to that, it is mentioned that the Icelandic population also finds this collaborative effort very important and prioritises the efforts in their political standpoints.

“(...) For Island selvfølgelig, så er det nordiske samarbejde den vigtigste for os.” “Ja.” “Og det kan man se i politikken, men også når man spørger den islandske befolkning, så prioriterer den islandske befolkning det nordiske samarbejde.” “Ja.” “Men det vil sige, der er håb for Norden? Det er det du siger. Vi kan godt. Vi skal nok blive ved med at hænge sammen?” “Jaaa, det tror jeg. Hvis man kan være ærlige med hinanden, og tale om det som man behøver at tale om, så er det altid en god grund til at bygge på.” “Det er et godt svar.” “Mmh”. (Episode 3, Iceland, 25:20)

Some of this friendliness among the Nordic countries is also mentioned in Episode 6 from Finland where both the variety and the depth of the relationships are suggested.

“Mange danskere har nok et muntert, overfladisk kendskab og kliché-agtigt forhold - til de mange søer, løbe fænomenet, Lasse Virén - og deres hang til heavy og vodka i Finland. (playing Finnish music) Men lige så mange danskere, primært den ældre generation, har et nært forhold til Finland - via den finsk-russiske krig i 1940'erne, hvor hjælpepakker blev sendt nordpå - og finske børn kom til nabolandene i Norden - for at redde dem fra en blodig

krig. (showing historic clips in black-and-white)” Driving on a road, across a bridge. “Krigen fylder fortsat i mange finske familiers historie. Også i Heikki Takkaulas.” (Episode 6, Finland, 07:10)

These both historic and current understandings of the Finnish history and its relation to the rest of the Nordic Region is shown by including both references to the many lakes in Finland, the runner, Lasse Virén, and the stereotypical images of Finnish people listening to heavy metal and drinking vodka. But the depth, solidarity, and comradeship is also shown by mentioning the aid packages of food, coffee, and other that were sent from Denmark to Finland in the years following the end of the war between Finland and the Soviet Union. Likewise, it is mentioned how many children from Finland were welcomed with open arms into the neighbouring Nordic countries during the worst periods of the war. And how these historic events are still very conscious parts of life in the Finnish population today.

Mutual Interest in Understanding the Similarity and Diversity of Languages

Language: Similar, yet diverse group of languages. Similarity of Danish, Norwegian, and Swedish languages. Diversity of Faroese, Finnish, Greenlandic, Icelandic, and Samian languages.

The group of languages in the Nordic Region is both with many similarities and still with great diversity. Danish, Norwegian, and Swedish are often mutually understood. However, the Nordic Region also includes a more diverse group, including the Faroese, Finnish, Greenlandic, and Icelandic languages. Throughout the series, it is mentioned multiple times how the ease of communication and mutual understanding between people in the Nordic Region is a great unifier and enhances the feeling of connection, the “Nordic feeling”.

For instance, it is hinted that some people understand the nuances of the languages better than others. However, most people understand a bit - if spoken slowly: *“Vi taler bare langsomt, så forstår vi.” (Episode 2, Sweden, 36:30)*

Speaking of understanding languages, the relationship that Icelandic people have to the Danish language in the recent history and today is also mentioned. Namely that Danish is obligatory in Icelandic schools, and the fact that many older generations learned Danish to read the imported version of Anders And (i.e., Donald Duck): *“Island er det eneste land udenfor Danmark, hvor dansk på skoleskemaet stadig er obligatorisk. Tænk sig. Men rygterne vil, at de islandske børn er cirka lige så vilde med at lære dansk, som danske skoleelever er med at lære tysk - og måske er det danske Anders And-blad der i virkeligheden fortjener den største ros for at implementere sproget i Island viser det sig, da jeg pludselig løber ind i en helt særlig bil i Reykjavik.” (Disney, Andrés Önd, car). “This is the Icelandic name. Andrés Önd.” “You call it in Danish Anders...” “Anders And”. “Is this popular...?” “Jaaa, very popular. We started to publish it in eeh Icelandic in 1983 in May. Before that, we imported it in Danish.” “Okay” “And very, very popular. Generations of people now, older people now in Iceland, learned to read Danish...” “By reading Donald Duck? (laughing)” “... by reading Donald Duck (laughing).” “We had to learn Danish in school...” “You didn’t want to (laughing)” “but we, we didn’t like it.” “So, you learned Danish from Donald Duck?” “Yeah, yeah...” “That’s funny”. “Yeah... When I was like 10 or 11, my mother*

asked me, 'What are you doing?', I'm reading Anders And, Donald Duck. But it is in Danish... Ja, jeg ved det. (laughing)" (Episode 3, Iceland, 18:40)

Also the mix of Danish and Greenlandic languages in Greenland is mentioned. Thus, showing how the colonial history has influenced daily life in Greenland in history and today. For instance, it is mentioned that city names and street signs are often in both Danish and Greenlandic: "Hvis man siger Godhavn - synes grønlændere det er mærkeligt?" "Det er ikke mærkeligt, men det er noget de ikke bruger så meget mere. Nu bruger de jo de grønlandske navne for byerne." (Episode 4, Greenland, 03:20) This also shows that there is a tendency in the Greenlandic population to move away from the Danish language towards utilising the Greenlandic language more in daily life and the city life in Greenland.

Another example shows that the use of the Danish language in Greenland can sometimes be a controversial topic: "Ja, her i Grønland, alt er serveret i sølvfad for dig (person fra Danmark), øøh, hvis du tager og går på gaden og ser skilte og sådan noget, hvis du skal købe ind, så der er oversat til to sprog og eh, alt, ligesom hvis jeg skal få en uddannelse her, hvis jeg ikke kan snakke dit sprog (Dansk) i mit land, så kan jeg ikke få en uddannelse." (Episode 4, Greenland, 44:25) Particularly, this example, from a young artist in Greenland, Josef, shows the controversies which are still present today in the relationship between Denmark and Greenland. A relationship that is also often understood to be interdependent, since Greenland does still need economic funds from Denmark for public institutions, schools and education, etc. in Greenland.

(playing Greenlandic music) "Må jeg give dig, øh, har du lyst til en Hamburger eller en burger eller en fransk hotdog, eller et eller andet nede på den lille joint hernede?" "Ja! Ja, det kan vi godt." "Skal vi ikke gå derned?" "Jeg har ikke fået aftensmad endnu." "Jamen, så er det mig der giver." "Ja! Perfekt! Lüksus!" "Det for alle de danske kolonipenge - der giver jeg dig bare lige en burger." "Ja... Vi behøver ikke bloktilskud mere." "(laughing)" "Bare dine burgere." (playing Greenlandic music) (Episode 4, Greenland, 44:25)

Adding to this, language is also suggested to be a part of collective identity construction when one of the hosts, Anders, is talking with the young Greenlandic artist, Josef: "Josef kan du sætte ord på hvad - hvad det er dig og dine jævnaldrende gerne vil leve i?" "Måske at vi finder ud af hvem vi er. Vores identitet. Og det, det er vi i gang med. Jeg synes det er vigtigt. Der er så mange forskellige lort her i Grønland, som vi kan ændre. Men også det at mange ting, vi kan være stolte af. Ligesom at være oprindelige-folk. Vi er i forkanten for oprindelige-folk her i Grønland. Vi er majoriteten her. Vi bestemmer (ish-tegn/kaninøre). Og vi har vores eget sprog. Det er helt fantastisk, at jeg kan snakke med folk her med mit eget sprog. Og vi, den, vi mangler at være stolte, stolt af at være grønlændere. Og jeg gerne også se, i fremtiden, håber jeg, i min livstid, at Grønland bliver selvstændigt, håber jeg. Fordi der er så mange der har snakket om det i lang tid - siden 1950'erne, 1960'erne, men mange af dem er døde og har aldrig set et selvstændigt land. Jeg vil gerne se det. Jeg synes det, ja." "Stærkt." (Episode 4, Greenland, 51:25)

However, oftentimes throughout the series, an interest in learning and understanding the other Nordic languages is also shown. This, for instance in Episode 6 from Finland, where a fisherman wants to show his Nordic language skills - or at times lack thereof. "I heard, you're interested in vendace." "Yes!" "And ehm, it's vendace in English, muikku in Finnish, and ah,

på svenska, det är siklöja.” “Siklöja” “Maybe in Danish, it is ‘siklööj’ (laughing)” (Episode 6, Finland, 47:00)

Similar, Yet Diverse Geography

Geography: Nature. Landscape. Diverse, yet familiar. Forests, rocks, the sea, lakes, green fields, animal life. Extremes, like volcanoes, hot springs, icebergs, glaciers, mountains.

Nature is the single most used visual effect throughout the whole TV-Series. All intros and outros include the natural landscapes across the Nordic Region. Likewise, is the natural landscape also very often used for transitioning between clips within each episode of the series. Moreover, the topic of nature is often either explicitly or implicitly mentioned or hinted at throughout the series. This very dominant nature focus suggests that DR and the *Anne og Anders i Norden* production wanted to highlight the ‘nature landscapes’ within the geographic definition of the Nordic Region. This includes both its similarities at times, but also its at times very diverse types of landscapes. At times, some of the most extreme environments present on Earth. From forests, rocks, the sea, lakes, green fields, and animal life to volcanoes, icebergs, glaciers, and mountains.

Cultural Similarities

Culture: Music. Design (Scandinavian / Nordic Design). Film and Television (Co-Productions and Shared Productions. Pippi Langstrømpe, Emil fra Lønneberg, Brødrene Løvehjerte, Moomins, Ingmar Bergman, Kampen om Grønland, Margrete Den Første, Cartoons, Nabolandskanalerne (TV Channels of the Neighbouring Countries)). Humour (A shared sense of humour - and often used to drive people together).

The cultural similarities and differences are often shown and discussed throughout the series. For instance, in Episode 2, in Sweden, the many children’s TV-series are pointed out. This includes the likes of *Emil fra Lønneberg*, *Pippi Langstrømpe*, *Brødrene Løvehjerte*, *Ingmar Bergman*, and *Den Hvide Sten*.

“At gå rundt (på bondegården) var jo lidt som at gå rundt hos Emil fra Lønneberg, med de røde træhuse, med de hvide vinduer og så noget. Altså det er hele ens barndom, der bliver rullet ud, synes jeg.” “Men det er vel også, fordi på mange måder, så har svensk tv også formet os. Ingmar Bergman på den ene ende, som mine forældre sad og så, og jeg sad og så Den Hvide Sten.” “Brødrene Løvehjerte var min total favorit”. “Ja, shit mand.” (Episode 2, Sweden, 28:00)

Following this conversation between the two hosts of the TV-series, the programme transitions to Pippi Langstrømpe - as the hosts enter the city of Visby, the home of Pippi Langstrømpe. One clip shows one of the Danish hosts, Anders, talking with the Swedish cashier in a candy store, sharing well-known quotes from Pippi Langstrømpe. *“Jeg vil, at alle børn skal se Pippi, fordi hun er så herlig, og gør som hun vil. Jeg synes, at man skal have lidt af det.” “Jeg elsker, når hun sagde; ‘Det har jeg ikke prøvet, så det kan jeg godt.’” “Præcis.” “Og så siger hun også ‘Hvis man er meget stærk, så må man også være meget venlig.’” (“Den som är väldigt stark måste också vara väldigt snäll.”) (Episode 2, Sweden, 38:30). Sharing these quotes from children’s TV-programmes shows some of the interconnection and collective identity construction happening in the Nordic Region through*

some of the co-productions and shared productions within and between the Nordic countries.

Music is another cultural product which is mentioned in the series. Specifically, it is mentioned in Episode 6, from Finland, how the Nordic stories are influenced by the history of the region and the nations within it. Particularly, how the history of war, pain, and loss in Finland is suggested to have caused a more melancholic note to the classical music scene in Finland: *Nature. Forests. (music playing) "Jeg stemmer lige lidt." (playing music on instruments, outside, on a farm in nature) "Her kan man virkelig med det samme høre den der dyyybe melankoli, som vi har i den finske musik." "Ja, der er meget smerte, ik?" "Jo." "Det er i mol." "Ja. Det gør lidt ondt inde i mig - men det er også dejligt." "På en god måde." "Præcis." "En god smerte." "Ja." "Ja." "Der er håb." "Mmh"* (Episode 6, Finland, 00:00) Following this, a comparison is made to the Danish music scene which is often seen, from the Finnish point of view, as a more idyllic experience. Denmark and Finland: *"Danmark, I har blomster over det hele. Her skal man kæmpe med ulve, og ..."* *"Russere i baghaven."* *"Jaa..."* (laughing) (Episode 6, Finland, 01:55)

Later in the same episode, it is included how the history of emotional events in Finland has influenced the popularity of a discipline of dance, like the Finnish Tango. *At a house. Dancing. (Anne and Anders approaching, walking across grass, towards the house) (music playing) "Der er noget modsætningsfyldt i, at et selvudnævnt indadvendt folkefær som finnerne, er blevet stor tango-nation, eller måske netop derfor. På et tidspunkt var det faktisk forbudt at danse i Finland. Det er derfor, vi nu står ved Kaisa og ... De har inviteret os, for at indvie os i den helt særlige finske tango."* (couple, dancing tango) (Episode 6, Finland, 22:03)

Explaining why the Argentinian dance of Tango has become popular in Finland, again the history of war, pain, and loss is mentioned - and how the dance became a way of expressing emotions for some people in Finland.

"Wow! So intense." "It is also love-making in a dance. I mean, in a good way." "Yes, yes, and the history also, eh, supports, eeh, the origins of the Finnish way of tango. The essence of tango in Argentina is like really passionate..." "Yeah." "And, Finland is very melancholic. And because of the war and because of the traumas of the war that go through generations. Tango has this way of expressing emotions, like you said, like love (nodding)." "Yeah, yeah." "You don't need words. You just, do it." "It was also, after the war... Because eh, men when they came home from war, they couldn't express their emotions and feelings. And that was the way." "To do it in a dance." "Yes." "To show it in a dance." "Yes. (smiling)" "So, it is actually quite, still, popular to dance tango in Finland. It is not just history." "Yes, it is actually." "It is." "Yes. Yearly, there is a competition: Seinäjoen Tangomarkkinat. It is a big competition for singing and dancing. So, it's eh..." "We have a lot of, ehm, places in Finland, where they dance, eeh, social dance." (Episode 6, Finland, 22:03)

Including these examples from the Finnish people in Finland does however also show how some aspects of the history and of the landscapes and environments surrounding the Nordic Region may influence the cultural products produced within and across the Nordic Region. This may include music, films, books, and television.

This similarity can also be seen in the choice to include a sequence about the Nordic Region's tendency to rank near the top in global or international Life Satisfaction Index(es) for many consecutive years: Many of the Nordic countries have for many years been ranking in the top in terms of the Life Satisfaction Index(es): *"Man siger jo, at finnerne er et af verdens lykkeligste folk."* *"Ja"* *"Men samtidig er der jo også den der dybe, dybe melankoli, som vi har talt om, som er i dem. Hvordan, hvordan øh, tror du de to ting hænger sammen?"* *"Altså, jeg tror måske bare de er gode til at finde sig selv (drinking of a Moomin cup), og accepterer også, at der er smerter her i livet. På en eller anden måde, den der kombination af sørgmodighed, og øh, melankoli, og øøh, og alligevel også glæde. Altså den, er på en måde en god balance, tror jeg."* *"Og hvad med dig? Er du lykkelig her?"* *"(smiling) Ja, for det meste. Jo! Jeg er overordnet rigtig lykkelig her. Ja. Det er jeg. (nodding) Jeg, jeg synes det er lidt langt fra Danmark. Jeg ville ønske, jeg kunne komme lidt oftere til Danmark."* *"Ja."* *"Ja."* (Episode 6, Finland, 53:42)

Similarly, humour is often included as well. Shared humour in the Nordic Region which suggests a high level of understanding between the nations of people: *"When I see a helmet like this, I can't help thinking about, once I had a ehm, in Danish it's called a 'knallert', a mobet, and, ehm, once I threw up in one of these."* *(laughing)* *"After a party. That was not nice."* *(laughing)* *"It suddenly got very, very blurred when I had this on."* *"I can imagine."* *"That's usually something that can happen to co-drivers, in general. I mean, if they get sick."* *"Do they get, do they get car sick sometimes?"* *"(sigh) They should not... (laughing) But they can. They can."* *"Because they're looking into the notes?"* *"Yeah, all the time."* *"All the time concentrating on ..."* *"... on reading the notes."* *"But that was what happened, that was the thing that happened to me at the time. I was looking on the notes."* *(laughing)* (Episode 6, Finland, 37:15) Likewise, the humour is shown once again later in the same episode during a dinner session shared around a table outside: *"Og så er der lakridsvand her. Skal vi ikke have en vodka mere?"* *"Synes du det?"* *(laughing)* *"(laughing) Ja, det synes jeg faktisk."* *"(laughing) Ha ha, det synes du faktisk?"* *"Ja, det synes jeg. Jeg synes faktisk, kun vi har fået én, eller halvanden."* (Episode 6, Finland, 55:20)

These two examples of shared humour and the previous examples of a more introverted population, or perhaps simply more boundary aware, shows some level of compatibility and shared cultural identity within and across the Nordic Region.

Similar Food Behaviour

Food: Eating together - around a table. Hygge. Fish, potatoes, salad, vegetables, berries and fruit, meat, beer. Often cooking and eating outside (However, it should also be noticed that it was Summer and the COVID-19 pandemic was still relatively present in the Summer of 2021 when the TV-series was recorded).

Eating food and drinking alcoholic drinks are frequently shown throughout the six episodes of the TV-series. Very often the food-eating and drink-drinking sessions are shown as a kind of daily ritual. A daily ritual where people meet around the dinner table and food is shared in a very casual atmosphere with both children and adults present in a flat hierarchical environment that is sometimes also mentioned as "hyggeligt". Hygge, the cosy feeling that has become well-known around the world as a phenomenon from Denmark. A similar relatively well-known phenomenon is the Swedish, 'fika'. This is not specifically mentioned in

the TV-series. However, a variation of this is often practised in the programme, when coffee and cake or snacks are shared by a table throughout the series.

One of the food-eating rituals where both children and adults meet around the table to eat, discuss, share stories and fun anecdotes from their day and life in general: *Eating, outside. Together. Adults and children around the table. Casually talking.* “Hej Albert, skal du her over og sidde også?” “Mmh (happy)” “Det er næsten for hyggeligt.” “Og så er der lakridsvand her. Skal vi ikke have en vodka mere?” “Synes du det?” (laughing) “(laughing) Ja, det synes jeg faktisk.” “(laughing) Ha ha, det synes du faktisk?” “Ja, det synes jeg. Jeg synes faktisk, kun vi har fået én, eller halvanden.” (humour, alcohol, vodka) (Episode 6, Finland, 55:20) An emphasis is on ‘hyggeligt’ and sharing a light form of friendly humour. A friendly humour that may at times also be a little ‘poke-y’. The daily ritual of sharing and eating food should be in a cosy and relaxed atmosphere. All people, both children and adults, share the same space and are equally present around the table. This together shows the value of living in a flat hierarchy. A hierarchy where everyone is valued for their presence and welcomed to participate in the way that the individual feels like participating.

The Nordic foods of choice are often indirectly highlighted as being especially fish, potatoes, and various types of produce: *Fermented fish, salad, tomatoes, and beer in the Faroe Islands* (Episode 1, Faroe Islands, 26:00). *Fish, potatoes, salad, and cracker bread in Sweden* (Episode 2, Sweden, 14:00). *Cod fish soup* (Episode 3, Iceland, 47:20) and *dried cod fish in Iceland* (Episode 3, Iceland, 53:40). *Whale blubber from the narwhal in Greenland* (Episode 4, Greenland, 09:50). *Myseost* (Episode 5, Norway, 20:30) and *pizza with fresh produce from the home farm in Norway* (Episode 5, Norway, 28:55). *Freshly baked bread, cheese, ham, wine* (Episode 6, Finland, 38:55), and *fish fried in butter on a pan with potatoes and dill in Finland* (Episode 6, Finland, 47:00). Finally, an example of a baked blueberry pie using some of the ingredients traditionally available in the Nordic Region: “(...) *Ja, finsk traditionel blåbærtærte.*” (Episode 6, Finland, 50:15)

Values of Flat Hierarchy, Collaboration, Sustainability, and Freedom of Choice

Values: Collaboration. Flat Hierarchy. The Nordic Council. Children and adults are valued somewhat equally - space for both. Better together. “We all lose if driven apart.” (Episode 4, 52:43). Sustainability (Nature and humanity working together). Science (Scientific evidence. Using science and intelligence for shared advancement of society). Family-Life / Work-Life Balance.

The theme of values in the Nordic Region is touched upon quite a few times. Either explicitly discussing it or implicitly in the actions that are taken or the choices which are made, for instance, in regards to choices of more sustainable options - which is seen quite often throughout the series. Thus, sustainability is suggested to be a feature, or value, of the Nordic Region - and something that brings the people of the Nordic countries together. Another example is the one of the “welfare state” or, in other words, a more equal access to welfare services in the Nordic societies. This feature of the Nordic Region is also touched upon a few times in the series. Finally, there is the feature of nature preservation. Nature preservation is a key component which is presented and discussed again and again in all episodes. Sometimes directly and sometimes indirectly. But the nature landscape is significantly highlighted in all six episodes as well. Boats on the water, bird-views of forests,

lakes, rocks and mountains, volcanoes, hot springs, green fields, glaciers and icebergs, animal life, nature-human contact, etc.

From the first episode, the importance of sustainability is mentioned when visiting a nature museum in the Faroe Islands, *“Det betaler sig at være nænsom mod naturen.”* (Episode 1, Faroe Islands, 40:30). This choice to visit a nature museum and dedicate a sequence to this specific place suggests that DR and its programme, *Anne og Anders i Norden*, wanted to underline already from the first episode that the nature landscape present in the Nordic Region is a key asset that needs to be preserved, shared or promoted, and taken care of. Another example is in Episode 4 from Greenland where it is discussed how the Arctic Region, including Greenland, has become a region to represent the global climate discussions, including the issue of global warming. *“(…) Klimaforskerne ser øen som det perfekte forstørrelsesglas for at forstå verdens ubalance. (...)”* (Episode 4, Greenland, 02:30) This again shows that DR and the production team wanted to highlight and underline the importance of protecting the planet and the natural world that is present within it.

On the matter of the so-called “welfare state”, or a more equal access to welfare services, especially the Icelandic Prime Minister mentions this, as included earlier in the analysis as well. *“Men vi har også meget tilfælles, når det kommer til samfundet, fordi vi er jo allesammen velfærdssamfund som faktisk, eh, holder demokratiets værdier meget højt oppe.” “Ja.” “eh, menneskelige rettigheder, og så videre. Og det er det som måske er det vigtigste i nutiden.”* (Episode 3, Iceland, 25:20) Thus, here, it is suggested that the “welfare state” is a unique feature of the Nordic societies. The Icelandic Prime Minister also connects the feature of the “welfare state” with the feature of “human rights”. Suggesting that more equal access to welfare services is seen and understood as a universal human right in the Nordic Region - and that this is a perspective that is shared among all the states in the region. Thus, the “welfare state” and “human rights” becomes a unifier among Nordic people(s).

Equality is another subject that is touched upon a bit. Mostly in Episode 3 from Iceland. Here, the matter of equality, specifically between the genders, is discussed. Generally, this is another subject that is seen by the participants as a unifier in the Nordic Region. Thus, it is discussed why Iceland is understood, by some at least, to have a higher equality among genders than Denmark is understood to have - at the moment of recording (Summer 2021). One of the hosts, Anders, speaks in an overlay, how Denmark may actually be able to learn a few lessons from our Icelandic neighbours. *“Islændingene lærer vores sprog. Men måske de kan lære os danskere noget om ligestilling. Der er vi nemlig bagud på point - i nordisk forstand. (...)”* (Episode 3, Iceland, 23:40). This also suggests that the Nordic Region is seen as a place where the states can compare and learn from and through each other. Since the values are seen as highly comparable across the region, it could make sense to get inspiration and learn from the other states’ lessons - to implement in the home state as well. Thus, the Nordic Region also becomes a region of friendly competition in how the states and the nations can become the best possible versions of themselves.

