

Abstracts

Thomas Bohrmann: Ethics in Motion Pictures. Fundamental Considerations to a Media Ethical Subdiscipline

Ethics in motion pictures are not an academic discipline, as opposed to the media and communication sciences. They represent, however, a defined perspective related to film as an individual medium. The ethical reflection concerning film shall be called a film ethic. Thereby, it is a subdiscipline of media ethics possessing a normative as well as a descriptive approach. As the (normative) *ethic of film*, film ethics concentrate on the question of which norms should apply to film and which moral agents are concerned and responsible for its implementation. And as the (descriptive) *ethic in film*, film ethics investigate which moral problems are brought up for discussion and how these are solved by the acting characters. However, appearing in film reviews and film ratings (child and youth protection) the normative and descriptive perspectives are brought together.

Alexander Godulla: Beloved Monster. The Significance and Impact of Parasocial Relationships in Quality TV

Quality TV is a fictional serial format, which is characterized by a particularly high level of complexity. The depicted characters are multi-layered and authentic. Therefore, they are very suitable as starting points for so-called Parasocial Interactions (PSI) and Parasocial Relationships (PSR). These concepts describe the human willingness to enter into short-term or long-term commitments with unattainable individuals or non-existent beings. In addition to various research results on this topic, this article also presents selected results from two new studies. These address the issues of how important it is for the public to experience PSR in relation to other aspects of Quality TV, and whether this increases their acceptance of ethically questionable behavior.

Maya Götz: The Thing with the Smurfs. The Correlation Between Gender Representation and Gender Distribution in Children's Television

As becomes clear using the example of the Smurfs, the tendency becomes apparent that in children's television shows men invent a world populated by male beings with only one female character, which is then often depicted in a state of dependence upon the male characters. How do women, who create stories for children's television, go about this? In a quantitative content analysis of German children's television, it is shown that women create stories for children, which are closer to the actually existing gender distribution, narrate more diverse characters with regard to ethnic backgrounds and are more inclined to adhere to the reality-orientation of the children. With regard to problem-solving strategies, they often resort to communication as well as magic, whereas men choose combat and STEM approaches.

Peter Hasenberg: From Film as Seducer to Film as Teacher. Lines of Development in Catholic Film Work

The following article outlines lines of development of Catholic film work. The Catholic Church, originally depicted in film as an ethical problem, as a seducer with immoral purposes, attempted over the course of history to control the potentially damaging effect of the film medium. This was undertaken by establishing its own facilities in the fields of production, rental and projection, through statements and appeals and, in particular, through journalistic activities, which aimed to control the behavior of the public. During the course of these developments, the aim of the church to control as well as the overall potential of film to influence the public disappeared. To provide impulses towards reflection on questions related to meaning and value, were increasingly and more clearly recognized as important.

Thomas Henke: How is God Represented on the Screen? Depictions of God in Mainstream Movies

The cinema is one of the most important meaning-endowing storytellers, producer of myths and supplier of images in our current culture. It produces pictures pertaining to man and the world, death and the devil, heaven and hell — and of God. The ancient stories of good and evil, guilt and forgiveness, sin and redemption are told in continually new variations at the movies. The article offers an orientation guide through the variety of depictions of God and develops, on the basis of film examples, six categories related to the cinematic enactments of God.

Kai Hafez: “The Disastrous Inclination of the Media...”: A Plea for Humanitarian Journalism

The media discourse concerning migrants and refugees (re-)produces ethnic-religious stereotypes and bears a shared responsibility for xenophobia. However, the media can also be agents of cosmopolitanism. The essay reflects on the question to what degree the lability of the discourse can be ascribed to not only political and economic influences, but also to an ethical uncertainty on the part of the media. Through the shifting of globalization into the internal spaces of societies, problems such as discourse-structural racism and a populist-oriented public arise, whereby these are insufficiently considered by the media and its professional representatives. The essay argues the case for reflection on the ethics of “humanitarian journalism” which takes the media, as one of the central figures of globalization, to task and likewise strengthens its autonomy regarding humanitarian issues.

Matthias Gronover: Religion and Faith of the Young. A Representative Long-Term Study Depicts a Nuanced Picture

Over a period of three years the study “Youth – Faith – Religion“ examined young people’s attitudes towards religious questions. It was thereby shown, that students in particular strongly differentiate between matters of faith and religion. On the one hand, they are interested in religious topics and wish to discuss, for instance, the question of life after death, the origin of the world and theodicy. However, the young also have an ambivalent attitude towards the church, which is critically distanced, yet simultaneously able to recognize the positive effects the church has upon our society. Nonetheless, ethics classes appear more attractive to young people than religious instruction, because in their view within the subject of ethics life-relevant questions can be more openly discussed.

Jonas Schützeneder: From Fending Off to Listening. Ecclesiastical Communication in Transition and New Formats of Ecclesial Communication

Communication on the part of the church and church-associated institutions are faced with a decisive challenge: How can the faithful, interested parties and the critics be addressed in the present and have one’s own issues promisingly positioned in the public sphere? Whereas for a long time ecclesiastical communication was designed to fend off or ignore criticism, in some diocese a change of thinking is taking place. The following article therefore outlines current challenges and, based on three examples out of actual practice, describes various problem-solving approaches. These clearly document that ecclesial communication in the modern digital age must focus on new formats, as well as a constructive discourse with all social classes, independent of Faith.

Vorschau

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