

## Email Questionnaire Answers and Interview Transcripts

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If conducted in German or Danish, interviews were translated and both versions, the original and the translated, are part of this data set. If the interview was done in English, there was no translation and there is only the English original in the data set.

## 1. Informant: Peter

**1 Was bedeutet für Dich Serienmüdigkeit? Ist tatsächliche Müdigkeit involviert, oder geht es um Gefühle des Ärgers, des Desinteresses o.ä.? Unter welchen Bedingungen tritt das Gefühl auf? Does series fatigue mean actual *fatigue* (being tired/exhausted when watching) to you, or rather that you lose interest or become annoyed... How would you describe your own feelings of fatigue towards a serial program and the circumstances under which they appear?**

**Peter:** Ich breche zwar manchmal auch aus Ärger eine Serie ab, aber in erster Linie denke ich bei Serienmüdigkeit an echte Müdigkeit: eine Serie mag mir durchaus gut gefallen, aber es ist entweder zu viel oder zu anstrengend, die nächste Episode anzusehen. Das Gefühl ist auch körperlich mit Müdigkeit konnotiert, weil es oft daraus hinausläuft, am Abend oder mit meiner Frau eine Entscheidung gegen das Ansehen oder für einen leichteren Inhalt zu treffen, während ich oder wir in einem neuen Kontext vielleicht wieder Lust haben, die Serie fortzusetzen.

I do sometimes break off a series out of annoyance, but first and foremost I think of series fatigue as real tiredness: I may well like a series, but it's either too much or too exhausting to watch the next episode. The feeling is also physically connoted with tiredness, because it often boils down to making a decision in the evening or with my wife not to watch or to opt for lighter content, while I or we might feel like continuing the series again in a new context.

**2 Gibt es andere negative Gefühle, die Du mit dem Serienschauen verbindest? Mit welchen Situationen oder Bedingungen sind diese verbunden? Are there other negative feelings you associate with watching series, like being disappointed, being annoyed, being offended...? And in which contexts do they appear?**

**Peter:** Vor allem zuletzt sehr oft Ärger über sehr geringe Qualität bei sichtbar sehr aufwändig produzierten Serien, besonders wenn alles mehr Aufwand zu erhalten scheint als die Drehbücher. Teils auch Scham über ideologisch fragwürdige Inhalte (low-level sexistisch, rassistisch, neoliberal usw.), die in Spannung zum Unterhaltungswert stehen. Das ‚uneigentliche‘ oder distanzierte Schauen kann anstrengend werden.

Above all, recently very often anger about the very low quality of visibly very elaborately produced series, especially when everything seems to have been produced with more effort than the scripts. Sometimes also shame about ideologically questionable content (low-level sexist, racist, neoliberal, etc.), which is in tension with the entertainment value. An 'inauthentic' or distanced viewing can be exhausting.

**3 Verbindest Du mehr oder weniger negative Gefühle mit a) Serien, die im Fernsehen ausgestrahlt werden/wurden oder b) Serien, die auf Onlineplattformen gestreamt werden? Falls es Unterschiede gibt, womit verbindest Du diese? Do you associate more or less negative feelings with a) series/serial shows that are (or were) broadcast via Television Channels or b) streamed via Online platforms? And – if that is the case – why is there a difference for you?**

**Peter:** Ich schaue nicht fern. Sendungen, die im Fernsehen ausgestrahlt werden, begegnen mir also auch erst im Streaming. In Fällen, in denen Sendungen nach dem Fernsehmodell nur wöchentlich gedroppt werden, verringert das oft die series fatigue, die ich erlebe. Das sollte nicht so sein, weil ich ja selbst dosieren können müsste, aber in meinem Erleben ist die aufgezwungene verzögerte Zeitfolge dennoch produktiv.

I don't watch television. So I only come across programs that are broadcast on television in streaming. In cases where programs are only dropped weekly according to the television model, this often reduces the series fatigue that I experience. It shouldn't be like that, because I should be able to dose it myself, but in my experience the forced time delay is still productive.

**4 In Online-Recherchen habe ich öfter einen Hinweis auf die “Knappheit von Lebenszeit” gefunden, wenn Personen erklärten, weshalb sie aufgehört haben, eine Serie zu schauen, die ihnen nicht absolut zusagte. Spielt der Faktor „Zeit“ eine Rolle bei Deinem Serienkonsum, und hat dieser Aspekt in den letzten Jahren zugenommen? Online, I have frequently found people referring to their limited life spans when justifying that they stopped watching a series that did not exactly meet their expectations. Has the availability of time been a factor for your series consumption? And has this factor become more relevant over the last years?**

**Peter:** Ja, unbedingt! Je älter ich werde, und seit ich nicht mehr allein wohne, bin ich aus vielen guten Gründen viel wählerischer mit der Zeit geworden, die ich ins Serienschauen investiere.

Yes, absolutely! The older I get, and since I no longer live alone, I've become much more selective with the time I invest in watching series, for many good reasons.

**5 Zum Faktor Zeit gehören auch die Aspekte der Synchronität und Asynchronität; beide spielen beim Rezeptionsverhalten u.a. dann eine Rolle, wenn es darum geht, gemeinsam zu rezipieren und sich über Inhalte auszutauschen. Gilt das auch für Dein Rezeptionsverhalten? The time factor also includes the aspects of synchronicity and asynchronicity; both play a role in reception behavior, for example, when it comes to watching together and exchanging information about content. Do these aspects also play a role in your reception behavior?**

**Peter:** Sehr eingeschränkt. Die Teilnahme an Onlinediskussionen reizt mich, aber ich scheue einerseits keine Spoiler und spüre auch andererseits keinen starken Druck mehr, mich online sofort in eine Diskussion einzumischen. Auch das war in einer anderen Lebenssituation, jünger und alleinstehend, anders.

In a very limited way. Taking part in online discussions appeals to me, but on the one hand I don't mind spoilers and on the other hand I no longer feel any strong pressure to get involved in a discussion online straight away. That was also different when I was younger and single.

**6 Lange galt es als eine Voraussetzung von Fandom, dass eine intensive Beziehung zu einem Fanobjekt längerfristig aufrechterhalten, also auch eine bestimmte Menge an Zeit in Rezeption und Anschlusskommunikation investiert wird (Roose et al 2010;2017). Die Vielfalt an verfügbaren Serien legt jedoch eher ein kurzes intensives, nomadisches Fandom (z.B. cyclical fandom, Hills 2005) nahe, das von Gegenstand zu Gegenstand springt – beide haben ihre jeweils eigene Anfälligkeit für Ermüdungserscheinungen. Hat sich für Dich in dieser Hinsicht etwas verändert im Hinblick auf Dein Fandom (wenn Du je eins ausgelebt hast)? For a long time, it was considered a prerequisite of fandom that an intensive relationship with a fan object be maintained over a long period of time, i.e. that a certain amount of time was invested in reception and follow-up communication (Roose et al 2010;2017). However, the variety of series available suggests a short, intense, nomadic fandom (e.g. cyclical fandom, Hills 2005) that jumps from object to object - both kinds of fandom have their own susceptibility to fatigue. Has**

**anything changed for you in this respect with regard to your fandom (if you ever were a fan)?**

**Peter:** Interessante Frage! So betrachtet, meine ich spontan, dass mein Fandom stärker auf Genres oder Gruppen von Publikationen bezogen ist als auf einzelne Serien. Ich bin etwa Star Trek-Fan, musste aber weder früher Enterprise noch jetzt jede Folge Lower Decks sehen, um mich als solchen zu betrachten. Anders gerechnet: Ich sehe jede typische Woche eine oder mehr Stunden Star Trek. Insofern ist vielleicht zu fragen, woran die große Menge an Zeit Anteil nimmt – am Angebot oder an der freien Lebenszeit.

Interesting question! Off the top of my head, I think my fandom is more related to genres or groups of publications than to individual series. I'm a Star Trek fan, for example, but I didn't feel the need to watch "Enterprise" or every episode of "Lower Decks" to consider myself one. Put another way: I watch one hour or several hours of Star Trek every typical week. In this respect, it is perhaps worth asking what the large amount of time is based on - the media on offer or my free time.

**7 Würdest Du anfangen eine Serie zu schauen, wenn Du wüsstest, dass sie nie abgeschlossen wurde? Would you start watching a series if you knew it has never been finished in production and not reached its intended closure?**

**Peter:** Ja, habe ich schon öfter gemacht. Ich bin einfach dennoch neugierig. Trotzdem ist das mit negativen Gefühlen verbunden und oft längeren Recherchen, um möglichst herauszufinden, ‚wie es wahrscheinlich ausgegangen wäre‘.

Yes, I've done it before. I'm just curious anyway. Nevertheless, it's associated with negative feelings and often lengthy research to find out 'how it would probably have turned out'.

**8 Würdest Du beginnen, eine Serie zu schauen, obwohl es über 10 Staffeln davon gibt? (Bspw. Grey's Anatomy) Would you start watching a series, although there have been already over 10 seasons (e.g. Grey's Anatomy)?**

**Peter:** Ja! Aber vielleicht mit der tendenziellen Aussicht, nach 2-3 Staffeln erstmal wieder zu pausieren. Das aber auch nur in manchen Fällen; wenn es passt, sehe ich durchaus noch viele Staffeln am Stück.

Yes, but perhaps with a tendency to take a break after 2-3 seasons. But only in some cases; if it works for me, I can still watch many seasons in a row.

**9 Gibt es politische Aspekte/Faktoren bei Deinen Entscheidungen, Serien nicht zu sehen? Is there a political moment in your decision not to watch (/continue to watch) shows?**

**Peter:** Siehe 2. Schon aus beruflichen Gründen sehe ich auch Sendungen, gegen die ich erhebliche politische und auch kritische Einwände habe, aber gerne tue ich es nicht.

See 2. Not least for professional reasons, I also watch programs to which I have considerable political and critical objections, but I don't like doing it.

**10 Spielen Erwartungen eine Rolle? Welche Erwartungen hast Du an eine Serie, die Du von Anfang bis Ende sehen möchtest? Do expectations play a role? What are your expectations towards a series that you want to watch from beginning to end?**

**Peter:** Das ist eine hervorragende Frage, aber ich glaube, die Antwort ist bei mir sehr stark Genre- und sogar vom Einzelfall abhängig. Ich denke, verschiedene Serien bieten mir ganz

unterschiedliche Gründe, dabei zu bleiben: Wie geht es aus? Das macht auch heute wieder sicher so viel Spaß wie gestern! Die achte Staffel soll viel besser sein, sagt man. Usw.  
That's an excellent question, but I think the answer for me depends very much on the genre and even the individual case. I think different series give me very different reasons to stick with them: How does the series end? That is certainly as much fun today as it was yesterday! The eighth season is supposed to be much better, they say. Etc.

**11 Spielt die Zunahme an verfügbaren Serien eine Rolle bei Deinem Rezeptionsverhalten? Does the growing amount of available series and streaming platforms play a role in your consumption of series?**

**Peter:** Nur indirekt. Ich habe früher oft nach neuem Material gesucht; jetzt gibt es immer zu viel einschlägiges, als dass ich alles sehen könnte.  
Only indirectly. I used to look for new material a lot; now there's always too much relevant material for me to see it all.

**12 Sind Dir bei Dir selbst oder anderen neue Praktiken im Zusammenhang mit Serien auf digitalen Plattformen aufgefallen, z.B. im Kontext des Auffindens für Dich interessanter/relevanter Serien zwischen zahlreichen Angeboten oder dem Verfolgen serieller Inhalte über längere Zeiträume? Have you noted any new practices of engaging with series, e.g. in the context of *finding* what you like (e.g. navigating/identifying relevant content) or *keeping track* of series that you want to finish, that are in any way related to online platforms and a growing amount of available media?**

**Peter:** Siehe die bisherigen Fragen; mir fällt nichts besonders auffälliges zu dieser Frage ein.  
See the previous questions; I can't think of anything particularly striking with regard to this question.

**13 Wenn Du einer Serie(nrezeption) müde wirst, was tust Du stattdessen? If you grow tired of a series or TV show, what will you do instead of continuing to watch it (or: what have you done)?**

**Peter:** Entweder etwas anderes ansehen, oder etwas früher einschlafen. Manchmal nehme ich mir spezifisch vor, einer Serie, die mir abends zu schwer ist (etwa Little Fires Everywhere) zu einem anderen Zeitpunkt Raum zu geben, was ich dann ganz manchmal auch tue.  
Either watch something else or go to sleep a little earlier. Sometimes I specifically plan to give a series that is too heavy for me in the evening (such as "Little Fires Everywhere") space at another time, which I very rarely actually end up doing.

**14 Wie gehst Du mit negativen Gefühlen gegenüber Serien um, wie vermeidest Du sie (falls Du das tust)? How do you navigate your negative feelings towards series, what do you do, to avoid them?**

**Peter:** Siehe teils oben; so heftig sind die Gefühle nicht, dass ich sie dringend oder gezielt vermeiden möchte.  
See partly above; the feelings are not so strong that I want to avoid them urgently or specifically.

**15 Welche Serie war die letzte, derer Du müde geworden bist, und weshalb? What was the last show you grew tired of, and why?**

**Peter:**“Little Fires Everywhere“, weil es für meinen typischen Sehkontext zu schwere Kost war; „“, weil es mich zu Tode gelangweilt hat.

“Little Fires Everywhere” because it was too heavy fare for my typical viewing context; “The Book of Boba Fett” because it bored me to death.

**16 Welche Wege kann es aus der Serienmüdigkeit hinaus geben (z.B. andere Formate, andere Rezeptions-/Distributionsbedingungen, andere mediale Anschlusspraktiken betreffend)? Which strategies may be leading out of series fatigue (e.g. other formats, other reception/distribution conditions, other media connection practices)?**

**Peter:** S.o.; hinzu kommt noch die wissenschaftliche Diskussion mit Studierenden oder Kolleg\_innen, die mich sanft zur Lektüre zurückzwingt.

See above; there is also the academic discussion with students or colleagues, which gently forces me back to viewing.

**17 Treten wir einen Schritt zurück und betrachten wir Serienmüdigkeit als ein Symptom für veränderte medienkulturelle Bedingungen und eine Transformation von (z.B. fankulturellen) Medienpraktiken, was resümierst Du dann aus Deinen eigenen Erfahrungen und Beobachtungen? If we take a step back and look at series fatigue as a symptom of changing media-cultural conditions and a transformation of (e.g. fan-cultural) media practices, what would you conclude from your own experiences and observations?**

**Peter:** Vielleicht haben wir es mit noch einem weiteren Schritt weg von der Synchronie und hin in die große Asynchronie (vermeintlich) verfügbarer Bibliotheken und Datenbanken zu tun. Das Gefühl, die Serie genausogut auch nächste Woche, nächstes Jahr oder viel später anzusehen, spielt bei meiner Serienmüdigkeit wohl auch eine Rolle, auch wenn das natürlich ab einem bestimmten Volumen an Aufgeschobenem, das ich längst erreicht habe, Sterblichkeit ausblendet.

Perhaps we are dealing with yet another step away from synchronicity and towards the great asynchrony of (supposedly) available libraries and databases. The feeling that I could just as easily watch the series next week, next year or much later probably also plays a role in my series fatigue. However, having long achieved a certain volume of procrastinated viewing, this of course ignores the factor of mortality.

## 2. Informant: Victoria

(Questionnaire and answers remained in the original form)

1 **Does series fatigue mean actual *fatigue* (being tired/exhausted when watching) to you, or rather that you lose interest or become annoyed... How would you describe your own feelings of fatigue towards a serial program and the circumstances under which they appear?**

**Victoria:** So, for me, this is something that depends a lot. It depends on the series, it depends on the reason for the fatigue as well. For example, if we are talking about a narrative arc that is not being well developed, I feel more tired, apathetic and with no will to keep watching. And because of that, sometimes, I even stop to watch the show. But if it's something offensive, for instance if there is a case of repeated misrepresentation – of any minority group – on the same product. This causes me irritation, mental exhaustion and revolt. Giving concrete examples, if I talk about *Grey's Anatomy*, at times I felt mental fatigue, because this is a long series, which has variations in narrative quality. But, if it's something like *Supergirl*, which has a Queerbaiting ship, I feel very angry, for feeling deceived. Because of feelings like those, I stopped watching both series. I got tired of insisting. *Grey's* I stopped at season 11 and *Supergirl* at season 4.

2 **Are there other negative feelings you associate with watching series, like being disappointed, being annoyed, being offended...? And in which contexts do they appear?**

**Victoria:** Yes! Of all the negative things I can feel watching a series, the one that bothers me the most and makes me sad is when a character that I really like is poorly developed. Character building — whether within the script or in the acting work— is an element that calls my attention a lot when consuming any fiction product. But, in series, I feel that's the most important thing: the connection with the characters. Series are productions that require greater engagement from the viewer. If a character is presented in a bad way, I will hardly engage. Or maybe that extends to the other viewers too, in a larger way, maybe the audience expects to feel connected with a character. But, for me, what is really complicated it is when the character is well crafted and gets lost over the course of the seasons. A very frustrating example is the character Juliet Burke from *Lost*. She starts with a well-developed narrative arc, with layers being explored and near the end of the fifth season, she loses the characteristics that made her such an interesting character. Afterwards, she also dies. To this day I remember that when I watched her death I cried a lot. So, this breach of expectations with characters that I feel so close and so happy to follow, makes me sad. I think I find it difficult to feel engaged with many series nowadays, precisely because of this. And I think I've already felt angry with some series, but currently, I just feel a lack of desire to continue watching a production that disappoints me. I just don't waste my time anymore. Until 2015 or so, it really got on my nerves. I joined Facebook groups or participated in Twitter actions to fight over some uncomfortable situation. But today the picture has changed. First, it's rare for me to like a series to the point of watching until the end. And the other thing is that I don't have the energy to be upset anymore. I think the word "fatigue" is perfect to describe how I feel about serial consumption these days, especially given the fact that we have a lot more series today than we had 15, 20 years ago.

3 **Do you associate more or less negative feelings with a) series/serial shows that are broadcast via Television Channels or b) streamed via Online platforms? And – if that is the case – why is there a difference for you?**

**Victoria:** This is an interesting question. I think for me it's not necessarily about the product is exhibited, but a question of distribution. That is, the way episodes are made available directly affect my consumption and how I feel about the final product. In Netflix's standard viewing model, for example, where all episodes are available at once, I feel somewhat less frustrated. The wait to see an episode ends up generating an expectation. When an episode doesn't deliver what I was hoping for, I feel terribly shaken. Again, currently, I don't get so excited about this consumption anymore. Maybe, because the series became my job too, either as a journalist or as a researcher. But until recently, when I still felt more emotionally engaged with series, it was much stronger for the negative feeling to come when I had to wait for an episode to air weekly. The most recent case of disappointment was with *Game of Thrones*. The last season was highly anticipated and I looked forward to watching it so much, but the story started to lose its personality and technical quality as well. So this issue of having to wait every week to watch it and not finding what I wanted was pretty frustrating.

**4 Online, I have frequently found people referring to their limited life spans when justifying that they stopped watching a series that did not exactly meet their expectations. Has the availability of time been a factor for your series consumption? And has this factor become more relevant over the last years?**

**Victoria:** I believe so. There is the matter of the greater offer of series in the current world market. Access to these products was also facilitated, in some way, by the digital environment. Also, time seems to be getting more and more scarce and I am a person who works with series. So, currently, I see many series to write about in my monthly column, for example. But, when I talk about productions that I watch as a hobby, I really need to choose what I'm going to watch. And when I talk about the greater offer, the greater number of series, this has a lot to do with the fatigue that the audience has felt. Series canceled or a little abandoned by the producers, make the public afraid to start following a story that will turn out to be bad or that will stop being told, due to the cancellation. So, within the contemporary world, full of offers, I won't want to watch something that won't be pleasant. I don't care so much about cancellation, I'd rather the series be canceled than the story be bad or get bad at some point. At the same time, perhaps I will not mind if the show is canceled after I started to follow the series for a while. But, if I feel that the show it's not good enough in the first or second episode, I will not keep watching, because I will think that the show will be canceled. For example, the *Warrior Nun* series. I watched three episodes and found it poorly written. In this way, I preferred to stop watching it, because I felt that it could be canceled, which ended up happening recently.

**5 Would you start watching a series if you knew it has never been finished in production and not reached its intended closure?**

**Victoria:** At other times, yes. If I found the plot interesting, I would be able to watch a series that wasn't finished or that had complaints of the audience. I did that with *The Nine Lives of Chloe King*. I regret to this day having watched this series that, despite not being so technically good, had a premise that instigated. The series' cliffhangers were also great. But, not knowing what happened to the character was pretty annoying. Currently, for me to start a new series is very difficult. I have many criteria. The series needs to have one or more things from this list: actors or directors that I like, showrunners that haven't let me down too much in the past, not being too long in the length of the episodes or the season, having a plot that really catches my attention or if there are Queer characters (canon ones). Still, many times, I end up rewatching shows I already have watched, because I know they're good, especially sitcoms from the 1990s, which have quick episodes.

**6 Would you start watching a series, although there have been already over 10 seasons, and it has not been finished yet (e.g. *Grey's Anatomy*)?**

**Victoria:** Definitely not. Perhaps in the future this will change again. But, I can no longer watch a new series that is long. I would be able to rewatch *Dawson's Creek* all over again, for the nostalgia and because it wouldn't require too much attention on my part. But very long series that I've watched don't attract me. Which is sad for me. Before, I felt awful when a season had fewer episodes, as in the case of *Alias*. But even on *Alias* I had a lot of frustrations and mixed feelings, because it was a series that had its quality dropped a lot. Both *Alias* and *Lost* were series that engaged me a lot for a while, but that left me with a bad feeling at the end, as if the authors lacked loyalty to the content they had. And *Grey's Anatomy*, which was quoted in the question, I was never able to finish. When Cristina Yang's character left, the protagonist lost some of her personal balance. Meredith and Cristina's dynamic drove the tone of the key scenes. But this is just an example of how difficult it is to follow a series for many years or marathon a long series, to see that finishing it will not be easy or that abandoning it will be the best option.

**7 Is there a political moment in your decision not to watch (/continue to watch) shows?**

**Victoria:** Always. As I said at the beginning, and if I understood the question correctly, political issues directly interfere with my choice of consumption. Obviously, this choice is taken away from me when I'm consuming something out of obligation, due to my work, but if I can choose to watch something, I'll always focus on political agendas.

**8 Do expectations play a role? What are your expectations towards a series that you want to watch from beginning to end?**

**Victoria:** For me, it's all about expectations! Sometimes, the audience doesn't even know exactly what these expectations are, but they will always be there, hovering in the viewer's mind. But, regarding my consumption, I can say that I always create expectations, either because of the original plot and the subplots that arise or because of shipping issues. I believe that there will always be the series that we want and the possible series. What changes if I'm going to continue watching something or not is whether this "possible series" continues to make sense with what was originally offered. If the narrative logic remains, if the constructed fictional universe is respected, if there is a balance between the beginning, middle and end of the episodes, I keep watching, even with frustrations. But at the same time, this can also depend. For me, the issue of shipping enters this point of "it depends". When I have a very important ship and it is not canon, they finish the ship or it is not well developed, an irritation takes over me and I lose the desire to watch the series. Unless there is something very strong that holds my attention in the production, I will not continue to watch, especially nowadays.

**9 Does the growing amount of available series and streaming platforms play a role in your consumption of series?**

**Victoria:** Yes. As I said before, there is a much larger amount of offer in the contemporary world. Within a world of possibilities, sometimes not choosing anything makes it much easier. Maybe, watching several short films in one night is more interesting in terms of knowledge, expansion of repertoire and organization of my time. Because even when I am going to watch a feature film I feel apprehensive nowadays. Watching a series is something

very important to me, something that requires attention and time. And that's why, in a sea of offers, selecting what to watch has become fundamental. But even so, the frustrations continue, because it's a "Ouroboros" situation. An eternal cycle. Whoever makes the original productions is incessant in the launches, but not always in the maintenance of what already exists in the catalogs. When I look at my series app, which I use to know where I am in each production, I am startled by the number of series I started and never finished.

**10 Have you noted any new practices of engaging with series, e.g. in the context of *finding* what you like (e.g. navigating/identifying relevant content) or *keeping track* of series that you want to finish, that are in any way related to online platforms and a growing amount of available media?**

**Victoria:** Perhaps. But, I think there is a tendency to compulsively consume new things. When I see the amount of launches on each platform, the anxiety settles inside of me and I want to have time to at least see all the pilots. I remember that at the beginning of Netflix, it was still possible to browse the streaming and choose a series calmly, for example. There are so many releases – not just from Netflix – that it's a little overwhelming. The amount of platforms is also suffocating. Until today, I haven't been able to watch all the MCU series on Disney Plus, because when I think about opening the Disney app, I already give up, because there's a lot of information on the display, a lot of offers, a lot of obligation to see everything and everything is so shallow when I start to watch...

And it's important to say that the production's paths are included in this as well. The way that they think their narratives. The ultra serialization of the MCU, for example, is distressing, because people no longer watch it for pleasure, but rather because the level of seriality forces people to be updated or they won't be able to understand a production they really like. For example, I watched the series *Wanda Vision* and that's why I was able to understand Wanda's plot on *Doctor Strange 2*. But I gave up watching *What If*, because I ended up watching another series, when I entered Disney Plus app. So that's exactly it, the platforms have a lot of offers and the navigation leads me in a way that I get lost in a big metaphorical hyperlink.

**11 If you grow tired of a series or TV show, what will you do instead of continuing to watch it (or: what *have* you done)?**

**Victoria:** Read fanfictions, consume fan materials in general. Or I will forget the production's existence.

**12 How do you navigate your negative feelings towards series, what do you do, to avoid them?**

**Victoria:** Currently, the best choice is avoidance. Avoid continuing to consume a production, avoid being part of fandoms, avoid emotionally engaging. I prefer to focus on other types of fictional material, other media.

**13 What was the last show you grew tired of, and why?**

**Victoria:** The most recently one was *Dead to me*. When the series started the plot was very good, the dynamics of the main characters as well. I was not yet able to watch all the last season of this show due to the huge amount of fillers. As far as I've watched, the previous season's cliffhanger isn't being resolved. I ended up not being able to come back because fillers bother me a lot. Unless there is something very innovative in terms of filmmaking, acting etc (e.g. the fly episode of Breaking Bad) or some very strong fan service (e.g.: episode

4x15 of *Once Upon a Time*, which shows the relationship of the Evil Queen with Maleficent), it's very difficult to keep waiting for the plot to keep going.

### 3. Informant: Jennifer

**1 Was bedeutet für Dich Serienmüdigkeit? Ist tatsächliche Müdigkeit involviert, oder geht es um Gefühle des Ärgers, des Desinteresses o.ä.? Unter welchen Bedingungen tritt das Gefühl auf? Does series fatigue mean actual *fatigue* (being tired/exhausted when watching) to you, or rather that you lose interest or become annoyed... How would you describe your own feelings of fatigue towards a serial program and the circumstances under which they appear?**

**Jennifer:** Tatsächlich bin ich häufig müde, wenn ich abends Serien schaue, aber im Idealfall machen sie mich dann wieder so munter, dass ich noch eine Weile wach bleiben kann. Serienmüdigkeit erlebe ich, wenn ich etwa zum x-ten Mal in meiner Watchlist nachsehe, ob die nächste Staffel einer Serie endlich verfügbar ist (was natürlich normalerweise nicht der Fall ist) und mir dann beim Aufrufen der Kurzbeschreibung klar wird, dass ich – falls es denn irgendwann tatsächlich weitergeht – eigentlich alles noch einmal ansehen müsste, weil ich nicht mehr weiß, was passiert ist. Die Wiederholung von Vorspännern, aber auch das Scrollen durch die Empfehlungen auf Netflix ermüdet mich zum Beispiel, denn die Teaser sind meist nichtssagend, visuell wiederholen sie sich allzu häufig.

In fact, I am often tired when I watch series in the evening, but ideally they wake me up enough to stay awake for a while. I experience series fatigue when I check my watchlist for the umpteenth time to see if the next season of a series is finally available (which is of course usually not the case) and then when I retrieve the short description I realize that - if it finally continues at some point - I should actually watch it all again because I no longer know what happened. The repetition of previews, but also scrolling through the recommendations on Netflix, for example, tires me out, because the teasers are usually meaningless and all too often visually repetitive.