Finally, there is the value of living in a society based on a relatively flat hierarchy. A few times throughout the series, it is indirectly shown how children and adults engage in a very equal manner. Especially when eating food around the table or when engaging in some kind of play. One example is in Finland where children are left to play - even when the recordings

are running. *“Mooar!” (datter taber en tand) “Det er store sager.” (griner)* (Episode 6, Finland, 50:55). Later in the same episode, the same child is also given space to participate if she so wishes. *Back in the house. Cooking / baking. (food) “Du skal bare komme ind og sidde, hvis du vil.” “Er den faldet ud?” “Neej” “Neej, ikke endnu.” (mom giving a hug, smiling) (child smiling) (culture, flat hierarchy, warm family feeling, open also on camera)* (Episode 6, Finland, 53:42) This relaxed atmosphere and a warm and cosy feeling is often also being connected to the culture and the values of the Nordic Region. This is also shown multiple times throughout this media production. Another example of a flat hierarchy all the way through the society is when one of the hosts, Anders, talks with the Icelandic Prime Minister with a coffee to-go at a harbour in Reykjavik, Iceland. *“Islændingene lærer vores sprog. Men måske de kan lære os danskere noget om ligestilling. Der er vi nemlig bagud på point - i nordisk forstand. Det kan man så gå og undre sig over på havnen i Reykjavik, hvor der er kaffe på kajen - med en statsminister.”* (Episode 3, Iceland, 23:40).

Research Focus 4: Expansion to the Discursive Construction of the Nordic Region and a Nordic Identity - as Presented by the Danish Broadcasting Corporation (DR) Through Its Other Actively Engaged Media Platforms and Media Channels

Though TV-production is a major part of DR’s media broadcasting efforts and gives a good glimpse into DR’s coverage and presentation of the Nordic Region, a potential pan-Nordic collective identity, or the “Nordic feeling” as suggested by the TV-series analysed in Research Focus 3, *Anne og Anders i Norden*. DR’s media production also includes radio, podcasts, articles and news coverage, and a number of social media channels. These are all parts of DR’s public-service offering to the people in Denmark.

In the following, themes covered by DR in relation to the Nordic Region and a Nordic Identity are presented with examples from across most of the platforms covered by DR through their media channels. These include, the spoken, written, audiovisual, multimedia and interactive media formats. The channels of DR, including DR Nyheder, DR1, DR2, DR P3, etc., are distributed across the covered platforms, including DR.DK, DRTV, DR LYD, Facebook, and Instagram. This omniplatform and omnichannel presence ensures the public-service responsibility of reaching a high percentage of the Danish population. Some of these media channels are also distributed through private media platforms, including Facebook and Instagram as mentioned earlier, but also YouSee Play (YouSee, 2023) and YouSee Musik (YouSee, 2023), Norlys TV (Norlys, 2023), Allente (Allente, 2023), etc.

Themes Covered by DR in Relation to the Nordic Region and a Nordic Identity

Themes	Description	Codes
Culture	“The arts and other manifestations of human intellectual achievement	Music, Spirituality, National Construction, Co-Productions & Shared

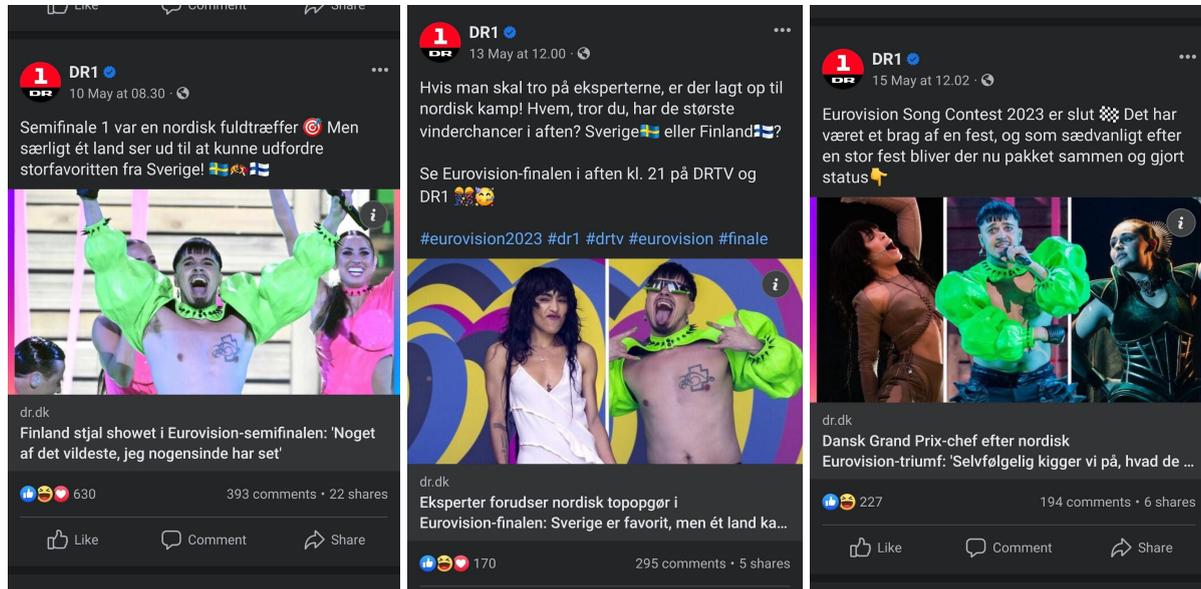
	regarded collectively” and “the ideas, customs, and social behaviour of a particular people or society”	Productions
Collaboration	“The action of working with someone to produce something”	Military Alliances, Nordic Council, Mutual Supportive Behaviour, Collective Efforts, Co-Productions & Shared Productions, Coexistence, Peace
History	“The study of past events, particularly in human affairs” and “The whole series of past events connected with a particular person or thing”	Historic Scientific Evidence, Vikings, Monarchy, Wars, Colonisation, Slavery, Oppression
Comparison	“A consideration or estimate of the similarities or dissimilarities between two things or people”	Competition / Friendly-Competition, Inspiration & Learning
Geography	“The study of the physical features of the earth and its atmosphere, and of human activity as it affects and is affected by these, including the distribution of populations and resources and political and economic activities”	Nature-Human Connection; Nature, Landscapes, Forests, Rocks, the Sea, Lakes, Green Fields, Animal Life, Volcanoes, Hot Springs, Icebergs, Glaciers, Mountains
Language	“The principal method of human communication, consisting of words used in a structured and conventional way and conveyed by speech, writing, or gesture” and “A system of communication used by a particular country or community”	“Nordic / Scandinavian”; Danish, Faroese, Finnish, Greenlandic, Icelandic, Norwegian, Samian, Swedish

Culture

The theme of Culture is understood from the media and social perspectives. There are generally two definitions suggested by the Oxford English Dictionary, (1) “*the arts and other manifestations of human intellectual achievement regarded collectively*”, and (2) “*the ideas, customs, and social behaviour of a particular people or society*” (Oxford English Dictionary, 2023).

In the following, data collected of DR's media publications on various media platforms is analysed in connection to the two definitions of Culture, explained above.

Collaboration & Friendly Competition: Nordic Internal Competition, International External Collaboration



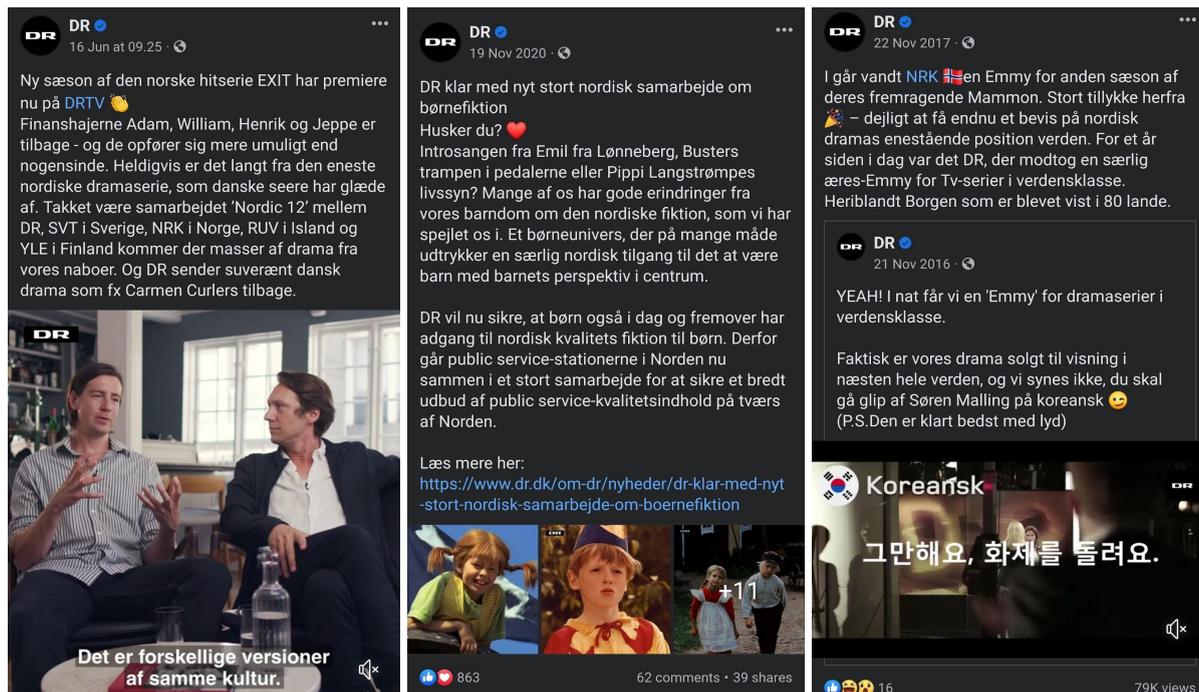
In this first example, it can be seen how DR is using the Nordic Region or Identity to build up a certain mood through their social media posts and connected articles on its website, DR.DK. The texts written in two of the posts shown above: *“Semifinale 1 var en nordisk fuldtræffer (on point) (...)”* *“Hvis man skal tro på eksperterne, er der lagt op til nordisk kamp! Hvem, tror du, har de største vinderchancer i aften? Sverige (Swedish flag) eller Finland (Finnish flag)? (...)”* and the title of the article on the website: *“Dansk Grand Prix-chef efter nordisk Eurovision-triumf: ‘Selvfølgelig kigger vi på, hvad de andre lande gør’”*. This specific use-case shows that there is a particular interest in how the Nordic countries are doing in the Eurovision Song Contest. And thus, that there is some level of ownership taken by the Danish population, including DR, to the phenomenon of “the Nordic”.

Nordic Spirituality: A Historic and Current Nordic Collective Story



In this example, a search for “the Nordic” on DR’s media platforms and channels does also bring up a significant proportion of content regarding the “Nordic Spirituality”. Here, in the first post, is shown a clip from the DR tv-programme, *Gåden om Odin*, which dives into the question of where the formal state definition of Denmark has its roots - and who actually is the person carved into the Jelling stones, also known as the ‘birthstones of Denmark’. “*Is it Jesus or is it Odin?*”. The second image, shows another DR post connected to the “Nordic Spirituality” from a DR production named, *Hedningen, heksen og hyldemor*. “*Kan vores nordiske rødder og en ældgammel tro give svar på det moderne livs udfordringer?*” Here, the connection is made between the Nordic identity and the roots of the Danish population. The last example, shows the Danish astronaut, Andreas Mogensen, and the choice to name this particular European Space Agency (ESA) mission to the International Space Station (ISS), *Mission Huginn*. DR writes: “*Missionen har fået sit navn efter en af Odins to ravne fra nordisk mytologi*”. Even though, this decision to name this ESA-mission, *Mission Huginn*, most likely wasn’t necessarily influenced by DR itself, DR still chose to highlight this fact by publishing an article and connected social media posts focusing specifically on this. Again, this choice by DR shows that the “Nordic Spirituality” is recognised and connected to the Danish population.

Nordic Culture Collaboration: “It’s different versions of the same culture.”



Finally, for the Culture theme, the organisational page on Facebook, highlights some of the organisational and editorial decisions to collaborate on cultural material and productions across and in-between the Nordic countries. The first post specifically mentions some of the other public-service media houses in the Nordic Region as the “Nordic 12”, which seems to be a name that is used internally in DR and across the Nordic broadcasters: *“Takket være samarbejdet ‘Nordic 12’ mellem DR, SVT i Sverige, NRK, i Norge, RUV i Island og YLE i Finland kommer der masser af drama fra vores naboer. Og DR sender suverænt dansk drama som fx Carmen Curlers tilbage.”*. This shows the connection and mutual exchange of media productions that are taking place between the so-called “Nordic 12” broadcasters in the Nordic Region. The video beneath also discusses what the Nordic collaboration means for media productions. For instance, in this tidbit, it is discussed that the Nordic, essentially is *“(…) different versions of the same culture. (...)”*. In other words, it is argued that the cultural connection between the Nordic countries and people(s) is so strong that it is essentially simply different versions of the same culture. Meaning, only slightly different - compared to most other countries and peoples.

The second example, shows DR’s dedication to the Nordic media production also targeted towards the young audiences, including children. *“DR klar med nyt stort nordisk samarbejde om børnefiktion. Husker du? (heart) Introsangen fra Emil fra Lønneberg, Busters trampen i pedalerne eller Pippi Langstrømpes livssyn? Mange af os har gode erindringer fra vores barndom om den nordiske fiktion, som vi har spejlet os i. Et børneunivers, der på mange måder udtrykker en særlig nordisk tilgang til det at være barn med barnets perspektiv i centrum. DR vil nu sikre, at børn også i dag og fremover har adgang til nordisk kvalitets fiktion til børn. Derfor går public service-stationerne i Norden nu sammen i et stort samarbejde for at sikre et bredt udbud af public service-kvalitetsindhold på tværs af Norden.”* The quote begins by relating to the somewhat older generations by referring to the historic Nordic material that has been broadcasted around the Nordic Region, including in Denmark,

such as Emil fra Lønneberg and Pippi Langstrømpe. It also mentions how this media material has contributed with a level of collective identity construction by saying that children used this material to “mirror themselves” - in other words, seeing themselves through the media productions shared from around the Nordic Region. Finally, it mentions that this new collaborative media effort in the Nordic Region aims to continue this connection between the Nordic population(s) for current and future generations to come. This to ensure a future connection as well. Thus, these posts show a level of region-building done by DR and also engaged in by the population(s) around the Nordic Region by choice.

The last example simply highlights the facts mentioned above by celebrating the achievements of what is being called “Nordic drama”. In this case, an NRK production, the Norwegian public-service broadcaster, winning an Emmy Award. This again shows that if one nation in the Nordic Region wins, then all of the nations in the Nordic Region win. Again, a form of region-building through media productions - and the public relations that are taking place as a consequence of these activities.

Collaboration

The theme of Collaboration shows how the Nordic states and nations collaborate - and thus act in a kind of region-building, particularly when acting united in international relations efforts. The Oxford English Dictionary defines ‘collaboration’ as “the action of working with someone to produce something” (Oxford English Dictionary, 2023).

In the following, data collected of DR’s media productions across media platforms and channels is analysed in relation to the act of “collaboration”.

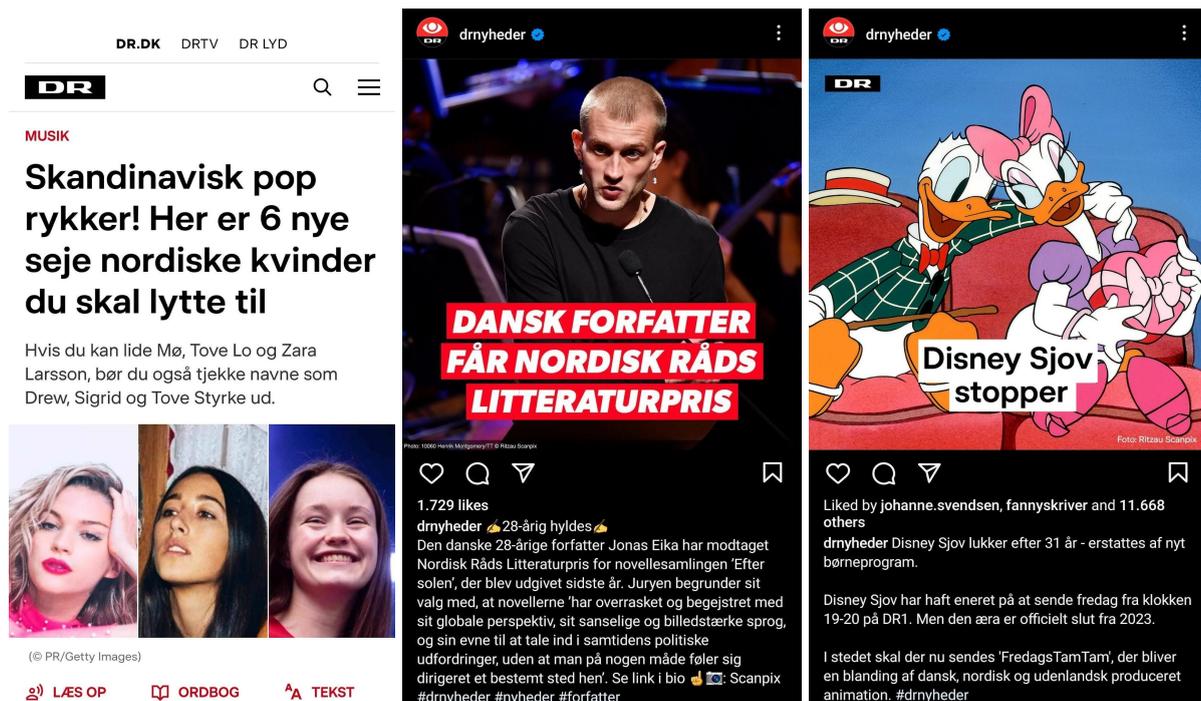
An Internationally United Nordic Region



The three examples included above, all highlight the political unity among the Nordic states - and how DR chooses to publicly discuss these news stories. In the first story, it is mentioned

in the subtitle that ‘Scandinavia’ is acting as one unit: *“Tyrkiets præsident beskylder Skandinavien for at være et ‘gæstehus for terrororganisationer’”*. The second story mentions the Nordic military collaboration: *“Lige nu deltager danske soldater i en stor nordisk flyvelse. Også fremover er der udsigt til et langt tættere samarbejde mellem de nordiske flyvevåben.”*. The third story, shows how also states outside of the Nordic Region, including the United States, regard the Nordic Region as a unit by visiting the Nordic Region during a Nordic Summit meeting.

Nordic Music, Literature & Cartoons Collaboration



The three examples above show how DR is highlighting “Nordic” or “Scandinavian” media productions through its website, DR.DK, and its social media channels. Here, Instagram. The first example shows the two words Scandinavian and Nordic used interchangeably or as a way to distinguish between the Scandinavian music and the Nordic people. This distinction could be due to the relatively similar Scandinavian languages (Danish, Norwegian, and Swedish) compared to the rest of the Nordic languages (Faroese, Finnish, Greenland, and Icelandic). *“Scandinavian pop rocks! Here are 6 new cool Nordic women you must listen to”*. The second example shows a celebration of a Danish winner of the Nordic Council’s Literature Awards. A collaborative effort to collectively promote literature from the Nordic Region. DR enhances this promotional effort by sharing the story through their social media channels to the Danish audience. The third example shows DR’s decision to move away from the long history of broadcasting the weekly children’s show, Disney Sjøv. Through the name Disney Sjøv, there was an explicit and implicit focus on American-produced media material, particularly from The Walt Disney Company. Following this decision, as mentioned in the text of the post, DR will now broadcast FredagsTamTam which will focus on *“(…) a mix of Danish, Nordic, and other internationally produced animation”*. Here, the Nordic productions are specifically highlighted and distinguished from other international material. In other words, DR, here engages in region-building by suggesting the Nordic Region to be

something in-between local level, Denmark, and the international level, the rest of the world. Thus, the Nordic Region is suggested to be something in-between the two levels.

History

The theme of History shows some of the historic stories highlighted and shared by DR - in relation to the Nordic Region and a certain Nordic Identity. The Oxford English Dictionary defines 'history' as, (1) "the study of past events, particularly in human affairs", and (2) "the whole series of past events connected with a particular person or thing".

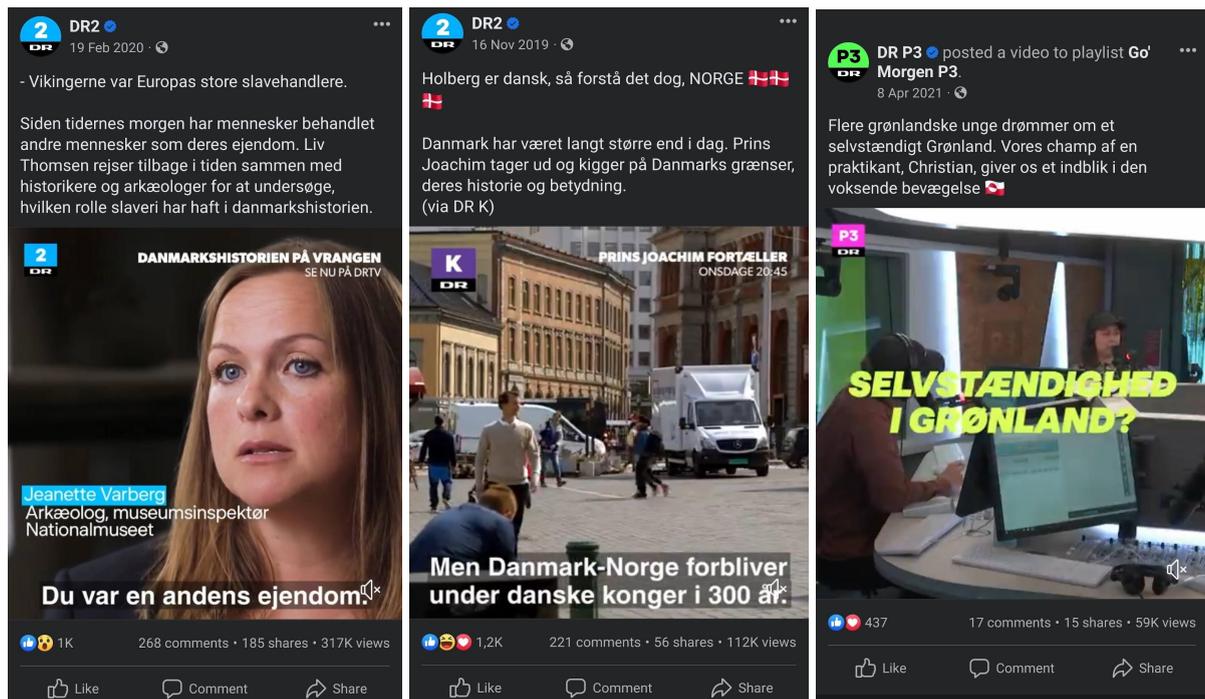
In the following, data collected from DR's media platforms and channels in regards to the history of the Nordic Region and the Nordic people(s) is analysed.

Vikings, Scandinavians & Border Conflicts

The image displays three screenshots of news articles from the Danish Broadcasting Corporation (DR). Each screenshot shows the DR logo, navigation links (DR.DK, DRTV, DR LYD), a search icon, and a menu icon. The first article, under the 'NATUR' category, is titled '10.000 år gammelt tyggegummi gemmer på Skandinavians ældste DNA' and features a woman blowing a pink bubble. The second article, under 'KROPPEN', is titled 'Stor undersøgelse smadrer vikingemyter: De var hverken lyshårede eller skandinaviske' and includes a photo of three people in historical attire. The third article, under 'HISTORIE', is titled 'Farvel til selvstændigt Danmark: Stærke kræfter ville skabe nyt land under svensk konge' and includes a portrait of a man and a map.

The first three examples presented above show how DR covers stories about the origins of 'the Scandinavians', 'the Vikings', and the border conflicts and royal affairs in the historic past. These examples from DR show Nordic history from a natural and biological perspective - as well as a royal historic past. A royal past with a more vertical hierarchy enacted partly through the Nordic kingdoms. Nordic kingdoms which have both been united, as was the case during the Kalmar Union and during the Danish-Norwegian era, and split during the wars fought between the kingdoms and their respective royal families.

Danish Colonisation



These examples showcase how DR presents the topics of slavery in the ancient past and colonisation in the more recent history. Here, DR is investigating how slavery and colonisation has impacted the Danish history. It shows a willingness to uncover the darker parts of the Danish history to reveal and share a wider variety of stories, including the Vikings impact on other societies and the colonisation of Greenland's impact on the Greenlandic population. In this example from DR P3, it shows a youth radio station and podcast discussing the Danish-Greenlandic relationship with a DR intern from Greenland. *"Flere grønlandske unge drømmer om et selvstændigt Grønland. Vores champ af en praktikant, Christian, giver os et indblik i den voksende bevægelse (Greenlandic flag)"*.

Comparison

The theme of Comparison shows some of the comparative stories shared by DR through its active media platforms and channels. The Oxford English Dictionary defines 'comparison' as *"a consideration or estimate of the similarities or dissimilarities between two things or people"* (Oxford English Dictionary, 2023).

In the following, comparative stories regarding the Nordic Region are analysed.

Are We Doing Better or Worse Than ...?

