A qualitative multi-level analysis of tatort-tweeting on refugees.

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Overview

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Idea and goals

- Idea of this research is to explore the representation of refugees in the tv crime series „tatort" on multi levels. (Production, Product, Reception, Communication)

- What was the intention of the film producers?

- How is the topic displayed in the film?

- How is this topic discussed on Twitter?

- What is the motive behind the tweets?

→ How is this topic displayed and appropriated via social tv?

Example: Munich Tatort (2016/10/23)

Sonntagabend im Polizeipräsidium München: Die Beamten beim Twitter-Einsatz zur „Tatort"-Folge „Die Wahrheit"

Foto: Polizei München

Object of research

- **Tatort**

→ Popular crime series, which mediates relevant, familiar and current content in a realistically way

→ Mass phänomenon (Ratings)

→ Ongoing popularity for more than 1000 episodes over 46 years

→ current socialpolitical and socialcritical topics in tatort are attributed to show the current state of Germany (or Austria)

Object of research

- Highest ratings of „tatort" (between april 2013 and april 2016) (source: web.br.de)

Platz	Zuschauer	Fall	Datum
1	13,63 Mio.	"Schwanensee"	08.11.2015
2	13,13 Mio.	"Mord ist die beste Medizin"	21.09.2014
3	13,01 Mio.	"Erkläre Chimäre"	31.05.2015
4	12,78 Mio.	"Der Hammer"	13.04.2014
5	12,44 Mio.	"Die chinesische Prinzessin"	20.10.2013

Object of research

- **Twitter**

→ Plattform used to communicate while watching tv

→ Microblogging, social network

→ „platform co-created by its users." (Halavais 2014: 37)

→ short, fast and simple, but even potentially complex communication

→ thematical function #hashtag

· Users age 18 – 40, high education, male

Object of research

- **Social TV**

→ Def.: systematic link of linear („fleeting") one-way medium television combined with interactive communication tools of social networks (vgl. Klemm/Michel 2014: 3f.)

→ Communication is not private, but public with a virtual and translocal audience community

→ Viewer communication:

Mutual assistance and support to understand, interpret and evaluate the media text

Mediation between virtual and everyday life

Communitization of the audience

Create a sociable, entertaining and enjoyable atmosphere

Research Question

Which readings can be identified in tweets on tatort episodes on the refugee topic and what subjective sense is behind those tweets?

Theories

- Life- and developmental tasks in Social Web (Schmidt/Paus-Hasebrink/Hasebrink 2011).

- Media communication as part of cultural action (Paus-Hasebrink 2013).

- Media communication in the context of everyday and popular culture.

- The Encoding / Decoding – Model (Stuart Hall (1999) and different Readings of a media text.

Methodology

- Selection from all tatort episodes over a year which have the topic refugees. (About 3 or 4)

- Contextualised film analysis of the tatort episodes (Lothar Mikos 2003)

- Interview with the editores / production

→ Display of the topic / Intention of representation

→ The role of social TV for the production

Methodology

- Collection of tweets (via TAGS)

- Content Analysis of twitter communication during the broadcast premiere on the topic „refugees".

- Analysis: categorical based guideline analysis (Paus-Haase 1992)
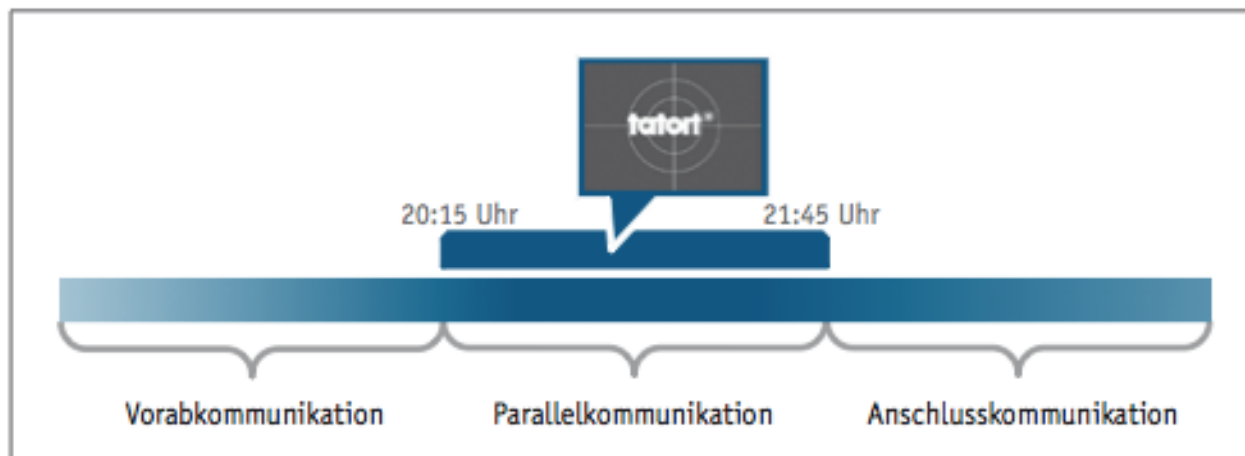
Methodology

- Userstudie:

→ Selection of the sample: conscious choice selected by certain criteria

→ Guideline based interviews

Different dimensions (Everyday life/lifeworld, Tatort, Topic, Tweets)

Analysis: Thematical coding (Flick)

Methodological problems

- The best way to contact users and recruit them?

  - fast process -> remember intention of tweet and the episode

  - Selection

  - careful choice -> should have something to   say on the matter; relevance: 1 or 2 tweets enough? Did they tweet themselves?

  - How many should be contacted?

  -> no idea how many will respond

Methodological problems