**2 Gibt es andere negative Gefühle, die Du mit dem Serienschauen verbindest? Mit welchen Situationen oder Bedingungen sind diese verbunden? Are there other negative feelings you associate with watching series, like being disappointed, being annoyed, being offended...? And in which contexts do they appear?**

**Jennifer:** Ich erlebe mich manchmal als ungeduldig, wenn ein bestimmter Aspekt der Narration aufgeblasen und künstlich in die Länge gezogen wird, um die letzten Folgen vor dem Staffelfinale noch zu befüllen.

I sometimes find myself getting impatient when a certain aspect of the narrative is inflated and artificially drawn out in order to fill the last few episodes before the season finale.

**3 Verbindest Du mehr oder weniger negative Gefühle mit a) Serien, die im Fernsehen ausgestrahlt werden/wurden oder b) Serien, die auf Onlineplattformen gestreamt werden? Falls es Unterschiede gibt, womit verbindest Du diese? Do you associate more or less negative feelings with a) series/serial shows that are (or were) broadcast via Television Channels or b) streamed via Online platforms? And – if that is the case – why is there a difference for you?**

**Jennifer:** Ich kann hier nicht unbedingt einen Unterschied feststellen – außer vielleicht, dass die Online-Serien weniger lang in meinem Gedächtnis bleiben als Serien, die ich beispielsweise auf DVD gekauft habe. Das finde ich bedauerlich.

I can't really tell the difference here - except perhaps that online series don't stay in my memory as long as the series that I've bought on DVD, for example. I find that regrettable.

**4 In Online-Recherchen habe ich öfter einen Hinweis auf die “Knappheit von Lebenszeit” gefunden, wenn Personen erklärten, weshalb sie aufgehört haben, eine Serie zu schauen, die ihnen nicht absolut zusagte. Spielt der Faktor „Zeit“ eine Rolle bei Deinem Serienkonsum, und hat dieser Aspekt in den letzten Jahren zugenommen?**  
Online, I have frequently found people referring to their limited life spans when justifying that they stopped watching a series that did not exactly meet their expectations. Has the availability of time been a factor for your series consumption? And has this factor become more relevant over the last years?

**Jennifer:** Der Faktor „Zeit“ spielt für mich in meinem Serienkonsum eine große Rolle – allerdings würde ich weniger die „Knappheit von Lebenszeit“ akzentuieren wollen als die Relevanz von „Auszeit“ und „Freizeit“. Da ich familiär und beruflich stark eingespannt bin, bleibt mir kaum Zeit für „echte“ Hobbies, auch die Flexibilität, abends das Haus noch zu verlassen, habe ich durch die Familie leider nicht. Die enorme Beanspruchung führt dazu, dass ich vernünftigerweise abends einfach mit den Kindern schlafen gehen sollte. Das mache ich aber nicht, denn da hätte ich den Eindruck, dass meine Lebenszeit nicht gut genug genutzt ist, sondern ich schaue stattdessen Serien, weil dies mir das Gefühl gibt, nicht nur fremdbestimmt zu sein, sondern auch noch Freizeit zu haben. Für dieses Gefühl, etwas nur für sich selbst zu tun, verzichte ich gern auf Schlaf. Tatsächlich ist aber auch das „wie“ und „wieviel“ der Zeit, die ich für meinen Serienkonsum aufwende, stark abhängig von den familiären und beruflichen Pflichten.

The "time"-factor plays a major role for me in my series consumption - although I would rather emphasize the relevance of "downtime" and "free time" than the "scarcity of life time". As I have a very busy family and job, I hardly have any time for "real" hobbies, and unfortunately I don't have the flexibility to leave the house in the evenings because of my family. The enormous workload means that I should sensibly just go to bed with the children in the evening. But I don't do that, because it would give me the impression that my life time isn't being used well enough. Instead, I watch series because it gives me the feeling that I'm not just determined by others, but that I also have free time. I'm happy to give up sleep for this feeling of doing something just for myself. However, the "how" and "how much" time I spend watching series is also heavily dependent on my family and work commitments.

**5 Zum Faktor Zeit gehören auch die Aspekte der Synchronität und Asynchronität; beide spielen beim Rezeptionsverhalten u.a. dann eine Rolle, wenn es darum geht, gemeinsam zu rezipieren und sich über Inhalte auszutauschen. Gilt das auch für Dein Rezeptionsverhalten? The time factor also includes the aspects of synchronicity and asynchronicity; both play a role in reception behavior, for example, when it comes to watching together and exchanging information about content. Do these aspects also play a role in your reception behavior?**

**Jennifer:** Überhaupt nicht. Ich genieße es auch, eine Serie allein zu sehen.  
Not at all. I enjoy watching a series all by myself.

**6 Lange galt es als eine Voraussetzung von Fandom, dass eine intensive Beziehung zu einem Fanobjekt längerfristig aufrechterhalten, also auch eine bestimmte Menge an Zeit in Rezeption und Anschlusskommunikation investiert wird (Roose et al 2010;2017). Die Vielfalt an verfügbaren Serien legt jedoch eher ein kurzes intensives, nomadisches Fandom (z.B. cyclical fandom, Hills 2005) nahe, das von Gegenstand zu Gegenstand springt – beide haben ihre jeweils eigene Anfälligkeit für Ermüdungserscheinungen. Hat sich für Dich in dieser Hinsicht etwas verändert im Hinblick auf Dein Fandom (wenn Du je eins ausgelebt hast)? For a long time, it was considered a prerequisite of fandom**

that an intensive relationship with a fan object be maintained over a long period of time, i.e. that a certain amount of time was invested in reception and follow-up communication (Roose et al 2010;2017). However, the variety of series available suggests a short, intense, nomadic fandom (e.g. cyclical fandom, Hills 2005) that jumps from object to object - both kinds of fandom have their own susceptibility to fatigue. Has anything changed for you in this respect with regard to your fandom (if you ever were a fan)?

**Jennifer:** Mich erinnern die Darreichungsform von Serien bei Streamingdiensten und auch mein eigenes Konsumverhalten zunehmend an meinen Umgang mit Fernsehen vor dem Boom der Zweitauswertung von Serien auf DVD. Der Konsum von Serien auf Netflix verläuft bei mir teilweise ziellos, wenn ich gerade keine gute Empfehlung habe, der ich folge. Die DVD-Boxen haben der Serie eine stärkere Wertigkeit gegeben, außerdem habe ich sie häufig innerhalb eines social events konsumiert, an das sich direkt Austausch über das Gesehene anschloss. Ich kann mich trotzdem für Serien noch begeistern und bin dann kurzfristig auch Fan (lese News oder Kommentare von Fans zur Serie online, kaufe Merchandising), aber dass ich beispielsweise Fanfictions lese oder gar schreibe, ist seit mehr als 10 Jahren nicht mehr vorgekommen.

The way series are presented on streaming services and my own consumption behavior increasingly remind me of how I used to watch TV before the boom of second-run series on DVD. My consumption of series on Netflix is sometimes aimless if I don't have a good recommendation to follow. The DVD box sets gave the series more value, and I often watched them as part of a social event that was immediately followed by an exchange about what we had watched. I can still be enthusiastic about series and I am a fan in the short term (reading news or comments by fans about the series online, buy merchandising), but I haven't read or even written fanfiction for more than 10 years.

**7 Würdest Du anfangen eine Serie zu schauen, wenn Du wüsstest, dass sie nie abgeschlossen wurde? Would you start watching a series if you knew it has never been finished in production and not reached its intended closure?**

**Jennifer:** Ich habe mich bei 1899 gerade dagegen entschieden – gerade weil ich dachte, es sei dann vermutlich Zeitverschwendung. Aber prinzipiell habe ich nichts dagegen. Es gibt auch ältere Serienfragmente, von denen ich vor dem Sehen der ersten Folge bereits wusste, sie würden nie abgeschlossen werden. Dennoch habe ich mich gezielt für diese Serien entschieden, z.B. *Firefly*.

I just decided against it with "1899" - precisely because I thought it would probably be a waste of time. But in principle I have nothing against it. There are also older series fragments of which I was aware before watching the first episode that they would never be completed. Nevertheless, I specifically chose to watch these series, e.g. *Firefly*.

**8 Würdest Du beginnen, eine Serie zu schauen, obwohl es über 10 Staffeln davon gibt? (Bspw. Grey's Anatomy) Would you start watching a series, although there have been already over 10 seasons (e.g. Grey's Anatomy)?**

**Jennifer:** Ja, habe ich schon gemacht. Allerdings ist mir hier auch schon die Puste ausgegangen, z.B. *Supernatural*.

Yes, I've already done that. However, I've also run out of breath here, e.g. with „*Supernatural*“.

**9 Gibt es politische Aspekte/Faktoren bei Deinen Entscheidungen, Serien nicht zu sehen? Is there a political moment in your decision not to watch (/continue to watch) shows?**

**Jennifer:** Eigentlich dachte ich nicht, aber meine Lust auf und mein Interesse an *House of Cards* nahmen nach den Vorwürfen gegen Kevin Spacey messbar ab.  
Originally, I didn't really think so, but my desire for and interest in *House of Cards* waned measurably after the accusations against Kevin Spacey.

**10 Spielen Erwartungen eine Rolle? Welche Erwartungen hast Du an eine Serie, die Du von Anfang bis Ende sehen möchtest? Do expectations play a role? What are your expectations towards a series that you want to watch from beginning to end?**

**Jennifer:** Wichtig sind mir schlüssige Entwicklungen der Figuren und der Handlung (als gute Beispiele, wie man es nicht machen sollte, fallen mir spontan *Riverdale* und *How to get away with Murder* ein), kein „stalling“, wie ich es gerade beispielsweise bei *The Servant* erlebe. Um mich lange an eine Serie zu binden, spielt Humor die größte Rolle – nimmt sich eine Serie zu ernst oder sind die Witze zu flach, repetitiv, auf Kosten anderer, verliere ich rasch das Interesse.

What's important to me are coherent developments of the characters and the plot ("*Riverdale*" and "*How to get away with Murder*" come to mind as good examples of how not to do it), no "stalling", as I'm currently experiencing with "*The Servant*", for example. Humor plays the biggest role in keeping me hooked on a series - if a series takes itself too seriously or the jokes are too flat, repetitive, at the expense of others, I quickly lose interest.

**11 Spielt die Zunahme an verfügbaren Serien eine Rolle bei Deinem Rezeptionsverhalten? Does the growing amount of available series and streaming platforms play a role in your consumption of series?**

**Jennifer:** Insofern ja, dass ich weniger gezielt auswähle.  
Yes, insofar as I am less selective in my choices.

**12 Sind Dir bei Dir selbst oder anderen neue Praktiken im Zusammenhang mit Serien auf digitalen Plattformen aufgefallen, z.B. im Kontext des Auffindens für Dich interessanter/relevanter Serien zwischen zahlreichen Angeboten oder dem Verfolgen serieller Inhalte über längere Zeiträume? Have you noted any new practices of engaging with series, e.g. in the context of *finding* what you like (e.g. navigating/identifying relevant content) or *keeping track* of series that you want to finish, that are in any way related to online platforms and a growing amount of available media?**

**Jennifer:** ---

**13 Wenn Du einer Serie(nrezeption) müde wirst, was tust Du stattdessen? If you grow tired of a series or TV show, what will you do instead of continuing to watch it (or: what have you done)?**

**Jennifer:** Ich suche nach einer neuen Serie (im Zweifel konsultiere ich die Watchlist).  
I look for a new series (when in doubt, I consult my watchlist).

**14 Wie gehst Du mit negativen Gefühlen gegenüber Serien um, wie vermeidest Du sie (falls Du das tust)? How do you navigate your negative feelings towards series, what do you do, to avoid them?**

**Jennifer:** Der Impact von Serien auf meine Gefühle hat extrem nachgelassen, was ich weniger den Serien als meiner veränderten persönlichen Situation zugeschrieben habe. Ich ärgere mich also nicht länger über miese Serien. Dass sie mir meine Zeit „gestohlen“ haben, verkrafte ich problemlos.

The impact of series on my feelings has diminished dramatically, which I attribute less to the series than to my changed personal situation. So I'm no longer annoyed by bad series. I have no problem coping with the fact that they "stole" my time.

**15 Welche Serie war die letzte, derer Du müde geworden bist, und weshalb? What was the last show you grew tired of, and why?**

**Jennifer:** *The Servant*, ermüdet mich gerade: Weil sich die Figuren so unglaublich verhalten (und das eigentlich so tolle Darsteller\*innen sind), weil die Handlung so ohne Not künstlich schleppend vorangeht, weil mir schwant, dass die Auflösung viel banaler sein wird als das, was ich mir ausmale.

"The Servant" is tiring me out right now, because the characters behave so implausibly (and they are actually portrayed by such great actors), because without any necessity the plot moves artificially slowly, as I suspect that the resolution will be much more banal than what I have in mind.

**16 Welche Wege kann es aus der Serienmüdigkeit hinaus geben (z.B. andere Formate, andere Rezeptions-/Distributionsbedingungen, andere mediale Anschlusspraktiken betreffend)? Which strategies may be leading out of series fatigue (e.g. other formats, other reception/distribution conditions, other media connection practices)?**

**Jennifer:** Wenn die Streamingdienste mal etwas an ihren Interfaces ändern würden, hier mehr Informationen bieten und leichter zu navigieren wären, auch die Empfehlungen zuverlässiger funktionieren würden, würde mir das sehr helfen, meinen Serienkonsum mehr als Happening zu begreifen. Hier ließe sich auch die empfundene Wertigkeit der Gegenstände erhöhen. Es hilft hierbei auch, Serien nicht auf dem Computer nebenbei zu anderen Tätigkeiten zu schauen, sondern mit Projektor und Leinwand.

If the streaming services changed something about their interfaces, offered more information and were easier to navigate, and if the recommendations worked more reliably, that would help me a lot to understand my series consumption more as a happening. This would also increase the perceived value of the items. It also helps not to watch series on the computer alongside other activities, but with a projector and screen.

**17 Treten wir einen Schritt zurück und betrachten wir Serienmüdigkeit als ein Symptom für veränderte medienkulturelle Bedingungen und eine Transformation von (z.B. fankulturellen) Medienpraktiken, was resümierst Du dann aus Deinen eigenen Erfahrungen und Beobachtungen? If we take a step back and look at series fatigue as a symptom of changing media-cultural conditions and a transformation of (e.g. fan-cultural) media practices, what would you conclude from your own experiences and observations?**

**Jennifer:** Ich habe mich immer schwer damit getan, neue Medien und Distributionsformen für mich unmittelbar anzunehmen. So habe ich lange an meiner VHS-Sammlung festgehalten,

später an den DVDs und auch jetzt fällt mir der Schritt weg von den Streamingdiensten und hin zu bspw. Twitch und Youtuber\*innen schwer. Jüngere Konsument\*innen rezipieren ganz andere Inhalte als ich, mein ältester Sohn würde beispielsweise ohne mich vermutlich keine Serien schauen, sondern nur die Kanäle seiner favorisierten Youtuber.

I have always found it difficult to immediately embrace new media and new forms of distribution. I held on to my VHS collection for a long time, later to DVDs and even now I find it difficult to move away from streaming services and towards Twitch and Youtubers, for example. Younger consumers receive completely different content than I do; my eldest son, for example, probably wouldn't watch any series without me, but only the channels of his favorite Youtubers.

#### 4. Informant: Martha

**1 Was bedeutet für Dich Serienmüdigkeit? Ist tatsächliche Müdigkeit involviert, oder geht es um Gefühle des Ärgers, des Desinteresses o.ä.? Unter welchen Bedingungen tritt das Gefühl auf? Does series fatigue mean actual fatigue (being tired/exhausted when watching) to you, or rather that you lose interest or become annoyed... How would you describe your own feelings of fatigue towards a serial program and the circumstances under which they appear?**

**Martha:** Ich verstehe unter dem Begriff fatigue nicht die wörtliche Bedeutung von Müdigkeit oder Erschöpfung. Wie bereits oben beschrieben, verstehe ich darunter vielmehr den Verlust von Interesse oder "Langeweile". Ich bemerke das vor allem beim Ansehen von Serien, bei denen sich wiederkehrende Muster erkennen lassen, zum Beispiel wenn jede Staffel die gleichen Erzählstrukturen aufweist. Letztes Jahr habe ich deswegen die Serie The Midnight Club und dieses Jahr die Serie You abgebrochen. Bei The Midnight Club war jede Folge nach demselben Schema aufgebaut und bei You jede Staffel. Beispielsweise bei You sind die Texte der inneren Monologe des Protagonisten jede Staffel dieselben und wiederholen sich. Wenn sich eine Serie und deren Charaktere mit der Zeit nicht weiterentwickeln, verliere ich das Interesse und langweile mich. Ich bevorzuge Serien mit Charakterstudien oder einer komplexen Erzählweise, die zum Denken und Fühlen einladen. Aber auch die zweite angesprochene Wortbedeutung, genervt-sein, trifft manchmal auf mich zu, beispielsweise, wenn in einer Serie oder Filmreihe ein/e Schauspieler/in ausgetauscht wird oder die Serie verlässt. Aus diesem Grund habe ich unter anderem die Serie House of Cards abgebrochen. Charakterentwicklung ist für mich ein entscheidender Punkt, der eine Serie interessant macht. Auch wenn es natürlich absolut verständlich war, dass Kevin Spacey in diesem Fall entlassen wurde. Ich bin auch genervt oder verliere das Interesse, wenn bei einer Serie zwischen den Staffeln sehr viel Zeit liegt. Das war zum Beispiel zwischen der vorletzten und letzten Staffel von Better Call Saul der Fall. Mir fiel es schwer, mich wieder in die Serie einzufinden und Spannung zu empfinden. Ich habe sie zwar nicht abgebrochen, aber musste mich dazu zwingen, sie fertig anzusehen.

I do not understand the term fatigue to have the literal meaning of tiredness or exhaustion. As described above, I understand it more as a loss of interest or "boredom". I notice this particularly when watching series in which recurring patterns can be recognized, for example when every season has the same narrative structure. Last year I stopped watching "The Midnight Club" and this year I stopped watching "You" because of this. Every episode of "The Midnight Club" was structured according to the same pattern and so was every season of "You". In "You", for example, the texts of the protagonist's inner monologues are the same every season and they get repeated. If a series and its characters don't develop over time, I lose interest and get bored. I prefer series with character studies or a complex narrative style that invite you to think and feel. But the second meaning of the word mentioned, being annoyed, also sometimes applies to me, for example when an actor or actress is replaced in a series or movie franchise or leaves the series. This is one of the reasons why I abandoned the series "House of Cards". For me, character development is a crucial point that makes a series interesting. Even if it was of course completely understandable that Kevin Spacey was dismissed in this case. I also get annoyed or lose interest when there's a lot of time between seasons of a series. That was the case between the penultimate and final season of "Better Call Saul", for example. I found it difficult to get back into the series and feel any suspense. I didn't abandon it, but I had to force myself to finish watching it.

**2 Gibt es andere negative Gefühle, die Du mit dem Serienschauen verbindest? Mit welchen Situationen oder Bedingungen sind diese verbunden? Are there other negative**

feelings you associate with watching series, like being disappointed, being annoyed, being offended...? And in which contexts do they appear?

**Martha:** Ja, ich bin enttäuscht und genervt, wenn ich zum Beispiel das Ende einer Serie nicht mag. Als etwa die Serie Dexter eine Revival-Staffel erhielt, war ich zunächst froh, dass das enttäuschende Ende der 8. Staffel vielleicht darin wiedergutmacht wird. Ich musste dann bei der Revival-Staffel Dexter: New Blood allerdings feststellen, dass die Serienmacher die Serie nur wieder zum Leben erweckten, um ihr schließlich ein noch schrecklicheres Ende zu geben. Solche Erfahrungen halten mich davon ab, andere Revival-Staffeln anzusehen. Eigentlich hatte ich mich auf die Wiederbelebung der Serie Justified gefreut, will sie jetzt aber nicht ansehen, um mir das Ende der Originalserie, das ich sehr mochte, nicht zu ruinieren.

Yes, I am disappointed and annoyed, when I don't like the end of a series, for example. When the series "Dexter" was given a revival season, for example, I was initially happy that the disappointing ending of season 8 might be made up for in it. However, with the revival season of "Dexter: New Blood", I had to realize that the series makers only brought the show back to life to give it an even more terrible ending. Experiences like that put me off watching other revival seasons. I was actually looking forward to the revival of "Justified", but I don't want to watch it now so as not to ruin the ending of the original series, which I really liked.

**3 Verbindest Du mehr oder weniger negative Gefühle mit a) Serien, die im Fernsehen ausgestrahlt werden/wurden oder b) Serien, die auf Onlineplattformen gestreamt werden? Falls es Unterschiede gibt, womit verbindest Du diese? Do you associate more or less negative feelings with a) series/serial shows that are (or were) broadcast via Television Channels or b) streamed via Online platforms? And – if that is the case – why is there a difference for you?**

**Martha:** Im eigentlichen Fernsehen sehe ich gar keine Serien mehr an. Das liegt zum einem am Programm, das hauptsächlich aus Reality Shows und Game Shows besteht. Solche Sendungen empfinde ich grundsätzlich als langweilig. Mein Interesse gilt generell mehr Quality Television. Zum anderen sehe ich mir Serien lieber im Original, also zum Beispiel auf englisch oder koreanisch, an. Im deutschen Fernsehen werden Serien leider selten im Original gezeigt. Also ich habe auf jeden Fall eher negativere Gefühle gegenüber dem Fernsehen. Auf Streaming-Portalen habe ich nur negative Gefühle gegenüber Serien aus den oben genannten Gründen. Bei Streaming-Plattformen sehe ich es im Gegensatz zum Fernsehen positiv, dass man Serien im Original ansehen – und binge watchen kann. Wenn bei einer Serie auf einem Streaming-Portal dagegen die Folgen im wöchentlichen Rhythmus veröffentlicht werden, wie im Fernsehen, bin ich wiederum genervt, da ich wissen will, wie es weitergeht. Gemäß dem Motto: I don't need sleep, I need answers.

I no longer watch any series on actual television. This is partly due to the program, which mainly consists of reality shows and game shows. I generally find such programs boring. I'm generally more interested in quality television. On the other hand, I prefer to watch series in the original language, for example in English or Korean. Unfortunately, German television rarely shows series in the original. So I definitely have more negative feelings towards television. On streaming portals, I only have negative feelings towards series for the reasons mentioned above. With streaming platforms, in contrast to television, I see it as a positive thing that you can watch - and binge-watch - series in the original language. If, on the other hand, the episodes of a series on a streaming portal are released every week, like on TV, I'm annoyed because I want to know what happens next. According to the motto: I don't need sleep, I need answers.

**4 In Online-Recherchen habe ich öfter einen Hinweis auf die “Knappheit von Lebenszeit” gefunden, wenn Personen erklärten, weshalb sie aufgehört haben, eine Serie zu schauen, die ihnen nicht absolut zusagte. Spielt der Faktor „Zeit“ eine Rolle bei Deinem Serienkonsum, und hat dieser Aspekt in den letzten Jahren zugenommen?**  
Online, I have frequently found people referring to their limited life spans when justifying that they stopped watching a series that did not exactly meet their expectations. Has the availability of time been a factor for your series consumption? And has this factor become more relevant over the last years?

**Martha:** Für mich spielt dieser Aspekt auch auf jeden Fall eine Rolle. Als ich noch Studentin war und noch mehr Freizeit hatte, machte es mir nichts aus, eine Serie fertig anzuschauen, wenn sie irgendwann langweilig wurde. Jetzt, wo ich berufstätig bin, möchte ich meine Freizeit möglichst effizient nutzen und sehe mir wirklich nur Serien an, für die ich eine Leidenschaft empfinde. Mein Leben bzw. meine Freizeit ist zu kurz.

This aspect definitely plays a role for me, too. When I was still a student and had more free time, I didn't mind finishing a series if it got boring at some point. Now that I'm working, I want to use my free time as efficiently as possible and really only watch series that I'm passionate about. My life or my spare time is too short.

**5 Würdest Du anfangen eine Serie zu schauen, wenn Du wüsstest, dass sie nie abgeschlossen wurde?** Would you start watching a series if you knew it has never been finished in production and not reached its intended closure?

**Martha:** Eher nein. Ich habe kein Interesse daran, Serien anzusehen, die bereits abgesetzt wurden. So hatte ich in Filmkritiken gelesen, dass die Serie 1899 interessant sein soll, aber da sie kurz nach der Veröffentlichung schon abgesetzt wurde, sehe ich keinen Sinn darin, sie anzufangen. Ich hatte in der Vergangenheit bereits einige Serien begonnen, die dann plötzlich abgesetzt wurden (Deadwood, Carnivàle) und es hatte mich gestört, dass solche Serien ein offenes Ende haben.

Aber es kommt vielleicht auch auf die Serie an. Wenn mir eine Serie von vielen Personen empfohlen wird oder ich sie als wichtigen Teil der Fernsehgeschichte erachte (zum Beispiel Twin Peaks), sehe ich sie mir vielleicht an.

I tend to say no. I have no interest in watching series that have already been canceled. For example, I had read in movie reviews that the series "1899" was supposed to be interesting, but since it was canceled shortly after its release, I don't see any point in starting it. I had already started a few series in the past that were then suddenly canceled ("Deadwood", "Carnivàle") and it bothered me that such series have an open ending.

But perhaps it also depends on the series. If a series is recommended to me by many people or I consider it to be an important part of television history ("Twin Peaks", for example), I might watch it.

**6 Würdest Du beginnen, eine Serie zu schauen, obwohl es über 10 Staffeln davon gibt? (Bspw. Grey's Anatomy)** Would you start watching a series, although there have been already over 10 seasons (e.g. Grey's Anatomy)?

**Martha:** Ja, das mache ich. Ich habe zum Beispiel vor Kurzem damit begonnen, die Serie Supernatural anzusehen. Ich habe ursprünglich mit der Serie angefangen, da sie für mein Dissertationsprojekt [...] von Bedeutung ist. Aber jetzt empfinde ich die Serie inzwischen als unterhaltsam und habe vor, alle 15 Staffeln anzusehen.

Yes, I do that. For example, I recently started watching the series "Supernatural". I originally started watching the show because it was relevant to my dissertation project [...]. But now I find the show entertaining and plan to watch all 15 seasons.

**7 Gibt es politische Aspekte/Faktoren bei Deinen Entscheidungen, Serien nicht zu sehen? Is there a political moment in your decision not to watch (/continue to watch) shows?**

**Martha:** Ja, manchmal, im gesellschaftspolitischen Sinne. Ich habe zum Beispiel die Serie Chilling Adventures of Sabrina abgebrochen, da ich die feministischen Themen in der Serie als zu on the nose empfand. Ich sehe mich zwar selbst als Feministin, aber für mich wurden sexistische Probleme in unserer Gesellschaft in der Serie als zu stereotypisch und künstlich dargestellt. Ich bevorzuge Serien, die ungezwungen feministisch sind, wie zum Beispiel Bob's Burgers oder Mad Men. Ich habe auch die Serie Game of Thrones abgebrochen, da es mir in der Serie zu viel sexuelle Gewalt gegen Frauen gab. Aber ich mag grundsätzlich Serien, die gesellschaftliche Themen ansprechen, zum Beispiel den Aspekt der politischen Korruption in der Serie The Wire.

Yes, sometimes, in a socio-political sense. For example, I stopped watching "Chilling Adventures of Sabrina" because I found the feminist themes in the series too on-the-nose. I see myself as a feminist, but for me, sexist problems in our society were portrayed in the series as too stereo-typical and artificial. I prefer shows that are informally feminist, such as "Bob's Burgers" or "Mad Men". I also dropped out of watching "Game of Thrones" because there was too much sexual violence against women in the series. But I generally like series that address social issues, for example the aspect of political corruption in the series "The Wire".