The screenshot shows the DR website interface. At the top, there are navigation links for DR.DK, DRTV, and DR LYD. The main content area is divided into three columns:

- Column 1 (PENGES):** Article titled "Danskere er Skandinaviens fattigste" (Danish people are the poorest in Scandinavia). The text states: "Sverige og Norge giver Danmark baghjul, når det handler om personlig formue. Vores naboer er i top ti i verden sammen med lande som Australien og Schweiz." Below the text is an image of flags from Denmark, Norway, and Sweden. At the bottom of the article are links for "LÆS OP", "ORDBOG", and "TEKST".
- Column 2 (SUPERLIGA):** Article titled "Superligaen er den dårligste liga i Skandinavien" (The Superliga is the worst league in Scandinavia). The text states: "Ifølge UEFA's seneste koefficient-rangliste, så er den danske Superliga dårligere end både den norske og svenske liga målt på europæisk succes." Below the text is an image of a football team celebrating with a trophy.
- Column 3 (TEKNOLOGI):** Article titled "Norge og Sverige starter rumkapløb over polarcirklen" (Norway and Sweden start space races over the Arctic Circle). The text states: "Rumfarten oplever en revolution i disse år, og vores skandinaviske naboer er med på bølgen. Danmark risikerer at sakke bagud, mener DTU Space-direktør." Below the text is a video player showing a rocket launch with a timer at "+00:00:01 C".

These three examples show stories published by DR on its website, DR.DK, that perform direct comparisons between the 'Scandinavian' countries. The first one compares the personal wealth of the average Danish citizen with the citizens of the other 'Scandinavian' countries, Norway and Sweden. The second example shows a comparison of the sports achievements achieved by each football sports league in 'Scandinavia'. The third example compares the space technology and exploration efforts by each of the 'Scandinavian' countries. These comparisons by DR show that there seems to be a tendency to compare Denmark specifically to the other 'Scandinavian' countries, Norway and Sweden. This choice may be made due to the widely agreed relative similarity of the Nordic countries, including the ones of Scandinavia.

The Only Place in Scandinavia

DR.DK DRTV DR LYD

FYN

Ny kemobehandling forlænger livet for kræftpatienter

Som det eneste hospital i Skandinavien behandler Odense Universitetshospital nu patienter med kræft i bughinden med en helt ny teknik.



49-årige Kim Magnussen fra Åbenrå er en af patienterne, der skal prøve den nye behandling. (Foto: © Dr)

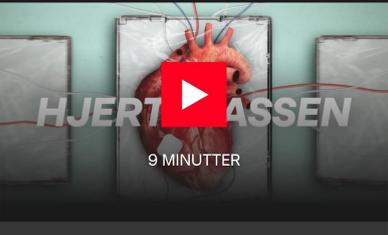
[LÆS OP](#) [ORDBOG](#) [TEKST](#)

DR.DK DRTV DR LYD

INDLAND

Et bankende donorhjerter i en kasse: Hvordan holder man et hjerte i gang udenfor kroppen?

Rigshospitalet er det eneste sted i Skandinavien, der henter donorhjerter med hjertekassen.



DR.DK DRTV DR LYD

INDLAND

Hospitalet sender gravide hjem med fødselspiller i hånden: 'Vi kan ikke holde øje med bivirkningerne'

Højgravide bør være under opsyn på hospitalet, når de får lægemidlet Angusta. Alligevel sendes gravide hjem i Danmark, som det eneste land i Skandinavien.



Similar to the previous comparative examples, these three compare activities in Denmark to the other Nordic countries, particularly Scandinavia. This specifically with regards to the healthcare industry - which may be due to the Nordic “welfare states”.

Friendly Competition: The Biggest & Only One

DR.DK DRTV DR LYD

TEKNOLOGI

Tech-messe kæmper med at få mere 'female energy' på programmet

Skandinaviens største techmesse forsøger at gøre op med manglen på mangfoldighed i teknologi- og iværksætterbranchen.



Ved hovedscenen på TechBBQ kunne man finde flere prominente personer indenfor techmiljøet. (Foto: © Albert Jonathan Nyeland)

DR.DK DRTV DR LYD

INDLAND

Skandinaviens største havvindmøllepark åbende i dag, men dens effekt er som en dråbe i havet

Havvindmølleparken Kriegers Flak kan levere strøm til 600.000 husstande.



Vindmøllerne i Kriegers Flak er fra havoverflade til vingespids 180 meter høje og står 15-40 kilometer ud for Møns kyst.

DR.DK DRTV DR LYD

MUSIK

Efter otte års fravær: U2 kommer til Danmark

Danmark er det eneste land i Skandinavien, som det irske rockband besøgte næste år.



(Foto: © ELVIS GONZALEZ, Scanpix)

[LÆS OP](#) [ORDBOG](#) [TEKST](#)

AF
Troels Karlskov

Likewise, the comparison between the Nordic countries, or Scandinavia, is also brought into the technology industry, the sustainability and energy industry, and the cultural and music

industry. Here, specifically mentioning that these great activities are happening in Denmark: “Skandinaviens største techmesse (...)”, “Skandinaviens største havvindmøllepark (...)”, and “Danmark er det eneste land i Skandinavien, som det irske rockband besøger (...)”.

Geography

The theme of Geography shows some of the nature and geography related stories shared by DR. The Oxford English Dictionary defines ‘geography’ as “the study of the physical features of the earth and its atmosphere, and of human activity as it affects and is affected by these, including the distribution of populations and resources and political and economic activities” (Oxford English Dictionary, 2023).

In the following, nature and geography-related stories produced and shared by DR through its active media platforms and channels is analysed in regards to the Nordic Region.

Nature Preservation

The image displays three screenshots of news articles from DR (Danish Broadcasting Corporation) related to nature preservation in the Nordic region. Each article features a DR logo, navigation links (DR.DK, DRTV, DR LYD), a search icon, and a menu icon.

- Article 1:** Titled "Skandinaviens største rørskov drukner i vand: Høsten af tagrør til stråtage er i fare" (Midt- og Vestjylland). The text states: "Normalt er høsten af tagrør i hus inden jul, men store vandmængder gør det umuligt at høste i år." Below the text is a photograph of tall reeds in a wetland area. A caption below the photo reads: "Det kræver en lang periode med tørt, stabilt vejr inden årets".
- Article 2:** Titled "Nordens papegøjer er på vej mod Danmark" (Naturvidenskab). The text states: "De særpregede krogneab, der også kaldes nordens papegøjer, lander måske snart i Danmark." Below the text is a photograph of a colorful parrot perched on a branch. A caption below the photo reads: "Hvis vejrforholdene bliver rigtige, kan du måske spotte nordens papegøje i Danmark i november. (Foto: © STEFFEN ORTMANN, Scanpix)".
- Article 3:** Titled "Majestætisk rovfugl indtager Skandinavien lige nu" (Naturvidenskab). The text states: "Som den sidste i rækken af trækfugle kan hvepsevågen lige nu ses vælte ind over landets grænser." Below the text is a photograph of a large bird of prey in flight against a blue sky. A caption below the photo reads: "Som den allersidste af trækfugle er massevis af hvepsevåger lige nu i færd med at ankomme til Danmark og resten af Skandinavien. De bliver i 3 måneder inden de vender næbbet hjem mod det centrale Afrika igen. (Foto: © Erik Thomsen / Biofoto, Scanpix)".

Below the second and third articles, there are navigation links: "LÆS OP", "ORDBOG", and "TEKST".

These three examples show DR’s representation of the natural environment in the Nordic Region with specific focus on the Danish area. DR shares how the natural environment and the animal life in the region is taking shape and changing in the current time of publication. Some stories may also relate to the subjects of sustainability, climate change, and global warming. All subjects which are often considered as shared values and strengths in the Nordic Region. Sometimes considered almost synonymous with “the Nordic”. Thus, suggesting a collective Nordic identity that includes the matters of sustainability.

Weather & Climate Development

DR.DK DRTV DR LYD

DR Q ☰

NYT FRA DR

Jesper Theilgaard giver vejrudsigten 36 år frem

Ugens aktuelle navn: DRs vejr vært og klimækspert Jesper Theilgaard deltager i FN's klimatopmøde i New York. Han medbringer vejrudsigten for Skandinavien, som han tror, den vil lyde i 2050.



Jesper Theilgaard synes, at han som vejr vært og kendt ansigt har en forpligtelse til at stille op og hjælpe med at fortælle om klimaets tilstand. (Foto: © Bjarne Bergius Hermansen, Type 1)

Klimakrisen SE TEMA >

KLIMA

Nyt dansk studie vækker opsigt: Kollaps af vigtig havstrøm er tættere på end forventet

Danmark vil få et klima, som minder om Canadas, hvis havstrømmene kolliderer, forudser studie.



End vi længere har troet, og det vil med 50 procent sikkerhed begynde at ske mellem 2025 eller 2095. Mest sandsynligt om 34-37 år.

Sådan lyder den dystre melding i et nyt dansk studie.

Det er to forskere fra Københavns Universitet, der står bag beregningerne, og studiet er fagfællebedømt samt tirsdag udgivet i det anerkendte videnskabelige tidsskrift Nature Communications.

- Konsekvenserne er, at hvis vi ikke også havde global opvarmning, så ville det blive betydeligt koldere i Vesteuropa og Skandinavien. Det ville blive et klima, der minder om klimaet i Alaska, siger Peter Ditlevsen til Ritzau.

Han er professor ved Niels Bohr Institutet og en af to forskere bag studiet.

"Provokerende konklusion"

Studiet forudser, at systemet af havstrømme, som fordeler kulde og varme mellem den Nordatlantiske region og troperne, vil stoppe, hvis vi forsætter vores udledning af klimagasser

Continuing the sustainability subject, DR and the meteorological team shared its guess of a weather forecast for the 'Scandinavian'-region in 2050. The second article shows a story mentioning how it is expected to influence Europe if the ocean currents are interrupted in the future. In the text it is distinguished between Western Europe and Scandinavia: "(...) - Konsekvenserne er, at hvis vi ikke også havde global opvarmning, så ville det blive betydeligt koldere i Vesteuropa og Skandinavien. Det ville blive et klima, der minder om klimaet i Alaska (...)". The distinction in this example is not made directly by DR itself, but instead underlines that this distinction may be a general understanding - at least in some parts of the Nordic and Danish population(s).

Language

The theme of Language shows an example of how media material broadcasted by DR is influencing the use of languages and the interest in learning languages - in this case in relation to the official languages of the Nordic Region.

Cultural Productions Increase Interest in the Nordic Languages

The image shows a screenshot of the DR (Danish Broadcasting Corporation) website. At the top, there are navigation links for DR.DK, DRTV, and DR LYD. The main header features the DR logo, a search icon, and a menu icon. Below the header, there is a section for 'SKAM' with a 'SE TEMA >' link. A 'MEDIETAG' banner is visible, along with a 'LOG IND | UNI' button. The main content area is titled 'Nordisk sprog' with the subtitle 'Hur blir man bättre på skandinaviska?'. Below this, there is a message: 'Det ser ikke ud til, at du er logget ind. Log ind her. for at kunne afspille medieindhold.' To the right, there is a 'FILM & SERIER' section with the headline '‘Skam’ får danske unge til at blive 'dritt bra' til norsk'. The article text reads: 'Sæson 3 af den norske serie ‘Skam’ er skudt i gang. Succeserien er med til at nedbryde den sproglige barriere mellem de skandinaviske sprog, mener sprogeksperter.' Below the text is a photo of a young man from the series 'Skam'. A caption below the photo states: '‘Skam’-feberen kører igen fra på fredag, når første afsnit af tredje sæson af NRK’s populære ungdomsserie er ude. Allerede nu har den norske kanal lagt dele af afsnittet ud på nettet.'

In this example, it is shown how a TV-series from NRK, the Norwegian public-service broadcaster, broadcasted to the Danish population through DR's platforms and channels influences an increased interest in learning the 'Scandinavian' languages. The language-learning is taking place directly through watching the TV-series, but also through extra material created specifically in the context of Skam, though with language-learning as the main focus of the content. In this case, created for education purposes and accessed in Denmark through a UNI-LOGIN.

Discussion

The four research focus points presented earlier, all lead to a discussion of how DR is presenting and discursively contributing to the Nordic Region, a Nordic identity, and as DR calls it in the analysed TV-series, *Anne og Anders i Norden*, a "Nordic feeling". The two first research focus points sought to establish a fundamental understanding of the developments of respectively the Nordic Region and of the Danish Media Industry. A fundamental understanding of how these two fields have evolved through history - till today. Following this, two analysis parts were conducted. First, in Research Focus 3, focusing on the specific TV-series, *Anne og Anders i Norden*, recorded and produced by DR in the Summer of 2021. Then following, in Research Focus 4, focusing on how DR, the main public-service broadcaster in Denmark, presents and discursively contributes to the Nordic Region through its other actively engaged media platforms and media channels. These platforms include its own DR.DK, DRTV, and DR LYD, but also through external platforms, for instance,

Facebook and Instagram. Likewise, some of this content is also distributed through other media platforms and channels, including through local and international TV-distributors. Both public, mixed, and private. Thus, DR is understood to have a relatively influential position, particularly in Denmark, but also in relation to the other public-service media houses in the Nordic Region, including NRK in Norway, SVT in Sweden, YLE in Finland, and RÚV in Iceland, when partnerships and collaborative efforts are taking place, for instance, the so-called “Nordic 12”-drama initiative under Nordvision (Nordvision, 2023), as discussed in Research Focus 4, Culture.

As it is seen through the two analyses, DR presents the Nordic Region in a variety of ways, from a variety of topics. In Research Focus 3 (*Anne og Anders i Norden*), six themes were found through the identified connected codes. The six themes being History, Language, Geography, Culture, Food, and Values. In Research Focus 4 (Other Media Platforms and Channels), a relatively similar set of six themes were found. These six themes being Culture, Collaboration, History, Comparison, Geography, and Language. Bringing these two analyses together, there are similarities in the themes discovered. For instance, the tendency to compare (Comparison) as seen in Research Focus 4 is also present in the data for Research Focus 3. However, the data in Research Focus 4 often stands out more explicitly as a comparison between the Nordic countries. Whereas the data in Research Focus 3 oftentimes is not as explicit in its comparisons. This may be the case, since one of the aims of the TV-series, *Anne og Anders i Norden*, is explicitly to explore the “Nordic feeling”, and thus, the focus will naturally also be on finding similarities, rather than finding differences. In which case, the themes that are explored have more to do with culture, history, values, and similar unifying subjects. Whereas the news stories analysed in Research Focus 4 often do not have this explicit aim. This is due to the nature of the stories, sometimes healthcare, a major event announcement, a new defence system, or similar news stories. Thus, comparisons will be more divisive in nature, though still often a more friendly kind of comparison and competition. This in contrast to the TV-series, *Anne og Anders i Norden*, which has a more exclusive focus on cultural, food, and natural phenomena.

Though what is true throughout most of the data collected and analysed in both Research Focus 3 and Research Focus 4 is the engagement in region-building. Through DR’s media productions, DR is consistently approaching the Nordic Region as something in-between the national and the international environment. This is directly expressed, for instance when discussing partnerships in media productions: “(...) *a mix of Danish, Nordic, and internationally produced content*” (Research Focus 4, Collaboration). Oftentimes, particularly when speaking of cultural partnerships, DR is similarly mentioning the other public-service broadcasters in the Nordic Region: “(...) *Thanks to the partnerships, ‘Nordic 12’, between DR, SVT in Sweden, NRK in Norway, RÚV in Iceland, and YLE in Finland, there will be plenty of drama from our neighbours (...)*” (Research Focus 4, Culture). Thus, this region-building is both present in the way DR communicates and uses the words “Nordic” and “Scandinavian”, but it is also present in the partnerships that are engaged. However, it should also be noted that other partnerships are also engaged, including with other public-service broadcasters in Europe. This includes, but is not limited to, ARD and ZDF in Germany (ZDF Studios, 2023). These international partnerships and collaborative efforts are also not limited to the main public-service broadcasters, but are also seen more broadly in the media industry, both in Denmark and in and across other countries. For instance, in the Nordic Region, there are active partnerships between Nordisk Film and the two

broadcasters, TV 2 Denmark and TV 2 Norway, in running the Oiii children's channel (TV 2 Danmark, 2021). Likewise, the Viaplay Group is actively being operated from across the Nordic Region, the Baltic Region, Poland, the Netherlands, the United Kingdom, the United States, and Canada (Viaplay Group, 2023). Thus, international partnerships and collaborative efforts are a relatively common phenomenon in the media industry. Both when it comes to public, mixed, and private media houses.

Expanding on the subjects of globalisation and civic-nationalism in relation to the two analyses conducted on the Nordic Region and a Nordic identity, it could be argued that Denmark doesn't necessarily have more in common with the Nordic Region than with other parts of the Greater Europe, including particularly Central Europe and Western Europe. Regions and countries such as the DACH Region (Germany, Austria, and Switzerland), the Baltic Region (Estonia, Latvia, and Lithuania), the Netherlands, Poland, Czech Republic, the United Kingdom, Ireland, and similar countries are all within a relatively comparative geographical reach as most of the Nordic or Northern European countries. Nordic national relationships which are often mentioned, including in the *Anne og Anders i Norden* TV-series, as being particularly closely-tied, i.e. "brothers" or "cousins". Likewise, most of these Central and Western European nations, or states, are fellow members of the European Union (EU), including its Schengen Area agreement (European Union, 2023). A political institution that gathers most of the states present on the European continent within a relatively specific and commonly agreed upon political framework. Thus, it could be argued that the EU, at least from a political point of view, is more established and developed than the Nordic Council, and similar initiatives, have ever been. Likewise, it could be argued that since Denmark is directly connected in geographical terms to the Continental Europe, it could be considered a Central European country. Denmark has a direct border by land with Germany, as well as direct borders by sea with, additionally to Norway and Sweden, also to the south and the west, to Poland, Germany, the Netherlands, and the United Kingdom (Google Maps, 2023). Moreover, it could be argued that the culture(s) around Central and Western Europe are similar enough to be considered relatively related to the culture(s) of Denmark, and perhaps also other parts of the region. Also considering the history, as Lars Hovbakke Sørensen mentions in the book *Slagsbrødre eller broderfolk*, many of the people who now live in the Nordic or Northern European countries do have historic ties to the Central, Southern, and other parts of Europe. This following the gradual fall of the Roman Empire, which partly caused people to wander around the European continent, including the Northern parts of Europe. Adding to that, only three of the Nordic languages have relatively close connections. Those being the Danish, Norwegian, and Swedish languages due to their shared roots as Germanic languages. Most people would probably agree that German, Dutch, Polish, Czech, English, French, Spanish, etc. are all languages more closely related to those of Danish, Norwegian, and Swedish than the languages of, for instance Finnish and Greenlandic.

Considering all of these points, and probably more, it could be questioned why such emphasis is often placed on the so-called Nordic Region compared to other parts of Europe, including Central and Western Europe, by such media houses as DR. However, it should be noted that some stories, hereunder political stories, are indeed covered by Danish media houses in Denmark, including DR. This also includes, as mentioned earlier, a similar TV-series with the same hosts, called *Anne og Anders i Europa*, where they travel around greater parts of Europe. Considering this and the collected data, DR does seem to understand "the Nordic" as something in-between Denmark and Europe - as well as the rest

of the world. This, according to the definition by Iver B. Neumann (2003), does suggest that DR is actively engaging in some level of region-building. This region being the Nordic Region.

Now, when looking to other parts of the world, this region-building, sometimes also considered nation-building, is also being engaged through other media houses. One example is the so-called DACH Region in Central Europe. The DACH Region is defined as the countries of Germany (D), Austria (A), and Switzerland (CH). In other words, the German-speaking part of Europe. Here, the 3sat TV channel (3sat, 2023) is operated and co-produced from across the DACH Region - and broadcasted both within and outside of the region. Another example is the ARTE TV channel (ARTE, 2023) which is operated and co-produced between Germany and France, and in a similar manner broadcasted both within and outside of the region. Two other examples with a slightly different approach are TV5MONDE and TVE Internacional. TV5MONDE (TV5MONDE, 2023) is operated and co-produced from across the French-speaking world, including Belgium, Canada, Luxembourg, Monaco, and Switzerland, and broadcasted within and outside of the region. TVE Internacional (TVE Internacional, 2023) with a similar approach from the Spanish-speaking world and broadcasted to the world. A channel focusing on the Greater Europe is the one of Euronews. Broadcasted with “a European perspective” within and outside of Europe (Euronews, 2023). All channels which are also being broadcasted to Denmark (YouSee, 2023). Now, all of these, and more, act in such a way that it could be considered both a nation-building initiative and a region-building initiative. Often connecting members of a certain “nation, region, or language”, from a civic-nationalistic perspective, to other members of the “nation, region, or language” around the world. Becoming a potential daily engaged media platform and channel for worldwide nation-building or region-building. Additionally, these media channels also often act as marketing channels or promotion-efforts towards the rest of the world who can get an inside view of the “nation”, practise the language, and perhaps plan a trip to the related places or find a new friendly personal or professional connection somewhere, locally or internationally.

However, some counter-arguments could also be argued for why a region like the Nordic Region may make sense. One argument is for collective identity, including cultural connections, similar to other “nations” or “imagined communities”. Another argument is the fact that smaller nations, simply due to their relatively small proportions, including population size, economic capabilities, defensive systems, and other areas, could be significantly limited in their international relational opportunities. A state like Denmark with a relatively limited population size of just below 6 million people (Statistics Denmark, 2023), even with a solid Human Development Index (HDI) and a high GDP per capita, is still arguably limited in its capabilities on the international stage. However, when the population(s) of the Nordic Region is accumulated to approx. 28 million people, and generally all with a solid HDI and a high GDP per capita, then the Nordic Region becomes a relatively large accumulated population, scientific and economic force in the world. A population $\frac{1}{3}$ the size of the population of Germany which consists of approx. 83 million people (European Union, 2023). Then, when also considering the relatively aligned political standpoints of the so-called Nordic countries, the Nordic Region can act in a much more prominent manner. This especially when done in partnership and collaboration with other international institutions, including within the European Union and with trans-atlantic partners, hereunder Canada and the United States. Partnerships which are already highly engaged as seen in Research

Focus 4, Collaboration during a Nordic Summit meeting - and elsewhere, for instance around the Arctic Region and Greenland.

Thus, for DR to present and discursively contribute to the knowledge and recognition of the Nordic Region as a distinct political institutional force in-between the national and international levels can be discussed. On the one hand, whether the connections in the Nordic Region are special or unique enough to act as something closer to home (Denmark) than other European institutions, states, and nations is a question. And on the other hand, these Nordic institutions, partnerships, and collaborative efforts do provide value to the states involved. Likewise, political developments, such as more focus on sustainability, human rights, including indigenous rights and other minority groups, mobility freedoms as with the Schengen Area as well as the Nordic internal borders, more space for nature and living in connection, partnership, and collaboration with nature is getting more attention, gender, sexuality, disability, racial, and other rights are likewise getting more attention, etc. These are more values are not only considered Nordic values, but also increasingly values of many others in Europe. For instance, as mentioned in Research Focus 3, Denmark is not ranking particularly high in global indexes on equality of genders. In fact, some other European countries are ranking higher, including Ireland and Germany. Both of these countries are in the Top 10, worldwide (World Economic Forum, 2022). Thus, the answer to whether the Nordic Region or the Greater Europe, or other parts of the world for that matter, are more relevant for a country like Denmark, the values considered “Nordic”, the “Nordic or Scandinavian” design, the history of the Nordic Region compared to the history of the European continent, etc. are all subjects which are intertwined and complex than simply choosing one or the other. For those reasons, whether a specifically defined Nordic Region and a “Nordic identity” or “Nordic feeling” is justifiable probably depends more on the eyes that see than on the scientific evidence discovered. A collective Nordic Region, Nordic identity, and Nordic feeling does ‘feel right’ for some, but for others, a European Region, European identity, and a European feeling may feel as the better choice. And then there are people who place themselves in-between and actively emerge themselves in places both locally, regionally, and internationally, various identity markers, and feelings present all around the world. Trying to find meaning and connection in and through it all with the people and environments that ‘feel right’. Thus finally, whether a collectively-owned and operated media broadcaster, like DR, should focus on a specific region or identity, the answers are probably as varied as there are people in Denmark. There are some ties that bring those regions and identities together. However, as with most, if not all, other things, there is usually also an alternative truth as well. So, whether a collectively-owned and operated media broadcaster should focus on one specific region or identity, the answer is probably no. Whether DR is doing so cannot be concluded, due to the limited data set analysed which only focused on the Nordic Region, but it can be concluded that DR does engage in a number of Nordic partnerships and also discursively contributes to the general understanding of the Nordic Region in Denmark through its media publications.

Conclusion

This thesis sought to investigate how the Danish Broadcasting Corporation (DR) presents and discursively contributes to the phenomena of a Nordic Region and a Nordic Identity. This considered in the context of Globalisation and a Civic-Nationalistic Perspective. The data

collected and analysed was based on the TV-series, *Anne og Anders i Norden*, recorded and produced by DR in the Summer of 2021, as well as data collected from across DR's other media platforms and channels, in relation to the Nordic Region. These two data sets were analysed through a Multimodal Reflexive Thematic Analysis process to code and theme the data for a better understanding of the data sets. The themes found through the two data sets were largely the same. The themes discovered through the six episodes of *Anne og Anders i Norden* were: (1) Shared History, (2) Mutual Interest in Understanding the Similarity and Diversity of Languages, (3) Similar, Yet Diverse Geography, (4) Cultural Similarities, (5) Similar Food Behaviour, and (6) Values of Flat Hierarchy, Collaboration, Sustainability, and Freedom of Choice. Likewise, the themes discovered through some of DR's other media platforms and channels were: (1) Culture - Collaboration & Friendly Competition: Nordic Internal Competition, International External Collaboration, (2) Culture - Nordic Spirituality: A Historic and Current Nordic Collective Story, (3) Culture - Nordic Culture Collaboration: "It's different versions of the same culture.", (4) Collaboration - An Internationally United Nordic Region, (5) Collaboration - Nordic Music, Literature & Cartoons Collaboration, (6) History - Vikings, Scandinavians & Border Conflicts, (7) History - Danish Colonisation, (8) Comparison - Are We Doing Better or Worse Than ...?, (9) Comparison - The Only Place in Scandinavia, (10) Comparison - Friendly Competition: The Biggest & Only One, (11) Geography - Nature Preservation, (12) Geography - Weather & Climate Development, and (13) Cultural Productions Increase Interest in the Nordic Languages. These themes identified through the two data sets contribute to a greater understanding of how DR is presenting and discursively contributing to the Nordic Region, a Nordic Identity, or a "Nordic Feeling".

Considering these themes in the context of globalisation and a civic-nationalistic perspective, there is indeed a closely tied connection between the people, the nations, and the states in and across the Nordic Region. There is a closely tied history of both unification and of conflict. There are mutual borders, including external tensions. There are a shared interest in promoting the nations and the region as a whole. There are shared values of sustainability, equality, freedom, universal welfare systems, a widely available educational system, and other internally largely agreed values. However, this unity should still be seen in the context of the rest of the world as well. Many of these values are not, at least anymore, considered unique to the Nordic Region. Many of these values, thankfully, you could say, are expanded and to an increasing extent also seen in other parts of the world, including the Greater Europe. Likewise, historic ties are also mixed across most of the world, including particularly on the European continent - as well as Europeans moving and settling in other parts of the world, hereunder the American continents. Though, cultural ties will probably always be up for debate. How do we acquire and learn a certain culture, and when are we a qualified member of this particular culture? To this question, as with most other questions, there are probably no definitive answer. Particularly in terms of culture, it is usually a feeling that just 'feels right' to the person at a given time. As argued by Thomas Hylland Eriksen, 'culture' is a dynamic, flexible, and fluid phenomenon which is continuously being shaped, negotiated, and socially constructed or imagined through our interactions with the people and the world around us. Thus, which culture(s) a person chooses to subscribe to and become a member of at a given time is, according to this understanding, greatly dependent on the personal experiences and connections made by the individual. In other words, which culture(s) we subscribe to and become members of is largely a decision of our own.

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Appendices

Coding of the TV-Series: *Anne og Anders i Norden*

Season 1

Intro: "Engang var Norden ét rige - med en dansk dronning Margrete den 1. Lige i midten. I 125 år var vi en supermagt - surret sammen af sproget og et skæbnefællesskab. Siden gik vi fra hinanden. Finland blev en fjern fætter - og Sverige blev vores notoriske slagsbror. Derfor rejser vi i den her sommer igennem den gamle nordiske union - fra indlandsisen til den russiske grænse. Vi vil besøge vores gamle naboer, for at finde ud af, hvad de går og bøvler med eller længes efter. Og for at lede efter dét, der kitter os sammen. Den nordiske følelse, hvis den overhovedet findes."

Én supermagt, sammen med sproget og skæbnefællesskabet. Historien: Nævner og viser Dronning Margrethe Den Første (Kalmar Unionen). Naturen. Landskabet. Finland "en fjern fætter". Sverige "notoriske slagsbror". "Den gamle nordiske union". "Fra indlandsisen til den russiske grænse". "Vi vil besøge vores gamle naboer, for at finde ud af, hvad de går og bøvler med eller længes efter. Og for at lede efter det der kitter os sammen. Den nordiske følelse. Hvis den overhovedet findes."

Historie. Kongehuse. Kronerne. Sprog. Mad. Natur. "Slagsbrødre og broderfolk". Venlighed og medmenneskelighed. Frihed. Samarbejde. Nordisk design. Skandinavisk kulturarv. Jagt og fiskeri. Lave mad og spise udenfor. Hyggelige stunder med mad og drikke. Fisk, kartofler, salat, øl.

Episode 1 (Faroe Islands)

02:00: Tourism

02:30: Det mindste bidrag til Norden - sådan geografisk.

05:40: Natural phenomena, "tåge"

05:00: Showing the natural landscape (whole way through)

07:00: Sandheden er vel, at du er meget dansk.

07:00: Distinguishing between the nations "Jeg er helt dansk" (Færøerne og Danmark)

08:25: "modkultur" eller "boom", at flytte tilbage

09:00: Frit og trygt, "Bullerby", "løber frem og tilbage", "ikke brug for aftaler"

09:40: "Traditionerne", "lugtes og smages"

10:00: Mad-kultur

11:00: "Færøske-råvarer"

11:50: "keltiske munke og norske søfolk bosatte sig på Færøerne for over 1500 år siden"

12:00: "kød og fisk", fra rått til råddent til Michelin, fermenteret fisk, "ræst = fermentering"

14:00: Fokus på folket, på tværs af udsendelsen

14:40: "Hvordan ser de på dig?"

15:00: "Hvem hører du til?", "efternavnet, så ved de/man, hvor man hører til", åbenhed, stor taknemmelighed, deres sted at vende hjem til, den ældre generation er taknemmelig over at unge kommer til (også danskere)

16:00: Viser natur og mad. Spiser mad. Forbereder en picnic. "Han skulle i hvert fald ikke ned og have en dansk kæreste". "Danskere er bestemt ikke som os færinger". "Lidt det samme som mellem jyder og københavnere". "Færinger er måske ikke så gode til at snakke om følelser". "Bliver udfordret på den introverte side". "Hun fuldender mig som menneske".

18:40: Savner mørket helt afsindigt. Bruger mørklægningsgardiner. "Jeg husker hver en oplevelse, jeg har haft med min familie heroppe (Færøerne)."

19:50: Mad og natur.

20:00: Vandretur med rygsæk på ryggen. "Færøerne og natur". "Øget turisme der vælter ind over Færøerne". "Det er gået så stærkt heroppe". "Naturfredningslov". "Der skal være turister og der skal være en industri, men der er også noget med skal man tage ejerskab skal man eje den, eller skal man være underlagt den."

21:50: Mad/picnic og kaffe i naturen. (laks på brød og kaffe i kop)

22:20: Laver mad. Udenfor. Fisk. Kartoffler, fisk.

24:00: Viser byen og havnen.

24:10: Hval og spæk (fisk). Saltet og hængt op og tørre.

25:00: "Jamen, jeg skal nok blive til en ordentlig færing en eller anden dag, på den ene eller anden måde. (griner)".

26:00: Salat, tomater, fisk (mad). Tørsaltet. Øl til. Smagen af stald. På en hyggelig og lækker måde.

27:30: "Kan du ikke lide vejret, så vent et kvarter. (griner)"

27:50: Færøsk musik (tænker jeg).

28:20: Biolog. Fugletur. Seks tunneler. Nogle veje er farlige om vinteren, når der er is. Rundkørsel i tunnelen." Rolig musik og rolig snak. Naturen. "Solen kom". "Den skærer sig igennem dissen".

31:00: Båd, sejle. Natur. Fugle. Jagt.

34:00: Bevare naturen og fuglebestanden. Laver en aftale i en båd. (lidt i sjov).

35:00: "Blåt blod". Født på øerne.

36:00: Ude at sejle. Natur.

38:00: Vandre hjem med rygsække på ryggen.

38:40: "Mormormad der møder Noma".

39:00: Madlavning. Man koger fuglen. Mad fra barndommen. Sandkagedej inde i fuglen. Man kan også spise kartofler til.

40:30: Natur. Viser rundt i den vilde natur. Omdanne bondegårde til et vildt museum (historie, med tilknytning til naturen). "Det betaler sig at være nænsom mod naturen."

42:25: "Den færøske natur". Bevarelse af det gamle bondesamfund (historie).

43:30: En balance mellem at åbne for turister og at passe på naturen. Bevare naturen.

44:40: "Man får dig ikke til at rose dig selv." (Jantelov)

45:00: Kaffepause med snacks, udenfor.

45:50: Mad, indenfor. Spiser sammen.

47:00: Fortid og traditioner, versus nutiden. Hvordan man spiser, f.eks. på en date.

48:00: At jage, en del af vores kultur. Faktisk finde vores egen føde herhjemme. En god ting.

49:40: Sejler. Natur.

50:00: Kører, går. Natur. Landskab. Får.

50:30: Kirke, set udefra. Kort. (religion/spiritualitet)

51:40: Musik. Laver musik.

52:00: "Vi rejser rundt i Norden". Det er jo egentlig ikke logisk, at færinger skulle have mere tilfælles med danskerne, end med Norge og Island, eller hvordan har I det med det? Altså jeg føler, jeg har meget tilfælles med Danmark, fordi jeg har haft meget med Danmark at

gøre gennem mit liv. (tilknytning gennem tid og samarbejde, mv.) Familiemedlemmer flyttede til Danmark og fik børn. "Så det er den vej du orienterer dig, når du kigger rundt i Norden?", "Ja. (smiler)".

53:00: Spiller musik på guitar, udenfor. Naturen i baggrunden. Stille musik. Færøsk (tænker jeg).

54:00: Nærbilleder af naturen og familie. Hjemme. Laver mad i køkkenet. Dansk flag på bordet. Nordisk stil (boligindretning, livsstil, mv.)

55:40: Spiser mad. Vafler. Sammen, udenfor. Drikker kaffe. "Afhængig af Færøerne. Likewise, med Danmark." (samarbejde og medfolkeligt, venligt venskab, broderskab). "Tænker du, sådan inderst inde, at du bliver her? Eller tænker du at du på et tidspunkt skal tilbage til Danmark?" (differentiating between Denmark and Faroe Islands). Det bliver ikke afvist at flytte til Danmark, men lige nu passer Færøerne godt ind i deres familieliv. De tager det, som det kommer.

56:40: Billeder af natur, landskab. Sidder på jorden, i naturen. Snakker stille og roligt. Beskeden og reflekterende folk i Færøerne. De fleste kommer fra "små bygder". Og det er en styrke nogle gange. "Hold kæft hvor er det et vildt sted." "Man bliver ydmyg på en sådan meget fin måde, fordi man finder ud af at man er et lillebitte prik i horisonten et eller andet sted, som egentlig ikke er særlig betydningsfuldt. Og alt det her (naturen) er her, når vi er way gone." "Præcis." (stille og roligt). (ser ud på naturen i stilhed).

Episode 2 (Sweden)

00:00: Sejler i Stockholm. Nordens største by. Skandinaviens hovedstad. Eller er det København?

02:40: Viser "dansker haderen". Refererer til "svensker-krigene". Det gik aldrig rigtig godt for Sverige. En måge skider på ham. "Det må være en dansk måge".

03:05: "Der er noget med svenskerne og danskerne. Måske fordi vi har tævet hinanden efter noder, i krig, i sport, og i hån på tid, og samtidig er det nok også den nordiske nabo, som vi (danskere) på alle måder er tættest på. En lang bro eller en kort færgetur, så er vi viklet ind i hinanden med en vis ømhed. I dag bor der på fredeligste vis godt 40.000 danskere i Sverige."

05:00: Nordisk design. Børge Mogensen. Restaurere en dansk-designet stol i Stockholm.

06:40: Sejler i den svenske Skærgård. Mad. Fisk.

07:15: Fiskeri. Havn. Skal lave mad.

08:50: Ude at fiske på en båd. Taler på dansk og svensk sammen. De kan fint forstå hinanden - og kender hinandens unikke ord.

09:00: Uddannelse i både Danmark og Sverige.

11:00: Nævner "Skandinavisk design". "Møblerne skal fungere og man skal kunne leve med møblerne". "Skandinavisk kulturarv" (møbler).

12:30: Natur. Sommerhuse. Gåtur.

13:00: Laver mad. Fisk.

14:00: Spiser mad, udenfor. Fisk, kartofler, salat. Knækbrød.

15:00: Viser Stockholm-by.

15:30: "Sverige ér og bliver storebror i Norden med sine over 10 millioner indbyggere. De har nordisk rekord i Volvo'er, saml-selv-møbler, og så har de restriktive regler for alkohol. Og det med Systembolaget, det har danskerne altid hånet. For hvis ikke man har friheden til alkohol, hvad er der så tilbage?"

16:00: Besøger et alkoholfremstillingssted.

18:00: Laver mad. Viser natur. Gårde.

21:00: Subkultur af voksne skatere.

22:00: Danskere og svenskere skater sammen.

23:00: Laver mad på grill, udenfor. Nævner kongehuset i Sverige. Kongehuset blandt almindelige mennesker. (fladt hierarki).

25:00: "Kan du også mærke at du ikke kommer fra Sverige?" "I starten var det meget sådan, at jeg sagde til min mand - om ét år, så skal vi flytte hjem til Tueø, fordi det skal vi bare. Åh ja, okay. Og så... Men livet kører jo. Men jeg følte alligevel også, at jeg satte på en eller anden måde til universet lidt som at jeg skal hjem, så du skal ikke komme for godt i gang med livet, vel. Og det var som om at en eller anden dag, jeg tænkte nej, nu bor jeg her, nu siger jeg til mig selv og til alle andre; nej, jeg bor her." "Du bor i Sverige./?" "Ja. Og så var det som om, at livet foldede sig meget mere ud. Som om at, okay, så begynder vi at lave et liv." (både nemt at integrere sig som en person af anden nordisk herkomst, men samtidig skal man også slå sig ned - og åbne op for det lokale miljø)

26:00: Laver mad. Bær og pølser.

27:00: Viser byen. Spiser pølser og bærekompot, udenfor på en tagterasse.

28:00: "At gå rundt (på bondegården) var jo lidt som at gå rundt hos Emil fra Lønneberg, med de røde træhuse, med de hvide vinduer og så noget. Altså det er hele ens barndom, der bliver rullet ud, synes jeg." "Men det er vel også, fordi på mange måder, så har svensk tv også formet os. Ingmar Bergman på den ene ende, som mine forældre sad og så, og jeg sad og så De Hvide Sten." "Brødrene Løvehjerte var min total favorit". "Ja, shit mand."

28:40: Fløjter Pippi Langstrømpe-sangen og viser et stykke af Sverige. Klipper over til filmen fra Pippi Langstrømpe. Pippi Langstrømpe kommer ridende på den hvide hest med de brune pletter.

28:50: Gotland, Visby. Pippi Langstrømpes hjemby. Snakker om Pippi Langstrømpe mens de kører ind i byen.

29:00: Viser borg. Natur. Og huse. Caféliv. Et svensk Bornholm.

31:00: Slaget ved Visby. Viser et klip fra filmen, Margrete den Første. Krig mellem Danmark og Sverige. Nævner Kalmar Unionen. "Valdemar Atterdals datter formår sidenhen at samle hele Norden i ét rige under navnet Kalmar Unionen. Hun hedder Margrete den Første. Og for første gang i evigheder er der fred imellem de nordiske lande."

32:00: Laver mad. Glas og mad.

33:00: Kører rundt. Svensk natur. Svensk musik i baggrunden.

34:00: Danskere i Sverige. "Jeg er både dansker og svensker. Altså jeg har to pas." "Men jeg er nok dansker i hjertet." Humor.

36:30: Diskuterer sprogene dansk og svensk. Nogle kan forstå dansk og svensk, andre kan ikke så godt. "Vi taler bare langsomt, så forstår vi."

37:20: Glas, et kulturelt materiale.

38:30: Viser Pippi Langstrømpe igen. Klip fra en slikbutik. Viser en slikbutik i virkeligheden. "Jeg vil at alle børn skal se Pippi, fordi hun er så herlig, og gør som hun vil. Jeg synes, at man skal have lidt af det." "Jeg elsker når hun sagde; 'Det har jeg ikke prøvet, så det kan jeg godt.'" "Præcis." "Og så siger hun også." "Hvis man er meget stærk, så må man også være meget venlig." ("Den som är väldigt stark måste också vara väldigt snäll.").

40:00: Skifter fokus til Ingmar Bergman.

42:20: Viser klip fra 'Et ægteskab'.

46:00: Ingmar Bergmans private hus. Et klassisk design møbel, en lænestol Bøger. Bånd.

48:30: "Tyngde og nordiske noarfølelse".

48:40: Laver mad på glas.

53:00: This land is your land.

53:10: Lytter til Johnny Madsen. Og forstår sangen - og dens "kult-status".

55:00: Bager mad i glas. Deler humor.

56:40: Spiser mad sammen, rundt om et bord, indenfor, i en staldbygning. Drikker vin. Spiser kød og grøntsager.

57:00: Sidder udenfor, og nyder solnedgangen. "Nu kommer så alt det man ikke gider ved Sverige." "(griner)". (myg).

58:00: Nævner skov. Og at de bare kan besøge det i et andet land, f.eks. Finland eller Norge. (samhørighed, og en samlet historie, Norden)

Episode 3 (Iceland)

00:00: Starter udsendelsen i naturen. Ved en vulkan. Med gasmasker. En dansk vulkanolog bosiddende på Island.

01:20: Viser naturen og landskabet.

05:40: Icelandic music. I guess.

06:00: "Det er med naturen som med mennesket. Det med det indre, tæller. Og i Island betyder de enorme mængder opstammet energi i undergrunden, at de har helt særlige muligheder i det store grønne regnskab." (grøn energi, sustainability)

06:30: Besøger en tomat-farm i Island. Snakker engelsk sammen. Dansk og islandsk sprog er lidt for langt fra hinanden.

06:50: Bæredygtighed. (sustainability)

08:20: Farmed using sustainability energy from Iceland. "We use both hot water and waterfalls." (sustainability) "Hot water to heat up the greenhouse comes from the spring just under 200 metres away from here." "The water is over 90 degrees warm. So it is almost boiling when it enters all these pipes." "You can see a lot of kilometres of pipes here, and it circulates in the greenhouse, and heats up, then we return it back to the hot spring. And I can explain why, when we go up there." (sustainability, nature and human-life working together)

09:00: Back to the vulcano-walk.

10:30: Vulkanolog "Du kan mærke natur-processerne her (i Island). I Danmark har vi jo marker og motorveje, og alt er sådan meget konstrueret, kulturlandskab, ikke også. Mens her er mange områder på naturens præmisser. Og det kan jeg egentlig godt lide." (nature, cultural life)

12:15: At the hot spring (that provides heating energy for the tomato greenhouse). (sustainability, green energy)

14:00: Driving in nature.

15:00: "Gro, er der så nogle særlige karaktertræk ved islændige, som du holder af, efter at have boet heroppe i mange år?" "Ja..., ja..., altså jeg tænker tit, når jeg skal forklare, hvordan islændige er, så er de lidt ligesom ehh, det er de spanske nordboere. De har sådan noget mere temperament og eeh de er højlydte, og de kommer forsent (griner). De har, på islandsk siger man det der fetarestas, det betyder 'det skal nok gå'." "Altså deres mañana på en eller anden måde?" "Ja, lige præcis." "Det siger de hver gang der er et eller andet problem, og så slapper de lidt mere af i problemet. Det, det kan jeg virkelig godt lide." "Jeg synes altså også der er noget stærkt i det der med, at man ved, altså hvor langt Island er med ligestilling for eksempel, emm, og noget længere end Danmark på mange områder, ikke?" "Jaja, deet, det er meget tydeligt at der er stor forskel mellem Danmark og Island, og jeg synes tit, at hvis man snakker om ligestilling i Danmark, så bliver folk så trætte. Åh, de orker ikke den der ligestillingsdiskussion. Det er ligesom man bliver bare træt på forhånd."

“Ja” “Mens på Island er det noget helt naturligt.” “Ja.” “Såå, jamen det er helt tydeligt at der er stor forskel.” (ligestilling, equality)

16:20: Kører ind i byområde.

16:30: På tomatfarmen igen. I køkkenet. Food, cakes, drinks, etc. Tomato icecream, tomato beer, tomato pizza, tomato sauces, etc.

17:00: Cooking.

18:20: Nature and the city. (nature and human-life living/thriving together)

18:30: Clip of stone-balancing-art near the sea.

18:40: “Island er det eneste land udenfor Danmark, hvor dansk på skoleskemaet stadig er obligatorisk. Tænk sig. Men rygterne vil, at de islandske børn er cirka lige så vilde med at lære dansk, som danske skoleelever er med at lære tysk - og måske er det danske Anders And-blad der i virkeligheden fortjener den største ros for at implementere sproget i Island viser det sig, da jeg pludselig løber ind i en helt særlig bil i Reykjavik.” (Disney, Andrés Önd, car). “This is the Icelandic name. Andrés Önd.” “You call it in Danish Anders...” “Anders And”. “Is this popular...?” “Jaaa, very popular. We started to publish it in eeh Icelandic in 1983 in May. Before that, we imported it in Danish.” “Okay” “And very, very popular. Generations of people now, older people now in Iceland, learned to read Danish...” “By reading Donald Duck? (laughing)” “... by reading Donald Duck (laughing).” “We had to learn Danish in school...” “You didn’t want to (laughing)” “but we, we didn’t like it.” “So, you learned Danish from Donald Duck?” “Yeah, yeah...” “That’s funny”. “Yeah... When I was like 10 or 11, my mother asked me, ‘What are you doing?’, I’m reading Anders And, Donald Duck. But it is in Danish... Ja, jeg ved det. (laughing)” “Do you want a copy? In Icelandic?” “Yeah” “This one just came out. In Icelandic.” “That’s Geo Geoløs.” “Yes”. So, what you do now when you get home, you start learning Icelandic (laughing)”. “I will, I will, yeah, that’s the opposite way around” “Yeah (poking, laughing) “yeah, yeah, yeah (laughing)”. “Thank you so much! Pleasure meeting you.” “Same to you. (patting on the back, laughing, handshake)” “Okay, bye”. “Neej, jeg elsker det. Nu sætter jeg mig her og læser Anders And (...)” (tries to read Donald Duck in Icelandic).

21:15: Madlavning. (food)

22:50: “Island er verdensmester i ligestilling. Det viser helt konkrete tal. Og derfor giver det også god mening, at Katrin Jakobsdóttir, en ung kvinde, er landets statsminister.”

23:05: Møder Katrin Jakobsdóttir (Islands statsminister). “Hej!” “Hej!” “Og du taler dansk? Er det fra skolen, at du, at dit dansk er så fint?” “Det er bare fra skolen, ja. Og Anders And-blade, som jeg har læst, da jeg var barn. (ruller med øjnene for sjov, laughing)” “Det er godt, det er godt gået. (laughing)” “Og så også faktisk var jeg minister for Nordisk Samarbejde, og så mødte jeg Bertel Haarder.” “Bertel Haarder? (overrasket)” “Ja, og han sagde, at du må aldrig tale dansk, når vi mødes her. .. Okay, haha (laughing) Så gør jeg det ikke.” “Når man lærer dansk af Bertel Haarder, så lærer man det jo også på den gammeldags måde.” “Ja, ja, den fineste dansk.”