**8 Spielen Erwartungen eine Rolle? Welche Erwartungen hast Du an eine Serie, die Du von Anfang bis Ende sehen möchtest? Do expectations play a role? What are your expectations towards a series that you want to watch from beginning to end?**

**Martha:** Ja, Erwartungen spielen auf jeden Fall eine Rolle, beispielsweise, wenn eine Serie auf einem Buch basiert. Ich bin zum Beispiel ein großer Fan des Buchs Good Omens. Als dann die Serie Good Omens auf Amazon Prime erschien, waren meine Erwartungen sehr hoch. In diesem Fall wurden meine Erwartungen nicht enttäuscht, bei anderen Serien, die auf anderen Medien beruhen, dagegen schon. Vor Kurzem erschien etwa die Serie The Last of Us. The Last of Us war zuerst ein Computerspiel. Ich hatte es nicht gespielt, aber da viele Filmkritiker die Serie in den Himmel lobten und die Serie auf HBO erscheint, hatte ich große Erwartungen. Allerdings langweilte mich schon die erste Folge der Serie, da die Serie für mich dieselben narrativen Strukturen und Motive aufweist wie andere Zombie-Serien (zum Beispiel The Walking Dead) auch. Vielleicht kann man dieses Phänomen aber auch generell als Zombie-Müdigkeit beschreiben. Grundsätzlich habe ich die Erwartungen an eine Serie, dass sich die Charaktere weiterentwickeln und die Erzählweise oder audiovisuelle Ästhetik besonders sein müssen und hervorstechen, etwa bei Serien wie Breaking Bad oder The Sopranos. Stichwort: Quality Television.

Yes, expectations definitely play a role, for example when a series is based on a book. For example, I'm a big fan of the book "Good Omens". So when the series "Good Omens" was released on Amazon Prime, my expectations were very high. In this case, my expectations were not disappointed, but other series based on other media were disappointing. Recently, for example, "The Last of Us" series was released. "The Last of Us" was initially a computer game. I hadn't played it, but as many film critics praised the series to the skies and the series appears on HBO, I had high expectations. However, I was bored from the very first episode of

the series, as I found it to have the same narrative structures and motifs as other zombie series (such as "The Walking Dead"). But perhaps this phenomenon can also be described as zombie fatigue in general. Basically, I have expectations of a series that the characters should evolve further and that the narrative style or audiovisual aesthetics should be special and stand out, for example in series like "Breaking Bad" or "The Sopranos". Keyword: Quality Television.

**9 Spielt die Zunahme an verfügbaren Serien eine Rolle bei Deinem Rezeptionsverhalten? Does the growing amount of available series and streaming platforms play a role in your consumption of series?**

**Martha:** Ich empfinde es eher als positiv, dass man eine große Auswahl an Serien durch Streaming-Dienste hat. Allerdings ist das Risiko durch die Vielzahl an Serien höher, dass manche Serien schneller wieder abgesetzt werden. Das hat allerdings keinen Einfluss auf mein Konsumverhalten. Ich sehe inzwischen sehr viel mehr Serien als Filme, da für mich die meisten Serien heutzutage grundsätzlich qualitativ hochwertiger sind als die meisten Filme. Dass es viele Streaming-Plattformen gibt, stört mich nicht. Aber natürlich überlege ich mir vor einem Abo, ob es auf dem jeweiligen Streaming-Dienst mehr interessante Serien gibt als vielleicht bei einem anderen.

I think it's more of a positive thing that you have a large selection of series through streaming services. However, due to the large number of series, there is a higher risk that some series will be canceled more quickly. However, this has no influence on my consumption behavior. I now watch a lot more series than films, as most series are generally of a higher quality than most films these days. The fact that there are so many streaming platforms doesn't bother me. But of course, before I subscribe, I consider whether there are more interesting series on the respective streaming service than perhaps on another one.

**10 Sind Dir bei Dir selbst oder anderen neue Praktiken im Zusammenhang mit Serien auf digitalen Plattformen aufgefallen, z.B. im Kontext des Auffindens für Dich interessanter/relevanter Serien zwischen zahlreichen Angeboten oder dem Verfolgen serieller Inhalte über längere Zeiträume? Have you noted any new practices of engaging with series, e.g. in the context of finding what you like (e.g. navigating/identifying relevant content) or keeping track of series that you want to finish, that are in any way related to online platforms and a growing amount of available media?**

**Martha:** Ich finde neue Serien meistens auf Facebook, etwa wenn ein Freund etwas über eine neue Serie postet oder verschiedene Online-Zeitungen (beispielsweise The Guardian) neue Serien rezensieren. Konkret nach Serien "suchen" tue ich eher seltener, aber es kommt auch vor. Wenn ich zum Beispiel eine Serie sehr mochte, recherchiere ich auf IMDb, welche anderen Serien die Serienmacher noch kreiert haben. Ich war zum Beispiel ein großer Fan der Serie Corporate auf Comedy Central. Als die Serie leider abgesetzt wurde, hatte ich eine neue Serie der Serienmacher begonnen, This Fool. Bei Serien, die ich schon angefangen habe und bei denen ich auf eine neue Staffel warte, recherchiere ich meistens über die Google-Suchmaschine, wann das Release Date für die neue Staffel veröffentlicht werden wird.

I usually find new series via Facebook, for example when a friend posts something about a new series or when various online newspapers (such as The Guardian) review new series. I don't "search" for series specifically that often, but it does happen. For example, if I really liked a series, I go to the IMDb (Internet Movie Database) to see which other series the creators have made. For example, I was a big fan of the series "Corporate" on Comedy Central. When the show was unfortunately canceled, I started a new series by the show's creators, "This Fool". For series that I have already started and for which I am waiting for a

new season, I usually use the Google search engine to find out when the release date for the new season will be published.

**11 Wenn Du einer Serie(nrezeption) müde wirst, was tust Du stattdessen? If you grow tired of a series or TV show, what will you do instead of continuing to watch it (or: what have you done)?**

**Martha:** Ich wechsele meistens zu einer anderen Serie, die ich als interessanter empfinde. I usually switch to another series that I find more interesting.

**12 Wie gehst Du mit negativen Gefühlen gegenüber Serien um, wie vermeidest Du sie (falls Du das tust)? How do you navigate your negative feelings towards series, what do you do, to avoid them?**

**Martha:** Ich schätze, ich breche eine Serie einfach ab, wenn sie negative Gefühle in mir auslöst, manchmal auch noch während einer einzelnen Folge. Ich möchte meine Zeit lieber mit positiven Gefühlen verbringen. Wenn ich das Ende einer Serie nicht mochte, lese ich Fan Fictions zu solchen Serien, um zu erkunden, ob Fans vielleicht ein besseres Ende für eine Serie kreiert haben. Dadurch werden die negative Gefühle durch positive ersetzt. Oder: Im Zweifel einfach Schokolade essen.

I guess I just abandon a series if it triggers negative feelings in me, sometimes even during a single episode. I'd rather spend my time with positive feelings. If I didn't like the ending of a series, I read fan fiction about such series to find out if fans might have created a better ending for a series. This replaces the negative feelings with positive ones. Or: When in doubt, just eat chocolate.

**13 Welche Serie war die letzte, derer Du müde geworden bist, und weshalb? What was the last show you grew tired of, and why?**

**Martha:** Das war bei mir die Netflix-Serie The Watcher. Ich bin eigentlich ein Horror-Fan, aber in dieser Serie wurde sich bei sehr vielen Horror-Klischees bedient, die ich schon in vielen anderen Horror-Serien und -Filmen gesehen habe. Deswegen hat mich die Serie schon nach wenigen Folgen gelangweilt. Sie hat einfach nichts Neues angeboten. Die Familienmitglieder, die sich irgendwann selbst verdächtigen und als Feinde sehen – what else is new?

For me, that was the Netflix series "The Watcher". I'm actually a horror fan, but this series used a lot of horror clichés that I've already seen in many other horror series and films. That's why I got bored of the series after just a few episodes. It simply didn't offer anything new. Family members, who at some point suspect each other and see themselves as enemies - what else is new?

## 5. Informant: Sophie

**1 Was bedeutet für Dich Serienmüdigkeit? Ist tatsächliche Müdigkeit involviert, oder geht es um Gefühle des Ärgers, des Desinteresses o.ä.? Unter welchen Bedingungen tritt das Gefühl auf? Does series fatigue mean actual fatigue (being tired/exhausted when watching) to you, or rather that you lose interest or become annoyed... How would you describe your own feelings of fatigue towards a serial program and the circumstances under which they appear?**

**Sophie:** Serienmüdigkeit bedeutet für mich zwei Dinge: Eine Überdrüssigkeit mit dem seriellen Format selbst, das mich in einen bestimmten Rezeptionsmodus zwingt, und der Ärger über konkrete Serien, die mich aus unterschiedlichen Gründen enttäuscht haben. Im ersten Fall ist es für mich das problematisch, was in anderen Fällen gerade verheißungsvoll sein kann, nämlich dass es viel Material zu erfahren – das heißt eben auch: zu bewältigen gibt. Im schlimmsten Fall fühlt sich das an, als würde ich in eine Beziehung gezwungen, die ich nicht führen will. Bei einem Spielfilm weiß ich woran ich bin, und was ich an zeitlicher Investition erbringen muss. Bei einer Serie kommen viele Momente der Unsicherheit dazu: Einerseits kann es – wenn schlecht gemacht – dazu kommen, dass die taktischen Momente des Erzählens zu sichtbar werden: Inhaltlich werden manche Entwicklungen zunächst nur angedeutet, eine Spannung langsam aufgebaut, eventuell sogar falsche Fährten gelegt, um mich als Zuschauende bei der Sache zu halten, und wenn es dann zum Ende der Folge geht, ein Köder ausgeworfen. Wenn das zu sichtbar wird – wie bei mir zuletzt bei 1899 – dann fühle ich mich manipuliert und entziehe mich. Und wenn eine spannende Erzählung mit vielen Strängen aufgebaut wird, und dann die Sendung eingestellt wird, bleiben offene Enden, bei denen ich ebenfalls davon ausgehe, dass sie bewusst so gestaltet wurden, damit sich entsprechend viel Widerspruch von Fanseite regt.

Die Müdigkeit gegenüber einer bestimmten Serie kann aber auch jenseits dieser taktischen und formalen Aspekte angesiedelt sein. Vielleicht gehen mir die Konfliktlösungsstrategien bestimmter Charaktere auf die Nerven, oder dass eine bestimmte, anstrengende Figur immer noch dabei ist. Dann stellt sich ein Gefühl ein von, „das/den/die kann ich einfach nicht mehr sehen“.

For me, series fatigue means two things: a weariness with the serial format itself, because it forces me into a certain mode of reception, and annoyance with specific series that have disappointed me for various reasons. In the first case, it is problematic for me what can be promising in other contexts, namely that there is a lot of material to experience - which also means: to manage. In the worst case, it feels like I'm being forced into a relationship that I don't want to be in. With a feature film, I know where I stand and what I have to invest in terms of time. With a series, there are many moments of uncertainty: On the one hand, if done poorly, the strategic moments of storytelling can become too obvious: In terms of content, some developments are initially only hinted at, tension is slowly built up, possibly even false trails are laid in order to keep me, the spectator, interested, and then, when it comes to the end of the episode, there will be some kind of bait. If this becomes too obvious - as was the case for me recently with "1899" and its multiple cliffhangers - I feel manipulated and withdraw from the series. And when an exciting narrative is built up with many strands and then the show is stopped, there are open ends left, which I also assume were deliberately designed so that there would be a lot of opposition to the cancellation from fans.

However, fatigue with a particular series can also be located beyond these tactical and formal aspects. At times, I feel rather unnerved by the (lack of) conflict resolution strategies of certain characters, or the fact that a certain tiring character is still around, annoys me. Then a feeling of "I just can't watch this series/that character/that behaviour anymore" sets in.

**2 Gibt es andere negative Gefühle, die Du mit dem Serienschauen verbindest? Mit welchen Situationen oder Bedingungen sind diese verbunden? Are there other negative feelings you associate with watching series, like being disappointed, being annoyed, being offended...? And in which contexts do they appear?**

**Sophie:** Die Serie „You“ hat mich verärgert, weil sie mich dazu gebracht hat, dem Protagonisten zu lange zu folgen und mit ihm ungewollt zu sympathisieren, obwohl seine misogynen Einstellung und Unreife doch immer wieder sehr offensichtlich werden. Da hatte ich den Eindruck, mich bewusst entziehen zu müssen, weil ich mich mit so einer Weltsicht nicht umgeben wollte. Ich würde in diesem Zusammenhang von Verärgerung sprechen und von einem Gefühl der Beleidigung, denn die Weltsicht des Protagonisten wird immer wieder als gerechtfertigt dargestellt.

The series "You" annoyed me because it made me follow the protagonist for too long and forced me into sympathizing with him unintentionally, even though his misogynistic attitude and immaturity are very obvious time and again. I had the impression that I had to consciously withdraw because I didn't want to surround myself with such a world view. In this context, I would speak of annoyance and a feeling of offense, because the protagonist's world view is repeatedly presented as justified.

**3 Verbindest Du mehr oder weniger negative Gefühle mit a) Serien, die im Fernsehen ausgestrahlt werden/wurden oder b) Serien, die auf Onlineplattformen gestreamt werden? Falls es Unterschiede gibt, womit verbindest Du diese? Do you associate more or less negative feelings with a) series/serial shows that are (or were) broadcast via Television Channels or b) streamed via Online platforms? And – if that is the case – why is there a difference for you?**

**Sophie:** Das sind dann eher historische Beispiele aus meiner Kindheit und Teenagerzeit, als man noch dem Diktat des Fernsehprogramms ausgesetzt war. Wir konnten zuhause nur 6 Sender empfangen (ARD, ZDF, WDR, AVRO, SSVC und VOX), davon 3 in sehr wechselnder Qualität mit viel Schnee. Dass hier überhaupt eine Serie lief, die interessant war, was sehr selten. Ich erinnere mich an verzweifelt programmierte VHS-Kassetten, den Ärger darüber, wenn es wegen einer Programmverschiebung dann doch nicht das Ende der Folge auf dem Band gab (meine Eltern gaben kein Geld für Fernsehzeitungen aus, entsprechend gab es keine „Showview“-Option, die zuverlässiger aufgezeichnet hätte). Man war definitiv ausgeliefert und hatte damals – ohne Internetzugang – auch nicht die Möglichkeit, doch noch den Ausgang einer Geschichte zu recherchieren. Nicht zu wissen, wie es mit Duncan McCleod und seinem mysteriösen Kumpel Methos von „Highlander“ weiterging, das hat mich schon sehr frustriert. Für andere Serien musste ich zu Freundinnen gehen, um sie überhaupt sehen zu können, Buffy The Vampire Slayer war an Samstagnachmittage bei meiner besten Freundin geknüpft, und da war die Abhängigkeit dann eine doppelte – von der Verabredung genauso wie vom Programm. Unerwünschte Abhängigkeit und Frustration wären also definitiv meine Assoziationen mit dem Fernsehen und Serien.

Mit Streamingplattformen verbinde ich eher ein Überforderungsgefühl: Für mich funktionieren die Empfehlungsmechanismen dort einfach nicht gut genug. Oft habe ich eine ganze Stunde damit verbracht, etwas finden zu wollen, was ich nun gern sehen möchte, aber dann doch abgebrochen, weil in all dem Angebot nichts interessant genug schien. Das Gefühl kenne ich auch von 40 gut funktionierenden TV-Kanälen im Hotel. Manchmal läuft einfach nichts. Im Streaming kommt dazu, dass ich nicht immer gleich das Commitment einer Serie auf mich nehmen will. Hier suche ich dann oft eher nach Filmen oder nach Formaten, bei denen ich irgendeine Folge sehen kann, weil sie nur lose zusammenhängen.

The following represent rather historical examples from my childhood and teenage years, when we were still subject to the dictates of the television program. At home, we could only receive 6 channels at home (ARD, ZDF, WDR, AVRO, SSVC and VOX), 3 of them in very variable quality and with lots of image noise. It was very rare that there was an interesting series on at all. I remember desperately programming VHS recorders and my annoyance when the end of an episode wasn't recorded due to a program change (my parents didn't spend any money on TV guides, so there was no "Showview" or "VCR Plus+"-option that would have recorded more reliably). You were definitely at the mercy of the broadcasters and at that time - without internet access - you didn't have the opportunity to research the outcome of a story in case you missed its finale. Not knowing what happened to Duncan McCleod and his mysterious buddy Methos from "Highlander" really frustrated me. For other series, I had to go to friends' houses to be able to watch them at all: Watching "Buffy The Vampire Slayer" was tied to Saturday afternoons at my best friend's house, and then the dependency was twofold - both my friend (who often played tennis on weekends) and the television schedule, were unreliable factors. So unwanted dependency and frustration would definitely be my associations with broadcast television and series.

I associate streaming platforms more with a feeling of being overwhelmed: the recommendation mechanisms there simply don't work well enough for me. Several times I spent a whole hour trying to find something I'd like to watch, only to abandon the search because nothing seemed interesting enough. I do not own a TV anymore, but I know that feeling from hotel rooms with 40 well-functioning TV channels ... Sometimes there is just nothing on. When it comes to streaming, I don't always want to commit to a series straight away. I often look for movies or formats where I can watch a single episode because they are only loosely connected.

**3 In Online-Recherchen habe ich öfter einen Hinweis auf die "Knappheit von Lebenszeit" gefunden, wenn Personen erklärten, weshalb sie aufgehört haben, eine Serie zu schauen, die ihnen nicht absolut zusagte. Spielt der Faktor „Zeit“ eine Rolle bei Deinem Serienkonsum, und hat dieser Aspekt in den letzten Jahren zugenommen? Online, I have frequently found people referring to their limited life spans when justifying that they stopped watching a series that did not exactly meet their expectations. Has the availability of time been a factor for your series consumption? And has this factor become more relevant over the last years?**

**Sophie:** Es gibt definitiv Momente, wo mir der Faktor Lebenszeit plötzlich sehr deutlich wird: Wenn sich etwas zu lang hinzieht (dann springe ich mittlerweile erstaunlich oft vor oder beginne eine Tätigkeit nebenher, die keine volle Aufmerksamkeit benötigt), oder wenn ich eine Serie anfangen, von der ich weiß, dass sie über viele Staffeln geht. Dann fühlt es sich zu sehr wie Arbeit an. Am Schlimmsten ist es, wenn mir eine bestimmte Folge oder Szene im Arbeitskontext empfohlen wurde, und ich mich innerhalb eines für mich uninteressanten Materials auf die Suche nach der Nadel im Heuhaufen mache.

In meiner Freizeit möchte ich nach Möglichkeit keine weitere Zeit mit unangenehmen Inhalten verschwenden, weshalb mich Serien wie 1899, die zwar stimmungsvoll sind, aber diesen Aspekt zu sehr in Langatmigkeit ausreizen, fast aggressiv machen.

There are definitely moments when the time factor (life is short) suddenly becomes very clear to me: When something drags on for too long or when I start a series that I know will go on for many seasons, I now skip ahead surprisingly often or start an activity on the side that doesn't require my full attention. Then it feels too much like work. The worst thing is when a certain episode or scene has been recommended to me in a work context and I start looking for a needle in a haystack within material that I find uninteresting.

In my free time, I don't want to waste any more time with unpleasant content if possible, which is why series like "1899", which are atmospheric but exhaust this aspect too much in long-windedness, make me almost aggressive.

**5 Würdest Du anfangen eine Serie zu schauen, wenn Du wüsstest, dass sie nie abgeschlossen wurde?** Would you start watching a series if you knew it has never been finished in production and not reached its intended closure?

**Sophie:** Das ist mittlerweile tatsächlich ein wichtiger Faktor gleich bei der Auswahl. Ob eine Geschichte ein Ende hat (und auch, ob es als von anderen zufriedenstellend eingeschätzt wird oder mir anhand von Spoilern zufriedenstellend scheint), war mir schon immer wichtig. Vor Serien galt das für mich bereits für Bücher. Es gibt im Leben genug lose (oder schlimme) Enden.

This has actually become an important factor in the selection process for me. Whether a story has an ending (and also whether it is considered satisfactory by others or seems satisfactory to me, based on spoilers) has always been important to me. Before I watched series, this was already true for books. There are enough loose (or bad/sad) end(ing)s in life.

**6 Würdest Du beginnen, eine Serie zu schauen, obwohl es über 10 Staffeln davon gibt? (Bspw. Grey's Anatomy)** Would you start watching a series, although there have been already over 10 seasons (e.g. Grey's Anatomy)?

**Sophie:** Der Moment, als ich auf Disney+ gesehen habe, dass es mittlerweile 18 Staffeln von Grey's Anatomy gibt, war schon ein sehr merkwürdiger. Sowohl, die Darsteller\*innen am gleichen Ort in jung und merklich älter zu sehen, als auch der Eindruck, dass auch ich zumindest einen erheblicheren Teil meiner Lebenszeit hier investieren würde (ohne dafür bezahlt zu werden) ... das war ein gewisses Erschrecken. Ich war von der Anzahl der Staffeln regelrecht erschlagen und kann mich nicht überwinden, damit anzufangen.

The moment when I saw on Disney+ that there are now 18 seasons of Grey's Anatomy, was a very strange one. Both seeing the actors in the same place, young and noticeably older, and the impression that I, too, would be investing at least a significant part of my life here (without being paid for it) ... it was a bit of a shock. I was literally overwhelmed by the number of seasons and can't bring myself to start.

**7 Gibt es politische Aspekte/Faktoren bei Deinen Entscheidungen, Serien nicht zu sehen? Is there a political moment in your decision not to watch (/continue to watch) shows?**

**Sophie:** Natürlich auch. Wenn ein Narrativ frauenfeindlich ist, oder menschenfeindlich, oder in meinen Augen schlecht gemacht, dann habe ich das Bedürfnis ihm keine weitere Aufmerksamkeit zuzuführen.

That, too. If a narrative is misogynistic, or misanthropic, or in my eyes badly done, then I feel the need not to give it any more attention.

**8 Spielen Erwartungen eine Rolle? Welche Erwartungen hast Du an eine Serie, die Du von Anfang bis Ende sehen möchtest? Do expectations play a role? What are your expectations towards a series that you want to watch from beginning to end?**

**Sophie:** Ich denke, meine Ansprüche sind da auf jeden Fall gestiegen, auch dadurch, dass das Angebot vielfältiger und hochwertiger geworden ist. Letztlich erwarte ich persönlich aber keinen Milliardenbudgets, sondern gute Erzählungen und Stringenz. Ricky Gervais' 'After Life' und 'Fleabag' z.B. fand ich sehr lohnend, und besonders teuer waren beide nicht. Vielleicht ist es auch nicht zufällig, dass ich hier zwei eher kurze Serienformate gewählt habe. Bei Mini-Serien weiß ich, dass ich sie vermutlich ganz sehen werde, wenn mich die Story nicht komplett verliert. Als Lieblingsserien würde ich deshalb 'Top of the Lake' und 'China Girl' von Jane Campion bezeichnen, - unkonventionelle Erzählungen, die einen lange noch begleiten, obwohl eigentlich recht kurz (je 4 oder 6 Folgen). Überhaupt löst die Mini-Serie für mich das Zeitproblem: Es gibt mehr Möglichkeiten, Dinge auszuerzählen, aber keine Gefahr, den Faden oder die Lust zu verlieren.

I think, my expectations have definitely risen, partly because the range of available material has become more diverse and of higher quality. Ultimately, however, I personally don't expect a billion-dollar budget, but good storytelling and stringency. I found Ricky Gervais' "After Life" and "Fleabag", for example, very rewarding, and neither were particularly expensive in production. Perhaps it's also no coincidence that I've chosen two rather short serial formats here. With mini-series, I know that I'll probably watch them all the way through if the story doesn't completely lose me. I would therefore describe "Top of the Lake" and "China Girl" by Jane Campion as my favorite series - unconventional stories that stay with you for a long time, even though they are actually quite short (4 or 6 episodes each). In general, the mini-series solves the time problem for me: there are more opportunities to tell things, but no danger of losing the narrative thread or the desire to continue watching.

**9 Spielt die Zunahme an verfügbaren Serien eine Rolle bei Deinem Rezeptionsverhalten? Does the growing amount of available series and streaming platforms play a role in your consumption of series?**

**Sophie:** Ja, ich bin definitiv öfter frustriert, weil mir die Plattformen selbst nicht zeigen, was mich interessiert, da die Algorithmen für mich bisher nicht funktionieren. Empfehlungen werden viel wichtiger. Plattformzugänge zu managen (Abos im Blick zu behalten, Passwörter und Zugänge zu verwalten) nervt zunehmend und ist eine Arbeit, für die ich dennoch selber zahlen muss.

Yes, I definitely get frustrated more often because the platforms don't show me what I'm interested in, as the algorithms haven't worked for me yet. Recommendations are becoming much more important. Managing platform access (keeping an eye on subscriptions, managing passwords and access) has become annoying and results in administrative work, while I still have to pay.

**10 Sind Dir bei Dir selbst oder anderen neue Praktiken im Zusammenhang mit Serien auf digitalen Plattformen aufgefallen, z.B. im Kontext des Auffindens für Dich interessanter/relevanter Serien zwischen zahlreichen Angeboten oder dem Verfolgen serieller Inhalte über längere Zeiträume? Have you noted any new practices of engaging with series, e.g. in the context of finding what you like (e.g. navigating/identifying**

relevant content) or keeping track of series that you want to finish, that are in any way related to online platforms and a growing amount of available media?

**Sophie:** Meine besten Freund\*innen und ich geben uns immer Auskunft darüber, was wir zuletzt gesehen haben. Ich merke grade, dass das Nacherzählen von Serien dabei auch eine größere Rolle spielt, als früher. Teilweise ist es ein stellvertretendes Sehen – man ist informiert, weiß genug darüber, um ggfs selbst die Empfehlung weitergeben zu können, aber man hat die Zeit des Sehens nicht selbst investiert.

Ansonsten arbeite ich zunehmend mit Vormerkungen, da ich interessante Inhalte immer dann sehe, wenn ich grade keine Zeit habe, aber wenn ich sie suche, nicht mehr weiß, was ich Letztens so unbedingt sehen wollte.

My friends and I are always telling each other what we've watched recently. I've just realized that retelling series plays a bigger role than it used to. Sometimes it's a kind of vicarious viewing – you're informed, you know enough about it to be able to pass on the recommendation yourself, if necessary, but you haven't invested the time of watching it yourself.

Also, I'm increasingly working with bookmarks, because I always see interesting content when I don't have time, but when I'm actively looking for something to watch, I can't remember what I really wanted to see the other day.

**11 Wenn Du einer Serie(nrezeption) müde wirst, was tust Du stattdessen? If you grow tired of a series or TV show, what will you do instead of continuing to watch it (or: what have you done)?**

**Sophie:** Oft sehe ich dann nicht eine andere Serie, sondern eher einen Film oder ich koche etwas oder mache etwas, das keine Medien erfordert. Oft ist der Moment des „im Überfluss nichts finden“ dann etwas, das eine generelle Bildschirmmüdigkeit und Ärger über internetbasierte Medien auslöst – das Gegenprogramm führt bei mir eher davon weg. Ins Kino, nach draußen ins Freie, in die Küche, oder in ein Gespräch.

Often, I don't watch another series, but rather a movie or I cook something or do something that doesn't require media. Often the moment of "finding nothing in abundance" is then something that triggers a general screen fatigue and anger about digital media – the “counter-program” tends to lead me away from this: to the movies, outside, into the fresh air, into the kitchen or into a conversation.

**12 Wie gehst Du mit negativen Gefühlen gegenüber Serien um, wie vermeidest Du sie (falls Du das tust)? How do you navigate your negative feelings towards series, what do you do, to avoid them?**

**Sophie:** Ich nutze Vormerkungen von relevantem Material und bewusstes Ausblenden von anderem durch Dislike-Button (Versuch des Trainierens des Algorithmus‘). Abbrechen, bevor es zu schlimm wird, nur Empfehlungen sehen oder „durchskippen“.

I use bookmarks for relevant material and consciously hide media I am not interested in by using the dislike button (hoping to train the algorithm). I stop looking for content before the search gets too long; I only watch recommendations or "skip through" material.

**13 Welche Serie war die letzte, derer Du müde geworden bist, und weshalb? What was the last show you grew tired of, and why?**

**Sophie:** 1899. Furchbar. Trotz toller Darsteller und super Idee mit Mehrsprachigkeit... jede Folge dämmerte mysteriös vor sich hin, um dann in einer Enthüllung mit Cliffhanger zu münden. Ich habe dann alle Cliffhanger nacheinander angeschaut (noch nicht einmal bewusst deren Auflösung/Fortsetzung überprüft) und die Serie für mich für beendet erklärt. Auch als ich das Ende kannte, konnte ich mir nur gratulieren, insgesamt maximal ein Drittel der Zeit gebraucht zu haben.