23:40: Kaffe. “Islændingene lærer vores sprog. Men måske de kan lære os danskere noget om ligestilling. Der er vi nemlig bagud på point - i nordisk forstand. Det kan man så gå og undre sig over på havnen i Reykjavik, hvor der er kaffe på kajen - med en statsminister.” (ligestilling, equality)

23:50: “Ikke for at genere Rwanda og Philipinerne, men vi ligger under dem, og det, det kan jeg have svært ved at forstå. Kan du forstå det? At Danmark ligger så langt nede?” (equality ratings) “Nej, det kan jeg faktisk ikke.” “Nej” “Fordi, ehh, som jeg ser det, så er ligestilling en uadskildelig del af et demokratisksamfund og et velfærdssamfund.” “Ja (nikker)”. “Og hvorfor Island er nummer et, så er det faktisk, fordi at vi har en meget høj deltagelse af kvinder i

arbejdsmarkedet - og det er fordi vi har jo en veldig god, eh, system, når det kommer til, eh, kindergarten, eh” “Jaa, ja” “Så har vi også barselsorloven, hvor mænd og kvinder skal faktisk have en lige del af barselsorloven.” “Ja” “Og det er jo måske den største, fordi jeg har jo tre børn, så jeg ville ikke” “Du har tre børn...” “Ja, så jeg ville ikke være statsminister, hvis ikke vi havde det her system, hvor jeg og drengenes far kan faktisk dele det hele.” “Være lige?” “Ja, fordi man vil jo ikke behøve vælge imellem sin karriere og så at have en familie.” “Men det er jo også den opfattelse, jeg tror, jeg har af Danmark, men jeg bliver stadigvæk overrasket, at vi ligger så langt nede.” “Ja, ja det er jeg også” “Og det, der er langt vej at gå da.”

25:20: “Synes du, at vi stadigvæk har meget tilfælles... Altså de nordiske lande imellem?” “Selvfølgelig, så har vi en lang historie. Men vi har også meget tilfælles, når det kommer til samfundet, fordi vi er jo allesammen velfærdssamfund som faktisk, eh, holder demokratiets værdier meget højt oppe.” “Ja.” “eh, menneskelige rettigheder, og så videre. Og det er det som måske er det vigtigste i nutiden.” “Ja” “Det er jo de nordiske samfund, som vi har tilfælles.” “Så du vil sige, det er stadigvæk, når du mødes til, eh, når Nordisk Råd er samlet eller når du møder dine nordiske kolleger, møder Mette Frederiksen, Anders Solberg, osv., så eh, kan man så mærke, at eh, at man deler, eh, en fælles historie, på en eller anden måde?” “Jaaa, jeg vil sige, når jeg møder mine nordiske kollegaer, så er det lidt som at møde mine venner.” “Ja.” “eh, det er lidt som, at gå til en familiefest. Det er lidt anderledes end de andre internationale møder. For Island selvfølgelig, så er det nordiske samarbejde den vigtigste for os.” “Ja.” “Og det kan man se i politikken, men også når man spørger den islandske befolkning, så prioriterer den islandske befolkning det nordiske samarbejde.” “Ja.” “Men det vil sige, der er håb for Norden? Det er det du siger. Vi kan godt. Vi skal nok blive ved med at hænge sammen?” “Jaaa, det tror jeg. Hvis man kan være ærlige med hinanden, og tale om det som man behøver at tale om, så er det altid en god grund til at bygge på.” “Det er et godt svar.” “Mmh”.

27:05: Viser islandske vandfald (natur/nature).

27:15: Viser hotsprings.

27:18: Viser marker.

27:20: Viser åbent landskab med grønne enge, vandløb, broer og rolige veje.

27:35: Akureyri. Udsigt. Drinks. Vejret, regnvejr. “LGBT, hvad hedder det?” “Ja, Q.” “Det kan vi også godt arbejde lidt mere med.” (ligestilling, equality)

29:00: Nature views. Birds. Fuglelyde og islandsk musik (måske).

30:00: Fisker i vaders, i naturen.

30:05: Heste løber over vejen.

30:20: “I Island kan man godt have en tendens til at glemme nordlandet. Og dét er en fejl. Området er nemt at diagnosticere som udkant, når Island i forvejen er Europas tyndest befolkede område. Men der er liv er der. Også 38 km ud af en lang grusvej, viser det sig. Det ligner umiddelbart verdens ende. Men her bor danske, Marete Rarbølle, med sin mand, Stejn Rønvalson, på spidsen af halvøen, Skaga. Hendes nærmeste naboer er svigermor, svigerinde og svoger. Og ikke nok med det, deres halvø er yngleplads for den fredede æderfugl. Og her starter en god historie, om et ægtepar og verdens dyreste æderdun.”

31:00: Banker på.

32:30: Nature-walk.

33:50: Boat at sea. Whales. Dolphins. (nature, animals)

35:00: Professor at Iceland University, whales, dolphins.

38:00: Æderdun-farm.

40:20: At the sea, whales, dolphins. Research. (science, nature research, communication, social structure, culture, behaviour) Happy music.

43:40: Æderdun-farm. Nature and humans working together. Fragility. Sustainability. Only using down (dun) that is left behind by the birds - and which are not necessary for the eggs.

47:20: Driving in the city (Dalvik). Food, eating. Fish, cod fish soup.

49:15: "You know what strikes me, every time I go into a little inn or a coffee bar, it, it seems so unbelievably hip." "I think, we ehh, read a lot of, we are so isolated here, but of course we have internet and everything, but at least me and my friends, we read a lot of magazines and see what is new, but like here in our café, we're telling stories from old days and we collect every old things in the house. You can see old tables and things like props. We keep everything." "So, you kind of have to renew yourself with the old stuff or what?" "Yes, I like ehh, like to save it and I always take care of old things, because I don't wanna throw it. This is our story and if everyone throw it away, we have no story. We are so young country, and we have not so many old things." "So, long before it was modern having vintage furnitures, actually the people of Iceland have, have been good at it." "Yeah, I think so." "This is the best fish soup, I've ever had. (smiling)" "Thank you! (laughing)"

50:15: Showing an old black-and-white clip of fishery, fishing boat at sea in Iceland. "Fiskeriet har historisk set været altafgørende for islændingene. Og særlig klipfisk eller bakalao/bacalhau (cod fish), som de kalder dem på restauranterne sydpå, har været en afgørende varer for eksportmarkedet for Island. Og klipfisk er også en bærende søjle i den lille by Hauganes." "Her møder Anne, én af de sidste klipfisk-producenter der er tilbage i området. Resten er gået ned, eller er blevet opkøbt af store producenter. Det rammer ikke bare selvforståelsen og konkrete arbejdspladser i klipfisk-industrien. Det koster også i de mange små byer, langs fjordene."

51:00: "I have had very difficult times and many times I was about to get bankrupt. Soo, six, seven years ago, I started to think what I can do to survive. Then I started this restaurant there, the camping area, hot tops, and this combination has ehh, done really good things here in the village." "This village was almost a sleeping place, but after we started all this, the camping, the hot tops, the restaurant, the village has been full of people." "Yeah, that is so nice." "Absolutely." "Yeah."

51:40: "This is my brother, Reiki." "Hello!" "Hello!" "We worked together at sea for 32 years." "Can I ask, how old are you? Because you talk..." "66 years" "Because you look so young and you talk about your seven grandchildren and you've been in this business for so long time." "Because of my homemade snaps." "Oh, I thought it was the bakalao/bacalhau." "And the bakalao/bacalhau of course." "Yeah, it preserves your skin." "Absolutely." "Yeah, yeah, I had to start to eat it. (laughing)" "(laughing)" (humour)

52:00: "Now you see how we cut it by hand (the fish). You think it's okay?" "I think he tried it before. It's not the first time." "No, not maybe the first, no." "No." "Then we use everything." "Yeah." "You like sushi?" "Yes, I like everything." "Oh, you're at the right place, my dear." "Sushi, just for you. (handing over a fish eye)" "Serious?" "Sure." "You take one first. (pointing)" "(puts in mouth, takes it out again, laughing)" "Oh, you don't eat it. (laughing)" "(laughing) We don't eat it, no." (humour)

53:00: Driving in nature. Landscape. Green grass, green trees, ice and snow at the tops. Long, straight roads. Village. Fishery-industry.

53:40: Fish. Salt. Dried cod fish. Health. Natural product, nothing is done to the cod fish. It is dried in the wind after a very mild brine (salt water). "This is the best snack you can have, watching tv. Instead of potato chips or things like that." "Yeah, I can imagine. It's way more healthy. It contains a lot of proteins as well." "A lot of protein and all kinds of good things."

“Mhmm” “When you start, you can’t stop. (laughing)” “(laughing) That’s good. It’s a good sign.”

55:43: Sky pictures of the harbour with the green landscape in the background and the sea in the front. Birds. High and low landscape. Bird diving in the sea. Co-host sitting in a hot top surrounded by the natural landscape. Other co-host coming in with two beers in beer glasses. (food/drinks, beer) “What more to wish for?” “Prøv at hør’ her, det her er simpelthen, det bedste du har lavet i 9 år.” “(laughing) Værsågod.” “Jeg tager den lige lidt ned i vandet.” “Mhmm.” “[øl] tror jeg simpelthen helbreder en for virkelig meget.” “Mm ja. Det tror jeg også. Jeg synes du ser sundere og sundere ud for hver øl, jo mere øl du drikker. (laughing)” “Bare den ikke, ehh, bare den ikke, hvad hedder det, helbreder den her islandssyge, som jeg tænker man har fået (kigger ud på landskabet fra hot-toppen, nature/landscape).” “Ja” “Hvis nu man så de nordiske lande som sådan en skoleklasse, ikke?” “Ja.” “Så, og det er første skoledag, så ville Island sidde, hun ville sidde ovre i siden og bare være virkelig cool. Og man må bare sige alt andet lige, altså kvinderne de kan noget her, ik?” “Der er noget power.” “Ja.” “Ja, det er der virkelig.” “Ja.” (proceeds to eat dried fish cod snacks)

Episode 4 (Greenland)

00:00: Nature. Icebergs. On a boat. Talking about icebergs and how they’re smaller than historically. (sustainability, nature preservation, nature-human relationship)

02:30: “Grønland og Danmark er flettet sammen på trods, med vilje - og i hvert fald med stærke følelser indtil videre, for Grønland er under forandring. Klimaforskerne ser øen som det perfekte forstørrelsesglas for at forstå verdens ubalance. Og stormagterne cirkler glubske rundt i den arktiske horisont. Grønlænderne selv, de er for alvor ved at genfinde stoltheden over deres kultur - og ikke mindst deres sprog. Og derfor kommer vi nok ikke langt med at kløjs i de gamle danske bynavne, som Godhavn, hvor vi lægger til om lidt.”

03:20: “Hvis man siger Godhavn - synes grønslændere det er mærkeligt?” “Det er ikke mærkeligt, men det er noget de ikke bruger så meget mere. Nu bruger de jo de grønlandske navne for byerne.” “Og hvordan udtaler du det?” “Qeqertarsuaq (smiling)” “Hvad siger du, Anne?” ... “(...) hørt dig sige, at da du var barn, om vinteren, så var det her vand...” “Ja, det var havis om vinteren.” “Så man kunne nape turen over på hundeslæde?” “Var det hundeslæde over?” “Det var hundeslæde - man kunne tage turen over.” “Det sker ikke mere vel?” “Det sker ikke mere. Der er ikke havis længere.” “Nej, nej. Det her, det er new-normal, som man siger på godt dansk.” “Ja.” “Ja. Og det samme med, at man skal udtale Qeqertarsuaq - og det er så her vi kommer ind nu.” “Ja.” (Greenlandic music playing)

04:18: Enters the harbour in Qeqertarsuaq. (Greenlandic music playing)

04:45: Getting picked up by a local (smiling and handshake) in an off-road car.

05:10: Nature. Dogs. Water. Rocks.

05:20: Diskøen. “For enden af en hullet grusvej, ligger der, tro det eller ej, en lille bid af Københavns Universitet. For nu vi taler om vejret, så er Arktis-stationen her faktisk verdens ældste forskningsstation i det polare-område. Og på grund af de store klimaforandringer, en stadig vigtigere del af universitetet.” (science, research, nature, sustainability, nature-human connection)

06:30: Stopping to take-in the view from the research station, icebergs and the sea.

Knocking on the door. “(...) (laughing)” “På vej op af trappen, der kunne man jo ikke undgå at falde i staver.” “(smiling) Nej, der er meget fedt, ik? (laughing)” “Det er helt vildt!” “Men så er det her, du fortæller mig, at du lægger mærk til det her hver dag, du går derned, ikke?” “Jo.” “Jamen, det gør du?” “Ja. (nikker) Hver dag. Og du ved, jeg har faktisk ret travlt, ikke? Jeg

har også et stort EU-projekt, og sådan noget, så... Her i foråret, jeg har arbejdet fra 5-21 hver evig eneste dag. Og så har jeg tænkt, hvordan fanden holder du til det? Og så har jeg alligevel sådan en fornemmelse af, at det er den der ramme, af de der isfjælde der er omme bagved, ik? Sådan lige får det hele til at kunne hænge sammen.” (walking) “Er det rigtigt forstået, at det der er den ældste del af Arktis-station, eller hvad?” “Ja, den er fra 1906. Det er den ældste forskningsstation i ... Eller den ældste arktiske forskningsstation i hele verden. Men trenden op til der 1910, det var jo meget det der med, at man skulle ud og indtage nyt terrain - og sådan nogle ting og sager - og det var Hermonsens og Nandsens og Knud Rasmussen, og de her.” (sigh) “Og så var der en nørd her som tænkte, jamen, der kunne også være en idé i at sidde på det samme sted.” “Stationært.” “Stationært. Han hed Morten Porsil. Og han grundlagde så stationen. Og han var botaniker. Og ville lave Grønlands første flora. Og det her område der ligger omkring Arktis-station, det hedder Østerlin, og det er karakteriseret ved at 85% af Grønlands planterarter er repræsenteret indenfor det her område.” “Okay.” “Så, hvis man er en doven videnskabsmand. Så er det jo skide smart det der (smiling), at så har man det hele lige uden for døren.” (walking) “Hvis du sådan kigger rundt, så kan du se, at vi ehh, det er én stor byggeplads.” “Ja.” “Ja, altså det er sådan et meget synligt effekt af klimaændringerne, ik?” “Ja.” “Øh, at når der kommer klimaændringer, så er der behov for at forske mere i klimaændringer, og så må vi også tilpasse os. Og det gør vi så ved at udvide kapaciteten. (nikker)” “Og på den måde er, er det så også hvad man forstår ved, lidt et hotspot for hvordan verden har det? Eller hvad?” “Ja. Ja, det kan du sige. Vi kan jo se, at havisen smelter væk, indlandsisen smelter væk. Det hele bliver grønnere heroppe. Sååh, så der sker store ændringer, eh.” “Sover du om natten? I forhold til klimaet?” “Ja.” “Ja, (smiling) altså det gør du?” “Ja, men det er bare, fordi jeg er skide god til at sove, øh (laughing)” (laughing) “Jeg lægger hovedet på puden - og så falder jeg i søvn.” (laughing)

08:55: Nature landscape, houses, buildings, sea, boats, rocks, hilly roads, micro harbour. (Greenlandic music playing)

08:56: “Det er en helt særlig dag i Qeqertarsuaq. For om få timer, åbner byens skole - efter en lang sommerferie, hvor lyset har holdt døgnåbent. Første skoledag er en decideret festdag for hele familien, (meeting a Greenlandic family, knocking on door, smiling, handshake, “Hej, kom ind! (smiling)”), der kulminerer med en grønlandsk kæmpe-buffet. Den berømte ‘kaffemik’.” “Det er jo en stor dag!”

09:30: Speaking Greenlandic in the family.

09:50: Cooking food. (hval-spæk / whale blubber / narhval / narwhal) (fish, food, cooking, sea life)

10:10: “Men det vi egentlig er i gang med at lave, det er det man kalder kaffemik?” “Kaffemik er, hvor vores familie, bekendte og venner kommer - og får kaffe. Man serverer kage. Og nu til dags er man man også begyndt at servere mad.” (translated from Greenlandic by DR)

10:50: Back at the Arctic-station. (science and research)

11:30: “(...) Jo, der var jeg lige færdig med min kandidat - og så lavede jeg min ph.d. heroppe, ik? Øhm...” “Var det sådan en livsdrøm for dig?” “Det var en livsdrøm. Altså helt sindsygt fra første gang jeg var her i 1987, ik? Altså jo dels er her sygt smukt, men øh, så tror jeg det passer godt til mig, det der med et liv, hvor jeg lever i kontakt med naturen. (deep breath) Og så er jeg helt VILD med det her samfund. Og det er jo sådan blevet mere og mere, altså fordi, det er jo ikke sådan at jeg har store øøh faglige ambitioner mere, men eh, jeg kan rigtig godt lide at være en del af det her, øhmm, af det her samfund.” (nikker)

12:25: (music playing)

12:40: Cooking at the family. "Er I begge to vokset op her? (i Grønland)" "Ja." "Men har været væk også?" "Ja, vi har boet i Danmark og Nuuk for at studere. Mhmm." "Og hvorfor er I kommet tilbage?" "Vi synes, øøhm, der mangler lidt uddannede personer i, øh, forskellige "Jobs?" "Jobs, ja, mmh, det er også på grund af det, vi vil være med til at løfte byen."

13:25: (Child putting on the Greenlandic national dress) "Det må være de smukkeste nationaldragter i verden, tror jeg." "Ja." "Hvor er du bare flot."

13:35: (Walking outside, to school, speaking Greenlandic within the family, holding hands)

13:50: Showing the city from bird-view. Colourful houses. Rocks. Green grass. Mountain tops. Ice. Snow. Micro harbours. Industry buildings. Boats. Ships.

13:55: Research ship. At a research ship belonging to the Arctic-station. At the sea.

(sustainability) "Hver måned samler (...) vandprøver. For at være helt tæt på klimaforandringerne i Diskobugten." "Fangerne i byen, de gør grin med mig, ik. De siger, Morten, du fanger vand! (laughing)" "(laughing) Er det rigtigt!?" "(nikker, laughing)" (Inuit laughing) (humour, working in collaboration, nordisk samarbejde)

14:15 "Fornemmer du, at fangerne samtidig også respektere, det du laver?" "Altså her i byen bliver man ikke respekteret, for det man kan, men for hvem man er i virkeligheden." "Og det man gør, ja. (nikker)" "Og øh, og hvad, hvad man gør. Og at man er sød og rar er i virkeligheden det væsentligste, ik?" "(nikker)" "Og altså den værste betegnelse man kan få, hvis man er heroppe, det er ... Altså så kan du ligeså godt rejse hjem i virkeligheden, ik? Altså det er sådan en, at være et arrogant røvhul. Og det, der har jo været mange røvhuller." (proceeds to work on the boat) (history, mutual understanding of the negative parts of our shared history - often historically imposed by Denmark)

15:30: Research - vandloppen. (sustainability) "Vi ser jo en ændring af økosystemerne her." "Jeg er ikke i tvivl om, at klimaforandringerne er en realitet. Og hvis man ser, hvordan lokalbefolkningen håndterer klimaforandringerne, så tager de ud og fanger nogle fisk. Og hvis den fisk, den forsvinder, så tænker de, nåhm nu skal jeg nok, i stedet for at fange fisk med kroge, så kan det godt være, at jeg skal prøve at bruge et net i stedet for. Måske skal jeg prøve at fange nogle rejer, eller et eller andet, andet. Og så lægger de deres fiskeri om efter det, ik. Øh" "Så, de, de indstiller sig." "De indstiller sig i meget højere grad end vi, altså vi er nærmest i sådan en choktilstand, ik? Og, og, har det der kæmpe behov for kontrol, som måske kan være vores største fjende i det her i virkeligheden, ik. Øhm, og et eller andet sted, så kunne det jo være sidsygt smukt, hvis det endte med at vi tænkte, nåh ja, sådan kan man måske også gøre." (music, research)

17:30: Greenland spoken at a Greenlandic school. (traditional Greenlandic and traditional Danish names mixed)

18:15: "Det grønlandske skolesystem er, midt i festen, stadig udfordret. De enorme geografiske afstande, mangel på lærere, og elever der dropper alt for tidligt ud, er noget af det Grønland bøvler med." "Kun 40% af befolkningen har en uddannelse over folkeskole-niveau, hvis det er sådan, vi måler det gode liv."

18:50: Children singing in Greenlandic.

19:40: Back at the research boat. Talking about the landscape and what they like about it. Extreme and potentially dangerous landscapes. (nature, landscape, nature-human life)

20:40: Playing 'Days Like This' (music, song) "Der er slagsmål i tilværelsen - og dage hvor det er surt og træls og, øh, så er der de der momenter, hvor det bare lige klikker (smiling), og hvor man tænker, fuck mand, hvor er jeg heldig at være her."

21:20: Landscape, icebergs.

21:25: Gifts for the children. Kaffemik (food, cakes, buffet). Eating together around the table. Nordic design inside the house.

22:30: Winter-bathing/swimming.

23:40: Sledge-dogs (slædehunde). Feeding the dogs. Dogs as “sofa dogs in Denmark”, dogs as “working dogs in Greenland”. (cultural differences, nature/landscape impact on local culture)

26:00: “Dina Fisker Sandgren er både vores hotelvært og chauffør. Og så er hun på mange måder et sindbillede på, hvordan Grønland og Danmark hænger sammen. Hun voksede op i byen her med sin lillebror og sine forældre, men både efterskolen og gymnasiet blev taget i Danmark. Nu er Dina Fisker Sandgren så kommet ind på skuespilsskolen i Nuuk. Men noget i hende kan ikke slippe barndomsbyen lige nu.” “Men det bliver måske først om tre år. Det skal jeg finde ud af.” “Nåh, fordi er du ikke helt sikker?” “Jo, jeg er sikker på det, men spørgsmålet er bare hvornår. Ja.” “Er det svært for dig at skulle rejse herfra igen, så?” “Hmm, det er det. Nu er jeg faktisk lige faldet til ro. Altså både indeni og udenpå.” “De fleste grønlandere kender nogen som er vokset op i kaos eller er begået selvmord. En skolekammerat, en veninde, en far, en søn. Og det kan virke uendeligt cliché-agtigt som en lang hvid mand at bringe det her emne op, men de sociale problemer i Grønland er fortsat massive, og Dina Fisker Sandgren er selv en del af fortællingen, viser det sig.” “Altså begge mine forældres forældre, de var jo alkoholikere.” “Okay.” “Så, vi voksede op med, med at se folk der drikker, og ...” “Det er det du har været vant til omkring dig, eller hvad?” “Ja. (nikker)” “Altså min lillebror og mig, vi har altid været meget forskellige, selvom vi er søskende og elsker hinanden, så har vi gået hver sin egen vej, hvis man kan sige det sådan. Altså jeg mistede min lillebror i 2015, øøhm, han begik selvmord, mens jeg var i Sydgrønland og studere.” “Begik han selvmord!?” “Ja. Ja. (showing sad emotions and watery eyes)” “Altså jeg vidste ikke, hvad jeg skulle sige. Jeg blev bare helt, øhm, væk, øhm” “Men du var vel heller ikke ret gammel der, vel?” “(sigh)” “Hmm, så giver det jo god mening lige pludselig, det der med, at du, altså at du tænker over, de ting du gør, altså fordi, at du har været igennem de ting du har været igennem, ik?” “Mmh” “Også om, om du skal tage afsted igen - og sådan noget, ik?” “Mmh” “Så er det jo også stærkt, at du har taget en beslutning, om at du vil (deep breath) gå skuespilvejen og tage til Nuuk, ik?” “Er det noget du kan bruge, tror du?” “Ja, ja det er det. Altså, det, det er jo derfor, jeg ville tage skuespilleruddannelsen, fordi jeg har en mission med det.” “Du har noget.” “Ja. Så-øh, så tænker jeg, at jeg vil tage ud til alle byer i Grønland - og på en eller anden måde, øhm, dele det ud.” “Altså spille noget, som folk på en eller anden måde kan forholde sig til, eller hvad?” “Altså spille det, men også holde foredrag omkring det.” “Okay.” “Ja.” “Altså for det første vil jeg nok sige, at jeg ved, hvordan det er at føle, at man står helt alene, øhm, og at man ikke rigtig ved at der er nogen der holder af én, øhm, (emotional) men at det nok skal gå.” “Mmh” “Altså der er jo altid noget, nogen som gerne vil hjælpe og støtte op om én. (nikker) Øhm, ja.” “Mmh. Kan du nogle gange få den tanke, at alle de her ting som Grønland nogle gange, øh, kæmper med, altså at det også falder tilbage på Danmark, og, altså, for nu at sige det som det er, den måde vi koloniserede Grønland på ...” “(mmh)” “... bragte alt det med som vi gjorde. Og en masse ting som vi ikke forstod?” “Jeg tror nu, det er meget mere end det.” “Ja, ja det tror jeg også. Men tror du også det er en del af det?” “Ja, men i sidste ende, er det jo ens eget valg, hvordan man vil leve sit liv.” “(nikker) Det er et godt svar.” “Så. Man kan ikke bare give andre skylden for, hvad man gør.” “(ryster på hovedet)” “Hvad man tager af beslutninger. Det, det kan man ikke.” (holder om hinanden og betragter naturen, havet og isflagerne på vandet)

31:55: (Greenlandic music playing) Moving pictures of the sea and ice. A Greenlandic burial ground. Flowers. Laundry drying outside with a boat and the rocky landscape in the background. Houses. Woman running a baby carriage. Nature, sea, ice.

32:30: At a ship. Fanger-kultur. Shaman music playing. "Det er fandme voldsomt, ikke?" "Jo." "Det er sådan, det er med Grønland. Det er rå og uimodståeligt lige på, ligesom byen Ilulissat. Et af verdens vidundere, hvor isfjælde tøffer rundt i det smaragd-grønne vand - og turister fra hele verden, kollektivt, går i koma." (landscapes, rocks, ice, sea, houses) (shaman drumming still playing)

33:50: Shaman drumming/music stopping. Entering a music house with rock music in the city. A music place and bar. Colorful lights. "I turistbyen vælger vi nattelivet, for at møde Heidi Jensen igen. Vores bådfører." "Sikke en fin bar du har her." "Heidi Jensen ejer spillestedet her med sin bror. De overtog det fra deres forældre for fem år siden. Det er blevet et grønlandsk holdepunkt i en efterhånden internationaliseret by. Det er her grønlænderne mødes. Det er her de største grønlandske bands spiller." "Og det SKAL være grønlandsk, fordi det er dét der er trækplastret - for de lokale (nikker). Det er grønlandsk musik der trækker." "Ja." "Men er det din måde at holde fast i, øh, din grønlandske identitet, det er, at øh, her er det grønlandsk musik?" "Når man selv er født i Aarhus, så ved jeg ikke, hvordan og hvorledes man skal dele identiteten op." "Nej." "For når man er født i Aarhus og opvokset i Grønland, så er man allerede delt i to." "Ja." "Så, det er en balancegang - imellem Danmark og Grønland." (Greenlandic and Danish identities mixing, becomes one, Nordic identity?) (René B. Løvstrøm og Co., greenlandic band, playing music on the stage within the music place, Inuit people enjoying it) "Jeg kan ikke lade være med at, altså, der kommer også nogle unge grønlandske kvinder og mænd herinde, ik?" "(nikker)" "Tror du, de forbinder sig lige så hårdt til Danmark, som du gør?" "Øhmm, ja og nej. Ja og nej. Fordi at Illuisset er jo meget turistpræget." "Ja." "Så kommer man lidt længere ud af Ilulissat, så er de ikke lige så turistpræget som i Ilulissat er. Mine kusiner og fætre som bor i Omana og i bygderne, de snakker ikke flydende dansk, ligesom jeg gør." "Nej. Lige om lidt der er lufthavnen udbygget - og der kan komme fly fra hele verden." "(nikker)" "Hvad tænker du egentlig om den udvikling - at folk kan nå jer på den måde, og at den der, øhm, i forvejen ret store turisme der er, den, den bliver jo nok ret voldsom." "Ja. Når lufthavnen den begynder, så ved vi også godt, at der kommer stort turisme i Ilulissat, specielt med den baghave som vi allerede har set - og når klima-tingene bliver fortalt, sådan som de gør nu - og er et kæmpe emne, så er ved jeg godt at Grønland, det bliver midtpunktet fremover." "Det bliver hotspot." "Jaa. (nikker)". (Greenlandic band playing music on the stage, Inuit couple holding hands, listening to the music, smiling)

36:40: Sea and ice. Nature. Illilusat. Flight to Nuuk.

37:00: Nuuk. City-life. Butchery. "Lige nu, der begynder det unge, for eksempel, at vågne lidt, hvor der kommer nye idéer, samtidig med at man beholder de traditionelt grønlandske råvarer." "Så du kan se, at der er sket en udvikling i de sidste 10 år med det grønlandske køkken?" "Ja, det synes jeg. Og øhm, og det er ved at komme på verdensplan. Jeg synes det er det der skal til for at holde den stolthed og traditionel madlavning kørende. Sådan at der kommer udvikling med det også. (nikker)"

38:00: Inflatable boat towards a military ship from the Kingdom of Denmark. Entering the ship. Talking with the people on-board. Helicopter on-board the ship. "Vi er i fuld mundering på vej ind i en lurende konflikt. Det arktiske område er blevet voldsomt interessant - sådan stor-politisk. Og derfor er Arktisk-kommando i den grad trukket i arbejdstøjet - for at holde USA, Rusland og Kina på passende afstand. Kommandoens opgave er mange, men først og fremmest at sikre rigsfællesskabets grænser og interesser." "Kan I finde mig et sted, hvor I kan give mig bare et svagt overblik over, hvor stort område I egentlig, altså, har ansvaret for?" "Ja, det kan vi godt. Hvis du lagde den nordlige del af Grønland i, øh, jamen øh, eksempelvis i København - så ville den sydlige spids være et sted nede i det nordlige Afrika.

Og det, det fortæller lidt. Det fortæller faktisk en helt del.” “Størrelsen.” “Ja, det er meget, meget voldsomt.” (...) “Én der hedder tilbød generøst at købe verdens største ø - endda to gange, men én der hedder Mette F. sagde nej. Det gjorde det grønlandske selvstyre i øvrigt også. Kina investerede i Arktisk infrastruktur og forskning - og russerne presser på, for at få råderet over mere af havbunden omkring Grønland. Og lige netop der, i det der stormagts krydsfelt, arbejder de Nordiske lande sammen i det forsvarssamarbejde der vist aldrig har været vigtigere og tættere.” “Nogle gange kan det godt virke som en skåltale, at Island og Danmark og Finland og Norge og Sverige, at, at vi har så meget sammen. Men synes, synes du vi har det?” “Jamen altså, jeg vil sige, øh, hvis du havde spurgt mig for 10 år siden” “Ja” “Så ville jeg have sagt, det var en skåltale. Men udviklingen er meget markant nu. Og der ér bare et tættere nordisk samarbejde. Altså, vi har jo, vi taler selvfølgelig stadigvæk med forskellige stemmer i forskellige sager, men, men der er en meget meget tæt koordination. Fordi, vi på mange punkter har helt, altså, vi på mange punkter har fuldkommen de samme interesser.” “Ja” “Og de samme mål. Ja.” “Altså de nordiske lande ér begyndt at tale med en meget, meget stærkere fælles stemme - også rent militært. Der er et meget stort ønske om, en øh, fælles forståelse for betydningen af Arktis.” “Ja.” “(nikker) Simpelthen.” “Nu bliver I simpelthen nødt til lige at vende jer om.” “Det gør vi lige.” “Der er også en af hovedårsagerne for, hvorfor det er sjovt at sejle her.” (view of the natural landscape) “Og du har fuldstændigt ret.” “Er det ikke fantastisk?” “Jo, det er.” “Hvis ikke I var her - lad os nu bare sige 14 dage, det er bare tænkt, hvem tror du så der ville sætte sig hårdt og inderligt på Grønland og Færøerne?” “Det er jo et rent politisk spørgsmål. (smiler)” “Det ér det. Men jeg tænker bare om, hvis, du ville ikke være et øjeblik i tvivl om, at det her område er så vigtigt, at der ville ske noget med det samme, hvis ikke vi (Kingdom of Denmark) var her.” “Jeg vil sige at der er ingen tvivl om, at vores kontinuerlige tilstedeværelse er vigtig. (nikker)” “Ja.” (military, defence, territory, Nordic collaboration, shared values and goals, one Nordic voice in the international sphere, united, increasing necessity for a united Nordic Region)

42:00: City. (Greenlandic music playing) Nature, yellow buses, houses.

42:15: Cooking. Red Meat and Fish. Talking about food, traditions and family life.

44:25: Greenlandic band. “Tilbage i 1970’erne chokerede rockbandet, Soomé, mange grønlændere ved at turde at sætte ord på det betænte forhold mellem Danmark og Grønland - endda på deres eget sprog.” “(Translated song text) Lad mig nævne, at vi lever ...” “Arven efter Soomé i det grønlandske musikliv er fortsat monumental - og i et lille gråt hus i Nuuk, sidder 2021 udgaven af Soomé og fifler med sit lille oprør.” (Showing a clip from the film, ‘Kampen om Grønland’, singer/rapper and band on stage) “Rapperen, Josef Dalak, hamrede igennem alle paræder med sin sang og sin vrede - over forholdet mellem Danmark og Grønland. Sangen, Dobilak, blev et kæmpe hit, og siden har Josef Darak Petroson været et talerør for især den yngre generations forsøg på at erobre stoltheden tilbage.” (artist throwing/dropping the Flag of Denmark to the ground) “Jeg repræsenterer jo egentlig alt det, som du har lyst til at sige noget om.” “Ja, her i Grønland, alt er serveret i sølvfad for dig (person fra Danmark), øh, hvis du tager og går på gaden og ser skilte og sådan noget, hvis du skal købe ind, så der er oversat til to sprog og eh, alt, ligesom hvis jeg skal få en uddannelse her, hvis jeg ikke kan snakke dit sprog (Dansk) i mit land, så kan jeg ikke få en uddannelse. Og der er mange forskellige ting. Ja, og jeg, og mange tror at jeg er sådan, ååh ja, jeg hader danskere eller et eller andet, men det er bare, det, nogle ting er uretfærdige.” “Ja. Jeg lavede lige et print af, eh, sådan det, dit store hit, Dobilak.” “Ja. Ja.” “Og ved du hvad, jeg kunne ikke lade vær med at blive ramt af den. Fordi at jeg har lige stået og (laughing) ovre i Diskobugten” “Ja.” “Og købt en Dobilak.” “Okay.” “Altså som, du ved, en af dem som du egentlig går lidt efter, ik? Det der med at ‘Dobilak Danes will come with an

attitude'. "Ja." "They'll say, you should behave" "Mmh" "Og jeg har den her. Jeg kan lige prøve at vise dig den her." "Men..." "Her er den." "Yes, okay." "(laughing)" "Ja." "Det kan næsten ikke blive mere turist-agtigt, vel?" "Da jeg, øh, hvordan øh, grew up" "Da jeg voksede op?" "Ja, da jeg voksede op (laughing)" "(laughing)" "Så var hovedmålet, den bedste man kan nå, det er at være som en dansker. Alle dem der er her, danskerne, de har top, øh" "Stillinger?" "Stillingerne og har huse og har to biler og - deres børn mangler ingenting. Sådan, så det var den mentalitet jeg havde. Og alt hvad vi fik var fra DR og fjernsynet, vi har danske kanaler, danske tegnefilm." "Ja." "Men så, øh, da jeg blev ældre, så var det sådan, men hvor er vi? Jeg vil gerne tage mit ansigt tilbage. Symboliserer det her (peger på sine tatoveringer i ansigtet)." "Ja." "Og tage mit ansigt tilbage. Jeg behøver ikke at, eh, være ligesom danskere for at have det godt. Og finde min identitet tilbage i min etnicitet." (ethnic identity, Inuit) (Showing an additional clip from the film 'Kampen om Grønland', singer/rapper and band on stage, singing/rapping in Greenlandic) "Med alle de interesser der er i Grønland lige nu, altså, USA, Rusland, øh, Kina, og Danmark jo egentlig også, så ved jeg, jeg tror jo godt du, jeg ville nok kunne gætte, at du ville svare at du, I, bare gerne ville være jer selv, ik? Men hvis du skål. Hvis I skulle være tilknyttet et land, hva', hvem ville du så vælge i den, hvis, hvis man kan sige det sådan?" "Øh (sigh)" "Eller hvem føler du dig mest tilknyttet til udover?" "Det, det mm, det ved jeg ikke. Det, det er et mærkeligt spørgsmål." "Ja, det er et tåbeligt spørgsmål." "Forstil dig, hvad med dig?" "Jamen det er også rigtigt." "Hvilket land vil du være tilknyttet?" "Jamen, det er rigtigt." "Det er godt, du siger det til mig. (laughing)" "(laughing)" (playing Greenlandic music) "Forholdet mellem Grønland og Danmark - det er godt, men det kunne være bedre." "Ja." "Sådan, jeg ved alt om Danmark, H.C. Andersen, Kim Larsen og øh, rød grød med fløde, og masser af ting. Men hvis man skulle sige, den anden side, så øh" "Så ved vi forsvindende lidt om den grønlandske nation?" "Ja, så er der mange der tror, vi bor i igloer og fordi klimaforandringerne kommer og vores igloer smelter - og hvordan skal vi overleve og syndt for grønlænderne." "Ja." (playing Greenlandic music) "Må jeg give dig, øh, har du lyst til en Hamburger eller en burger eller en fransk hotdog, eller et eller andet nede på den lille joint hernede?" "Ja! Ja, det kan vi godt." "Skal vi ikke gå derned?" "Jeg har ikke fået aftensmad endnu." "Jamen, så er det mig der giver." "Ja! Perfekt! Luksus!" "Det for alle de danske kolonipenge - der giver jeg dig bare lige en burger." "Ja... Vi behøver ikke bloktilskud mere." "(laughing)" "Bare dine burgere." (playing Greenlandic music)

50:05: Back at the kitchen, cooking food. Kartoffelmos. "Hvad er det du gerne vil fortælle om Grønland igennem din mad?" "Ja, det er om, stadigvæk holde fast på de grønlandske råvarer eller traditioner, men man må gerne udvikle det - som vi har gjort her, ik?" "Ja." "Sådan at det også kommer til at holde ved i fremtiden. Men det skal stadigvæk have respekt for jagt og, øh, fiskeri, men, men gøre det på en god måde. At det er fantastisk mad og det er meget frisk."

51:25: Klipper til burgerbar. "Josef kan du sætte ord på hvad - hvad det er dig og dine jævnaldrende gerne vil leve i?" "Måske at vi finder ud af hvem vi er. Vores identitet. Og det, det er vi i gang med. Jeg synes det er vigtigt. Der er så mange forskellige lort her i Grønland, som vi kan ændre. Men også det at mange ting, vi kan være stolte af. Ligesom at være oprindelige-folk. Vi er i forkanten for oprindelige-folk her i Grønland. Vi er majoriteten her. Vi bestemmer (ish-tegn/kaninøre). Og vi har vores eget sprog. Det er helt fantastisk, at jeg kan snakke med folk her med mit eget sprog. Og vi, den, vi mangler at være stolte, stolt af at være grønlændere. Og jeg gerne også se, i fremtiden, håber jeg, i min livstid, at Grønland bliver selvstændigt, håber jeg. Fordi der er så mange der har snakket om det i lang tid -

siden 1950'erne, 1960'erne, men mange af dem er døde og har aldrig set et selvstændigt land. Jeg vil gerne se det. Jeg synes det, ja." "Stærkt."

52:43: Klip af statuen der "vogter" over byen. (Frederik IX, Ingrid, 12-7-1952) "Kan vi undvære hinanden, tænker man så. Og kan vi overhovedet filtreres ud af hinanden igen, tænker man endnu mere. Hvis det er dét, det ender med. Med Grønland i rigsfællesskabet har Danmark fået en anden kant og dimension, kulturelt, geografisk, man kan være lidt mere usikker på, hvad Grønland har fået - udover en kolonisering, som de ikke selv bad om. Men på de bedste dage, virker det også som om, at der er en vilje til at ville hinanden - og til at forstå hinanden. Det lyder måske lidt for ømt og lidt for nemt, men efter en uge i Grønland er det præcis den følelse, man står tilbage med - at vi måske alle mister, hvis det er, at vi ikke vil hinanden mere."

54:30: "Grønland er ikke færdig med at gøre uventede ting. Anne har tilsyneladende fået fadt i nøglerne - til et sted langt ude i et industrikvarter, som kun få kender koordinatørerne til."

"Prøv at hør, på det her sted der har været præsidenter og der har været statsministre og der har været Hollywood - og man tager skoene af, og det gjorde de også. Så det gør vi også." "Det er åbenbart top hemmeligt, hvor på verdens største ø det ligger, og sådan skal det helst blive ved med at være, har vi lovet." "Er du klar?" "Jamen, ja, det er jeg vel." (åbner døren) (musik) (place with bars, disco lights, space rockets, space suits, brands from across the world, street signs, balconies, street lights, national flags, statues, like the Statue of Liberty (Frihedsgudinden), wooden buildings, animal skulls, motorcycles, brick walls, outdoor heaters, cultural artefacts from around the world, sofas, chairs, globes, miniature sailboats, astronomy binoculars, etc.) "Det her det er, måske verdens største hjemmebar. 660 kvm." "Ej, hvor er det sindsygt." "Fuldstændig." "Jeg tager indlandsis. Og så kommer jeg lige med noget at drikke." "Ej, hvor det fedt det her, Anne." "Det er fedt, ikke?" "Jeg sidder ude i kongestolen - og venter. Ja. Jeg er stadigvæk ikke helt klar over hvad der har ramt mig." "Det er et vildt sted, ik?" "(laughing)" "Skål i indlandsis." "Okay, du fører, du fører. (laughing)" "(laughing)" "Ej, jeg vil sige, den der havde jeg heller ikke set komme. Nu har jeg snakket om indlandsis i mine drinks i ..." "Snakkede du med en der kendte en der vidste det her, eller hvad?" "Ja (nikker)"

56:33: "Jeg kan godt forstå dem, der bliver ramt af den der, øhm, altså sådan, den der storheds følelse, altså også fordi vi har været lidt rundt og sådan noget, ik?" "Ja." "Og så, øhm, den der måde, synes jeg, grønlanderne håndterer alle de forandringer der er lige omkring dem. Altså, klima, turisme, hele den der Inuit identitets-ting, og sådan noget." "Ja. Ja." "Det er godt nok et imponerende land på alle leder og kanter." "Ja, og så har vi jo talt om det også tidligere i de andre programmer, om at man bliver ramt af den der ydmyghed, fordi man finder ud af, at verden er stor og naturen er endnu større." "For eksempel, det her. (peger på indlandsis i drinks-glasset)" "Ja." "Altså, det er bare til illustration, det er jo, det kan, den indlandsis - jeg ved godt at det er corny også - men den kan være 5-6.000 år gammel, vi sidder med i den her lille drink, ik?" "Jo." (cheers) "Det er fantastisk." "Jeg synes bare, vi beholder Grønland på en eller anden måde. (smiler) Det skal ikke misforstås. (opløftet finger) I hjerterne. (tager sig til brystet) (løfter glasset) Skål." "Skål." (music playing) "Det er et sindsygt sted det her. (laughing)" "Ja!" (laughing)

Episode 5 (Norway)

00:00: Nature. Man surfing on the water/sea waves. Green mountains. "Jeg havde slet ikke forestillet mig, at det var så grønt, altså, øøh" "Nej, og vi ligger højere oppe end Island, og der er træer alle vegne. Det er jo fantastisk." "Så alt her er på trods, må man sige." "Ja, det

må man sige. Også dem der bor her.” “Dét der (pointing towards a surfer), det er altså også på trods.” “Så vil man noget.” “Og hvis du havde sagt til mig inden... Er det verdens nordligste surfspot?” “Ja. Den havde man ikke lige set, vel?” “Så havde jeg ikke lige troet på dig.” “Nej. Jeg tænker den er på manges bucket-list over steder, man skal surfe, ik, hvis man er til det der.” “Prøv at se ham der, han er oppe der. Nææh, hvor er det fint. Woohoo!” “Helt afslappet. Storslået. Og lidt koldt.” “Ja, de må have lavet ordet storslået til det her.” “Ja. (smiling) Til det her sceneri, det tror jeg også.” “Jeg kan ikke huske, hvem der lavede ordet, men ...” “Det var helt klart en nordmand. (laughing) Ja.” “(forsøger udtale af ‘storslået’ på norsk)”

02:30: Talking with a Norwegian surfer. (showing surfing in the waves).

04:00: Nature. Map of Europe, Nordic Region, and Norway.

04:30: Farms. Sea. Surfers. Talking with a Norwegian surfer. “(...) Jeg tænker som dansk, at man, Norge der prioriterer man også, at folk skal have ordentlige forhold, når de bor langt væk.” “Ja! Ja da. Det er såvidt sandt. Man har jo en sådan politik på, at man ønsker, at folk skal bo rundt omkring. Selvom vældig mange bygder dør ud. Men sådan som her (surfer place), så flytter folk til på grund af bølgerne.” “Ja.” “Ja.” “Skal vi gå op af, Ole?” “Ja.” (...) “Men jeg forstår godt, hvad du siger, for det er jo et helt vildt sted - og havde det der som baggrund - og så ligge derude.” “Ja.” “Lægger du mærke til det?” “Øøh, ja, jeg gør det nok mere nu end før. Så bliver man påmindet om det på sociale medier og alle dem som kommer hertil. Ja.” “Så du skal blive her med din familie, tænker du?” “Det er planen, ja.” “Ja.” “Ja.” “Men når alt kommer til alt, så det her (peger mod naturen og bølgerne)” “Det er hjemme. (nikker)” “Ja.” “Og der er altid de bedste bølger derhjemme. Så er det nok for de fleste surfere. Ja.” “Sådan er det.” “Ja.”

06:20: “Man siger, selvom Norge og Danmark politisk skiltes for 200 år siden, da vi afstod nordmændene til Sverige, så er venskabet intakt. Måske endda bedre end nogensinde. Siden 1970’erne, har Danmark endda skulet lidt misundeligt mod nord, fordi de fik olien - og de endeløse muligheder. I dag fremstår Norge som et rigt velfærdssamfund, selvom olie debatten også er blevet en kompliceret størrelse for nordmændene - af gode grunde. Men den skubber vi lige til siden, for at kigge på den spirende del af Norge.”

06:58: Showing sign of ‘Polarhagen’. A farm. Knocking on the door. “Hallo, kom ind. (smiling)” “Hi!” (...) “Men jeg skal høre. Hvordan har I to overhovedet mødt hinanden? Fordi dú er russisk-norsk” “Ja” “Og dú er dansk-iransk.” “(laughing)” “Dansk-iransk” “Det lyder ikke som noget der bare sådan umiddelbart var meant-to-be.” “Nej. Den største trussel mod den vestlige verden (laughing)” “(laughing)” “Og vores barn er United Nations” “Jamen, det er vidunderligt. Det er sådan, det skal være.”

08:57: “Lisa og Parsa Massahi (Polarhagen) havde egentlig en drøm om at købe og drive landbrug fra en gård på Djursland i Danmark, men banken sagde nej. Det var sikkert noget med en urealistisk handlingsplan og manglende garanti. I stedet endte parret her i Lofoten, i striktrøjer og bare tær. Og med ønsket om at leve af at dyrke økologiske grøntsager - et forholdsvist ambitiøst mål, når man bor på 68 grader nord.” “Der er meget mere udfordring her. Med vind og vejr. Og så er der det her lys her. Ekstreme lys. Øhm, som så får nogle ting til at blive så stressede, at de går i blomst. Så du har masser af fotosyntese og masser af sukker, så ting bliver sådan helt voldsomt søde og fulde af smag.” “Skal vi gå ud og kigge på det?” “Ja.” “Lad os det.” “Ud og smage på det.” “Ja.” (music playing)

09:50: Farm. Plants, chickens. Strawberries, broccoli. “Vi dyrker efter regenerative principper.” “Ja.” “Hvor vi ikke pløjer jorden.” “Okay.” (...)

11:25: Back to surfing. Family surf centre, Arctic Surf. Nature.

13:50: Back at the farm. Unge skolebørn hjælper til - og smager. Voksne og børn taler dansk og norsk sammen - uden problemer. (language exchange, close relationship between the languages)

17:20: Back at the surf centre. "Er der nogle i de nordiske lande, som I føler jer mere forbundet med end andre?" "Ja." "Er der det?" "Alle i nordkalotten. Nordsverige, måske ikke Finland så meget, men specielt med Nordsverige." "Men Tommy, vi har jo rigtig mange vældig, vældig mange finske surfere. Og der er mange finsker (finnere), som har Unstad som sin home beach. Så dette er det nærmeste strand for dem. De kører 1800 km fra Helsinki." "Altså finske surfere? Hvis I kigger rundt i Norden ... hvem er sådan, øhm, hvem er dem I sådan synes er storebror og lillebror forholdet? Det taler man jo nogle gange om." "Altså, altså jeg synes vi er firlinger, ikke tvilinger. Men vi er en, øhm, en familie. Skandinavier, ja." "Men føler du også det?" "Ja, ja, ja, absolut." "Vi føler os jo hjemme i Danmark og i Sverige." "Vi synes der er fantastisk i Danmark." "Men det er jo også det, altså, man kan mærke der er en bevægelse i retningen af, at man vil gerne vil have Norden til at hænge mere sammen. Så det er jo også rart at høre at der er, nogen der føler, at vi hænger sammen (giver sig selv hånd)." "Ah, he's finnish!" "Åh, vi skal til Finland i næste uge. Er du surfer?" "Yes. Men, men øhm, hvorfor kommer du her?" "Unstad, hvorfor ikke?" "Ja." "It's like paradise on Earth." "Ja." "You know, it's eeh, their generosity on the place, the sauna, the waves." "And do you live in Helsinki, or what?" "Yes. Took me 20 hours to drive here. When I left in the morning, I didn't know where I'm gonna go. (smiling)" "Is that so?" "I ended up here." "You just ended up in your and saying, I wanna surf?" "Yeah" "(laughing) Have you been surfing for ages or what?" "Ah, 15-20 years" "So, how long are you gonna stay, you think?" "Uhm, uhm, I'm driving back home today. (laughing)" "(laughing) So, you have been here for how long?" "2 days (laughing)" "(laughing) All right, see you in Helsinki." "See you there!" "Bye."