“1899” - Terrible. Despite great actors and that great idea of realizing a multilingual series... The overall structure was repetitive: Every episode dawned mysteriously, only to end in a revelation with a cliffhanger. I then watched all the cliffhangers one after the other (not even consciously checking their resolution/continuation) and declared the series “over” for me. Even when I knew the ending, I could only congratulate myself on having only needed a third of the time to get its essence.

## 6. Sophie Einwächter interviews Thessa Jensen

Deutsch (Original)	English (Translation)
<p>SE #00:00:08-0# Jetzt läuft die Aufnahme und ich freue mich sehr, dass Du die Zeit gefunden hast, Dich mit mir über das Phänomen der Serienmüdigkeit zu unterhalten. Bei all den kleinen Einzelfragen, die ich gleich stellen werde, geht es mir natürlich auch um so einen übergeordneten Blick. Also, dass mir dieses Phänomen überhaupt aufgefallen ist, hat auch ausgelöst, darüber nachzudenken, was sagt das eigentlich über die medienkulturellen Bedingungen unserer Zeit. Was sagt das über veränderte Rezeptionsbedingungen und vielleicht auch von Fandom/Serienfandom. Und ganz basal angefangen, die Frage: Was ist eigentlich für Dich „Serienmüdigkeit“?</p>	<p>SE #00:00:08-0# The recording is now activated and I'm delighted that you've found the time to talk to me about the phenomenon of series fatigue. Despite all the small individual questions that I'm about to ask, I'm of course also interested in a more conceptual view. When I noticed this phenomenon for the first time, it also prompted me to think about what it actually says about the media-cultural conditions of our time. What does it say about changing reception conditions and perhaps also about fandom/series fandom? Starting at a very basic level, with the question: What do you actually consider “series fatigue” to be?</p>
<p>TJ #00:00:46-6# Also es ist eigentlich diese Sache, nicht wieder Lust zu haben wieder mit einer Serie anzufangen. Also einmal eine Serie wie Sherlock oder Game of Thrones, wo man den Abschluss so blöd fand, dass man keine Lust hatte das nochmal zu sehen, oder damit weiterzuarbeiten oder irgendeine Spin-Off davon zu sehen. Das ist die eine Sache. Die andere Sache mit Serienmüdigkeit ist, wenn wir jetzt Star Wars, wo ja inzwischen ich weiß nicht wie viele Spin-Offs existieren und da muss ich einfach sagen, dass man sich jetzt in diese Welt hineinversetzen soll, um das dann zu verstehen, dann muss man auch all die anderen Sachen gesehen haben. Und wenn man dann wirklich was davon haben will, dann muss man ja eigentlich noch mehr Sachen gesehen haben und das alles noch diskutiert haben und so...Das ist einfach... ich glaube ich bin zu alt dafür also ....das ist die eine Sache. Und die andere Sache, muss ich dann auch sagen, und das inzwischen irgendwie immer das Gleiche, dasselbe ist, dieselbe Geschichte erzählt wird. Ok das wird dann in SciFi gepackt oder mit Drachen gemacht oder irgendwie ja ...immer wilder werden oder mit 3D oder irgendwas anderes extra und so.</p>	<p>TJ #00:00:46-6# Well, it's actually this thing of not wanting to start a series again. So, on the one hand, a series like Sherlock or Game of Thrones, where you thought the ending was so stupid that you didn't feel like watching it again, or continuing with it or watching some spin-off of it, that's one thing. The other thing with series fatigue is, when we now have Star Wars, where there are now I don't know how many spin-offs, I just have to say that you have to put yourself in that world to understand it, you must have watched all the other stuff. You must have gone through watching and discussing even more things, if you really want to get something out of it... That's just... I think I'm too old for that, so .... that's one thing. And another thing I have to say, is, that it's somehow always the same, the same story being told. Ok, it's then wrapped in sci-fi or combined with dragons or somehow, well, ... getting wilder and wilder or with 3D or something else on top and so on. Why don't you tell a proper story... so yeah, I don't know.</p>

Erzähl doch mal eine ordentliche Geschichte... also ja ich weiß nicht.

SE #00:02:17-7# So eine gewisse Überbietungslogik einerseits, dass da ein Innovationszwang besteht. Vielleicht auch aus der Konkurrenzsituation heraus, weil wir es ja mit sehr vielen Angeboten zu tun haben, aber andererseits eine Formelhaftigkeit vorliegt. Das kann natürlich bei uns auch ein berufliches Problem, dass wir mittlerweile diese Formel relativ schnell erkennen vielleicht, weil wir uns damit schon so intensiv auseinandergesetzt haben.

TJ #00:02:47-2# Das ist ja sowieso immer das Problem, dadurch, dass man damit arbeitet ist man sehr viel bewusster, wenn da irgendwelche Sachen entstehen irgendwelche Muster immer wiederholt werden. Das ist natürlich auch ein Problem, eindeutig. Aber ich muss auch sagen, ich gucke ja Serien. Es sind inzwischen so Vorabendserien im deutschen Fernsehen sogar. Das ist so ok, man weiß wie es funktioniert, ab 18:50 Uhr kommt dann der richtige Mörder und wird interviewt, oder verhört, heißt es ja und dann weiß man okay, der war das. Also das ist dann mehr so zur Entspannung und dann hat man vielleicht so eine Serie. Und ich habe eine Serie, die hat man schon so ein paar Mal durchgeguckt und da ist es eigentlich dieses Gefühl, du entdeckst immer wieder was Neues und da sind so Sachen, die hat man beim ersten Durchsehen so nicht gesehen, aber es ist ziemlich eine ruhige Serie. Es ist auch wieder eine Mordserie irgend so was ja... Das kann man irgendwie überblicken.

Ja es ist einfach: das Angebot ist da, aber es ist zu viel und dann teilweise immer irgendwie wieder dasselbe.

SE #00:04:03-1# Ja, das hat [Martha] mir auch geschrieben als Antwort, dass es so eine gewisse Langeweile gibt, wenn sich Dinge wiederholen oder bestimmte Muster so sichtbar werden. Für mich sind noch zwei andere Aspekte unter dieser Serienmüdigkeit zu fassen zumindest in meiner Erfahrung. Ich habe manchmal eine gewisse Müdigkeit überhaupt mit diesen Format der Serie, weil sie abverlangt... das heißt, ich muss

SE #00:02:17-7# On the one hand, there's a certain logic of outdoing things, so there's a compulsion to innovate. Perhaps also due to the competitive situation, because we're dealing with a lot of offers, but on the other hand there's a formulaic nature. Of course, that can also be a professional problem for us [as Media scholars], that we now recognize this formula relatively quickly perhaps because we have already dealt with it so intensively.

TJ #00:02:47-2# That's always the problem anyway, the fact that you work with it, makes you much more aware when things happen and patterns are repeated. That's also a problem, of course. But I also have to say that I do watch series. There are even early evening series on German television now... You know how the pattern works, and that's okay, at 6:50 pm the real murderer comes on and is interviewed, or interrogated, as they say, and then you know - okay, that's who did it. So, that's more for relaxation and then maybe you have a series like this. And I have a series that I've already watched a few times and it's actually this feeling that you always discover something new and there are things that you didn't see the first time you watched it. But it's a pretty quiet series. It's also another murder series, something like that... It is kind of simple in that way.

Yes, it's just: the offer is there, but it's too much and then always kind of the same thing.

SE #00:04:03-1# Yes, that's what [Martha] wrote to me in response, that there's a certain boredom when things repeat themselves or certain patterns become too visible. For me, there are two other aspects to this series fatigue, at least in my experience. I sometimes have a certain fatigue with the format of the series because it is demanding. It means I have to come back and I have to keep watching.

wiederkommen und ich muss weiterschauen. Bei einem Film weiß ich in gewisser Weise woran ich bin und was ich da investiere. Das ist bei einer Serie nicht immer ganz klar wie lange läuft jetzt das und welches Commitment ist jetzt eigentlich von mir gefragt. Und obendrein zu unklaren Bedingungen, weil ich nicht genau weiß, je nachdem wie der Produktionsstand gerade ist, ob mich da noch wirklich ein Ende erwartet, oder ob das vielleicht über Jahre geht. Also das ist so eine Art ich würde das mit so einer Beziehung assoziieren, zu der ich im schlimmsten Fall gezwungen werde. Wo mir nicht ganz klar ist, von Anfang an, ob diese Beziehung vielleicht führen will und darum kenne ich das, dass ich in manchen Situationen vielleicht denke: nein, jetzt brauche ich etwas Abgeschlossenes oder etwas, was überschaubar ist.

TJ #00:05:31-1# Ja, oder eben dass man tatsächlich weiß, wo es lang geht, weil es nur Unterhaltung sein soll zur Entspannung oder eben etwas abgeschlossenes... Ich meine James Bond ist ja im Prinzip auch eine Serie, aber da ist jeder Film abgeschlossen und man kann auch sagen, kann gut sein, dass die Person James Bond als Person sich verändert und deswegen manche Filme besser sind als andere. Aber du hast eben den abgeschlossenen Film. Du kannst dich in diesen Film hineinversetzen, du kannst die Relation der Personen ja... kannst damit herumspielen danach, aber du weißt was du hast. Das ist abgeschlossen eben irgendwie auch wenn es daneben noch einen neuen James Bond gibt, aber das ist dann eben ein neuer James Bond, das ist dann wieder etwas anderes. Aber diese Serien, wo es dann eben endlos weitergeht und Du hast dann auch diese Spannung zwischen den Personen und dann denkst Du kommt da jetzt was bei raus. Wird das jetzt ein Paar, wird das kein Paar. Wie entwickelt sich das und plötzlich hört die Serie auf, weil waren dann nicht genug Zuschauer oder die Serie machen die Schluss und irgendwie müssen wir die jetzt zusammenbringen oder auch nicht und dann muss irgendjemand sterben. Dann sitzt man da so und denkt so ok, wir müssen das ganz schnell abschließen, denken aber eigentlich nicht

With a movie, I know to a certain extent where I stand and what I'm investing in. With a series, it's not always clear how long it's going to run and what commitment is actually required of me. And on top of that, the conditions are unclear because I don't know exactly, depending on the current state of production, whether I can really expect to finish watching it or whether it might go on for years. So that aspect I associate with a kind of relationship that, in the worst case, I'm forced into. Where it's not entirely clear to me from the beginning, whether this relationship is something I might want to maintain. And that's why I know, that in some situations I might think: no, now I need something that's already completed or something that's manageable.

TJ #00:05:31-1# Yes, or that you actually know where it's going, because it's just supposed to be entertainment for relaxation or something self-contained... I mean, James Bond is basically a series, but every movie is self-contained and you can also say that James Bond as a person changes and that's why some movies are better than others. But you have the completed movie. You can put yourself in this movie, you can play around with the relationship between the characters afterwards, but you know what you have. It's somehow complete, even if there's a new James Bond next to it, but that's a new James Bond, that's something else entirely. But these series where it goes on endlessly and you have this tension between the characters and then you think, is something going to come of it? Will they become a couple, or won't they? How does it develop? And suddenly the series stops because there weren't enough viewers or the series ends and somehow we have to bring the two together or not and then someone has to die. Then you sit there and think, ok, they have to wrap this up really quickly, but they don't actually pay attention to what's going to happen.

darüber nach, was da passieren soll. Ja, das ist für mich so Serienmüdigkeit auch.

SE #00:07:04-9# Ja, man hat es auch schon oft erlebt. Ich denke, dass das auch eine Rolle spielt, wenn man mehrfach schon in solchen Situationen gewesen ist und dann so eine gewisse Frustration sich vielleicht auch aufbaut. Für mich gibt es auch noch so eine Müdigkeit oder anders jetzt gesagt einen Ärger mit konkreten Serien, die mich vielleicht konkret enttäuscht haben. Wo vielleicht bestimmte Erwartungen nicht erfüllt wurden, oder das kann sehr individuell sein. Das eine was wir angesprochen haben, sind ja so formale Aspekte, aber es kann eben auch diese individuellen narrativen Aspekte geben. Irgendwann habe ich aufgehört, Serien zu gucken, wo die Leute nicht miteinander sprechen. In Konfliktsituationen nicht miteinander sprechen, weil ich das als so überholt empfinde. Das war früher immer in diesen ... natürlich in Telenovelas klassisch. Es gibt ein Missverständnis, zwei Leute sprechen nicht miteinander und das wird dann gezogen über 10 Folgen. Aber auch in anderen Kontexten und in anderen Serien finde ich das einfach nicht mehr zeitgemäß, dass es Gründe geben sollte, dann Dinge ewig zu verschweigen. Ich finde man kommuniziert heute anders und ich finde das ist schlechtes Drehbuch schreiben. Also das wäre so ein Moment, wo ich dann aussteige aber das ist sehr individuell. Das hat nicht typisch was mit Serien zu tun. Aber es kann natürlich sein, dass ich eine gewisse Figur nicht mehr aushalte, weil die mir so unsympathisch ist, oder ich denke, die hat das noch immer nicht gelernt, wie kann das sein. Also Menschen entwickeln sich doch weiter! Dass ich dann wegen solchen Aspekten irgendwie aussteige, wobei das könnte mir auch bei einem Film passieren an der Stelle.

TJ #00:08:47-6# Aber beim Film ist irgendwie einfacher, weil es ist abgeschlossenes Universum. Es ist ein abgeschlossenes Narrativ und dann kannst Du sagen, Du magst den Film, oder Du magst den Film nicht. Aber wenn Du so eine Serie hast, Du weißt ja im Prinzip nicht, wie es weitergeht. Da kann ja immer wieder was kommen, immer wieder eine Veränderung passieren. Aber ja, ich kann Dir wirklich folgen mit dem Kram da... also dieses dann reden nicht

Yes, that's what serial fatigue is for me, too.

SE #00:07:04-9# Yes, that's often been the experience. I think that also plays a role, if you've been in situations like that several times and maybe a certain frustration builds up. For me, there is also a tiredness or, to put it another way, an annoyance with specific series that may have disappointed me. Where perhaps certain expectations were not met, or that can be very individual. The one thing we've talked about is the formal aspects, but there can also be these individual or narrative aspects. At some point, I stopped watching series in which people don't talk to each other. Not talking to each other in conflict situations ... because I think, that's so outdated. That used to be classic, well naturally, in telenovelas. There's a misunderstanding, two people don't speak to each other and it's dragged out over 10 episodes. But even in other contexts and in other series, I just think it's very outdated that there could be reasons why people keep things to themselves forever. People communicate differently today and I think that's bad scriptwriting. So that would be a moment where I would drop out, but that's very individual. It doesn't typically have anything to do with series. But of course it could be that I can no longer stand a certain character because I find them so unlikeable, or I think they still haven't learned. People do evolve! Then I somehow drop out because of aspects like that, but the same thing could also happen to me with a movie.

TJ #00:08:47-6# But with a movie it's somehow easier because it's a self-contained universe. It's a self-contained narrative and then you can say you like the movie or you don't like the movie. But when you have a series like this, you basically don't know what's going to happen next. There's always the possibility of something changing. But yes, I can really follow you with that stuff... So, this

miteinander und dann hat sie ihn mit einer anderen Frau gesehen und dann weiß man aber sofort nur das ist seine Schwester oder so und dann haben wir gleich das Drama. Fünf Serienpunkte weiter, reden die endlich miteinander darüber, also ja es ist so. Das verstehe ich wirklich ja.

SE #00:09:33-0# Und was finde ich noch als neuer Aspekt hinzukommt oder neu schon lange nicht mehr, aber für uns vielleicht auch noch in unserer Erfahrung, dass die Serien jetzt viel mehr im Kontext von Onlinemedien stehen und im Kontext von Plattformen und wenn ich jetzt über diese Müdigkeit nachdenke, kommt auch tatsächlich eine gewisse körperliche Müdigkeit dazu, eine Bildschirmmüdigkeit. Also das ist vielleicht auch sehr speziell nach drei Jahren Pandemie, wo man noch so viel mehr Zeit noch vor Bildschirmen verbracht hat, aber da erinnere mich an Zeiten, wo das ganze Arbeiten stattgefunden hat über Bildschirme, digitale Lehre und so weiter. Die Freizeit ja auch und dass ich da wirklich mit meinen Augen an Grenzen gestoßen bin. Spielen für dich so körperliche Aspekte von Müdigkeit da auch eine Rolle?

TJ #00:10:29-1# Also bei mir ist das Problem vielleicht nicht ganz so groß, aber ja nicht unbedingt mit den Augen mit den Schirmen, weil wenn ich online Serien sehe, mache ich das ja auf dem Fernseher übertragen, lasse, wie heißt denn das ...

SE #00:10:46-4# Projizierst...überträgst, ja.

TJ #00:10:47-8# Also es ist immer noch der Fernseher, auch wenn es online ist, eine App oder Streaming. Aber die Müdigkeit ist auch so von wegen es gibt jetzt so eine Shetland Serie das ist eine Krimiserie und ja da passiert ein Mord und dann sind das irgendwie sechs Abschnitte von 1,5 Stunden oder so bis man dann die Lösung hat. Das heißt da sitzt du nicht nur einen ganzen Tag, sondern noch länger eigentlich bevor du dann das hast. Da wird es dann so: „will ich mir die jetzt angucken?. Will ich mir das jetzt antun, dass ich ein Wochenende jetzt nichts anderes mache als eben diese Serie sehen?“. Weil wenn ich erstmal anfangen dann

not talking to each other and then she's seen him with another woman and then you just immediately know that's his sister or something and then we have the drama. Five episodes later, they finally talk to each other about it, so yes, I really understand that.

SE #00:09:33-0# And what I think is a new aspect, or something that hasn't been new for a long time, but for us perhaps also in our experience, is that series are now much more situated in the context of online media and platforms, and when I think about this tiredness now, there's actually also a certain physical tiredness, a screen fatigue. So perhaps that's also very special after three years of a pandemic, when you spent so much time in front of screens. I remember times when all the work took place via screens, digital teaching and so on. Leisure time, too, and that my eyes really reached their limits. Do the physical aspects of tiredness also play a role for you?

TJ #00:10:29-1# Well, maybe it's not quite as big a problem for me, but not necessarily with my eyes with the screens, because when I watch series online, I do it via my TV, because I, what's it called ...

SE #00:10:46-4# Projecting... transmitting, yes.

TJ #00:10:47-8# So it's still the TV, even if it's online, an app or streaming. But the tiredness is also ... well, there's a Shetland series now, it's a crime series and yes, there's a murder and then somehow it's six segments of 1.5 hours or so until you have the solution. That means you don't just sit there for a whole day, but actually even longer before you have it [the conclusion]. That's when it becomes like: “Do I want to look at them now? Do I want to do this to myself now, doing nothing but watching this series for a weekend?”. Because once I start, I know I have to finish it, otherwise

weiß ich auch dann muss ich das zu Ende sehen, weil sonst drehe ich ab. Also so von wegen zwischendurch arbeiten ist nicht, weil wie geht es jetzt weiter und das ist dann auch so spannend geschrieben, will ich mal sagen, dass es wirklich interessant ist und du den Schluss wirklich haben willst. Da ist es dann eigentlich mehr so, will ich damit jetzt mein Wochenende verbringen, oder nicht und ja ich meine, wenn man krank ist, macht das natürlich mehr Sinn, weil dann kann ich mir die reinziehen, da muss ich nicht über was nachdenken und kann einfach weiterklicken, ich kann sowieso nichts anderes machen. Aber wenn man eben nicht krank ist und andere Sachen machen will, dann sind solche langen Serien ja wo man dann eben bis zum Schluss sehen muss... Man weiß da ist ein Schluss und das ist ja auch das Schöne eigentlich daran. Aber es ist dann dieses will ich das machen will ich wirklich die Zeit investieren. Das ist die eine Sache und die andere Sache, da ist noch was mit den Serienmüdigkeiten. Ja die Sache, die mir immer wieder auffällt, ich habe Kollegen, die sind vor allem in der Star Wars Serien drin. Das heißt, ich muss die gar nicht angucken, ich muss mich einfach nur mit denen zusammensetzen und dann erzählen die, was los und da ist das Problem ja. Das ist der Unterschied zum Streaming und was wir früher hatten damals, als wir noch jung waren, dass eine Serie kam an einem bestimmten Tag und am nächsten Tag konnten alle darüber reden. Jeder hat natürlich mitgemacht und das angesehen man wusste ja am nächsten Tag wird darüber geredet. Das kannst Du ja heute nicht mehr machen. Heute ist es ja wirklich so: „oh hast du das schon gesehen? Nein noch nicht? Ok dann no spoilers“ und dann wird nix gesagt. Das heißt plötzlich kann man nicht mehr reden und Fandom nichts mehr richtig was aufbauen. So lange, dass alles noch so neu ist kannst du noch keine Fanfiction schreiben, weil da könntest du ja irgendwelche Spoilers machen und dann sind die Leute sauer auf dich. Du kannst auch nicht einfach anfangen mit irgendwelchen Leuten darüber diskutieren, weil wenn die das noch nicht gesehen haben und dann steht da jemand daneben der hat das noch und liest den Post und hat auch noch nicht die Serie fertig gesehen dann kannst du das alles ... ja. Das heißt diese ganze, also das du eben so eine Gruppe bist und orientiert bist und die alle

I'll get mad. So there's no way I'll do work in between, because: "what happens next?" and it's written in such an exciting way that it's really interesting and you really want to get to the end. It's more a question of whether I want to spend my weekend with it or not, and yes, I mean, if you're ill, of course it makes more sense, because then I can just go into consumption mode, I don't have to think about anything and I can just click "continue", I can't do anything else anyway. But if you're not ill and want to do other things, and then if you have to watch such long series right to the end... You know there's an ending and that's actually the beauty of it. But then it's this thing of "do I want to do this, do I really want to invest the time?". That's one thing and there is another thing with the different kinds of series fatigue. Yes, the thing that I keep noticing, is that I have colleagues who are mainly into the Star Wars franchise. That means I don't even have to watch them myself, I just have to sit down with them and then they tell me what's going on and that's the problem. That's the difference to streaming and what we used to have back when we were young, where a series came on a certain day and everyone could talk about it the next day. Of course, everyone watched it and you knew that it would be talked about the next day. You can't do that today. Today it's really like: "oh, have you seen it yet? No, not yet? Ok then, no spoilers" and then they do not tell you anything. That means suddenly you can't talk anymore and you can't really build up fandom. As long as everything is still so new, you can't write fanfiction, because you could create spoilers and then people will be angry with you. You also can't just start discussing it with people, because they may not have seen it yet and then there's someone next to them who has, and is reading the post and hasn't finished watching the series yet, then ..., well. That means this whole thing, that you're a group and you're informed and you can all talk about the same thing... suddenly you don't have that

über dasselbe reden können. Das hast du plötzlich nicht mehr. Du musst die ganze Zeit aufpassen mit wem du über was und wie weit du eigentlich ok hast du jetzt alle fünf Abschnitte [Folgen] gesehen oder bist du erst beim Dritten. Das macht plötzlich, also es wird kompliziert.

SE #00:14:09-6# Kann ich total nachvollziehen, man könnte jetzt ja zuspitzen und sagen, dann ist ja heute das eigentliche Seriengucken und die Tatsache, dass es so viele Serien gibt ...steht so für die Anti-Gemeinschaft. Gemeinschaft war ja früher immer einer der zentralen Aspekte von Fandom. Das bBilden einer Gemeinschaft über Rezeption, eine Rezeptionsgemeinschaft. So sind wir jetzt alle Individuen, die jetzt alle jeweils individuell ihren Sehvorlieben folgen und darüber aber nicht mehr richtig ins Gespräch kommen können und das ist außerdem mit Stress besetzt, wie Du gerade, also Du hast es ja gerade gut beschrieben was man dabei alles falsch machen kann, wenn man da spricht. Das heißt eigentlich ist etwas was vorher positiv konnotiert war, in die Interaktion mit anderen Menschen, das ist jetzt völlig vermint.

TJ #00:15:06-5# Und wie, total. Also auch weil wenn ich da jetzt mit jemand anderen drüber rede und dann plötzlich sage „ja und dann passiert das und das das“ – [dann sagt der:] „habe ich noch nicht gewusst!“. Mist, hast du dem die Freude eigentlich genommen am Gucken auch ohne dass du dir dabei was gedacht hast.

SE #00:15:24-5# Ja überall könnte man in was reintreten. Ich habe noch eine andere Sache, weil ich mich eigentlich immer mit Freunden darüber austausche was hast du zuletzt gesehen. Also es gehört schon ganz klar zum Gespräch dazu, aber es bleibt auch oft so dass wir uns nicht die gleichen Sachen anschauen, sondern uns gegenseitig informieren. In unserem Fall wir haben nicht so ein Spoiler Problem es wird immer gefragt „möchtest Du das noch sehen ja oder nein?“. Ich sage immer ja ich möchte es noch sehen, aber es ist für mich überhaupt nicht schlimm, wenn Du mich spoilst, weil ich dann weiß woran ich bin. (TJ: Genau.) Ich wollte auch immer bei Büchern, ich bin eine von diesen Personen, die immer das Ende liest, weil sie

anymore. You have to be careful all the time, who you talk to about what and how far ... you've actually seen all five episodes or only until the third. That suddenly makes it all so complicated.

SE #00:14:09-6# I can absolutely relate. You could escalate it and say that watching series today and the fact that there are so many series ...stands for the anti-community. Community used to be one of the central aspects of fandom. Forming a community through reception, a community of reception. So, now we're all individuals, who now all follow their own individual viewing preferences and can no longer really talk about it, and that's also filled with stress. You've just described very well, what you can do wrong, when you talk about it. In other words, something that previously had a positive connotation in the interaction with other people is now completely 'mined'.

TJ #00:15:06-5# Absolutely. Also, because when I talk about it with someone else and then suddenly say: "yes and then this happens and that happens" and [they go:] " – I didn't know that yet!". Shit, you've accidentally taken the joy out of watching for them.

SE #00:15:24-5# Yes, everywhere, you could get in trouble. I have another thing, because I always talk to friends about what you watched last. So, it's definitely part of the conversation, but it's also often the case, that we don't watch the same things, but we inform each other. In our case, we don't have such a spoiler problem, we always ask "do you still want to watch it yes or no?". I always say yes, I still want to watch it, but I don't mind at all, if you spoil me because then I know what I get. (TJ: Exactly.) It has been the same with books for me, I'm one of those people who always read the ending first, because I want to know if it's worth it. I have enough open endings in my life. I don't need

wissen möchte, lohnt sich das hier. Ich habe genug offene Enden in meinem Leben. Ich brauche diese Überraschungen nicht. Ich möchte wissen geht das gut aus oder mache ich mich auf ein trauriges Ende gefasst ja. Darum Spoiler sind in der Hinsicht für mich kein Problem, aber dann wird es zu einer Art Stellvertretersehen ja. Dann hat meine Freundin dann drei Sachen geguckt und da ist auch so eine Praxis dran geknüpft des Nacherzählens, also sie kann mir dann auch wirklich ausführlich erzählen, was sie gesehen hat und darin ist auch ein gewisser Genuss für mich, weil ich muss mir ja nicht diese zwölf Folgen angucken. Aber sie fasst mir das zusammen als so die besten Momente und dann weiß ich danach lohnt sich das für mich da noch rein zu gucken. Möchte ich mir das nochmal selbst anschauen oder reicht mir das, dass sie das für mich gesehen hat. Das ist ja so, also sie hat das ja nicht *auf meinen Auftrag hin* angeschaut, aber es ist so wie ein aufteilen von Arbeit, doch irgendwie. Weil die Menge des Materials allein gar nicht zu bewältigen wäre.