19:45: Driving in a car up the roads, nature around. "Nej, hvor er det fint." (Norwegian music playing) (showing lakes, fields, forests, houses, rocks, mountains, country roads, cars

20:30: Food. Farm. Myseost. Goats. Letting the goats out. (upbeat music playing) Myseost production visit. (Norwegian music playing) (sharing humour)

22:35: Driving around the landscape in a car.

22:48: Mystost production. "Og hvor har du lært at lave ost henne?" "Det har jeg faktisk lært i Sverige. (kigger skævt, smiling)" "Jeg indrømmer det helst ikke. (smiling)" "(laughing)" "Et af de første kurser, jeg var på, var i Sverige. (laughing)" "(laughing)" (sharing humour) (Norwegian music playing) "Og hvad består den af?" "Myseosten er ren sukker og salt." "Så det er egentlig ikke en ost?" "Slet ikke. Det er karamel." "Det er en karamel. Og jeg tror også det er dét der lidt deler vandene i Danmark, fordi der er nogen danskere der elsker myseost - og der er nogle der synes, at det smager mærkeligt, fordi de tænker ost. Men de skal ikke tænke ost. De skal tænke karamel." "Ja." "Ja. Hvis de tænker karamel, så smager det helt anderledes." "Ja."

24:30: Driving in the landscape. (nature, playing music in English) City/village.

"Henningsvær, en halv times kørsel fra Unstad, er en af de små byer på Lufoten, der er båret af fiskeri. Men det er også en by der vækster og vokser, særligt fordi fire unge fyre fra Bergen kom forbi."

25:15: Talking with a young man about business. "Det er syv år siden, at Mats Alfsen (Trevarefabrikken) og hans tre venner ramte fjeldet omkring Henningsvær - på en ferie. De blev væltet omkuld af naturen og stedet. Og der hvor andre køber souvenirs med retur, der endte de berusede af oplevelsen, med at købe en gammel fabrik. I dag er fabrikken spillested, forsamlingshus og hotel for hele verden." "Kan du mærke, at det her også har

gjort noget ved dig som person. Altså dig som, Mats?” “Ja.” “Fra Bergen.” “Ja.” “Altså, at du er, at du har taget det her skridt og, og har slået dig fri af, af en større by.” “Jeg har jo ligesom fundet mig selv. Altså jeg har været en del af systemet, med uddannelse, job. Og alt har været inden for rammerne. Og her ... Det lyder som en kliche, men jeg har, jeg har fundet mig selv. Og udviklet mig selv.” “Det synes jeg ikke er nogen cliche, altså.” “Solen den skinner og ...” “Skal vi gå her ind? Hvor er det fint, Mats.” (...) “Men altså når du, når I, kigger jer rundt... I er begge to meget unge. Født og opvokset i Bergen.” “Mmh” “Er der nogen i de nordiske lande, som du forbinder dig mere med end andre? Altså, øhm” “Det tror jeg ikke. Altså, jeg synes danskere er ... Nu lyder det, som om jeg kun siger det, fordi du er dansker. Men, men øh, nej, jeg synes at alle... Ja, som sagt er der de her fælles værdier, som, som gør at ting fungerer vældig godt - uafhængigt af nationalitet. Så, øhm” “Det giver fuldt ud mening. Jeg har, altså, jeg har også tænkt på, mens vi har rejst rundt, at, at jeg bliver også glad for, at vi kan forstå hinanden.” “Mmh” “Altså, at vi kan, der er noget stærkt i, at man kan rejse så langt, 3.000 km væk fra Danmark, og så står jeg oppe i, øh, Henningsvær - og taler med jer, og vi forstår hinanden. Altså, det er der jo også noget vildt ved.” “Ja! Det er egentlig en god pointe. Det har jeg ikke tænkt så meget på, men det er jo, øh” “Det er jeg glad for!” “Ja. (laughing)” “(laughing)” (mutual understanding, culture(s), language(s), Nordic Region and Nordic Identity, Nordic collaboration, humour)

28:55: Back at the farm. Cropping for cooking. Out and back. Nature. “The most beautiful football/soccer field in the world”. Baking pizza in the fire - outside. Shared humour. Eating together, outside. (food, outside, eating together)

33:30: Nature. Surfers. Flying. Driving. Alta i Finnmarken. “Vi flytter os fra Lofoten til Alta i Finnmarken. Alta er den største by i Norges nordligste amt på 70 grader nord. Her ligger der et uomgængeligt museum - som man først helt forstår storheden af, når man selv står der. Jeg har en historisk date med en nordmand, der som dreng gjorde et helt særligt fund.” (...) “Svein Erik Thomassen legede helt klassisk norsk gemmeleg en sommerdag i 1970’erne. Ved et tilfælde opdagede han noget, der viste sig så særligt - at Alta i dag er på UNESCO’s verdensarvsliste.” (...) “Er det dem her præcist, du finder?” “Ja.” “Amen, det er jo vanvittigt.” (helleristninger) “Kan du se den scene der, den med de tre bjørne...” “Ja.” “Og den mand med stangen?” “Ja.” “Det var den første, jeg fandt.” (...) “Der er flere tusinde helleristninger i Alta - og de ligger bare lige fascinerende der som en 7.000 år gammel hilsen fra fortiden.” (...) “Hvilken en er din favorit?” “Dén der.” “Altså den med fiskenettet?” “Ja. Det er min absolute favorit.” “Det kan jeg godt forstå.” “Men der er jo også et eller andet. Der er helt vildt meget i den, fordi der også er, er der ikke jagt foran der? Altså ser det ikke ud som om det er bue og pil foran?” “Jo, det ser ud som det er bue og pil, ja. Og så er der jo det specielle at der, der er ikke bare én figur de har hugget ud i en sten. Her er det to mennesker. De er i en båd - og de er i gang med et eller andet.” “Ja. Men jeg kan ikke helt komme mig over det her, Svenn Erik. Jeg havde en forestilling om, hvordan det ville se ud. Og jeg tror også jeg havde, jeg havde jo selvfølgelig læst lidt om din historie. Men det, det er alligevel ret stort lige og have den der direkte forbindelse til sin fortid her, ik?” “Ja!”

38:00: Nature. Kirke. “Alta kan mere end helleristninger. Spørg bare de fleste lystfiskere - der savler ved tanken om blanke laks i Alta-elven. (showing stone-balancing art by the water) (Norwegian music playing) Og halvanden time væk fra byen ligger der en historie om en dansk kvinde der virkelig mente det, da hun sagde, at hun ville rejse langt væk.”

38:45: Meeting Louise at her place. “(...) Vi har taget seks fly. Altså for at komme hertil.” “Okay. Det er vildt nok.” “Ja, det er det lidt. Det siger jo lidt om, hvor langt væk du er.” “Jeg flyver ikke så gerne de der lange afstande her.” “Hvad gør du så?” “Jeg er her - og nyder det. Lader folk komme til mig. (smiling, laughing)” “Det er en god idé. Det er lykkedes meget

godt. (...)" (Nordic Region is a very local, yet remote place at times) "Er der en grund til det bliver her?" "Nej, nej, det var egentlig mere tilfældigheder. Først så forlod jeg Danmark for et job i Grønland, hvor jeg var i et års tid. Og så kunne jeg godt lide det arktiske. Men så fik min far en mindre hjerneblødning. Og så opdagede jeg der var rigtig langt hjem, når det var dårlige vejrforhold og sådan noget. Og, jeg kunne jo stadig godt lide det arktiske, såå eh, jeg søgte i nordnorge - og jeg fik en stilling som, som sundhedsfaglig ansat i den her kommune. Så der startede jeg for næsten 8 år siden. (...)" (Nordic collaboration, working across borders, moving and travel across borders) Talking about project. (travel, health, and sustainability-oriented)

40:45: Nature landscape. Flowers. "Louise Nygaard boede i 18 år i København - i en lejlighed med 100 par sko i skabet og endnu mere rastløshed i kroppen. Hun følte sig alene, selvom hun var omringet af mennesker. Og da hun styrtede med stress, rejste hun over 2.000 km mod nord - for at finde hjem til sig selv, som hun poetisk udtrykker det." "Du siger, du har det simpelthen så fedt her. Og kan plukke himbær og raps, og ..." "Det er i hvert fald dét der giver mig, øhm, oplevelsen af glæde. Det er at kunne gå ud her - og så er der ikke noget støj - og så er der ingen, øhm, lysforurening. Jeg kan se nordlys. Jeg kan se ud af mine vinduer og stadigvæk se nordlys. Så ja..." "Men er det så også på den måde et opgør med dét, man ville kalde et traditionelt, øh, familieliv?" "9-4 liv. Øhm, ikke et familieliv. Det øh, kan jeg som sådan godt forstå, at folk lever. Men øh, jeg lever, jeg har jo valgt ikke at leve det, altså. Jeg har så mange andre projekter, tror jeg. Så jeg nok ikke kommer til at prioritere et parforhold højt nok. Jeg har egentlig udfordringer nok med bare at få, få mig selv rejst op - og få vokset i det her." "Men det er bare interessant at høre, fordi tit gør man jo sit liv op i, øh, om man får børn eller ej." "Ja" "Eller om man får sig en kæreste - og en at være sammen med." "Jaa, det øh, der er jeg nok lidt en mønsterbryder eller falder lidt udenfor. Ja." (...)

43:15: Nature. Sitting in nature on Louise's private beach. Rocky. Driving. (Norwegian music playing)

43:55: (Samer music) "Norge er dét land i verden, hvor der bor flest samer. I mange år var det forbudt for samerne at tale deres eget sprog. En streng assimileringspolitik tvang samerne til at opgive deres kultur og sprog. I dag har den samiske befolkning så modtaget en officiel undskyldning. Har vi hørt det før?" (probably referring to the Danish state government apologising to the Greenlandic population, and maybe others)

44:15: Visiting Mathis Thomas Sara. "Mathis Thomas Sara er en af de helt traditionelle samere - der stadig lever af at drive rener på fjeldet. Han siger ikke så meget. Det kan vi godt afsløre. Men han har sagt ja til tage os med op på fjeldet, for at tjekke om hans rener er drevet mod syd og mod græs som er på den anden side."

44:50: Driving through a tunnel. "(...) Der er mange, mange stor demonstrationer mod vindmøller og miner." "Der er mange interesser i området." "Ja." "Og midt i det der vil samerne egentlig bare gerne have lov at leve." "De vil egentlig bare gerne drive deres rensdyr. Det er jo deres forretning og levevej." "Ja." (music playing, nature, landscapes, water, rocks, forest, reindeer)

46:10: Sætter telt op. "Er du vokset op i området her?" "Ja." "Hvad siger du om det her med sam-eksistensen? Synes du, at folk her og i Kautokeino... Man lever vel bare sammen uanset, om man er same eller norsk? Altså..." "Ja." "Man lever vel i fred og fordragelighed?" "Ja, ja, ja. Det går helt fint." (finding rocks for a bonfire) "(...) Så de er også hårdføre." "Ja, de er hårdføre." "Jeg skal nok lade vær med at sige, at det er hyggeligt. Men det er det." "Ja, det er hyggeligt. Eller triveligt. (laughing)"

47:35: "Anne er gået en anden vej i samerhistorien. Hun besøger en familie der er stået helt af det traditionelle samiske liv. De er kommet ned fra fjeldet. De driver ikke rensdyr mere. Nu

driver de kulturformidling - af samer-kulturen - til turister og skoler." "Hej, er det dig der er Mikkel." "Ja, det er det." "Og Ellen?" "Hun er inde. (...)" "Okay. Kan vi gå om og sige hej til hende. Ja, bare gå ind. Og deet er..." "Det er min onkel." "Hej. (handshake)" "Hej. (handshake)" "Anne. Hej." (knocking on the door, enters) "Hej. Anne. Hvor er du flot." "Det en sommersamekofte fra Kautokeino." "Det er simpelthen sommer, øhm" "Det er mere som sommersilke. Og vi har sådan her festdragter er i blå farver." "Okay. Smukt. Men det er ikke noget du går i til daglig?" Nej, jeg går ikke med det til daglig. Men jeg går i det af og til. Jeg arbejder som samisk lærer." "Ja." "Og når vi skal markere noget, tager jeg kofte på." "Selvfølgelig, ja, ja." "For det, det er min identitet." (collective identity construction, personal determination)

48:50: Besøger lavoer. Talking about lavoer, mv. Til skolebørn, "så de kan lære om samisk kultur, sprog og rendrift." "Savner du at leve som samer i dag? Altså..." "Ja, om foråret. For der synes jeg det er fint på fjeldet. Der kunne jeg godt være rensdyrsame. (laughing)" "(laughing)" "Men du skal være virkelig dygtig, hvis du skal drive rensdyr. Du skal kunne vejrforhold, natur. Man kan ikke bare flytte dem. De kan drive renerne. Man får dem ikke til at gå hvor som helst. Mine brødre, som har det som levebrød - er utrolig flittige og dygtige, selvom de ikke er højtuddannede. Men de kan deres kram." "Ja." (diversity of life approaches / styles, leve i sameksistens)

50:15: Rensdyr-fangning med reb. (music playing)

51:00: "Det er egentlig vældig, sådan, ofte lidt romantiseret og eksotisk - hvordan, øh, hvordan øh" "Hvordan de lever?" "Jaa, det her med, altså... Har I en stand ved E6?" "Nej." "Nej, det er der jo nogen som har som sælger souvenirs og sådan noget. Og der bliver det sådan vældig, øh" "Ja, kommercielt?" "Ja, på en måde, sådan." "Ja." "Men, Mathis Thomas, du lever meget, sådan mest traditionelle måde, som man gjorde før i tiden." "Ja." "Fordi du stadig driver rensdyr." "Mmh" "Det vil du blive ved med? At jobba med ren?" "Ja." "Ja. Og din far gjorde også?" "Min far gjorde det samme." "Ja." "Og dine brødre." "Ja." "Ja." "Den er gammel (kædel over bål)." "Ja. (laughing)" "40 år" "Hvor gammel var du, da du begyndte med rensdyr?" "Siden jeg begyndte at gå, har jeg været med min far." "Mmh" "Ja." (eating dried reindeer) "Har du lyst til at prøve det her?" "Ja." "I kaffen!" "Nå, i kaffen? Hvad laver du? Er det fløde?" "Det er kremfløde (laughing), eller hvad det hedder." "(laughing)" "(laughing)" "Bliver det opløst?" "Neej, nej." "Nej, det kan man ikke sige. (laughing) Det ligner et isbjerg nede i min kaffe lige pludselig." "Det er okay." "Du kan lide det?" "Jaja." "Smager det af rensdyr?" "Lidt. Men det smager fint." "(laughing)" "Du er mere i tvivl." "(laughing)" "Der er også en sukkerknald." "Åh ja, sukkerknald op også i. Det tager jeg gerne imod." "Det er alle smagsnuancer. Det er jo ren umami, det her. Hvor vi både kører sukker og ..." "Det er en helt ny oplevelse det her. Faktisk. (laughing)" "(laughing)" "Skål." "Skål." "Skål." (nature landscape, music playing)

53:25: At the culture centre. Making blood-pancakes (blodpandekager). As a child, on a bonfire. Today, indoors. Bruger alt fra dyret, inklusiv dyr. Der er masser af næring i. "Det har der været brug for." (nature and tradition) Eating together in a lavo tent. Skål. (nature landscapes)

36:30: Samisk Grand Prix i Joik. "Det er en vældig vigtig del af samisk kultur." (joiker)

57:25: "Jeg tror faktisk kun, at jeg kan komme i tanke om én ting, som jeg ikke har været tilfreds ved i Norge. Prøv at gæt, hvad det er..." "(ryster på hovedet/ved det ikke)" "Vi har stort set ikke, udover at vi ikke har set hinanden ret meget, det er så, hvad det er. Vi har stort set ikke drukket nogen cocktails. Det er din afdeling!" "Altså, er du klar over, hvad det koster i Norge? Det er simpelthen blevet sparet væk i år. (laughing)" "(opgivende) Men det er også det eneste, vil jeg sige." "Ja. Altså, jeg vil sige, alt det jeg havde håbet på, og jeg synes, jeg

vidste bare sådan lidt om - det har foldet sig ud. Altså, Lofoten er jo smukkere end ..." "Helt vanvittigt." "... end noget jeg næsten har set, ik? Altså, det heroppe, altså... Du kan ikke køre rundt om et hjørne uden der er pænt i Norge." "Nej, det er det der er, det er endeløst, ik?" "Ja." "Og så vanvittigt langt væk fra Danmark alligevel, ik, lige nu." "Ja." "Jeg synes, de fører stort." "Ja. Det står 10-0 til Norge lige nu ikke." "Ja." "Se derude." "Ej, det er pænt!" (nature landscape, water, sunset, rocks, plants)

Episode 6 (Finland)

00:00: Nature. Forests. (music playing) "Jeg stemmer lige lidt." (playing music on instruments, outside, on a farm in nature) "Her kan man virkelig med det samme høre den der dyybe melankoli, som vi har i den finske musik." "Ja, der er meget smerte, ik?" "Jo." "Det er i mol." "Ja. Det gør lidt ondt inde i mig - men det er også dejligt." "På en god måde." "Præcis." "En god smerte." "Ja." "Ja." "Der er håb." "Mmh"

01:55: "Danmark, I har blomster over det hele. Her skal man kæmpe med ulve, og ..." "Russere i baghaven." "Jaa..." (laughing)

02:30: "På vores sidste nordiske rejse, er vi taget til Finland. Og Sibelius smyger sig allerede stemningsfuldt om os. Finland er den stille dreng i den nordiske klasse. Landet, som vi har lidt vage fornemmelser af. Sprogstammen er anderledes, historien er dramatisk - og skovene er uendelige." (forest, still playing music on the instruments) "Men de skammer sig ikke over at være de lidt indadvendte, de ubeskrevne. De smiler midt i melankolien. For, for fjerde år i træk er dé udråbt til verdens lykkeligste folk." (musikken slutter) "Det bliver ikke mere finsk." (laughing)

03:18: "Nu har I så spillet mol for os, ik?" "Mmh" "Kan I finde noget, som afspejler Norden, som I også ser den?" "Ja." "Det kan I godt?" "Ja, vi har et stykke af Carl Nielsen, som I helt sikkert kender." "Okay." "Og det står i dur, og det, det er også vildt smukt - men der er alligevel lidt mere, sådan, lidt mere glæde og håb i det." "Så, så, når jeg hører den der melodi, når vi starter med at spille den, så ser jeg de der pæne fynske marker med blomster, og alt... Jeg ser det hele! (laughing)" "(laughing)" "Det er faktisk rigtigt. Der er mange flere farver i det, end i det finske." (playing the instruments again)

04:25: "De siger, at celloen er det instrument, der bor tættest på hjertet. Det ved Sofie og Heikki Takkula. De faldt nærmest for hinanden midt i en 3. sats af Sibelius. Finlands store komponist. Han var fra Oulu, hun var fra Odense. Og nu forsøger de at stryge den nordiske følelse frem for os." (slutter melodien)

05:00: "Og du synes den er glad og fuld af farver?" "Jeg synes den er glad." (laughing) "Jeg får lyst til at gå langt ud i skoven - og (tager sig til hovedet, som hvis hun skal til at græde)".

05:10: "Skovene er finnernes endeløse haver. Og Sofie viser Anne rundt i skoven omkring deres hjem - på den lille ø Hietasaari i udkanten af Oulu." (garden, forests) (showing map) "Oulu ligger 200 km fra Polarcirklen. Og kalder sig selv for Nordskandinaviens hovedstad. Den kan de så tygge lidt på i Helsinki, Oslo og Stockholm." "Men det er jo et fantastisk kvarter, I bor i. Hvordan er det at bo her?" "Aah, det er jo, det er jo næsten som en drøm. (laughing)" "(laughing)" "Altså, fordi det er jo bare - så roligt, og smukt, grønt over det hele, og alle de her gamle, fine huse." "Seee, så kan man lige se vores hyggelige hus der..." "Det er jo simpelthen paradiset på jord." "Ja." "Er dine børn ikke ..." "Jo." "... helt vildt glade for det?" "Jo, jo, det er de. Det er de. (...)" (picking berries) "(...) Vi synes jo også det er vores egen skov. Men det er også det, jeg virkelig elsker ved Finland, at man er bare tæt på naturen hele tiden." "Ja." "Der er bare så meget skov." (showing forests, lakes, and paths from above)

07:10: Driving on a road with forests on both sides. "Mange danskere har nok et munter, overfladisk kendskab og kliché-agtigt forhold - til de mange søer, løbe fænomenet, Lasse Virén - og deres hang til heavy og vodka i Finland. (playing Finnish music) Men lige så mange danskere, primært den ældre generation, har et nært forhold til Finland - via den finsk-russiske krig i 1940'erne, hvor hjælpepakker blev sendt nordpå - og finske børn kom til nabolandene i Norden - for at redde dem fra en blodig krig. (showing historic clips in black-and-white)" Driving on a road, across a bridge. "Krigen fylder fortsat i mange finske familiers historie. Også i Heikki Takkaulas."

07:58: "Min morfar" "Ja." "blev dræbt i den der krig mod Rusland. Og øh, og vi har altid i mit barndomshjem, vi har haft hans soldaterbillede liggende på bordet. Og min mor var tre år gammel, da min morfar blev dræbt i krigen." "Okay. (dæmpet)"

08:20: "Vi er på vej hen til Heikki Takkaulas forældre - der i en sen alder er kommet på plejehjem, moderen med demens. De vil vise os de gamle fotos og breve fra morfaren - som familien i dag passer godt på."

08:35: På plejehjem. "(...) Det at din morfar er blevet dræbt i vinterkrigen, det har fyldt meget i jeres familie, eller hva'?" "Ja." "Ja?" "Det har været hele tiden været en vigtig del af vores familiehistorie." "Ja." (ser på billeder) (...) "(...) Men er det sådan, at din far, for eksempel her, har et belastet, eller et træls forhold - til øh, Rusland - på grund af alt det her?" "Jeg kan lige spørge ham. (asking in Finnish)" "Far, han vil vide - eftersom Finland har haft de krige imod Rusland - har det så påvirket din holdning til Rusland som land?" "Ja, jeg vil sige ligesom et rigsdagsmedlem, der blev spurgt: 'Hvad er efter din mening det vanskeligste og farligste?' Svaret var: 'Rusland, Rusland, Rusland.'" "Så det er svaret?" "Ja. Waouw." "Så det betyder meget." "Ja, selvfølgelig det ligger i ham. Nå, nå." "Stadigvæk efter alle de her år. Så ligger det dybt." "Waouw."

10:40: Back in nature. "Sofie og Heikki Takkula blev gift i 2010 - og de åbnede deres fælles liv i Danmark. Hun vandt sit drømmejob i Odense Symfoniorkster. Han underviste på Kolding Musikskole. Og en, to, tre børn kom der til. Men efter otte år på Fyn, lokkede Finland igen."

11:15: "Vi havde ofte snakket om, at vi skulle prøve Finland. Men jeg tænkte bare, det virker bare så uoverskueligt - med tre børn, og flytte til et helt andet land. Og der er så mange praktiske ting som virker helt uoverskueligt. På et tidspunkt, så, så fik Heikki, han fik hjernerystelse. Slog hovedet. Og der, der havde vi mange lange snakke om livet, og, og så videre. Han blev virkelig syg, øhm, af det. Og på en eller anden måde, så fik jeg bare så ondt af ham, og kom mere til at tænke: 'Ej, altså, vi skal også, vi skal også prøve Finland. Han skal også have lov til at prøve at vi bo der sammen. Og, og hvorfor ikke kaste os ud i noget nyt, altså? Altså, altså det er jo bare Finland. Det er jo ikke den anden side af Jorden. Vi kan altid komme tilbage, hvis det ikke går, og, ja... Og så fik jeg orlov, orlov fra mit arbejde, og så flyttede vi til Helsinki.'" "Det er SÅ nemt at komme ind på livet finner. Altså, de, de tager så godt imod én og, øh, hvor ofte man høre, at danskere, de har deres venner, de har ligesom ikke behov for flere, de har ikke plads til flere i deres liv. Det har finner. De synes altid, det er spændende at møde nye mennesker. Såå, jeg følte ret hurtigt, at jeg fik venner. (nikker) Sådan rigtige venner. De er heller ikke bange for, at øøh vise, hvis de synes noget er forkert. De brokker sig ret hurtigt. Og det var faktisk også en af grundene til, at jeg var lidt (sigh) nogle gange, nogle gange kom ud i nogle lidt uheldige situationer med Heikki i Danmark, fordi han, han vil ikke finde sig i noget. Og han, øh, nogle gange så hævede han stemmen lidt, og folk kunne godt blive lidt bange for ham. (laughing)" "(laughing)" "Og det bliver jeg så træt af, fordi hvorfor må man ikke, må man ikke udtrykke sig, hvis man synes, der er noget der er forkert, altså?" "Det er jo nærmest sådan lidt sydlandsk." "Ja, ja, det er det faktisk. Ja. Og så har jeg jo hele Heikkis familie her." "Er den stor?" "Den er kæmpe stor."