TJ #00:17:18-9# Das ist richtig also wir haben bei uns im Büro die Sache „sehen by proxy“ genannt. Da bin ich ganz groß drin, weil ich habe echt also keine Lust diese ganze Star Wars Sache zu sehen, aber ist schon ganz gut mitzufolgen, weil andere Leute reden da ja auch drüber. Also setze ich mich dahin und höre zu, wenn die erzählen und ich habe die Sache genau wie Du, ich will wissen wie das endet. Wenn ich mir das mal angucke weiß ich *die* Serie, aber nicht *die* Serie, wenn es sein soll. Aber genau es ist so viel Material da, aber auch so viel Material wo man überhaupt keine Lust hat das zu sehen und da ist dieses ja sehen bei Proxi oder Stellvertretersehen. Dann hat man eben noch eine Möglichkeit, dass man rumlaviert. Aber es bedeutet ja auch im Prinzip, dass man zwar vielleicht die Begeisterung teilen kann die, die Freunde dann haben aber man ist nicht ganz so drin wie, wenn es jetzt richtig Fandom wäre. Dann würde man ja wirklich bis in die kleinsten Details gehen. Also ich meine ich kann mich noch erinnern mit der ersten Staffel von Sherlock BBC also ich konnte da erstmal jedes einzelne Wort erstmal aus dem Englischen übersetzen. Das war so meine erste Sache von wegen was wird da überhaupt gesagt. Ich hätte da die

surprises. I want to know if it's going to end well or if I'm in for a sad ending. That's why spoilers aren't a problem for me in that respect, but then it becomes a kind of vicarious viewing, yes. When my friend has watched three shows, there's a practice of retelling them, so she can tell me in detail what she's watched and that's also a certain pleasure for me, because I don't have to watch these twelve episodes myself. But she summarizes the best moments for me and then I know if it's worth watching it myself. Do I want to watch it again myself or is it enough that she's watched it for me? So, she didn't explicitly watch it *for me*, but it's like splitting up the work somehow. Because the amount of material alone wouldn't be manageable on your own.

TJ #00:17:18-9# That's right, so in our office we've called it “watching-by-proxy”. I'm really into it, because I really don't feel like watching this whole Star Wars thing, but it's quite good to follow, because other people are talking about it, too. So I sit down and listen to them talk and I have the same thing as you, I want to know, how it ends. When I watch it myself, I know, this show [is for me] but not this other show, if I ever want to watch it. There's so much material, but there's also so much material that you don't feel like watching at all, and that's what you watch-by-proxy or substitute viewing. Then you still have the option of joining in the discussion somehow. But in principle it also means that you can perhaps share the enthusiasm that your friends have, but you're not quite as involved as you would be if it were real fandom. Then you would really go into the smallest details. I mean, I can still remember the first season of Sherlock BBC, so, I was translating word by word from English at first. That was my first [fandom-related] thing: what is actually being said? I could have repeated all the dialog and that's how deep I was

ganzen Dialoge wiederholen können und so tief war man in dieser Serie drin und wenn man damit mit jemand anderen darüber reden soll, muss der andere genauso tief drin sein sonst nützt das nichts, dass ich nur die Serie erkläre oder erzähle. Da fehlt dann das da auch was zurückkommt. Das man sich austauschen kann auf eine andere Art und Weise als wenn es eben dieses Stellvertretersehen ist.

SE #00:19:00-6# Ja, diese Reziprozität.

TJ #00:19:08-9# „Hast Du auch das da gesehen oder dieses kleine Detail?“ und das fehlt ja und kann ja nicht kommen.

SE #00:19:11-6# Es fehlt übrigens auch, wenn man es dann nacheinander guckt aufgrund der Empfehlung, weil die andere Person längst wieder in einem anderen Kontext steckt. Also das habe ich auch mit Büchern teilweise, wenn ich jemand davon erzähle total begeistert und ein dreiviertel Jahr später erzählt mir die Person jetzt hat sie das auch gelesen. Dann spricht die mich auf Aspekte an, an die ich mich gar nicht mehr erinnern kann, weil so viel seither passiert ist. Also das ist dann auch so ein asynchrones Sehen oder Lesen je nachdem, was für diesen Gemeinschaftsaspekt echt dann schwierig ist.

TJ #00:19:44-8# Ja und eine andere Sache ist ja auch, wenn man das jetzt wieder fandomwise betrachtet und jetzt eine Serie binged. Also man sieht von eins bis zum Schluss und dann reingeh in Fandom. Dann hast Du einen Fandom der so ganz kurz explodiert und dann aber ganz schnell verschwindet, weil jetzt alles gesehen worden ist. Also ich meine ich weiß noch entschuldige, dass ich immer Sherlock benutze aber es ist so eine wunderbare Sache, weil damals ja so „Binge-watching“ noch nicht ganz so [an]gesagt war. Da musste man ja immer so ein zwei Jahre warten bis die nächste Staffel kam und in dieser Zeit wurde Fandom ja aufgebaut. Das ist ja dasselbe wie mit Harry Potter. Es dauerte ja immer bis das nächste Buch kam und da konnte Fandom richtig reingehen und dann alles erstmal durch analysieren. Man wusste wann das nächste Buch rauskam und man da hat dagesessen und

into the series and if you're supposed to talk about it with someone else, the other person has to be just as deep in, otherwise it's no use just explaining or narrating the series. There's a lack of feedback. You can exchange ideas in a different way than when it's just this vicarious viewing.

SE #00:19:00-6# Yes, this reciprocity.

TJ #00:19:08-9# "Did you also see this or that little detail?" and that's missing and can't take place.

SE #00:19:11-6# It's also missing when you watch it after the other person because of their recommendation, because the other person already has a different context. That's what I sometimes experience with books, when I tell someone about a book when I am totally enthusiastic and then three quarters of a year later they tell me that they've read it, too. Then they talk to me about aspects that I can no longer remember because so much has happened since then. So it's a kind of asynchronous viewing or reading, depending on the situation, which is really difficult for this community-aspect.

TJ #00:19:44-8# Yes, and another thing is when you look at it fandomwise ...and you binge a series. So you watch it from beginning to end, in one session, and then you go into fandom. Then you have a fandom that explodes very briefly and then disappears very quickly because everything has now been consumed. So I mean, I apologize for always using Sherlock [BBC] as example, but it's such a wonderful thing, because back then "binge-watching" wasn't quite so common. You always had to wait two years for the next season and fandom was built up during that time. It's the same as with Harry Potter. It always took a while until the next book came out and then fandom could really dive in and analyze everything. You knew when the next book

darauf gewartet und dann natürlich so schnell wie möglich durchgelesen, aber das war so eine Gemeinschaftssache. Es wurde gleichzeitig gemacht mehr oder weniger. Ich weiß auch wieder mit Sherlock, da hatte ich eine Freundin, die hatte englisches Fernsehen und da ist man 1,5 Stunden Auto gefahren, damit man die Serie zu dem Zeitpunkt wo sie gesendet wurde auch gesehen hat und dann eben mitreden konnte mit dem Rest von Fandom. Ja heute kannst du es eigentlich gar nicht. „Die Serie kommt raus und ja wer sieht die jetzt durch und wann?“. Das wird alles verschoben und es ist einfach furchtbar ja. Früher war es viel schöner.

SE #00:21:23-8# Es entsteht eben die konkrete Arbeit daraus sich diesbezüglich zu verabreden und die Produkte zu wählen, wo dann auch ein Veröffentlichungsmodus von den Produzierenden oder der Plattform gewählt ist. Das es zum Beispiel wieder Stück für Stück sukzessive veröffentlicht wird. Aber da sind viele Entscheidungen involviert und viele Planungsschritte, die man so durchführen muss.

TJ #00:21:54-3# Das ist eben das Problem. Die Spontanität geht flöten, geht verloren. Und dass man es eben gemeinsam macht geht auch verloren. Gemeinsam geht, aber da musst Du eben wirklich absprechen wer/wann/wo/was sieht und wann man sich dann danach hinsetzt. Ich meine das ist ja ... (seufzt). Auf jeden Fall haben wir es irgendwie noch nicht geschafft damit wirklich fertig zu werden gemeinschaftlich. Also diese ganze Streamingsache hat natürlich Vorteile, man hat eine größere Freiheit, aber die Freiheit hat dann wieder den Nachteil das man als Gemeinschaft nicht mehr da ist.

SE #00:22:33-7# Ja und daraus resultieren ja eine Menge von Negativgefühlen, was jetzt doch so um die Serienmüdigkeit herum kartieren könnten in so einer Word Cloud. Ja, vielleicht auch: „sich allein fühlen“.

TJ #00:22:53-3# Genau, also wir haben in Dänemark jetzt gerade einen Streamingsservice und die machen Reklame damit, dass sie ganz viele Serien haben und ganz viele Filme und

was coming out and you sat there and waited for it and then of course read through it as quickly as possible, but it was a community thing. It was done at the same time, more or less. I remember with Sherlock, I had a friend who had English TV and I drove 1.5 hours to them, to watch the series at the time it was broadcast so that i could join in with the rest of the fandom. Today I can't really do that. "The series is coming out and yes, - who will watch it now completely, and when?". It' all gets skewed, and it's just awful. It used to be much nicer.

SE #00:21:23-8# There is considerable work resulting from having to make appointments with others for watching and from choosing products, whose terms of release are determined by the producers or the platform. Now, for example, series may again be gradually released episode by episode. There are a lot of decisions involved and a lot of planning steps that you have to take.

TJ #00:21:54-3# That's the problem. The spontaneity is lost. And the fact that you do it together is also lost. You can do it together, but you really have to decide with whom/when/where/what you're going to watch and when you're going to sit together afterwards to talk. I mean, that's ... (sighs). In any case, somehow we haven't really managed to deal with it as a community yet. So this whole streaming thing has advantages of course, you have more freedom, but the freedom then has the disadvantage that you no longer exist as a community.

SE #00:22:33-7# Yes, and that results in a lot of negative feelings, which could be mapped in a word cloud around series fatigue. Yes, maybe also: "feeling alone".

TJ #00:22:53-3# Exactly, so we have a streaming service in Denmark right now and they advertise the fact that they have lots of series and lots of films and then

dann haben sie in der Reklame einen Clip, wo man die Leute in ihren tollen Sofas sieht. Also jeder einzelne hat so einen Kinostuhl, den man zurückklappen kann mit Beinen hoch und so was und dann wird da tatsächlich gesagt „jetzt können wir alle zusammen diese Filme sehen“. Also ... *gemeinsam*, wo ich immer denke - das stimmt ja nicht. Die sitzen alle für sich in ihrem Zimmer und das ist ja nicht wie im Kino wo Du das zusammen siehst und merkst da sind ja auch andere Leute. Okay aber mit denen redest Du nicht unbedingt aber wenn da was Gutes im Film ist, dann hörst Du die schon sagen hey oder klatschen oder was weiß ich. Oder auch „buh“, wenn das schlecht ist. Du hast ja eben nicht diese Gemeinschaftssache. Du sitzt allein in deinem tollen Sofa und guckst dir diesen Film an. Es kann natürlich sein, dass Du mit jemanden was verabredest hast. Das gibt es ja auch immer noch das man eben gemeinsam eine Serie guckt und das online macht und dadurch eben dann während man guckt diese Sache kommentieren kann. Aber das ist ja auch erstmal etwas was ja gemacht werden muss, abgesprochen werden muss. Man muss die Leute kennen die, die gleichen Interessen haben. Man kann es auch nicht unbedingt mit einer neuen Serie machen, weil man nicht weiß was ist das eigentlich und dann will man dann die Serie sehen und nicht gleichzeitig Kommentare schreiben müssen. Es ist ja ganz grundlegend anders Fernsehen gucken als es früher war und früher ist nicht allzu viel früher als vor 2 Jahren, also vor Corona.

SE #00:24:46-3# Ja und es ist eben in vielen Fällen ist eben nicht mehr das Fernsehen. Also das gesamte ‚Dispositiv‘ ist ein anderes, also das plattform-spezifische Schauen und ich musste jetzt gerade auch daran denken wie viel ... was für eine große Rolle das Synchronschauen einfach spielt. Das wir, wenn wir es jetzt mal mit dem Kino oder einem Film vergleichen noch viel stärker vom Setting, das vorgegeben ist. Da kann ja nicht jemand einfach zwischendurch auf Pause drücken. Wir sind es aber mittlerweile in unserem Alltag so gewöhnt Dinge entweder gleichzeitig zu machen oder zu unterbrechen. Mir erzählte letztens eine Freundin: „weißt Du ich ertappe mich dabei, wenn ich eine Serie angucke auf Netflix nach 5 Minuten mache ich

they have a clip in the advertisement where you can see people in their wonderful sofas. So every single person has one of those movie theater chairs that you can fold back with your legs up and stuff like that and then they actually say that “now we can all watch these movies together”. So ... *together*, where I always think - that's not true. They're all sitting each in their own room and it's not like in the cinema where you're watching it together and you realize there are other people there, too. Okay, but you don't necessarily talk to them there, but if there's something good in the movie then you can hear them say “hey” or clap or whatever. Or even “boo” if it's bad. You don't have this community thing [with streaming]. You're sitting alone on your lovely sofa watching this movie. Of course, you may have arranged to meet someone. You can still watch a series together and do it online and then comment on it while you're watching. But that's also something that has to be arranged first. You have to know the people who have the same interests. You can't necessarily do it with a new series because you don't know what it actually is and then you want to watch the series and not having to write comments at the same time. Watching TV is fundamentally different to the way it used to be, and by that I mean not that long ago, namely how it used to be before the pandemic.

SE #00:24:46-3# Yes, and in many cases it's no longer television. So the whole ‚dispositif‘ is different, i.e. the platform-specific viewing and I just had to think about how much ... synchronous viewing plays an important role. If we compare it to the cinema or a movie, we are much more dependent on the setting that is given. You can't just press ‚pause‘ in between. But we are now so used to either doing things at the same time or interrupting them, in our everyday lives. A friend of mine recently told me: “I catch myself watching a series on Netflix and after 5 minutes I take a break to make

Pause und mache mir erstmal ein Kaffee. Und dann denke ich warum eigentlich, ich hätte mir den Kaffee auch vorher machen können? Aber das passiert bei mir und dann gucke ich wieder 10 Minuten und dann mache ich wieder was anderes. Die Wäsche, weil ich mich so daran gewöhnt haben Dinge zu unterbrechen“. Ich zumindest in meinem Arbeitsumfeld muss sehr damit umgehen lernen, dass ich diese Unterbrechungen nicht übernehme in mein Arbeiten. Also ich brauche längere Konzentrationsphasen zum Beispiel und ich merke das wir alle mit unserem Medienkonsum wirklich darauf konditioniert werden nach 10 Minuten, wenn jetzt gerade nichts Spannendes passiert, irgendwas anderes zu machen als Ausweichhandlung ja. Das kann total schwierig sein. Es verändert aber eben auch diese Rezeptionssituation, wenn sie nicht vorgegeben ist.

TJ #00:26:27-9# Das ist witzig. Ich habe es umgekehrt und zwar wenn ich dann FlowTV sehe, dass ich mich dabei ertappe ich müsste mal eine Pause machen aber kann ich ja nicht ist ja FlowTV. Dann gibt es natürlich je nachdem was für ein FlowTV das ist dänisches Fernsehen/Staatsfernsehen ist ohne Reklame und da muss ich den Film fertig gucken bevor ich meinen Tee holen kann. Während es einer von den Satelliten ist, da kann ich dann auf die nächste Pause warten, wo die Reklame machen da kann ich meinen Tee holen. Aber das ist richtig man kann ja [sonst] einfach auf Stop drücken. Nein, kannst Du ja nicht, ist ja FlowTV jetzt. Es ist ja noch der gleiche Schirm aber eben andere Serie, die Du siehst.

Das ist die eine Sache und die andere Sache ist ja die beispielsweise bei McDonalds, wenn Du da eine Sache kaufst dieser Mehrverkauf. Wenn Du da im FlowTV eine Serie guckst kommt dann den nächsten Abschnitt können sie dann in der Mediathek. Ja, will ich aber noch nicht. Lass mich doch dann bis nächste Woche warten, dann ja!

SE #00:27:42-1# Das heißt also könntest Du dir vorstellen, es gibt da einen Wunsch nach mehr Vorgabe, mehr festem Rahmen, dass einem die Entscheidung da abgenommen wird?

coffee. And then I think why? I could have made the coffee beforehand. But that happens to me and then I watch another 10 minutes and then I do something else again. Laundry, because I'm so used to interrupting things“. Myself, at least in my working environment, I have to learn to deal with that fact, and see to it that I don't incorporate interruptions like that into my work pattern. I need longer periods of concentration, for example, and I realize, that with our media consumption we are all really conditioned to do something else after 10 minutes, if nothing exciting is happening right now. That can be really difficult. But it also changes the reception situation if it's not predetermined.

TJ #00:26:27-9# That's funny. I have it the other way around, when I watch FlowTV I catch myself thinking I should take a break but I can't, because it's FlowTV. Then, of course, depending on what kind of FlowTV it is, there is Danish television/state television without advertising and I have to finish watching the movie before I can get my tea. Whereas if it's one of the satellites, I can wait for the next break where they're advertising so I can get my tea. But that's right, [on platforms] you can just press stop. And then again: No, you can't, because now it's FlowTV, because it's still the same screen, but you're watching a different series!

That's one thing and the other thing is, for example, at McDonalds, when you buy something there, this additional sale. If you watch a series on FlowTV, you can then watch the next episode in the media library. Yes, but I don't want to yet. Let me wait until next week, then – yes!

SE #00:27:42-1# So you could imagine that there's a desire for more guidelines, more of a fixed framework, that the decision is taken away from you?

TJ #00:27:53-7# Also es ist ja witzig. Netflix hatte das ja versucht so Art FlowTV zu machen. Das wenn Du in Netflix reingehst, dann auswählen kannst „ich lasse mich überraschen“ und dann spielen die was. Das haben sie wieder weggenommen, weil keiner das macht. Aber ich habe auch schon von Studenten gehört, dass man selbst wählen muss die ganze Zeit. Ich meine das merke ich auch an mir ich klicke dann zwischen verschiedenen Kanälen hin und her, aber dass es eben FlowTV ist und ich nichts anderes machen muss als Beine hoch und gucken ja und dann kann ich mich dann darüber beschweren, dass es die verkehrte Serie ist aber ...Das hat eigentlich auch was, dass Du eben so die Kontrolle abgibst.

SE #00:28:38-8# Ja also und ich meine Du hast ja auch eben schon schöne Beispiele genannt auch dafür wie dieses klassische Fernsehen, was wir beide jetzt auch noch gut kennen von früher, wie sich das unterscheidet von dem plattformbasierten /streamingbasierten Sehen. Aber auch damals gab es ja Negativgefühle, die man mit Serien verbunden hat. Wenn Du das so miteinander vergleichst, was waren so damals deine Frustrationsmomente mit Serien und dem Fernsehen gegenüber dem was Du heute empfindest?

TJ #00:29:11-3# Also ich glaube eigentlich die waren weniger, also was damals... Was damals war, war dieses Warten. Das war ja eine Sache und dann hat man ja ganz schnell herausgefunden ok auf VHS Du kannst es aufnehmen. Dann kannst Du es selbst gucken. Du musst natürlich nicht auf Wiederholung warten, sondern kannst Du das dann via VHS gucken, aber da musstest Du dann eben was extra machen [um das zu ermöglichen] und das ist ja die Sache heute. Heute kannst Du es ja immer wieder gucken, wenn Du irgendwas hast, was Du gerne nochmal sehen möchtest. Also ich glaube im Großen und Ganzen waren die Frustrationen kleiner ganz einfach, weil es eben so war. Also da war ja nicht so viel zu machen. Und wenn Du dann die Möglichkeit hattest das aufzunehmen (heißt das aufzunehmen...? SE: ja) dann hast Du ja das gemacht und hattest das eben auf Band und konntest das Band eben wiedersehen. Und einige von diesen VHS

TJ #00:27:53-7# Well, it's funny. Netflix had tried to do something like FlowTV. That when you go to Netflix you can choose: “surprise me” and then they play something. They took that away again, because nobody uses that. But I've also heard from students that you have to make decisions all the time. I mean, I notice that in myself too, I click back and forth between different channels, but it's just FlowTV and I don't have to do anything other than put my feet up and watch, yes, and then I can complain that it's the wrong series, but ... There's actually something about giving up control.

SE #00:28:38-8# Yes, and I think you've already given some good examples of how this classic television, which we both know well from the past, differs from platform-based/streaming-based viewing. But even back then, there were negative feelings associated with series. When you compare the two, what were your moments of frustration with series and TV back then, compared to how you feel today?

TJ #00:29:11-3# Well, I think they were actually less, so there was... Back then, there was this waiting. That was one thing and then you found out very quickly, ok via VCR you can record it. Then you can watch it yourself. Of course you don't have to wait for a repeat, you can watch it via VCR, but then you had to do something extra [to arrange for that] and that's the thing today. Today you can watch it again and again if there's something you'd like to watch again. So I think, on the whole, the frustrations were smaller simply because that was how it was, back then. There wasn't that much to do about it. And if you then had the opportunity to record it (is “record” correct...? SE: yes) then you did that and had it on tape and could watch the tape again. And some of those VCR tapes were totally worn out because you had to watch them again and again. It was

Bändern waren da ja auch total ausgeleiert, weil Du es immer wieder gucken musstest. Das war eine andere Form der Freiheit eigentlich. Du wusstest genau wann du vor dem Fernseher sitzen musstest. Okay, was ich dann sagen könnte war natürlich, wenn deine Eltern was anderes sehen wollten oder du mit jemanden zusammen warst, der was anderes sehen wollte und du wolltest nur deine Serie gucken. Das war so der Hauptpunkt dann eigentlich.

SE #00:30:43-0# Die Konkurrenz um die Geräte habe ich total vergessen. Du hast völlig recht. Das ist ja heute gar nicht mehr vorstellbar dieser Kampf um diesen einen Fernseher.

TJ #00:30:56-5# ...Handy oder dein iPad oder was Du eben nimmst und dann gucke ich das eben da. Aber das gab es ja früher vor allem wenn der Papa zu Hause war, der hat dann ja bestimmt.

SE #00:31:07-4# Ja das war sehr patriarchal organisiert, wer da die Fernbedienung hatte. Also ich kann auch total mich an die VHS-Kassetten diese ausgenudelten erinnern, die da zigital überspielt wurden und so weiter. Wie oft konnte man das das stand ja auch noch drauf teilweise wie oft man das überspielen konnte ohne Qualitätsverlust.

Wir hatten überhaupt nur wenige Fernsehsender zum Beispiel.

Also wir hatten damals in meiner Kindheit 6 Fernsehsender und 3 davon waren regelmäßig mit Schnee [wegen schlechtem Empfang] drin. Also recht schlechter Empfang. Also wir hatten überhaupt keine Privatsender. Wir hatten wirklich die öffentlich-rechtlichen und dann haben wir, weil wir an der Grenze lebten einen niederländischen Fernsehsender reingekriegt und das war toll. Weil da liefen dann Sachen mit niederländischen Untertiteln aber im Original und wir hatten einen britischen Fernsehsender, weil wir in der ehemals britischen Besatzungszone lebten. Da liefen dann manchmal so BBC Produktionen, so tolle Sachen. Aber man konnte sich nie darauf verlassen das, das Wetter gut genug war. Also da war wirklich teilweise... das muss dieses Antennenfernsehen gewesen sein, anders kann

actually a different form of freedom. You knew exactly when you had to sit in front of the TV. Okay, what I should mention, of course, is if your parents wanted to watch something else or you were with someone who wanted to watch something else and you just wanted to watch your series... That was actually the main point.

SE #00:30:43-0# I totally forgot about the competition for the devices. You're absolutely right. It's unimaginable today, this fight over one TV [i.e. one screen].

TJ #00:30:56-5# ...Cell phone or your iPad or whatever you use and then I just watch it there. But back then, that used to be the case, especially when Dad was at home, he would have been the boss.

SE #00:31:07-4# Yes, it was very patriarchally organized, who had the remote control. So I can totally remember the VCR tapes, those worn-out ones that were written over umpteen times. How many times you could do that without any loss of quality - that was sometimes mentioned on the package, when you bought them.

We only had a few TV channels, for example. In my childhood, we had 6 TV channels and 3 of them regularly had noise on them. So reception was pretty poor. So we [due to bad transmission] didn't have any cable channels at all. We really just had the public channels and then, because we lived near the border, we received a Dutch TV channel and that was great. Because there were things on there with Dutch subtitles but otherwise in the original version and we had a British TV channel because we lived in the former British occupation zone. There, sometimes BBC productions were on, which were great. But you could never rely on the weather being good enough. So sometimes there really was... it must have been the aerial television reception, otherwise I can't explain why we had really bad reception.

ich mir das nicht erklären, das wir da wirklich schlechten Empfang hatten.

Das mit dem Aufnehmen war auch so eine Sache. Es gab damals so eine Möglichkeit mit ShowView, wo man so eine Zahl eingab, wenn man eine Fernsehzeitung hatte, da standen diese ShowView Zahlen drin und dieser Code hat dann ermöglicht, das dann die Sendung wirklich von Anfang bis Ende aufgezeichnet wurde. Auch wenn es Programmverschiebungen gab. Meine Eltern haben kein Geld ausgegeben für Fernsehzeitungen darum hatten wir diese ShowView Funktionen nicht und ich habe es darum zeitlich getimed nachdem was so im Teletext stand wann es kommt. Und wenn es dann eine Verschiebung gab dann fehlte das Ende. Also ich erinnere als Negativgefühle total eine Frustration, ein ausgeliefert sein, aber man hat das natürlich hingenommen, weil man konnte sich keine Alternative vorstellen. Und es gibt Serien, da weiß ich bis heute nicht wie die ausgegangen sind. Highlander ich weiß bis heute nicht, wer als letztes übriggeblieben ist, ob es Duncan McCleod oder Connor McCleod war oder sein noch viel älterer Freund [Methos]. Also das gehörte irgendwie zum Leben dazu, dass es irgendwo diese offenen Enden gab. Man konnte es nicht nach recherchieren. Weil das würde ich jetzt sehr mit dem Internet noch verbinden, ob man das schon hatte, solange ich noch fernsehbasierend geschaut habe, hatte ich nicht einen Internetzugang und Recherchemöglichkeiten. Das gab es auch noch nicht so viele Informationen zu Serien online, um ehrlich zu sein.

TJ #00:33:47-7# Ne also und wenn musste man wirklich wissen wo man nachgucken sollte. Das war bei mir dasselbe wir hatten dann die dänischen den dänischen Sender noch und das war nur einer erstmal. Das dauerte ja dann noch bis die einen zweiten reinkriegten. Also man hatte dann ARD und ZDF und die dänischen Sender und das wars. Da waren dann natürlich so einige Sachen, die waren dann interessant. Dänisches Fernsehen ist sehr auf Kinder ausgerichtet und die hatten dann diesen Weihnachtskalender vom 1. Dezember bis 24. Dezember, wo dann so eine kleine Geschichte erzählt wurde und dann hattest Du jeden Tag so einen kleinen Teil von der Geschichte. Da war

Recording was another thing. At that time there there was a possibility with ShowView, where you entered a number if you had a TV guide, there were these ShowView numbers in it and this code then made it possible that the program was really recorded from beginning to end, even if there were program shifts. My parents didn't spend any money on TV guides, so we didn't have these ShowView functions and I timed it according to what was in the teletext. And if there was a delay in the program, then the end of the recording was missing. So I remember, as a negative feeling, total frustration, being at the mercy of others, but of course you accepted that, because you couldn't imagine any alternative. And there are series I still don't know how they ended. Highlander - I still don't know who was the last one of them left, whether it was Duncan McCleod or Connor McCleod or his much older friend [Methos]. So that was kind of part of life, that there were these loose ends somewhere. You couldn't really get that information. Because I would now associate that kind of research very much with the Internet. And as long as I was still watching FlowTV primarily, I didn't have proper Internet access and research options. There also wasn't that much information about series online to be honest.

TJ #00:33:47-7# No, and if you did try to do research, you really had to know where to look. It was the same for me, we still had the Danish channels and that was just one at first. That lasted until they got a second one in. So you had ARD and ZDF [German national TV] and the Danish channels and that was it. Of course, there were a few things that were interesting. Danish television is very much geared towards children and they had this Christmas calendar from December 1st to December 24th, where a little story was told and then you had a little part of that story every day. You were really involved because it was exciting. And then of

man dann schon mit dabei, weil das war ja spannend. Und dann hatte man natürlich auch im dänischen Fernsehen das mit Untertexten und dann in original Sprache. Aber ja man hatte viel weniger Angebot als dann diese ganzen Privatsender dazukamen ganz toll, aber dann wurde das Angebot noch größer und jetzt haben wir Streaming noch größer. Dass man sich da in alles reinsetzen muss und dann irgendwie auch, wenn wir mal wieder auf jetzt zurückgehen. Also ich meine ich habe Netflix wir habe Viaplay, wir haben allesmögliche. Wenn Du dann aber mal sehen möchtest, wo Du jetzt denkst „das könnte ich jetzt gut sehen“ dann haben die das nicht. Und dann hast Du so von wegen ich habe jetzt ein Sohn, der studiert Medienwissenschaft und der hat dann auch noch so ein paar Extras so von wegen „wo finde ich denn jetzt diesen Film oder wo finde ich jetzt diese Serie“ und dann ist dann...Dann musst Du Amazon und da wieder was bezahlen, damit Du dann das sehen darfst und das ist so nervig. Auf der einen Seite Riesen-Angebot, aber auf der anderen Seite, dadurch dass Du diese Wahl hast, hast Du natürlich auch die Qual der Wahl und Du hast natürlich auch das Problem die haben ja nicht alle alles. Du musst dann wirklich so hin und selbst wenn sie es dann mal hatten, dann haben sie es nicht mehr jetzt, weil es dann abgesetzt wurde. Ich habe jetzt noch einen Schwager, der ist auch ganz groß mit Filmen und der sagt „nein“. Die haben keine von Streamingsachen überhaupt nicht. Das was er macht, er kauft sich die DVD, das heißt BluRay heutzutage ja und dann hat er die nämlich und dann kann er dann mit sitzen und seine Freunde die dann ankommen ich wollte jetzt gerade die Serie sehen aber Netflix hat die gerade abgesetzt und dann kann er seinen Kasten daraus ziehen und sagen deswegen habe ich die. Und er hat ja recht. Wirklich und wenn Du dann mal Lust hast und genau weißt was Du sehen willst, dann sagen die tja aber nicht mehr. Kommt vielleicht im halben Jahr wieder, ja toll und dafür bezahle ich dann so viel Kronen im Monat und das kriegst Du doch nicht das was Du haben willst.

SE #00:36:45-2# Ja ich sehe da auch so eine parallele zum Beispiel zwischen früher und heute. Also früher war es so wir hatten nur diese 6 Kanäle zuhause und ich musste zu

course you also had it on Danish television with subtents and then in the original language. But yes, there was much less on offer when all these private channels came along, which was great, but then the offer became even bigger and now we have even more streaming. So that you have to get involved in everything and then somehow, ...if we go back to the now: I mean, I have Netflix, we have Viaplay, we have so many things. But if you want to watch something that you really feel like watching now, they don't have it on offer. And then, I have a son who is studying media and he has a few extra things [he needs/wants], like “where can I find this movie or where can I find this series” and then... Then you have to go to Amazon and then again pay for something there, so that you can watch it and that's so annoying. On the one hand, there's a huge selection, but on the other hand, because you have this choice, you're spoiled for choice and of course you also have the problem that not every platform has everything. You really have to go there and look, and even if they had it once, they don't have it anymore because it's been discontinued. I have a brother-in-law who is also really into movies and he says: “no”. They don't have any of the streaming stuff at all. So, he always buys the DVD, or BluRay these days, and then he owns it and then he can sit with it and his friends, who then arrive saying “I just wanted to watch the series but Netflix has just canceled it” and then he can pull out his box and say that's why I have it. And he's right. Really, and then when you're in the mood and know exactly what you want to watch, they [the platforms] say, well, not anymore. Maybe they'll come back in six months, great, and then I'll pay so many crowns [Danish currency] a month and you still won't get what you want.

SE #00:36:45-2# Yes, I also see a parallel between the past and today. For example, in the past we only had these 6 channels at home and I had to go to my friends' if I wanted to watch something on private

Freundinnen gehen, wenn ich was im Privatfernsehen sehen wollte. Also „Buffy“ verdanke ich Samstagnachmittagen bei einer Freundin, aber das war auch wieder so eine gewisse Abhängigkeit, weil das mussten auch Samstage sein wo sie auch Zeit hat und so. Man kam sich da auch schlecht vor, weil man wollte jetzt nicht den Eindruck erwecken, das man da jetzt nur hingehet weil man diese Serie gucken will. Also natürlich gab es mehr Gründe dahin zu gehen, aber man hatte schon dieses Bedürfnis und war da abhängig. Und heute ist es so, dass man irgendwie weiß wer hat eigentlich wo ein Abo. Dieses Accountsharing, was dann doch halt inoffiziell irgendwie organisiert wird. Was auch nötig ist, weil man gar nicht all diese Accounts also für sich buchen kann ohne da wirklich finanzielle Verluste zu erleiden, finde ich, und sie auch wirklich zu nutzen... Daraus resultiert ja auch eine Problematik, eine Verwaltungsproblematik. Die Passwörter/Zugänge, die ganzen Abos auf dem Schirm zu haben, was läuft wann wo und wann auch nicht mehr? Das ist dann auch wieder ein Gefühl von Arbeit oder?

TJ #00:38:06-0# Ja. Es ist Arbeit und es ist nicht mehr Entspannung. Du machst das nicht mehr aus Spaß. Du musst es planen und Du musst eben auch überlegen, bezahle ich *da* was oder bezahle ich *da* was? Disney Plus oder Amazon oder Netflix oder HBO oder Viaplay oder ... kann man am Ball bleiben?

SE #00:38:36-0# Genau, das ist wirklich eine ganze Menge finde ich. Aber die Cooperating Strategies, die daran geknüpft sind, erinnern mich schon an früher. Dass man dann halt Freunde hat, die eben diesen einen Zugang haben und die den einem für das Wochenende bereitstellen, wenn sie sagen: „ich gucke jetzt nichts“ oder so. Das ist schon sehr ähnlich, und das verbindet einen ja schon mit anderen Leuten. Aber letztlich das Ziel ist die individuelle Rezeptionspraxis. Mit Ausnahme von deinem Freund, der ein Setting schafft wie sein eigenes kleines Kino und dann da Leute dazu einlädt, das gemeinsam zu schauen.

TJ #00:39:12-7# Das ist nämlich genau sein eigenes kleines Kino. Er hat auch eine Leinwand

television. So I owe "Buffy" to Saturday afternoons at a friend's house, but that implied also a certain dependency, because it had to be Saturdays when she was available and all that. You also felt bad there because you didn't want to give the impression that you only went there because you wanted to watch the series. So of course there were more reasons to go there, but you already had this need and were dependent. And today, you kind of know who actually has a subscription where. This account sharing, which is then somehow organized unofficially, is also necessary because you can't book all these accounts for yourself without really suffering financial losses, I think. Also you hardly actually use them all... This also results in a problem, namely an administrative problem. Keeping track of all the passwords/access and all the subscriptions, and also of what is on - when, where and for how long?. That is another thing that feels like work, isn't it?

TJ #00:38:06-0# Yes. It's work and it's no longer relaxation. You no longer do it for fun. You have to plan it and you also have to consider whether you'll pay for this service or another one? Disney Plus or Amazon or Netflix or HBO or Viaplay or... can you keep up with that?

SE #00:38:36-0# Exactly, I think that's really quite a lot. But the cooperating strategies that are linked to it remind me of the old days. That you have friends who have this subscription and they make it available to you for the weekend, if they say: "I'm not watching anything" or something like that. It's very similar and it does connect you with other people. But ultimately the goal is an individual reception practice. The exception being your friend, who creates a setting like his own little movie theater and then invites people to watch together.

TJ #00:39:12-7# That's exactly his own little movie theater. He also has a big screen and then he invites people over and

und dann lädt er eben Leute ein und dann sieht man da Filme zusammen, das ist so sein großes Ding. Das hat eben was ganz anderes. Da hat man eben diese Gemeinschaftssache, ja wie im Kino eigentlich, aber dann doch mehr familiär.

#00:39:34.73# SE: Was jetzt auch oft angeklungen ist, finde ich, in diesem Zusammenhang: diese Überforderungsgefühle. Ist doch auch der Faktor Zeit. Zeit einerseits über zeitliche Bedingungen über Synchronität, Asynchronität und wozu ...also wie das Gemeinschaft ein Stück weit zersetzt. Aber natürlich auch Zeitknappheit, die wir sicherlich heute anders empfinden als jetzt noch als Teenager. Und dann noch angesichts eines zunehmenden Angebots von verfügbaren, sichtungsfähigen Stunden an Material wird das eklatanter. Spielt für dich Zeit noch in anderen Kontexten eine Rolle? Also einfach beim Managen von Medienkonsum?

#00:40:25.65# Thessa Jensen: Also ich habe das so: Eine gute Woche ist, dass ich so um sechs Uhr nach Hause kommen kann und dann eine SOKO gucke. Also das ist Flow TV und das Schlimmste, das mir da passieren kann ist eben, wenn man nach Haus kommt und man setzt sich hin und es ist sechs Uhr und man macht seinen Fernseher an auf ZDF und dann steht da Sportschau live. Und dann denkt man nur: Nee. Und dann muss man ja irgendetwas anderes machen, als das, was man sich vorgenommen hatte, weil eine SOKO ist so wunderbar, weil dann kann man wirklich entspannen. Aber geht ja nicht, wenn dann eine Sportsendung läuft. Dann muss ich ja plötzlich irgendetwas anderes finden zu dem Zeitpunkt. Also so in der Hinsicht gibt es einen bestimmten Zeitpunkt am Tag oder in der Woche/ Arbeitswoche - da möchte ich eigentlich gerne meine SOKO sehen. Aber ja das mit Zeit ich meine ich hatte das ja schon angesprochen mit dem Shetland Krimi zum Beispiel wo man dann einen ganzen Tag absetzen muss, damit man sicher ist, dass man den vom Anfang bis zum Ende sehen kann und der dann auch so spannend ist, dass man da gerne möchte eigentlich. Und das Problem ist aber: Habe ich jetzt wirklich Zeit dazu und will ich mein Wochenende damit verbringen, diesen

then you watch movies together, that's his big thing. It has a completely different quality: You have this communal thing like in a movie theater, but then it's more like a family.

#00:39:34.73# SE: What was often discernible in this context, I think, is this feeling of being overwhelmed. And also the time factor. Time, on the one hand, meaning temporal conditions, when it is about synchronicity, asynchronicity and in how far that damages a community to a certain extent. But of course there is also the scarcity of time, which we certainly feel differently today, than we did as teenagers. And then, in the presence of an increasing supply of available, viewable hours of content, this becomes even more blatant. Does time still play a role for you in other contexts? When managing your media consumption?

#00:40:25.65# Thessa Jensen: Well, I have it like this: A good week is when I can come home at six o'clock and then watch an episode of SOKO. So that's flow TV and the worst thing that can happen to me is when you come home and you sit down and it's six o'clock and you turn on your TV on ZDF and then it says "Sportschau live" [sports reporting is on]. And then you just think: Nope. And then you have to do something other than what you had planned, because a SOKO is so wonderful, because with that you can really relax. But you can't do that if there's a sports show on. Then I suddenly have to find something else to do at that time. So in that respect, there's a certain point in the day or week/work week when I really want to watch SOKO. But yes, I've already mentioned the time thing with the Shetland crime thriller, for example, where you have to set aside a whole day to make sure you can watch it from beginning to end and that it's exciting enough to make you want to watch it. But the problem is: do I really have the time and do I want to spend my weekend watching this thriller? Because I also know that if I start it during

Krimi zu sehen. Weil ich auch weiß, wenn ich den innerhalb der Woche anfangen, dann sitze ich ja den ganzen Tag auf Arbeit und spekuliere wie geht das jetzt weiter und bin eigentlich nur noch dabei; so, wann kann ich nach Hause, um den Rest zu sehen? Und dann weiß ich ja auch: das kannst Du ja wieder nicht, weil das schaffst Du ja eh nicht, musst ja auch einmal schlafen und dann sitzt Du wieder am nächsten Tag [im Büro]. Doch Zeit ist eindeutig ein Problem irgendwie. Und auch dieser Gedanke, dass wenn man das nicht sieht, dann hat man irgendwie etwas verpasst. Dieses FOMO: Fear of missing out (SE: Ja.). Ich meine, jetzt bin ich gerade was das angeht, nicht so sehr im Fandom drin, aber was es eben mit den Kollegen angeht, also da hat man eben dieses ganzen Stellvertreter-Sehen, weil dann können die eben erzählen was man hätte sehen sollen. Aber es ist ein Problem. Es ist wirklich ein Zeitproblem. Weil da diese ganzen Angebote sind und man schon irgendwie denkt man muss da ja auch mitmachen. Man muss ja schon auch so ungefähr wissen, was da passiert wegen unserem Fachgebiet eben auch [als Medien-, Kulturwissenschaftlerinnen].

#00:42:56.21# SE: Und da ein ganz wichtiger Punkt halt wie gehen wir als Wissenschaftler:innen eigentlich damit um. Weil ich habe schon das Gefühl, früher war, eher noch aus der Rezeptionshaltung gesprochen, war die Serie das knappe Gut. Heute ist unsere Aufmerksamkeit, unsere Zeit das knappe Gut. Da konkurriert so vieles darum, was meine alleinige Aufmerksamkeit angeht. Und ich meine second viewing ist ja eh schon (lacht) Gang und Gäbe, dass Leute einfach viele Dinge gleichzeitig tun, deshalb sprechen wir auch vielleicht gar nicht mehr von alleiniger Aufmerksamkeit. Aber überhaupt die Verfügbarkeit meiner Zeit, die ist sehr limitiert und das kann natürlich zu Überforderung führen es kann aber auch zu konkreten Problemstellungen für die Lehre führen. Denn wie organisiere ich denn zum Beispiel ein Seminar zu kontemporären Serien ohne da wirklich nur so kleine Schlaglichter zu geben oder den Leuten ganz viele Hausaufgaben aufzugeben von „guckt euch diese Staffel an“. Also wie gehst Du damit konkret um?

the week, I'll be sitting at work all day speculating about how it's going to continue and that is really all I am interested in, then. So, when can I go home to watch the rest? And then again I know that won't work, I just cannot make it: you have to get some sleep and then you're back at work the next day. But time is definitely a problem somehow. And also this thought, that if you don't watch it, then you've somehow missed something. This FOMO: Fear of missing out (SE: Yes.). I mean, at the moment I'm not so much involved in fandom as far as that's concerned, but as far as my colleagues are concerned, you have all this viewing-by-proxy, because then they can tell you what you should have watched. But it's a problem. It's really a time problem. Because there are all these offers and you somehow think you have to take part in all that. You have to know roughly what's going on – also because of our profession [as cultural/media scholars].

#00:42:56.21# SE: And that's a very important point, how do we as scholars actually deal with that. Because I have the feeling that in the past, from a recipient's point of view, the series was the scarce commodity. Today, our attention, our time, is the scarce commodity. There are so many things competing for my sole attention. And I mean, second viewing is already common anyway (laughs), that people simply do a lot of things at the same time, so maybe we don't even talk about focused attention anymore. But the availability of my time in general is very limited and that can of course lead to me being overwhelmed, but it can also lead to specific problems for teaching. For example, how do I organize a seminar on contemporary series without really just giving people a few small highlights or giving them a lot of homework, such as “watch this season”. So how do you deal with that specifically?

#00:43:59.96# Thessa Jensen: Also das ist nun glücklicherweise nicht mein Problem, weil das normalerweise nicht in meiner Lehre vorkommt, die ist etwas anders als bei euch, was das angeht. Aber ich weiß, ich habe ja Kollegen, die eben so etwas machen müssen und das ist eben ein Problem, wie organisierst Du das dann. Und da muss ich sagen, okay, da haben wir ja glücklicherweise hier IMDB auf dem Netz, also dass man da dann nach guckt, dass man sich eben auf die Art und Weise auch so einigermaßen orientiert, was da läuft. Aber es ist ja auch ein Problem im Verhältnis dazu, ob ich in der Lehre vor meinen Studenten stehe und da mit Beispielen komme, eben aus diesen Serienerzählungen heraus, um etwas zu erklären und ich dann diese leeren Gesichter sehe, weil meine Beispiele einfach zu alt sind (lacht). Und die einfach nicht mehr wissen, wovon ich rede. Und diese Beispiele ins Neue zu übersetzen und erst einmal herauszufinden, was habt ihr denn geguckt, was seht ihr denn für Serien... Und dann da aber drüber nachzudenken, oh da habe ich aber keinen Bock drauf, diese Serien zu sehen, weil das mir einfach nichts sagt. Und dann herauszufinden, wie mache ich das jetzt, wie komme ich da wieder herein, dass die verstehen, was ich sage und ich eigentlich weiß, was die so in ihrem Leben sehen und wozu die sich verhalten müssen...

#00:45:08.84# SE: Ja, das wäre auch so ein Zeitaspekt von Wissenschaft, die sich mit kulturell populären Inhalten befasst. Dass dann einfach vielleicht der gemeinsame Bezugsrahmen fehlt, wenn man unterschiedlichen Generationen angehört.

#00:45:37.82# Thessa Jensen: Ja also ich meine Harry Potter das sind ja nicht mehr die Bücher, das sind die Filme. Und die Filme ja eigentlich auch schon nicht mehr, denn das ist ja so last year. Und was ist denn jetzt das Neue. Also Avatar auch nicht unbedingt, weil das haben wohl auch nicht... das haben zwar viele gesehen aber das haben sie nicht so registriert, also welche Serien sind denn jetzt gerade in, in der Jugend.

#00:43:59.96# Thessa Jensen: Well, fortunately that's not my problem, because that doesn't normally happen in my teaching, which is a bit different from yours as far as that's concerned. But I know that I have colleagues who have to do something like that and that's a problem, how do you organize it? And I have to say okay, fortunately we have the IMDb [Internet Movie Database] online here, so you can check there, that you've got some orientation on what's going on. But it's also a problem when I stand in front of my students when I'm teaching and come up with examples from these serial narratives to explain something and then I see these blank faces because my examples are just too old (laughs). And they just don't know what I'm talking about anymore. And having to translate these examples into something new means first finding out what they watched in the past, which series they are currently watching. And then to think about it ... oh, I don't feel like watching these series because they just don't speak to me. And then having to find out, how I can reach them, so that they understand what I'm saying, and that I actually know what they watch in their lives and what they have to relate to...

#00:45:08.84# SE: Yes, that would also be a contemporary aspect of scholarly work that deals with popular cultural content: perhaps the common frame of reference is simply missing if you belong to different generations.

#00:45:37.82# Thessa Jensen: Yes, I mean Harry Potter is no longer the books, it's the films. And the movies aren't really a thing anymore, because that's so last year. And what's new now? So Avatar isn't necessarily new either, because ... a lot of people may have watched it, but they did not not pay that much attention to it, so which series are in right now, among young people?

#00:46:00.99# SE: Und das ist auch ein Riesenproblem von der Textproduktion der Cultural Studies. Weil die dann mit aktuellen Kulturprodukten agiert; als Belege, Verweise und so weiter aber darüber altern die Texte so schlecht. Also was John Fiske geschrieben hat, ist inhaltlich ja immer noch vieles top aktuell. Aber wenn er dann Beispiele von Serien verwendet, die wohl keiner mehr kennt, dann steigen die Leute da aus. Oder was ich für eine Beobachtung teilweise mache ist, dass in Fan Studies dieselben Dinge immer wieder geschrieben werden, aber mit neuen Beispielen. Und es haben sich vielleicht ein oder zwei Produktionskontexte vielleicht geändert aber sonst ist ganz ganz vieles eben einfach alt [an sonst inhaltlich relevanten Cultural Studies Texten] und wird dann nicht mehr rezipiert, weil keiner mehr weiß, was „Quantum Leap“ war. Oder „Cagney und Lacey“ (lacht).

#00:46:56.81# Thessa Jenssen: Ja, oh Gott, wir sind so alt (lacht). Ui ui ui, ja aber genau. Und man dann auch ... ja das ist eben auch die Frage. Ob die Geschichten sich auch verändern oder ob es nur das Aussehen darum herum ist. Also ja, ich weiß nicht.

#00:47:19.98# SE: Ja und was uns hilft, Du hast es ja angesprochen: Dass man dann online auf IMDb gehen kann oder ganz oft nehme ich tatsächlich auch Dinge in Anspruch, die aus Fankontexten entstanden sind. Nämlich diese Episodenzusammenfassungen. Das muss man sich ja mal überlegen. Warum gibt es die? Also selten wird jemand dafür bezahlt, dass er die macht sondern das ist Fan Labour, Labour of Love. Und darum kann ich jetzt nachvollziehen, was in dieser Staffel passiert ist, ohne die Staffel zu sehen und habe eine Zeitersparnis, die signifikant ist (Thessa Jenssen: Ja, genau.) Und das ist aber, finde ich, ein sehr unsichtbarer Teil an [Fan]Arbeit, der genutzt wird in der Medien- und Kulturwissenschaft.

#00:48:06.17# Thessa Jenssen: Ja also, aber es ist ja notwendig. Weil das Problem für uns ist ja auch zu wissen: Was ist jetzt gerade aktuell und ich meine, da ist ja dann ein Generationsunterschied und ich meine das geht ja gar nicht anders. Und ich glaube wir haben ja

#00:46:00.99# SE: And that's also a huge problem for textual production by cultural studies. Because it operates with current cultural products; as evidence, reference and so on, but the texts age so badly because of that. So what John Fiske has written, is still very topical in terms of content. But when he uses examples from series that nobody knows anymore, people drop out. Or what I sometimes observe is that the same things are written again and again in fan studies, only with new examples. And maybe one or two production contexts have changed, but otherwise a lot of things [otherwise still relevant Cultural Studies texts] are simply old and are no longer received because nobody knows what "Quantum Leap" was. Or "Cagney and Lacey" (laughs).

#00:46:56.81# Thessa Jenssen: Yes, oh god, we're so old (laughs). Oh my, yes, exactly. And then you also ... Yes, that's also the question. Whether the stories also change or whether it's just the appearance around it. So yes, I don't know.

#00:47:19.98# SE: Yes, and you mentioned it, what can help us: That you can then go online to IMDb or quite often I actually also utilize sources from fan contexts. Namely episode guides and summaries. They are worth considering. Why do they exist? So rarely is someone paid to do them, it's fan labor, labor of love. And that's why I can now understand what happened in this season without watching the season and save a significant amount of time (Thessa Jenssen: Yes, exactly.) And I think that's a very invisible part of [fan] labor, that is put to use in Media and Cultural Studies.

#00:48:06.17# Thessa Jenssen: Yes, but it's necessary. Because the problem for us is also to know: What's current right now. And I mean, there's a generational difference and I mean, there's no other way. I think we had the advantage back then, I mean television was still new [in academia]. Series were new, movies on

damals den Vorteil gehabt, ich meine, Fernsehen war noch neu [in der Wissenschaft]. Serien waren neu, Filme im Fernsehen waren neu. Also es war ja alles erst im Werden. Und jetzt sind wir da; es ist jetzt hier und jetzt kommt dieses Riesenangebot und vieles davon ist ja einfache eine Art Fast Food. Du guckst es an, schmeißt es weg, Nächstes! Und die Frage ist ja wie finden wir heraus, was da jetzt eigentlich wirklich Sachen bewegt. Also wie können wir sehen, was jetzt über Generationen haltbar ist. Denn ich meine viele der Filme, die wir wahrscheinlich als Klassiker bezeichnen, die kannst Du ja heutzutage wahrscheinlich kaum noch zeigen, weil: oh mein Gott, ist das politisch inkorrekt. Also was die da mit den Frauen machen oder Black Facing, oder ich weiß nicht was. Also das ist ja richtig: Also wenn man den Film heute sehen sollte, dann muss man ja ganz viel historischen Kontext und natürlich auch mit einem kritischen Blick darauf sehen. Das würde so nicht mehr ein Klassiker sein, sondern mehr: So soll man die Filme nicht mehr machen. Solche Erzählungen soll man nicht mehr haben. Und ich glaube gerade jetzt sind wir in der Medienwissenschaft in einer Aufbruchszeit, wo gerade sehr viel passiert. Und eben herauszufinden, was sich gerade bewegt und wie können wir das dann weitervermitteln, das stellt ganz schöne Ansprüche an uns.

#00:50:02:62# SE: Ich finde es interessant, dass Du von „Fast Food“ gesprochen hast. Vorhin hast Du auch irgendwie einmal kurz gesagt, dass wir durch dieses Binge Watching, dass wir das so schnell in uns reinfressen. Und ich hatte so das Bild von einer Heuschreckenplage im Kopf. So, als ob wir,... wir sind dieser Heuschreckenschwarm, der sich irgendwo niederlässt und alles leer frisst und dann wieder weiterzieht und dann ist aber auch Tabula Rasa. Du hast ja auch diesen Aspekt angesprochen: „dann bleibt aber nichts davon“. Es ist so schnell, es ist kurzlebig. Und das sind natürlich Dinge, die lassen einen nachdenken, wenn es darum geht, wie ist da eigentlich das Verhältnis zum Produkt. Also man hat ja eigentlich bei Fandom gehört ja meistens doch zu den Definitionen dazu, dass es eine längerfristige Beziehung ist. Dass man sich längerfristig einer Sache widmet und es gibt

TV were new. So everything was still in the making. And now we're here; it's here now and now there's this huge offer and a lot of it is just a kind of fast food. You watch it, throw it away, - next! And the question is, how do we find out, what is really setting things in motion. So how can we tell, what will last for generations? Because I mean, many of the films that we probably call classics, you can probably hardly show them nowadays because: oh my God, they are so politically incorrect. So how they present women or Black Facing or I don't know what. So that's right: if you were to watch the movie today, you'd have to take a lot of historical context into account and, of course, with a critical eye. It would no longer be a classic, but rather an example of how you shouldn't make films anymore. You shouldn't have stories like that anymore. And I think right now in media studies we're in a time of upheaval where a lot is happening. And finding out what's going on and how we can then teach about it, that is quite demanding.

#00:50:02:62# SE: I find it interesting that you mentioned “fast food”. Earlier you also said that we consume it so quickly because of binge watching. And I had the image of a plague of locusts in my head. As if we are this swarm of locusts that settles down somewhere and eats everything and then moves on again and then there is ,tabula rasa’. You also mentioned this aspect: “but then none of it really stays”. It's so fast, it's short-lived. And of course these are things that make you think when it comes to the relationship with the product. Well, fandom is usually defined as a long-term relationship. That you dedicate yourself to one thing for a longer period of time. And there are also other definitions, for example circular fandom by Matt Hills [correct term is “cyclical fandom”],

auch andere Definitionen also zum Beispiel Circular Fandom von Matt Hills [Originalbegriff ist "cyclical fandom"] also, dass sich ein Fan immer neue Gegenstände aussucht, sich diesen intensiv widmet und dann geht es zur nächsten Sache. Aber das ist eine individuelle Praxis. Und dieses Gruppenfandom, das ist schon eigentlich langfristig angelegt und das sieht sich dadurch natürlich ein bisschen in Frage gestellt. Durch diese individuelle Medienrezeption, die dann so Event-orientiert scheint.

#00:51:29.04# Thessa Jensen: Ja, also ich meine, das war es ja auch früher schon, dass es so ein Event war. So von wegen: Jetzt kommt der neue Disneyfilm und alle müssen ihn sehen aber das ... ich glaube es ist schon ganz richtig gesehen, dass Fandom an sich eigentlich eine längerfristige Sache ist. Aber das jetzt total dagegen gearbeitet wird, weil das eben alles so kurzlebig ist. Weil man eben schnell alle Staffeln sehen muss, weil sonst verschwinden sie ja wieder und man eben nicht die Möglichkeit hat, sich da richtig herein zu verleben. Also wie gesagt, Sherlock damals das waren drei Episoden – heißt das so? (SE: Ja.)- in einer Staffel und dann kam die nächste Staffel drei Jahre später. Da hast Du diese drei Episoden geguckt, als wenn das wirklich die Bibel war, da musstest du die bis zum letzten Punkt kennen. Und dann hast du verschiedene Sachen herausgepult und dann damit weitergearbeitet und das kannst du ja heute gar nicht mehr machen. Also selbst als Fan kannst du es ja nicht mehr machen, weil du dann immer gleich wieder: Oh und hier ist dann wieder etwas Neues. Also es ist wirklich wie im Fast Food Restaurant oder auch an anderen Stellen, wo es heißt: „hier ist dein Angebot, und aber hier ist dann noch mehr. Und die Leute, die das hier gesehen haben, die haben ja auch das hier gesehen“. (SE: Ja.) Also, dass Du die ganze Zeit eigentlich im Fluss bist. Du musst immer weiter, weiter, weiter, etwas Neues sehen. Und kann schon sein, dass dann deine Ansprüche sich anfangen zu verändern, weil Du dann ja auch irgendwann anfängst, nachzudenken, okay will ich das überhaupt sehen? Aber es ist eben so ein ... ja es muss immer schneller gehen, immer wilder werden, immer ja ... und dann eben doch nicht, weil Du musst immer noch diese Muster einhalten damit die Leute dann eben doch noch

meaning that a fan always chooses new items, dedicates themselves intensively to them and then moves on to the next thing. But that's an individual practice. And this group fandom is actually designed for the long term. Which is of course called into question a little by this individual media reception, which then seems so event-oriented.