De er ti børn. Og øh, hvad er det, Heikkis forældre har cirka, det ved jeg ikke, 35 børnebørn. Hvis det ikke, ja, hvis ikke det nærmer sig 40. (smiling) Så der er jo virkelig, virkelig mange øh, børn, som fætre, kusiner, som børnene kan lege med. Og så er der også nogle som er på min alder, som jeg kan lege med. (laughing) “(laughing)” “Så, det er godt, ja.”

13:30: Bicycle road. Cycling. Nature. Water. Bridges. “Hvad hedder området her?”

“Koitelinkoski” “Koitelin - koiski” “Det vidste jeg godt.” (laughing) “Det har været din baghave, da du var barn.” “Næsten, ja.” (forest)

14:00: “Fra 1939 til 1944 kæmpede Finland og Sovjetunionen mod hinanden. (showing historic clips in black-and-white from the war) De sovjetiske styrker havde fly, kampvogne og snorlige bataljoner. Finnerne forsvarede sig på ski og gemte sig i deres skove - i en sky af ‘sisu’ og frygtløshed. (soliders on ski, shooting) Finland mistede flere landområder (showing forests), men landet faldt aldrig. Langt inde i en af de finske skove ligger Heikki Takkulas mormors gamle røde hus. Det var her de bankede på døren, for at meddele at hendes mand var faldet i krigen.”

15:00: “Så, der kom en præst til døren - med det her brev. Hvor der står, at din mand - soldat Aarne Augusti Repola har ofret sit liv - i kampen troen, hjem og fædreland.” “Neej.” “5/8 1941. Hvor mange børn gik hun med herinde på det tidspunkt?” “Tre. Den ældste var fem, min mor var tre år, og den yngste var seks måneder.” “Uh, det gør helt ondt. (slår sig på brystet) Det gør helt ondt.” “Mormoderen giftede sig aldrig igen. Hun havde elsket ham, hun skulle elske. Tilgængæld fik hun hjælp fra Danmark. I årene efter krigen, sendte danske og skandinaviske familier hjælpepakker med mad og tøj til finnerne.”

16:00: “Billum - nede i nærheden af Varde.” “Kære fru Eila Repola. Billum, 3. November 1945. Gennem pastor Pedersen har jeg fået Deres adresse og læst Deres breve. Det gav mig lyst til at sende en pakke til Dem. Gavepakken er afsendt for et par dage siden og indeholder tre kilo havregryn, et kilo kiks, et kilo ost, et halvt kilo sukker, et halvt kilo spegepølse. Hvis De vil skrive, hvad De allermost savner, kan jeg måske få lov at sende Dem det.” “Ej, hvor er det fint.” “Og faktisk, eller, alle fik ikke hjælp fra Danmark eller Sverige. Så de var faktisk lidt heldige, på den måde.” “Ja. Ja.” “Og selvfølgelig, det var ikke bare kiks og pølse, men der kom også kaffe nogle gange. Og dengang at få kaffe eller bare købe kaffe...” “Det var sjældent?” “Ja, og derfor nogle gange naboer bare kom ind og, og finde ud af, hvornår kommer den næste pakke.” “(laughing)” “Og, og, hvis den var kommet, så om der var kaffe i.” “Det er meget fint, hun slutter her ‘- Fru Jensen. Desværre kan jeg ikke skrive finsk, men måske kan De få en til at oversætte. Med de venligste hilsner til Dem og vort lille fadderbarn.’ Altså, din mor.” “Ja. Ja. (nikker, smiler)” “Fru Jensen skriver, at det kunne være så dejligt - hvis Marja-Leena, min mor, hun kommer en dag til Danmark og ser mig og besøger os.” “Ja. Ja.” “Det skete ikke. Derfor synes jeg, det er endnu vigtigere nu, at mig og Sofie, vi skal finde hendes familie, Jensens familie, og besøger dem og siger: ‘Her er vi.’” “Vi findes.” “Ja.”

17:55: (upbeat Finnish music playing, showing nature, old wooden windmill, water, beaches, trees, city life, bicycles, buildings)

18:25: “I århundreder kaldte de tjære for Finlands sorte guld. Og på et tidspunkt udgjorde den klæbrige størrelse 90% af landets samlede eksport. Blandt andet brugt til at tætné Europas mange træskibe. I dag er tjære mest noget finnerne putter i munden. Og Anne er taget til Tyrnävä, lidt udenfor Oulu, for at både forstå og smage.”

18:50: “So, you make something with tar?” “Yes, exactly. We, we are making liqueurs and vodkas here. And we use, øh, natural, øh, tar. (nodding) And we used to make also candies. I don’t know why somebody put it their mouth, but...” (laughing) “No, the first time...” (laughing) “No.” “That was very brave.” “Yeah, because it’s, eh, it is very strong and a little

bit sticky. It's, eh, it's eh of course, it comes from, eeh, wood." (...) (tasting the tar) "Oh yeah, it's like if you juiced a smoked salmon or something like that." (showing around at the production facility, bottles) (...) "Tar has been a big business for this area. What did they use the tar for? Is it only for ships - or is it also for a lot of things that I don't know?" "Yeah, yeah, you can, ehm, put a couple of drops on your neck and mosquitos stay away, and ..." "When I was, ehm, you know, 10-15 years old, we used to put it, ehm, on skis." (tasting the liqueurs) "How do you say cheers in Finnish?" "Ah, it's eh, it's a very good story, when eh, Finnish imigrants went to the USA, late 18th century. Those days, men were the same. They were working hard. They eh, drank too much. They started to fight." "Okay." "And ehm, after a few months, bartenders ehm, started to say to these Finnish guys: 'Keep peace', when they were serving the beer and so on. Kippis!" "Kippis, Keep peace." (laughing) (tasting liqueur) "Wow, you're doing something right here." "It's nice to be working here. (laughing)" "Yeah, I can imagine. (laughing)" "We're lucky people. We have good jobs. (laughing)" "Exactly. (laughing)" "Kippis!" "Kippis!"

22:03: At a house. Dancing. (Anne and Anders approaching, walking across grass, towards the house) (music playing) "Der er noget modsætningsfyldt i, at et selvudnævnt indadvendt folkefær som finnerne, er blevet stor tango-nation, eller måske netop derfor. På et tidspunkt var det faktisk forbudt at danse i Finland. Det er derfor, vi nu står ved Kaisa og ... De har inviteret os, for at indvie os i den helt særlige finske tango." (couple, dancing tango) "Wow! So intense." "It is also love-making in a dance. I mean, in a good way." "Yes, yes, and the history also, eh, supports, eeh, the origins of the Finnish way of tango. The essence of tango in Argentina is like really passionate..." "Yeah." "And, Finland is very melancholic. And because of the war and because of the traumas of the war that go through generations. Tango has this way of expressing emotions, like you said, like love (nodding)." "Yeah, yeah." "You don't need words. You just, do it." "It was also, after the war... Because eh, men when they came home from war, they couldn't express their emotions and feelings. And that was the way." "To do it in a dance." "Yes." "To show it in a dance." "Yes. (smiling)" "So, it is actually quite, still, popular to dance tango in Finland. It is not just history." "Yes, it is actually." "It is." "Yes. Yearly, there is a competition: Seinäjoen Tangomarkkinat. It is a big competition for singing and dancing. So, it's eh..." "We have a lot of, ehm, places in Finland, where they dance, eeh, social dance." (...) "I don't know if you want to taste this amazing, ehm, pine-extract-liqueur with tar in it?" "Tjæresnaps is my favourite." "It is?" "Yes." "Thank you." "And, we should celebrate the tango and Finland. We love Finland." "Thank you." "Thank you." "Kippis!" "And welcome to Finland." "Thank you so much."

25:25: Teaching the Danish hosts to dance the Finnish tango. (music playing)

27:30: Gardens. Rock and heavy metal music. Skating. Helsinki, city life. Nature, rocks, trees. Food. "Hovedstaden, Helsinki, har en kølig aura over sig - på den gode måde. Det er fremtidens design der møder den æstetiske arv. Ligesom da Nokia reagerede mobil-verdenen herfra. Og dét her foto er ikonisk. Det blev indbegrebet af den finske mobilmastodont, der 'connectede people' engang i 1990'erne. (rock/heavy metal music playing) Sidenhen undervurderede Nokia, Apple. Og derfor bærer Finland også på en vild historie om storhed og fald. Manden der tog billedet, han er såment fra Randers. Men han fik ikke lige sikret sig de rigtige rettigheder. Så han bor ikke på Hawaii, men i Helsinki." (...) "Men vi kan gå her ind i studiet." "Ja." "Den her, den er lidt spændende." "Ja, det må man sige." "Fordi den, det er en øh, en original, som har været oppe at hænge. Det var, øhm, det var en krystalkopi af Nokias første GSM-telefon. Altså, de der hænder. Det var jo ikke min egen, helt egen, opfindelse. Fordi nede i Vertikanet, der er jo også en hånd - og en anden hånd, men hånden kommer jo oppe fra." "Så, det er det, symbolet på det der Nokia,

'Connecting People'?" "Ja." "Men det er jo ikonisk, det billede." "Det blev det jo lidt." "Altså, jeg fik for en dags arbejde her, ik, altså. Det er jo lidt sjovt." (laughing) "At jeg indirekte har lavet noget, som, som de fleste har set - men altså ikke mit billede, men mit koncept." "Ja, ja." "Nu har Michael Aston, ved siden af sin fotopassion, kastet sig over brød og kaffe. (...) I det hele taget virker Michael Aston som en mand, der ved hvad der rykker. Og han har sin helt egen måde at iscenesætte det på." (...) "Det personlige udtryk." "Jo. Ved tilfældets kunst, er alle sande mestre." (laughing)

30:35: Driving motorcycle. City. Trams. Cars.

31:00: Driving in nature. "Det kan godt være, at vi i Danmark har familierne, Magnussen og Kristensen, på to hjul rundt i svingene. Men i Finland har de haft ikke færre end tre verdensmestre i Formel 1. Læg det til, at de generelt har klækket et utal af andre topkører - især inden for rallysporten. (sport) (clips from historic motorsport) Jeg er kørt langt ud i skovene, vest for Helsinki, for at besøge familien Lindholm. (...) Og for at forstå lidt af hemmeligheden bag de flyvende finner."

31:40: Talking with the family. (...) "But how come? Is there a pure explanation why the Finnish are that good at rally? How come?" "I think it's a tradition. Like." "Yeah (nodding)" "I mean, in Denmark, you have handball and ..." "Football, you should say." "... and football." "Oh no, I forgot, we lost in this dramatic game against Finland, yeah." "Yeah, but that was the only." "I think we will never forget this match." "I think nobody will forget that match." "Nobody will ever forget it." "No." "So, it's, you say, it's a tradition about the rally?" "Yeah, I mean, we've got world champions from, from a long time." "The thing about the woods and driving in the woods. This is the perfect playground as well - for driving and, and, and having yourself a challenge." "Yeah, yeah, it is. And also, I think, I don't think, from the countries I've been to, not many countries have so wide flowing gravel roads as we do." "And, of course the winter with all the snow and the ice." "You have some techniques that come into you, or what?" "And I think the young drivers like Emil. I mean, when we moved here, a good winter, he was driving out here on the sea (lake). And it was very easy for me. I could sit at home, looking at television, and I knew when the light wasn't coming anymore, then he needs help to get out of the snowback." (showing sea and forest)

34:10: Back in the city. Driving motorcycle. "Det blev på alle måder en ny begyndelse dengang for 15 år siden, da fotografen, Michael Aston, begyndte at bage brød, som han så passende kunne fotografere - både af nysgerrighed, som det kreative og søgende mennesker han er, og fordi hans krop trængte til bedre brød. Og i dag er Michael Astons brød kult i den finske hovedstad. (playing music, driving motorcycle, bakery) (...)

35:00: At Michael Astons bakery. Baking. (food, cooking/baking) "Den hemmelige ingredients her, det er tid."

37:15: Back at the rally. Rally car. "If you should nail it down... How come you're so fascinated by rally?" "You, you need to think, surprisingly much in this sport. That is something that is actually... I didn't realise before, I got into this myself. That we spoke about strategy and tactics. And there are so many things that can change. The conditions ..." "That can go wrong?" "Yes, that can go wrong as well. So, there's a lot of stuff, you need to consider. All the time." (...) "When I see a helmet like this, I can't help thinking about, once I had a ehm, in Danish it's called a 'knallert', a mobet, and, ehm, once I threw up in one of these." (laughing) "After a party. That was not nice." (laughing) "It suddenly got very, very blurred when I had this on." "I can imagine." "That's usually something that can happen to co-drivers, in general. I mean, if they get sick." "Do they get, do they get car sick sometimes?" "(sigh) They should not... (laughing) But they can. They can." "Because they're looking into the notes?" "Yeah, all the time." "All the time concentrating on ..." "... on reading

the notes.” “But that was what happened, that was the thing that happened to me at the time. I was looking on the notes.” (laughing) (sharing humour)

38:45: Get into the rally car.

38:55: Back at the bakery. Cooking/baking. (food) “Mit største ønske for det her sted, det er at lave nogle små aftener, med en musiker eller en kunstner og så kommer der folk ind, en 20 stykker, en 30 stykker, øhm, køber billet ind, og så får de lidt at spise. Lidt brød og ost, lidt skinke, hvad de nu vil. Og så, så drikker man lidt vin - og så snakker man med naboen.”

“Ja.” “Et øjeblik, og så når man går derfra, så har man været med, sammen de der 20 stykker, om noget helt unikt.”

40:05: Back in the rally car. Driving rally in the forest. (upbeat/rock/heavy music) “(...) Waouw, this is so crazy! (...)” “I don’t know why, I mean... I knew that, it’s like, you know, when you go into the curves, that it’s, it’s, you have to overcome your fear in a way.” “Yeah, yeah, exactly.” “Yes, because the entry of the corner is the most scary part, but also the most important. You, you can’t sway away. I mean, that’s when you really have to put the car into the angle.” “In the curves?” “Yes, before the corners.” “Yeah, because if you lose time there...” “You never win it back. You never get it back.” “I almost threw up in the helmet again.” (laughing) “Thank you so much, Emil.” “Nothing, nothing.” (handshake) (...)

42:55: Person playing guitar at the bakery. Bread is being served. Smelled. The water and the forest can be seen out the windows. Wine. Cheese. Ham. Butter, plenty of butter. “Smager det godt?” “Jeg vil faktisk gå så langt som at sige, at det måske er det bedste brød, jeg nogensinde har smagt... Altså det er fuldstændig fantastisk. Det smager af barndom. Det smager af gode råvarer. Det smager af tid og kærlighed. Og det der crispy og karameliserede. (bakery seen from outside, bird-view, water, trees, city in the background)

44:20: (music playing) At the rally family. “Finland, er ifølge sin forfatning, et to-sproget land. Den svenske del af Finland udgør blot 5% af befolkningen. Alligevel har mindretallet et komplet system af svenske skoler, aviser, kulturfaciliteter. De fleste finlandsvenskere bor ved kysten omkring Helsinki. Og rally-familien Lindholm er en integreret del af mindretallet.”

44:55: “They speak Swedish with each other all the time.” “Yeah, oh, you do?” “Yeah, it’s the, it’s my first language.” “Because you do, yeah.” “Because it’s mother-tongue, mother-language, yeah” “Do you recognise yourself in the way the Swedes are living, or?” “Hmm, maybe living, but we are very different, we...” “Types of people.” “We always say ... Swedes, they’re speaking a lot. We, we are not talking, maybe (laughing) so much (laughing). And we are making quick decisions.” “We want to negotiate.” “Yeah.” “Yes.” “I think, we Finns, Finland, we just want to work.” (nodding) “You just want to work.” “So, it’s not just a cliché that, that you are introverted and a bit quiet.” “I think so. And shy, and ...” “But, I would say, this next generation, they’ve grown out from being introverts.” “Okay.” “I don’t know - is it, is it, the ehm, network, the social media.” “Yeah” “But, I’m really proud of the young generations.” “Being better at expressing yourself?” “Yeah.” “What strikes me, when we are travelling in the Nordic countries, is that, sometimes I get a little emotional, when I stand in the northern part of Norway - so far away from Denmark - and I still understand what the man is saying to me. Trying to say to me.” “Yeah.” “Yeah.” “Mmh” (nodding) “I think that’s the whole idea.” “Yeah, of the Nordics.” “In a way, we’re still together.” “Mmh” “Yeah” “Finland is far too small country ...” “Yeah” “... to be on itself” “on its own” “So, I’m really happy when we’re talking about Scandinavia” “Yeah, yeah, yeah, or the Nordics.” “Let’s say the Nordics, yes.” “And, and that’s part of the, the trip we’re making, it’s trying to find out...” “Yeah” “Do we still need each other?” “Yeah” “Do we still have something to say to each other?” “Yeah.” “Yeah, absolutely.” “Yes.” “For, for me, we need each other more and more...” “Yes. Absolutely.” “For every year.” “Yeah” (nodding) “Absolutely.” “Yeah, I

think, we all have our strengths.” “Yes!” “Every country has its own strengths.” (music playing) (nature and landscape) (talking) (GPS-navigation) (nature from above)

47:00: “Vi er tilbage i Oulu, i det nordlige Finland. Og det er måske ikke umiddelbart et område, man forbinder med fiskespecialiteter - med mindre man har Anne Hjernøe med på holdet. Hun har spottet fiskemanden, Janne Pekkala, for det er sæson for den særlige fisk, ‘muikku’.” “Hello!” “Hello!” (handshake) “How are you?” (...) (helting fisk) “I heard, you’re interested in vendace.” “Yes!” “And ehm, it’s vendace in English, muikku in Finnish, and ah, på svenska, det är siklöja.” “Siklöja” “Maybe in Danish it is ‘siklöj” (laughing)” (laughing) “Could be. (laughing)” “Okay, maybe we can go inside.” “Yeah.” (going inside) (...) (fish, food, fried in butter on a pan, cooking, potatoes, dill) “And the Finnish people, do they eat a lot of fish?” “Yeaas, I think, and it’s getting better all the time.” (...) “Not so bad.” “Not bad at all. (laughing)”

50:15: (music playing) Children playing football/soccer in the “garden”. Back at the house from the couple in the beginning. “Vi fuldender den finske rejse ved at besøge cello-familien i Oulu igen. Og Heikki Takkula gør dét, som rigtige finnere ofte gør, når der kommer gæster. Han tænder op i saunaen. Det er ikke til ære for farvefjernsynet.” (melancholic music is playing, clips of the sauna from inside and outside with the nature in the background)

50:55: From inside the house. “(...) Ja, finsk traditionel blåbærtærte.” (cooking/baking, food) “Mooar!” (datter taber en tand) “Det er store sager.” (griner)

51:45: At the sauna. “Jamen, det er jo ren spanking.” “Yeah” “Og det gør man virkelig, eller hva’?” “Ja, selvfølgelig.” “Man gør det på sig selv, sådan.” “Og hvad er det, det gør, det her?” “Så cirkulerer blodet bedre. Ja, ja, ja, endnu bedre. Vi er lidt masochister her i Finland. (laughing)” “(laughing) Det må I være.” “Så man gør sådan.” “Så man kan godt gøre det på hinanden.” “Ja.” “Det ville jo også være mærkeligt at lave et program, med dig, eller med jer, og heroppefra, hvis ikke man havde den der sauna-del med. Der ville sikkert være nogen der synes det er verdens største kliché.” “Ja, jeg er ikke helt sikker på statistikken. Men vi har 5,5 million finner her. Jeg tror, vi har, 10 millioner saunaer. Såå” “Men I Danmark er det blevet sådan, at jeg tror simpelthen ikke at forældre ville turde at gå nøgne herind, hvis der var veninde, til en datter, med inde i saunaen - for de ville være bange for, hvad ville forældrene sige til det?” “Ja. Her er det fuldstændig normalt. Altså, naboens piger kommer her i saunaen - eller mine venner, og så, det er fuldstændig normalt. Og selvfølgelig er vi nøgne. Så det er hvis man tager nogle håndklæder eller bukser på... Det er super mærkeligt. Faktisk, for eksempel, finske mænd...” “Ja” “Det kan være lidt svært for os at snakke om følelser og, og, og al dens slags. Men, når vi er i sauna, og vi er helt nøgne, og det er virkelig varmt, så faktisk, der vi snakker om de allerdybeste ting. Ja. (nodding)” “Er det der, hvor du, sådan tænker at du har haft de bedste samtaler med, øh, nogle af dine venner?” “Ja, absolut. Ja. Og det er mange. Det er ikke bare mig. Det er mange, der tænker sådan. Følelserne bliver sat fri. Og nu vi er åbne og kan snakke om alt.” (hitting each other with branches) (getting out of the sauna) “Woohoo!” (jumping in the outdoor pool)

53:42: Back in the house. Cooking / baking. (food) “Du skal bare komme ind og sidde, hvis du vil.” “Er den faldet ud?” “Neej” “Neej, ikke endnu.” (mom giving a hug, smiling) (child smiling) (culture, flat hierarchy, warm family feeling, open also on camera) “Man siger jo, at finnerne er et af verdens lykkeligste folk.” “Ja” “Men samtidig er der jo også den der dybe, dybe melankoli, som vi har talt om, som er i dem. Hvordan, hvordan øh, tror du de to ting hænger sammen?” “Altså, jeg tror måske bare de er gode til at finde sig selv (mummi-kop), og accepterer også, at der er smerter her i livet. På en eller anden måde, den der kombination af sørgmodighed, og eh, melankoli, og øøh, og alligevel også glæde. Altså den, er på en måde en god balance, tror jeg.” “Og hvad med dig? Er du lykkelig her?” (smiling)

Ja, for det meste. Jo! Jeg er overordnet rigtig lykkelig her. Ja. Det er jeg. (nodding) Jeg, jeg synes det er lidt langt fra Danmark. Jeg ville ønske, jeg kunne komme lidt oftere til Danmark.” “Ja.” “Ja.”

54:48: Child playing and dancing around the house while the adults are cooking. (flat hierarchy, space for children to play and for adults) Slicing bread. (music is playing) (children playing football/soccer)

55:20: Eating, outside. Together. (food) Adults and children around the table. Casually talking. “Hej Albert, skal du her over og sidde også?” “Mmh (happy)” “Det er næsten for hyggeligt.” “Og så er der lakridsvand her. Skal vi ikke have en vodka mere?” “Synes du det?” (laughing) “(laughing) Ja, det synes jeg faktisk.” “(laughing) Ha ha, det synes du faktisk?” “Ja, det synes jeg. Jeg synes faktisk, kun vi har fået én, eller halvanden.” (humour, alcohol, vodka)

55:48: “Det dansk-finske ægtepar i Nordfinland er et smukt billede på det Norden - vi har gennemrejst de sidste seks uger. (skåler i baggrunden) Vi har nemt ved at hænge sammen, forstå hinanden - greje den nordiske baggrund.” “Og nu holder jeg med Finland i alt.” “Ja” (showing nature, forests, lakes, sea from above) “Faktisk er Nordisk Råd gået så langt i sine hedeste drømme, at de ønsker, at Norden engang skal blive verdens mest homogene region - ved at styrke fortællingen om alt det, vi kan. (klip fra vand og isbjerge, “Man får lyst til at springe i ...”) Det er noget med demokrati, ligestilling, bæredygtighed, livsformer, og ikke mindst natur. (vulkano i Island, “Jeg vil sidde ned på den sten hernede.”) Og det var som om, at vi på rejsen kunne skimte den vision, fordi vi allerede hænger sammen. (showing clips from the trip) Var vi i tvivl, da vi rejste, så ved vi bedre nu, i al vores simple visdom, at der ér en nordisk følelse derude. Og som altid niver det os lidt i de nordiske øjenkroge, når Alberte lukker de lyse nætter ind (sang) - og det bliver altså ikke mindre, når Sofie og Heikki Takkula fortolker den med celloer. (music playing) (ending at the garden of Sofie and Heikki Takkula in Finland)