#00:51:29.04# Thessa Jensen: Yes, well, I mean it also was an event in the past. For example: Now the new Disney movie is coming out and everyone has to watch it, but that ... I think it's quite true that fandom itself is actually a long-term thing. But today everything works against that, because it's all so short-lived. Because you have to watch all the seasons quickly, otherwise they disappear again and you don't have the opportunity to really get immersed in it. So as I said, Sherlock back then was three episodes - is that what it's called? (SE: Yes.) - in one season and then the next season came three years later. You watched those three episodes as if they really were the Bible, you had to know them down to the last detail. And then, you picked out different things and then continued to work with them and you can't do that today. So even as a fan you can't do it anymore, because then you always go: Oh, and here's something new again. So it's really like a fast food restaurant or other places where it is like: "you have your offer here, but then there's even more over here. And the people who have seen this, have also seen this". (SE: Yes.) So you're actually in a state of flux the whole time. You have to constantly keep moving forward, keep seeing something new. And it's possible that your expectations start to change because at some point you start to think, okay, do I even want to see this? But it's just such a ... yes, it has to go faster and faster, get wilder and wilder, always yes ... and then it doesn't, because you still have to stick to

wissen, was sie eigentlich gucken, damit das bloß nicht zu anspruchsvoll wird.

#00:53:18.28# SE: Und das hat schon etwas von Speed-Dating oder? Oder von Tinder, sagen wir mal so. Diese Beziehungskultur auf Tinder. Dieses Swipen oder ...zwei Dates und dann Ghosten (Thessa Jensen: Ja (lacht)). Also es gibt ja in den Fan Studies, gab es irgendwann diesen Text zu Televison as Lover-Fandom, Joseph Brennon, glaube ich. Wo es darum ging, dass Fans eigentlich eine Beziehung eingehen mit dem Produkt, das sie sich anschauen oder sie empfinden das als eine Beziehung und darum haben sie auch eine Rhetorik eines Beziehungspartners eigentlich, der auch gewisse Erwartungen stellt und sagt: „Meine Treue und meine Rezeptionshaltung, das ist eine Investition in eine Beziehung, die ich hier leiste, dafür kann ich auch etwas erwarten“. Also das ist ein Konflikt zwischen Fans und Produzierenden, dann. Wo dann die Fans eben eine gewisse fordernde Haltung einnehmen, weil sie sagen, „ich habe hier investiert, meine Zeit, meine Gründlichkeit. Und ich erwarte von euch, dass ihr meine Serie zu Ende führt“, zum Beispiel. (Thessa Jensen: Ja, genau, ja.) Oder, dass ihr meine Figuren so behandelt, wie es denen entspricht. Dass ihr mich zum Beispiel jetzt nicht verarscht mit Queerbaiting.

#00:54:32.68# Thessa Jensen: Dass Sherlock plötzlich Dr. Who wird und so etwas, ja genau.

#00:54:36.72# SE: Ja genau, also ihr bleibt bitte diesem Narrativ treu, sonst verlasse ich euch (Thessa Jensen: Ja.) Und wenn wir jetzt an dieses Überangebot denken, verleitet das natürlich manche Leute eher in diese Speed-Dating oder Tinder-Art der Interaktion mit einem Produkt, wenn wir in dieser Analogie bleiben wollen, von Beziehungsleben.

#00:55:00.23# Thessa Jensen: Ja, also ich meine, eines von den Fandoms, die ich verblüffend finde, ist „Inception“. Gibt es immer noch. Die sind unheimlich aktiv, sind zwar nicht viele Leute aber die machen unheimlich viele Produkte und auch im Laufe des Jahres verschiedene Konkurrenzen und so also „James Bond“-Fandom und „Inception“-Fandom, die

these patterns so that people still know what they're actually watching, so that it doesn't become too demanding.

#00:53:18.28# SE: And that's a bit like speed dating, isn't it? Or Tinder, let's put it that way. The relationship culture on Tinder. The swiping or ...two dates and then ghosting (Thessa Jensen: Yes (laughs)). So, in fan studies, at some point there was this text on “Televison as Lover fandom”, Joseph Brennon, I think. It was about fans actually entering into a relationship with the product that they watch, or they perceive it as a relationship and that's why they actually have a rhetoric of a relationship partner, who also has certain expectations and says: “My loyalty and my attitude towards reception, that's an investment in a relationship that I'm making here, and I can expect something in return”. So that's a conflict between fans and producers. Where the fans then adopt a certain demanding attitude because they say, “I have invested here... my time, my thoroughness. And I expect you to finish my series”, for example. (Thessa Jensen: Yes, exactly, yes.) Or that you treat my characters in a way that suits them. For example, that you don't fuck me around with queerbaiting.

#00:54:32.68# Thessa Jensen: That Sherlock suddenly becomes Dr. Who and things like that, yes, exactly.

#00:54:36.72# SE: Yes, exactly, so please stay true to this narrative, otherwise I'll leave you (Thessa Jensen: Yes.) And when we think of this oversupply now, it naturally tempts some people into this speed dating or Tinder-sort-of-interaction with a product, if we want to stay in this analogy of relationship life.

#00:55:00.23# Thessa Jensen: Yeah, so I mean one of the fandoms that I find amazing is "Inception". It's still around. They're incredibly active, they're not many people but they make a lot of content and also different rivalries throughout the year

machen so Wettkämpfe miteinander. Aber, dass „Inception“ als Gruppe immer noch funktioniert ... aber die haben natürlich diesen *einen* Film (SE: Ja.), und nur diesen einen Film und da gibt es natürlich so unheimlich viele Niveaus in dem Film, wie Du den sehen kannst und das ist natürlich ein unheimlich großes Material, an das Du herangehst und es kommen auch immer mal wieder ein paar neue Leute herein. Aber dass das überhaupt möglich ist. Dass es noch Ehen gibt, die über zwanzig Jahre und nicht nur zwei Monate [halten], weil ja dann ist das aufgebraucht und Nächstes. Das finde ich immer sehr sehr verblüffend, dass es die noch gibt als Fandom und tatsächlich noch so aktiv auch sind und auch wirklich dieses Fandomgefühl von Gemeinschaft haben. Aber ich muss sagen, ich habe da schon darüber nachgedacht, dass man irgendwie Angst haben kann, wie sich das entwickelt. Also Angst in dem Sinne, dass das, was wir als Fandom bezeichnen, vielleicht in ein paar Jahren Geschichte ist, weil es einfach nicht mehr diese Gemeinschaftsgefühle gibt. Dieses Zusammensein. Zu diesem dritten, also das wir gemeinsam diese Serie sehen und dass wir uns gemeinsam damit beschäftigen, weil wir eben alle durch diese Individualität ja auch andere Ansprüche daran stellen. Ich meine Du hast es ja jetzt schon – oder Du hast es ja schon früher gehabt. Wenn Leute erst in der zweiten Staffel Fans wurden, dass die ganz andere Ansprüche an das Fandom stellten oder an das Fanfiction, als die Leute, die von Anfang an dabei waren. Oder auch bei Harry Potter kann ich mir vorstellen, dasselbe. Dass die Leute, die ganz am Anfang das erste Buch [gelesen haben] und dann auf das zweite Buch warten mussten, die hatten ja eine ganz andere Erwartungshaltung als jemand, der erst nach dem dritten Buch anfing, das zu lesen und dann sagte: „Warum habt ihr so blöde Geschichten geschrieben, ihr wisst doch, wie das weitergeht?“. Ja. Und die andere Sache, die dazu kommt ist ja auch, dass die Medien, die wir heute haben, die sind ja sehr viel einfacher zu benutzen. Also früher musstest Du ja noch HTML-Codes lernen oder VHS-Bänder, wie Du damit umgehst. Heute drückst Du auf einen Knopf und dann kommt alles. Und das ist ja das selbe, wenn Du dich für irgendetwas interessierst, dann schreibst Du das herein ins Netz, dann kommen die ganzen Fangruppen und

- so "James Bond" fandom and "Inception" fandom, they do competitions with each other. But that "Inception" still works as a group ... but of course they have this ONE movie (SE: Yes.), and only this one movie and of course there are so many levels in the movie, how you can see it and of course that's an incredibly large amount of material that you approach and there are always a couple of new people coming in. However, - that this is possible at all... That there are still marriages that last over twenty years and not just two months, because then it's all used up and ...over to the next thing you know. I always find it very, very amazing that they still exist as a fandom and are actually still so active and really have this fandom feeling of community. But I have to say, I've already thought about the fact that you can somehow be afraid of how it will develop. Fear in the sense, that what we call fandom might be history in a few years, because there simply isn't that sense of community anymore. This togetherness. This third thing, that we watch this series together and that we engage with it together, because we all have different expectations of it due to our individuality. I mean, you already have it now - or you've had it before. When people only became fans in the second season, they had completely different expectations of fandom or fan fiction than the people who were there from the beginning. Or I can imagine the same thing with Harry Potter. The people who [read] the first book at the very beginning and then had to wait for the second book had completely different expectations than someone who only started reading it after the third book and then said: "Why did you write such stupid stories, you know what happens next?". Yes. And the other thing is, that the media we have today, are much easier to use. In the past, you had to learn how to use HTML-code or how you work with VHS tapes. Today, you press a button and everything is there. And it's the same thing, if you're interested in something, you post it online, then all the fan groups

gucken und Du kannst dann auf Tumblr gehen und dann kannst Du die Leute finden und dann kannst Du plötzlich da sitzen und dich über irgendetwas auslassen, wo dann die anderen Fans sagen: „Hey Moment mal, das ist ja gar nicht so. Du musst Dich erst einmal in die Sache hineinknien“. Also das hat man auch früher gehabt, aber es ist viel einfacher heutzutage und das heißt, Du kannst es [die Fan Community] noch mehr auseinanderreißen dadurch, dass Du nicht diese Phase hast, wo Du als neuer Fan eigentlich herausfinden musst: „was ist das hier eigentlich, was ist das für eine Gemeinschaft? Wie arbeiten wir eigentlich zusammen, wie benimmt man sich auch im Netz?“. Das ist alles nicht mehr, weil wir wissen ja, wie es ist. Und das heißt ja; wir werden alle dann so als Einzelpersonen da sein aber eben nicht mehr als Gruppe.

#00:58:32.90# SE: Da stecken für mich ... ja, super interessant, da stecken für mich zwei Punkte drin, über die ich super gerne reden würde. Das eine ist so, dass vielleicht die heutige Medienlandschaft mehr dazu einlädt, Antifandom zu empfinden, weil es so viele Anlässe gibt, enttäuscht zu sein. Und vielleicht gar nicht die kritische Masse eines positiven, affirmativen Fandoms so stark zusammenkommt, außer bei den absoluten Mainstreamprodukten. Also über Antifandom würde ich gleich gerne noch reden. Das andere ist für mich, was Du gerade ausgedrückt hast, als so eine Sorge um das Fandom eigentlich. So klang das für mich heraus. Ob Fandom nicht eigentlich aufhört, weil es sich in so Partikularitäten verliert? (Thessa Jensen: Aber...) Und da frage ich mich - Ja? (Thessa Jensen: Nee, frag Du...)

SE (lacht): ... ob es das nur in diesem Serienkontext vielleicht nicht mehr so stark gibt oder ob es stark einfach davon abhängt, ob Leute - in dem Fall die verantwortlichen Produzierenden - Räume bereitstellen, oder Events bereitstellen oder Rezeptionssituationen schaffen, die dieses Gemeinschaftsgefühl ermöglichen. Weil, im Musikfandom gibt es das, mit den Konzerten. Im Sportfandom gibt es das, mit den Spielen, wo du hingehst. Es gibt das zunehmend sogar in der Politik. Wo ein Herr

come and look and then you can go on Tumblr and then you can find people and suddenly you can sit there and talk about something and then the other fans say: "Hey, wait a minute, it's not like that. You have to get your teeth into it first". So you used to have that too, but it's much easier nowadays and that means you can tear it [the fan community] apart even more by skipping this phase where you as a new fan actually have to find out: "what is this actually like, what kind of community is it? How do we actually work together, how do we behave online?" That's no longer the case, because we know what it's like. And that means we'll all be there as individuals but no longer as a group.

#00:58:32.90# SE: For me, there are ... yes, super interesting, there are two points in there that I would love to talk about. One is that maybe today's media landscape is more conducive to experiencing antifandom because there are so many reasons to be disappointed. And perhaps the critical mass of a positive, affirmative fandom doesn't come together anymore, except for the absolute mainstream products. So I'd like to talk about antifandom in a moment. The other thing for me is what you've just expressed as a concern for fandom. - That's how it sounded to me. Whether fandom doesn't actually end because it gets lost in such particularities. (Thessa Jensen: But...) And then I ask myself - yes? (Thessa Jensen: No, you ask...)

SE (laughs): ... whether it's only in this series context that this perhaps no longer exists so strongly, or whether it strongly simply depends on whether people - in this case the responsible producers - provide spaces, or provide events, or create reception situations that enable this sense of community. Because that exists in music fandom, with the concerts. It exists in sports fandom, with the games you go

Trump seine Rallies wirklich als Fan-Events aufzieht. Also da würde ich aber, ich würde dir gar nicht widersprechen wollen, sondern würde eher sagen, ich kann deine Sorge verstehen, weil ich das Gefühl habe, dass vielleicht die Leute einen kompetitiven Vorteil haben - und den vielleicht auch für durchaus fragliche Dinge nutzen können - die es schaffen, diese Gemeinschaftsmomente zu inszenieren oder Raum für diese Gefühle zu schaffen. Weil man hat ja früher oft argumentiert: Ist Fandom vielleicht ein Ersatz für Religion? Weil Leute das brauchen, dieses Gefühl, mit anderen verbunden zu sein, über irgendetwas Höheres. Und ist Fandom die Antwort auf dieses leere Bedürfnis oder die Sehnsucht nach diesem Gefühl in einer säkularisierten Zeit. Und wenn wir jetzt aber hingehen und sagen, Fandom leistet das oft gar nicht mehr, müssen wir dann doch schauen: aber wer leistet das dann? Und dann wird es vielleicht gefährlich, wenn das jetzt in der Politik im Kontext der Bindung von Wähler:innen, so fandomähnliche und damit vielleicht auch manchmal auch ...faschistoid anmutende ... Momente gibt, die dann dieses Bedürfnis ansprechen, weil dieses Bedürfnis ja nicht aufhört, weil es ein menschliches ist.

#01:01:14.27# Thessa Jensen: Oh, oh, oh ...aber ja. Ja, ich kann das verstehen. Weil man kann sagen: Fandom kann wie Religion sein, und da gibt es ja auch ganz viele Beispiele für. Das, was für mich aber immer noch ganz interessant ist, wenn ich diesen Religionsaspekt sehe, dass der produktiv ist, dass er konstruktiv ist und dass er anerkennend ist. Das heißt: Wenn wir eine Fandomgemeinschaft haben normalerweise, da gibt es ja auch immer wieder Auswüchse. Aber eine normale Fandomgemeinschaft, da wird es oft so sein, dass wir anerkennen, wenn jemand was produziert. Das heißt, dass du lernst, zu schreiben. Dass du lernst, eine Geschichte zu erzählen oder, dass du, weil du in so einem Fandom drinnen bist, wo Sherlock Geige spielt, dann lernst du Geige spielen und etwas darüber, wie Musik eigentlich funktioniert und so etwas. Diesen Aspekt, den hast du ja im Fandom und den hast du ja nicht in der Politik - sorry to say - oder auch in anderen Sachen. Und das ist ja auch etwas, da habe ich mich auch ein bisschen mit beschäftigt, mit diesen ganzen extremen Sachen:

to. It's even increasingly happening in politics. Where a Mr. Trump really designs his rallies as fan events. But I wouldn't want to contradict you, I would rather say that I can understand your concern, because I have the feeling that perhaps people have a competitive advantage - and can perhaps also use it for questionable things - who manage to stage these community moments or create space for these feelings. Because people often used to argue: Is fandom perhaps a substitute for religion? Because people need that, that feeling of being connected to others through something higher. And is fandom the answer to this unfulfilled need or longing for this feeling in a secularized age? And if we say that fandom often no longer provides this, we may have to look at *who does* instead? And then perhaps it becomes dangerous, when, in the context of promoted voter loyalty, there are fandom-like and therefore perhaps also sometimes ... fascist-like seeming... moments in politics that address this need, because this need does not stop, because it is a human need.

#01:01:14.27# Thessa Jensen: Oh, oh, oh ... but yes. Yes, I can understand that. Because you can say that fandom can be like religion, and there are lots of examples of that. But what's still really interesting for me when I see this religious aspect is that it's productive, it's constructive and it's appreciative. In other words, when we have a fandom community normally, there are always excesses. But in a normal fandom community, it will often be the case that we appreciate when someone produces something. That means that you learn to write. That you learn to tell a story or that, because you're in a fandom where Sherlock plays the violin, you learn to play the violin and something about how music actually works and things like that. You have this aspect in fandom and you don't have it in politics - sorry to say - or in other things. And that's also something I've been involved with a bit, with all this

Incels, und was da noch so ist, im Netz. Da hast du auch nicht diese konstruktive Sache, du hast immer das Destruktive. Es ist immer: Die anderen müssen weg und die anderen müssen etwas anderes.

Das ist ja das, wenn wir jetzt aufs Antifandom kommen, was eigentlich auch die Sache ist. Dass dadurch, dass es inzwischen alles so individualisiert ist, hast du dann da diese Fangruppen, die alles bestimmen wollen, und die also wirklich nicht selber Fanfiction produzieren und nicht selber Fanart produzieren, sondern die einfach nur herein gehen und sagen: „das ist jetzt keine richtige Art, Fan zu sein, das ist zu sexualisiert oder die Geschichte ist zu wild“ oder die wirklich eigentlich immer nur kritisieren, kritisieren, kritisieren, und immer nur destruktiv sind und damit eben die Sachen noch mehr auseinanderreißen, als man eigentlich zusammen sein kann. Eben säkularisiert und aber auch, ... wie soll man das sagen. Es wird eben mehr faschistoid, weil die Leute dann meinen, dass sie wirklich die Wahrheit gesehen haben und die Fans, die immer noch weiter machen, so wie man das früher machte, die werden dann irgendwie ausgegrenzt oder auf jeden Fall hast du dann plötzlich diese Gruppen, die mehr oder weniger gegeneinander reagieren. Und das interessante ist ja eigentlich, dass die Gruppen wirklich damit anfangen: „es muss zensiert werden!“. Also das gab es ja sogar hier bei der letzten Wahl zum Archive of Our Own-Vorstand, dass da eine direkt reinging und sagte: „ich möchte gewählt werden, und dann möchte ich zensieren, denn wir können nicht diese ganzen Geschichten haben, wo da Inzest drin ist und Pädophilie und dieses ganze BDSM“. Die ist dann aber nicht hereingewählt worden, glücklicherweise. Weil die ja dann auch nicht die Geschichte kennt. Die weiß ja gar nicht, warum dieses ganze Archive of Our Own entstanden ist. Also was dieser ganze Kampf eigentlich war, gegen die anderen Plattformen, die die Geschichten dann immer heruntergenommen haben und die auch nicht wissen, dass viele Fans, die schreiben und die solche Geschichten schreibe, das selbst erlebt haben, und das eben als Therapie benutzen.

Aber die haben dann eben die Wahrheit gesehen (Ironie!), und nun müssen die uns erklären, wie wir richtige Fans sein sollen. Und dadurch hast

extreme stuff: Incels, and what else is on the net. You don't have this constructive aspect, you always have the destructive thing. It's always: the others have to leave and the others have to do something else. That's the thing when we come to antifandom, which is actually also the importat. The fact that everything is now so individualized means that you have these fan groups who want to determine everything, and who really don't produce fan fiction or fan art themselves, but who just go in and say: "That's not the right way to be a fan, it's too sexualized or the story is too wild" or who really only ever criticize, criticize, criticize, and are only ever destructive and thus tear things apart even more than you can actually be together. Secularized and also, ... how do you put it? It just becomes more fascist-like, because people then think that they've really seen the truth and the fans who still carry on like they used to, they're then somehow marginalized or in any case you suddenly have these groups that react more or less against each other. And the interesting thing is that the groups actually start saying: "It has to be censored!". So there was even a case here at the last election for the Archive of Our Own board where someone went straight in and said: "I want to be elected, and then I want to censor, because we can't have all these stories where there's incest and pedophilia and all this BDSM". Fortunately, she wasn't voted in. Because she doesn't know the history. She doesn't even know why this whole Archive of Our Own was created. So what this whole fight was actually about, against the other platforms, who always took the stories down and who also didn't know that many fans who write such stories have experienced it themselves and use it as therapy. But they know the truth (irony!) and now they have to explain to us how we should be fans in a correct way. And as a result, you suddenly have these critical fans who see themselves as the right ones. And then you have the other fans and the interesting thing is simply that the other fans don't

Du dann plötzlich eben diese kritischen Fans in einer Art und Weise, die sich dann als die richtigen sehen. Und dann hast Du die anderen Fans und das Interessante ist einfach, dass die anderen Fans da nicht richtig gegen angehen. Also Du hast nicht eigentlich Kriege oder Kämpfe, sondern Du hast dann diese Gruppe, die kommt und sagt: „So muss das sein!“, und dann hast Du die andere Gruppe, die sagt: „okay, dann mach ich nicht mehr mit, dann mache ich etwas anderes“. So sehe ich das.

#01:05:11.88# SE: Also eine Entmutigung dann eigentlich ...(Thema Jensen: Ja.) Teil der Gemeinschaft zu sein. Aber es gibt ja auch alternative Möglichkeiten. Also ich bin jetzt in diesem Diskurs nicht so drin, aber es wurde ja immer schon entsprechend ausgezeichnet und gewarnt in entsprechenden Disclaimern, worum es dann in der Geschichte geht und es geht ja nicht darum, dass man da offen hereinstolpern würde in diese Inhalte.

#01:05:39.93# Thessa Jensen: Nein, aber das ist eben das Problem. Dass diese Person, also jetzt präzise diese eine Person, dass die das gar nicht weiß. Also die stellt sich hin, und will für den Vorstand gewählt werden, weiß aber gar nicht, was Archive of Our Own eigentlich ist und dass eben diese ganzen Probleme schon im Prinzip ja gelöst worden sind, indem man nämlich schreibt, worum es geht. Und dann gibt es ja natürlich noch die anderen, die meinen, das sollte es gar nicht geben. Selbst, wenn Du deswegen warnst, ist es zu wenig: Die Geschichte muss weg.

#01:06:13.55# SE: Ja, so wie man in vielen transfeindlichen Kontexten Leute findet, die sich noch nie mit einer Transperson unterhalten haben oder bei Abtreibungsgegner:innen Leute findet, die keine Ahnung von den Abläufen im Körper von schwangeren Personen haben.

#01:06:31.94# Thessa Jensen: Ja, ja also von schwangeren Personen, ja genau. Und das ist ja das Problem (SE: Ja.) - Moment.

(Kollege kommt herein und sagt auf Dänisch: Du bist jetzt im Fernsehen?) (lacht) Thessa Jensen: Nein, nicht im Fernsehen.

really stand up to them. So you don't actually have wars or fights, but you have this group that comes and says: "That's how it has to be!", and then you have the other group that says: "okay, then I won't take part anymore, then I'll do something else". That's how I see it.

#01:05:11.88# SE: So it's actually a discouragement ...(Topic Jensen: Yes.) to be part of the community. But there are also alternative options. So I'm not really into this discourse, but it's always been labeled and warned about in the corresponding disclaimers, what the story is about, so it cannot be, that you will stumble blindly into this content.

#01:05:39.93# Thessa Jensen: No, but that's the problem. That this person, precisely this one person, doesn't even know that. So they stand up and want to be elected to the board, but they don't even know what Archive of Our Own actually is and that all these problems have already been solved practically by spelling out what the respective stories are all about. And then of course there are the others who think it shouldn't exist at all. Even if you warn about it, it's not enough: the story has to go.

#01:06:13.55# SE: Yes, just like you find people in many anti-trans contexts who have never spoken to a trans person or anti-abortion activists, who have no idea about the processes in a pregnant person's body.

#01:06:31.94# Thessa Jensen: Yes, yes, so about pregnant people, yes exactly. And that's the problem (SE: Yes.) - Wait a minute.

#01:06:54.99# SE: Ja, sehr spannend, diese Community-internen Konflikte. Und ja gut, die gibt es natürlich auch in Serienkontexten, bei Shipping wars und so weiter. (TJ: Genau ja.) Also überhaupt diese Frage der Interpretation, die war ja immer schon auch Anlass für Konflikte. Da gibt es die einen, die bevorzugen das Eine und die anderen bevorzugen das Andere. Jetzt waren wir eben auch bei Antifandom und Serienmüdigkeit kann natürlich auch zu Antifandom führen. Oder Antifandom spielt vielleicht eine größere Rolle, wenn wir viele viele Angebote haben, die aber auch oft enttäuschen. Hast Du Erfahrungen mit Antifandom oder gibt es Situationen, wo Du zum Anti-Fan wirst, im Kontext von Serien? Gibt es Momente, wo sie dich verlieren?

#01:07:52.58# Thessa Jensen: Was mich dann wirklich nervt, ich glaube, das habe ich noch nicht so richtig entdeckt, wahrscheinlich, weil ich immer zu neugierig bin. Also selbst bei Sachen, die ich dann nicht so gut finde, dann eben herauszufinden, warum finden andere Leute das gut. Das wäre dann meine Frage immer, also: was macht das hier spannend für andere Leute, wenn ich selbst das doch so enttäuschend finde (SE: Ja.).

#01:08:20.15# SE: Also würde es für dich auch nicht politische Gründe geben, eine Serie nicht zu schauen...?

#01:08:27.13# Thessa Jensen: Oh doch. Doch, doch, doch, absolut, also da würde ich dann wirklich auch voll gegen angehen. Also auch so, dass ich mit Leuten darüber reden würde, „warum guckt ihr euch das an, wenn das so und so ist“. Doch, doch in der Hinsicht schon. Aber ich habe das nicht so bewusst erlebt, das glaube ich nicht, bei mir selbst.

#01:08:53.43# SE: Ja, mir ging es irgendwann mit der Serie „You“ so. Ich weiß nicht, ob Du die kennst. „You“, da geht es um einen jungen Mann, der sich Stalker-mäßig verhält gegenüber junge Frauen sodass man eigentlich gezwungen wird, in so eine sympathisierende, empathisierende Position - natürlich kann man

(colleague comes in and says in Danish: You're on TV now?) (laughs) Thessa Jensen: No, not on TV.

#01:06:54.99# SE: Yes, very interesting, these internal community conflicts. And of course, they also exist in series contexts, in Shipping Wars and so on. (TJ: Exactly, yes.) So this question of interpretation in general has always been a source of conflict. There are some who prefer one thing and others who prefer another. We've just been talking about antifandom and series fatigue can of course also lead to antifandom. Or antifandom might play a bigger role if we have a lot of offers that often disappoint. Do you have experiences with antifandom or are there situations where you become an anti-fan in the context of series? Are there moments when they lose you?

#01:07:52.58# Thessa Jensen: What really annoys me, I don't think I've really discovered that yet, probably because I'm always too curious. So even with things that I don't think are so good, I want to find out why other people think it's good. That would always be my question, so: what makes this exciting for other people if I find it so disappointing myself (SE: Yes.).

#01:08:20.15# SE: So there wouldn't be political reasons for you not to watch a series ...?

#01:08:27.13# Thessa Jensen: Oh sure, I would. Yes, absolutely, I would really go against that. I would also talk to people about it: “why are you watching it if it's like this and that”. Yes, I do it, in that respect. But I haven't consciously experienced it that way myself, I don't think I have.

#01:08:53.43# SE: Yes, I felt that way at some point with the series "You". I don't know if you know it. "You" is about a young man who behaves in a stalker-like way towards young women, so that you're

auch sagen, das ist großartig, wie die Serie das macht, aber ich fand das irgendwann so schlimm, dass er, ...wie misogyn er unterwegs ist, und dass die Geschichte immer irgendwann Entschuldigungen dafür fand. Also, dass man das immer, irgendwie hat er ja immer Recht behalten mit seiner schlimmen Einschätzung von diesen Frauen, weil sie ja doch alle durchtrieben sind und alle nur betrügen oder was weiß ich und da hatte ich so das Gefühl, da werde ich in eine Haltung und Sichtweise hineinversetzt, die ist gar nicht gut für mich, wenn ich mich darin länger aufhalte. Weil, ich möchte diese Sichtweise auf Frauen nicht übernehmen.

#01:09:53.23# Thessa Jensen: Ich habe das nicht gesehen aber meine Tochter hat das gesehen und ich habe nur gesagt, „wie kannst Du dir so etwas angucken?“. Weil am Anfang, sagte sie, ...den ersten Teil der Serie, da war es noch so, glaube ich, dass man wirklich noch sehen konnte, da ist irgendetwas schief. Aber sie sagte dann auch, sie musste irgendwann aufhören, weil eben die Kritik nicht mehr drin war, also – wie Du sagst – es wurde einfach zu sehr „guck mal, so sind Frauen ja, also darf ich das ja“. Und das Problem ist ja für mich, für eine Serie, dass wir schon genug Serien haben, die eigentlich dieses Frauenbild untermauern. Und das heißt, hier wird es dann wirklich noch einmal übertrieben, aber auf eine Art und Weise, wo ich dann mit dem Mann sympathisieren muss - also nee, Leute, es reicht. Und wie gesagt, ich muss ja nicht das alles sehen, weil andere Serien haben das schon genauso. Also wenn du anfängst, amerikanische Serien wirklich mal so bewusst zu gucken, dann ist es immer der Fehler der Frau oder die Frau ist diejenige, die umgebracht wird, oder die vergewaltigt wird. Und dann wird das einfach so gemacht, und dann ist es das. Es wird ja nicht einmal problematisiert. Wir haben auch ein paar deutsche Serien, wenn ich die sehe ... ja... wenn ich die mit meiner Familie sehe, dann sitzen wir da auch immer so: „ja okay, ist das jetzt wieder die Frau, ne?“. Also die “Bergretter“, wenn Du Dir die anguckst. Die ganzen Konflikte entstehen, weil eine Frau sich dumm verhält oder eben total naiv ist, es ist immer die Frau. Und die Männer müssen das dann ausbaden und versuchen es dann wieder zu retten, also es ist immer die Frau. Egal was ist,

actually forced into a sympathizing, empathizing position - of course you can also say that it's great how the series does it, but at some point I found it so bad that he, ...how misogynistic he is, and that the story always found excuses for him at some point. Somehow he was always right with his bad assessments of these women, because they all turn out to be sly and they're all just cheating or whatever, and I had the feeling that I was being pulled into an attitude and point of view that wasn't good for me if I stayed in it any longer. Because I don't want to adopt this view towards women.

#01:09:53.23# Thessa Jensen: I didn't see that, but my daughter saw it and I just said, “how can you watch something like that?”. Because at the beginning, she said, ...the first part of the series, I think it was still like that, that you could really see that something was wrong. But then she also said she had to stop at some point because the criticism was no longer there, so - as you say - it just became too much “look, that's how women are, so I'm allowed to do it”. And the problem for me, for a series, is, that we already have enough series that actually reinforce this image of women. And that means it's really exaggerated here, but in a way where I have to sympathize with the man - no, guys, that's enough. And as I said, I don't have to watch it, because other series have the same thing going on. So when you start watching American series consciously, it's always the woman's fault or the woman is the one who gets killed or raped. And then it's just done that way, and that's it. It's not even problematized. We also have a few German series, when I watch them ... yes ... when I watch them with my family, we always sit there like: “yes okay, it is the woman again, isn't it?”. So the Bergretter [mountain rescue/ fictional serial format], if you look at them. All the conflicts arise because a woman behaves stupidly or is totally naive, it's always the woman. And the men

irgendwann zeigt sich - aha, es war wieder die Frau. Es ist so nervig, diese Serie zu gucken. Aber es ist wirklich, also du hast es genug. Also du musst das nicht noch unbedingt wirklich auf das Butterbrot geschmiert bekommen.

#01:11:51.61# SE: Ja, beim Tatort sind es glaube ich immer die queeren Personen, die irgendwann dann am Ende den Mord begangen haben.

#01:11:56.93# Thessa Jensen: Ja, das trifft dann auch noch zu. Also da muss ich mir doch die SOKOs loben, denn die haben mittlerweile auch so homosexuelle, Transpersonen - alles ist da mit drin irgendwie und das sind nicht immer unbedingt die, die da schlimme ... auch nicht unbedingt die, die da sterben sondern Du hast es da so: „okay, die sind einfach da aber das ist nicht unbedingt ein Zeichen, dass da jetzt unbedingt irgendetwas mit denen passiert“ und das finde ich eigentlich für so eine Vorabendserie sehr angenehm.

#01:12:25.00# SE: Welche Rolle spielt für dich dieser Aspekt, ob etwas abgeschlossen ist oder nicht? Also es gibt ja auch Serien, da weiß man, die wurde eingestellt. Würdest Du die anfangen zu schauen?

#01:12:35.65# Thessa Jensen: Das kommt ganz darauf an. Also das müsste dann eine Serie sein, die, wo jeder Abschnitt in sich abgeschlossen ist. Also zum Beispiel sowas wie diese „Midsomer Murders Barnaby“. Oder die, die ich zurzeit gucke: „Broken Wood Mysteries“. Das ist eine neuseeländische Mordserie und da ist jeder Abschnitt abgeschlossen, das heißt, wir haben den Mord, wir wissen, wer der Mörder ist. Aber es sind dann auch so ein paar gute Stories, die dann so über die Serie laufen, also in der Hinsicht ist es ganz schön, dass sie noch nicht fertig ist, sondern noch weiter geht. Also so eine Serie, - das kann ich. Aber jetzt zum Beispiel „Shetland“. Das sind wie gesagt sechs/acht Stücke, die musst du dann gesehen haben, damit du dann den Mord weißt. Da muss ich also wissen, dass die alle da sind, damit ich die auch alle sehen kann, sonst würde ich damit nicht anfangen. Also diese Serien, wo du über mehrere

then have to bear the brunt of it and try to save everyone again, so it's always the woman. No matter what, at some point it turns out - aha, it was the woman again. It's so annoying to watch this series. But it really is, so you've had enough. So you don't really need them to repeat that another time.

#01:11:51.61# SE: Yes, in Tatort [German popular crime format], I think, it's always the queer people who turn out to be the murderers.

#01:11:56.93# Thessa Jensen: Yes, that's also true. So I have to praise the SOKOs, because they now also have homosexuals, trans people - everything is represented somehow and they're not necessarily the ones who do something bad ... and not necessarily the ones who die, but you have it like this: "okay, they're just there but that's not necessarily a sign that anything is necessarily happening to them now" and I actually find that very pleasant for an early evening series like this.

#01:12:25.00# SE: Does it play a role for you, whether something has been completed or not? There are many series of which you know they have been cancelled prematurely. Would you start watching them?

#01:12:35.65# Thessa Jensen: That depends. It would have to be a series where each section is self-contained. For example, something like "Midsomer Murders Barnaby". Or the one I'm currently watching: "Broken Wood Mysteries". It's a New Zealand murder series and each section is self-contained, which means we have the murder, we know who the murderer is by the end. But then there are also a few good stories that run through the series, so in that respect it's quite nice that it's not finished yet, but is still going on. So a series like that - I can do that. But now, for example, "Shetland". As I said, that's six/eight episodes that you have to have watched in order to know the

Abschnitte irgendetwas bekommst, da muss ich wissen, da ist ein Schluss. Wenn das nicht ist, dann fange ich da auch nicht mit an. Weil mich das nervt. Das ist dann diese Serienerzählung, wo das dann immer noch wieder ein neuen Konflikt [gibt] und immer noch wieder ... also, nein.

#01:13:49.64# SE: [Martha] hat mir geschrieben, dass sie häufig auch, wenn eine Serie vielleicht ein unbefriedigendes Ende hatte, dass sie häufig in die Fanfiction guckt, ob Fans vielleicht ein anderes Ende geschrieben haben. Welche Rolle hat für dich da Fanfiction in der Bearbeitung von vielleicht unzufriedenstellenden Serien? (Lacht)

#01:14:12.93# Thessa Jensen: (Lacht) Also das ist jetzt wieder „Sherlock“, denn das ist ein Beispiel für all diese Sachen. Also da muss ich sagen, da war es eigentlich dadurch, dass der Schluss so war, wie er war... Da konnte ich nicht einmal mehr Fanfiction lesen. Weil, Du weißt ja, wie es endet und okay dann kannst Du da irgendetwas machen...? Ich meine okay, James Bond. James Bond ist ja jetzt – Spoiler –, James Bond ist tot. Auf jeden Fall in dem letzten Film, ja. Und da ist ganz klar, da ist jetzt wieder, das ist ein Film. Da passiert jetzt was neues irgendwann einmal, aber dieser Film ist abgeschlossen. Und da konnte Fanfiction wirklich dieses „okay, er ist tot, aber er ist ja natürlich nicht tot“ [machen]. Jetzt machen wir Fanfiction und vor allem hat er da jetzt seinen Q und nicht diese komische Frau, mit der er da anscheinend ja jetzt plötzlich zusammen sein soll, wo aber überhaupt nichts läuft, und da war Fanfiction richtig gut. Dass man da auch sich selbst Sachen schreiben kann, von wegen: „jetzt machen wir es mal richtig“ und nicht so, wie die das im Film gemacht haben. Damit ist nicht gesagt, dass der Film nicht in meinen Augen richtig gut war also es gab ... in meinen Augen machte es schon Sinn, das er stirbt und die Art und Weise, wie er stirbt und so. Das war so für mich eigentlich ein guter Film. Aber es war eben schon schöner in Fanfiction, so richtig „Hach!“, dass man da eben die Sachen bearbeiten kann. Und serienmäßig, wenn ich da an „London Spy“ denke, das war ja auch so ein Schock, das passierte dann schon im ersten Abschnitt, das eine der Hauptpersonen ermordet wird und da ist

murder. So I have to know that they're all available so that I can watch them all, otherwise I wouldn't start. So these series where you get something over several segments, I have to know that there's an ending. If that's not the case, then I won't start. Because that annoys me. It's this serial narrative where there's always a new conflict, again and again ... so, no.

#01:13:49.64# SE: [Martha] wrote to me that when a series has perhaps had an unsatisfactory ending, she often looks at the fanfiction to see if fans have perhaps written a different ending. What role does fan fiction play for you in dealing with perhaps unsatisfactory series? (Laughs)

#01:14:12.93# Thessa Jensen: (Laughs) Well, that would be "Sherlock" again, because that's a good example of all these things. So, I have to say, it was actually because the ending was the way it was... I couldn't even read fanfiction anymore. Because, you know how it ends, and okay – can you do anything with that? I mean okay, James Bond. James Bond is now - spoiler - James Bond is dead. Definitely in the last movie, yeah. And it's very clear that this is a movie again. Something new happens at some point, but this movie is finished. And then fanfiction could really [do] this "okay, he's dead, but of course he's not dead". Now we're doing fanfiction and, above all, he now is with Q and not with this weird woman he's apparently supposed to be with now, but where nothing is going on at all, and that's where fanfiction was really good. The fact that you can write things for yourself, like "now we're going to do it properly and not the way they did it in the movie". That's not to say that the movie wasn't really good in my eyes, so there was ... in my eyes it made sense that he dies and the way he dies and everything. It was actually a good movie for me. But it was nicer in fanfiction, really "Swoon!", that you can edit things. And series-wise, when I think of "London Spy", that was also such a

der Schluss auch ein bisschen komisch und wenn man dann das Drehbuch liest, dann sieht man: „aha, da ist eigentlich ein anderer Schluss gedacht“. Und da war Fanfiction und Fandom als solches unheimlich gut zu haben, dass man also etwas bearbeiten konnte, weil man irgendwie zum Schluss saß und dachte: „was passiert da jetzt eigentlich, wieso? Was, da fehlt jetzt ganz viel!“. Und da war es richtig schön, dass man in das Fandom reingehen konnte, aber das ist ja schon einige Jahre her.

Also die Frage ist ja, ob das heute noch möglich wäre. Weil sich eben die Sachen so verändert haben, dass man da nicht allein sitzen und denken würde: „oh, da müsste jetzt Fanfiction geschrieben werden oder?“ ... Und dann geht man rein und findet nichts mehr, weil ... hmm, dann hast Du vielleicht ein paar Tumblr-Posts, die Du lesen kannst, aber das ist dann das.

#01:16:35.15# SE: Wobei ich immer total begeistert bin, zu was es alles Fanfiction gibt. (TJ: Goncharov!)

#01:16:41.56# Thessa Jensen: (lacht) Ich weiß nicht, ob Du das gehört hast (SE: Nein?) Das ist die neue Sache oder das war vor ganz kurzem auf Tumblr aus irgendeinem Grund. Scorsese, Martin Scorsese .. und da wurde dann „Goncharov“ gesagt, das wäre ein Film von Martin Scorsese, meine ich. Und den hat er nie gemacht. (SE: Lacht.)

Und der Hammer war dann, dass innerhalb von einem halben Tag, hatte dann Tumblr diesen ganzen Film geschrieben, beschrieben. Du kannst also jetzt reingehen und wissen, was in diesem Film passiert ist, wer die Hauptpersonen waren. Es gibt auch Filmclips, also natürlich von andern Filmen zusammengemacht und es gibt auch Fanfiction zu Goncharov, also einem Film, der nie gemacht wurde. Und Martin Scorsese hat dann auch ein paar Tage später gesagt: also natürlich hat er den Film gemacht, das war in den Siebziger! Also es gibt wirklich auch Fandom zu Filmen, die es nie gegeben hat. Weil da irgendjemand eine blöde Idee bekommen hat. Also Goncharov war wirklich ganz kurz so eine Sache, so ein Event. Und das wurde dann natürlich noch unterstrichen als Scorsese dann

shock, it happened in the first section that one of the main characters is murdered and the ending is a bit strange and when you read the script, you realize: "oh, there was actually a different ending planned". And that's where fanfiction and fandom as such were incredibly good to have, so that you could work on something, because you kind of sat there at the end and thought: "what's actually happening now, why? What, there's a lot missing now!". And it was really nice to be able to go into the fandom, but that was a few years ago.

So the question is whether that would still be possible today. Because things have changed so much that you wouldn't sit there on your own and think: "oh, now there should be fanfiction, shouldn't there?" And then you go online and find nothing because ...hmm, then you may have a few Tumblr posts that you can read, but that's it.

#01:16:35.15# SE: Still, I'm always totally amazed at all the fanfiction out there. (TJ: Goncharov!)

#01:16:41.56# Thessa Jensen: (laughs) I don't know if you've heard of that (SE: No?) That's the new thing or that was on Tumblr recently for some reason. Scorsese, Martin Scorsese ... Someone said "Goncharov", that would be a movie by Martin Scorsese, if I remember correctly. And he never made that film. (SE: Laughs.)

And the amazing thing was, that within half a day, Tumblr had this whole movie written, described. So now you can go on Tumblr and know what happened in this movie, who the main characters were. There are also movie clips, of course made up from other films, and there is also fanfiction about Goncharov, a film that was never made. And Martin Scorsese said a few days later: of course he made the movie, that was in the seventies! So there really is fandom for films that never existed. Because someone got a stupid idea. So Goncharov was really quite a

getweetet hat: „natürlich, klar habe ich den gemacht“. Und alle so: „Was? Wo?“

#01:17:55.65# SE: Schönes Beispiel! Ich würde mit einer Frage gerne schließen, die relativ weit gefasst ist. Nämlich was es eigentlich so für Auswege, aus der Serienmüdigkeit gibt. Da wir so viele Ebenen angesprochen haben, also welche Praktiken des Sehens, des Auswählen, Verwaltens man kennt. Aber auch, wie das Format selbst sein soll. Dass Zeit eine Rolle spielt... Da kann es dann natürlich viele Antworten darauf geben: Auswege aus der Serienmüdigkeit?

Also ich habe zum Beispiel mich dabei ertappt: Ich schätze unheimlich Miniserien. Weil die auch also, ...sie haben so das Beste zweier Welten. Also sie erzählen ausführlicher, als ein Film (TJ: Ja, genau) aber sie sind dann doch noch überschaubar und vor allem werden sie dann meistens so produziert, dass du dann weißt, hat die Sache ein Ende oder nicht? (TJ: Ja, genau). Also für mich sind da „Top of the Lake“ und „China Girl“ von Jane Campion sind da Beispiele. Das war ein absoluter Seriengenuss, aber es war absolut überschaubar und dann eben auch auf zwei oder drei DVDs oder BluRays zu erwerben zum Beispiel. Und in sich abgeschlossen.

#01:19:16.48# Thessa Jensen: Also das ist eindeutig eine Möglichkeit. Also das ist ja ein bisschen wie „Shetland“ auch. Also es sind zwei Tage, die du brauchst, aber es ist abgeschlossen und du weißt, es ist ein Schluss und die Sache hängt zusammen und das ist eben besser als im Film, weil du eben tiefer in die Personen hereinkommst und du lernst mehr kennen und lieben - oder nicht lieben. Und auf diese Weise haben Miniserien etwas. Aber ich glaube irgendwo handelt diese ganze Sache ja davon, dass du bewusster sein musst in deinem Zeitverbrauch aber auch in dem: wofür willst du deine Zeit benutzen? Und also ich glaube das haben wir alles noch nicht richtig raus. Also für mich, ja, wären Miniserien eine Sache oder dann eben Filme oder diese Serien, wo es in sich abgeschlossen ist, jede einzelne Abteilung [Folge]. Und wo man das vielleicht dann auch sieht, WEIL es eben langweilig ist und weil es eben nicht diese großen Überraschungseffekte

short thing, a kind of event. And that was of course emphasized when Scorsese tweeted: "Of course, of course I made it". And everyone was like, "What? Where?"

#01:17:55.65# SE: Nice example! I'd like to finish with a relatively broad question. Namely, what are the actual ways out of series fatigue? Since we have addressed so many levels - i.e. which practices of viewing, selecting and managing you know, but also how the format itself should be, that time plays a role... Of course, there can be many answers to this: Ways out of series fatigue?

For example, I found myself doing this: I really appreciate mini-series. Because they have the best of both worlds. So they tell a more detailed story than a movie (TJ: Yes, exactly) but they are still manageable and, above all, they are usually produced in such a way that you then know, does it have an ending or not? (TJ: Yes, exactly). So for me, "Top of the Lake" and "China Girl" by Jane Campion are examples. That was an absolute delight of a series, but it was absolutely manageable and then also available on two or three DVDs or BluRays, for example. And self-contained.

#01:19:16.48# Thessa Jensen: So that's definitely a possibility. It's a bit like "Shetland" as well. So it's two days that you need, but it's complete and you know it's a conclusion and it's connected and that's better than in the movie because you get deeper into the characters and you get to know more and love more - or not to love. And in that way, miniseries have something going for them. But I think somewhere along the line this whole thing is about being more aware of how you use your time, but also what you want to use your time for. And I don't think we've really figured that out yet. So for me, yes, mini-series would be a solution or films or these series where it's self-contained, each individual section [episode]. And where you maybe watch that BECAUSE it's boring and because there aren't these big

gibt. Wo du nicht die ganze Zeit nachdenken musst, was da jetzt eigentlich passiert. Aber ich glaube, wir sind eigentlich an einem Punkt, wo keiner richtig weiß, was man da machen kann. Und wo dann vielleicht irgendwann einmal eine Gegenreaktion kommt gegen die, wie soll man das nennen, ... gegen diese Plattformen, die die ganze Zeit versuchen, unsere Aufmerksamkeit zu bekommen. Also, dass wir vielleicht Leute finden werden, die sagen: „ne, also ich mache mein Handy aus und klappe meinen Computer zusammen und dann gehe ich erst einmal an die frische Luft“. Und wenn ich dann einmal eine Serie gucke, dann bestimme ich mich wirklich dafür, dass ich da jetzt die Stunde für benutze. Also, dass man vielleicht sehr viel mehr, ja bewusster Verbraucher wird in der Hinsicht. Aber ich weiß es nicht. Also, die nächste Sache, die jetzt kommt, wo wir überhaupt noch nicht wissen, was damit passiert, ist ja diese ganze Chat-GPT, AI-, künstliche Intelligenz-Sache, ... wie die dann plötzlich damit arbeiten wird. Weil im Prinzip kannst du dann ja deinen Sprachroboter fragen: „was soll ich heute gucken?“ und dann kann der dir das herausuchen. Dann brauchst du selbst nicht mehr nachzudenken, und wenn du meinst, du hast eigentlich keine Lust mehr, die fertig zu gucken, dann kann der dir erzählen, wie endet das eigentlich. Also so ein Stellvertreter-Sehen. Und die Frage ist, was ist dann eigentlich noch ein Erlebnis, also was ist das für eine Welt, in die wir uns hineinbewegen und wollen wir das eigentlich und machen wir das dann auch tatsächlich so oder zeigt sich dann mal wieder, dass wir Menschen doch anders sind? Dass wir dann doch sagen, nein, das mache ich nicht mit. Ich meine, Facebook versucht ja jetzt verzweifelt in diese Metaverse-Geschichte einzusteigen, bloß ich kann das noch nicht sehen, dass wir wirklich Lust haben, mit so einem Ding herum zu laufen, um dann in eine andere Welt herein zu gehen. Das haben wir alle schon gehabt: Second Life. Und das ist nie etwas geworden, weil das eben einfach zu kompliziert ist. Also, da haben wir dann auch keinen Bock drauf. Ich weiß es nicht. Also da muss ich echt Antworten schuldig bleiben, was da jetzt... Da kann man individuell etwas mit machen, aber ob da irgendwann eine Bewegung kommt, dass man sagt, nein, dann gucke ich gar kein Fernsehen mehr? Oder, dass

surprise effects. Where you don't have to think the whole time about what's actually happening. But I think we're actually at a point where nobody really knows what to do. And where maybe at some point there will be a backlash against the, what should we call it, ... against these platforms that are trying to get our attention all the time. So maybe we'll find people who say: "No, I'll turn off my cell phone and fold up my computer and then I'll go out and get some fresh air". And when I watch a series, I really commit myself, that I'm going to use the hour for it. So maybe I become a much more conscious consumer in that respect. But I don't know. So, the next thing that's coming, where we don't know what's going to happen with it, is this whole ChatGPT, AI, artificial intelligence thing... how they will work with that now, out of a sudden. Because in principle, you can ask your voice robot: "What should I watch today?" and then it can pick it out for you. Then you don't have to think about it yourself, and if you think you don't really feel like watching it anymore, it can tell you how it actually ends. It's a kind of vicarious viewing. And the question is, what kind of experience is it, what kind of world are we moving into and do we actually want it and do we actually do it that way or does it show once again that we humans are different? That we then say, no, I'm not going to go along with that. I mean, Facebook is now desperately trying to get into this metaverse business, but I can't see us really wanting to walk around with one of these things and then enter another world. We've all been there: Second Life. And it never became anything big because it's just too complicated. So, we don't want to do that either. I don't know. So I really don't have any answers as to what... You can do something with it individually, but will there be a movement at some point where people say, no, I won't watch TV anymore? Or that people will return to Flow TV, so there are already some signs that it's suddenly becoming interesting

die Leute zurück kommen zum Flow TV, also da sind ja auch schon einige Anzeichen, dass das plötzlich wieder interessant wird. Weil man eben nicht die ganze Zeit wählen muss...

#01:22:59.53# SE: Ja oder ich habe zum Beispiel von einem Blogger gelesen, der sagte: Naja, wenn ihr schon die Serien alle cancelt, dann cancelt sie doch mit einem gewissen Vorlauf, damit die Leute die Möglichkeit haben, noch das Ende zu produzieren. - Das dann vielleicht nicht das Ende ist, was jetzt perfekt gewesen wäre, aber wenigstens etwas Abgeschlossenes. Und er verwies dann auf seine eigene Macht als Blogger, weil er sagte: „Dann würde ich die Serie auch noch empfehlen“. Und dann wurde so die Macht auch von den Individuen wiederum deutlich, dass du halt, wenn du Influencer bist, durchaus auch sagen kannst: „Leute das entspricht meinen Ansprüchen nicht. Ich würde euch weiterempfehlen, wenn ihr uns wenigstens auf halber Strecke entgegenkommen würdet.“ Man könnte ja auch an diesen Cancellations dahingehend etwas ändern, dass die nicht ausgesprochen werden, sodass immer diese abgeschnittenen Enden am Ende bleiben. Sondern dass da wenigstens eine Gnadenfrist von ein oder zwei Folgen erfolgt. Einfach weil die Leute wissen, dass dann dieses Produkt ja zumindest noch eine Chance nach dieser Long-Tail-Logik, über eine gewisse Zeit dann vielleicht doch noch ein Publikum zu akkumulieren. Weil manche Dinge, das sind halt so Nischenprodukte, die brauchen einfach ein bisschen länger.

#01:24:15.00# Thessa Jensen: Ja, und das ist eben .... Diese Zeit ist eben nicht mehr gegeben. Es muss jetzt jetzt, jetzt sein.

#01:24:20.00# SE: Genau, und das scheint mir schon ein Problem zu sein bei dieser Produktionskultur, die so schnell Dinge raushaut und dann auch schnell wieder verabschiedet, dass diese Long-Tail-Effekte gar nicht so sehr greifen können ( Thessa Jensen: Nee.) oder dass dann zufällig nach dem Staffel-Ende, obwohl sie vorzeitig beendet wurden, die, die ein akzeptables Ende hatten, dass die dann vielleicht noch performen können und die anderen nicht.

again. Because you don't have to make decisions all the time...

#01:22:59.53# SE: Yes, or I read about a blogger, for example, who said: Well, if you're going to cancel all the series, then cancel them with a certain lead time so that people still have the opportunity to produce an ending. - Which might not be the ending that would have been perfect, but at least something complete. And he then referred to his own power as a blogger, because he said: "Then I would also still recommend the series". So then the power of the individual became clear again, that if you are an influencer, you can also say: "Guys, this doesn't meet my standards. I would recommend this, if you would at least meet us halfway." So, you could also change these cancellations so that they are not announced in a way that there are always these cut-off endings. Instead, there could at least be a grace period of one or two episodes. Simply because people know that this product will then at least have a chance to accumulate an audience over a certain period of time according to this Long-Tail-logic. Because some things are niche products that simply take a little longer.

#01:24:15.00# Thessa Jensen: Yes, and that's .... That time is no longer available. It has to be now, now.

#01:24:20.00# SE: Exactly, and that seems to me to be a problem with a production culture, that publishes things so quickly and then also quickly says goodbye again, that these Long-Tail effects can't really take hold ( Thessa Jensen: Nope.) or that maybe the series that ended prematurely, but somehow had an acceptable ending, might still be able to perform and the others not.

Du, ich danke dir ganz herzlich für deine vielen  
Eindrücke und Erfahrungen, die Du mit mir  
geteilt hast!

-----Ende der Aufnahme-----

Thank you very much for all the  
impressions and experiences that you have  
shared with me!

----End of recording-----

## 7. Thessa Jensen interviews Alma and Ellie

**Thessa:** [00:06 - 00:13] Now, so it's about how you watch series. And I don't want to say TV shows, because I almost doubt that you watch TV. You probably watch streaming, right?

**Alma:** [00:14 - 00:16] Yeah, absolutely.

**Thessa:** [00:16 - 00:22] Can you guys try and talk a little bit about that? First of all, how you watch a streaming series?

**Ellie:** [00:22 - 00:23] You can start, Alma.

**Alma:** [00:23 - 00:24] What's it like? What's it like where?

**Thessa:** [00:25 - 00:28] How do you select what you want to see?

**Alma:** [00:28 - 00:34] Because at the moment, it's actually mostly through TikTok, not gonna lie, there's a lot of people...

**Thessa:** [00:34 - 00:34] I'm shook.

**Alma:** [00:35 - 00:47] There's a lot of people posting clips so you're kind of waiting, and they post like a whole episode. So I've just started watching The Nanny because I've been following it on TikTok. And it's the same with Full House, [00:47 - 00:53] I didn't find a streaming service, but I search for the shows that I get hooked on through TikTok, at least over the last year.

**Thessa:** [00:54 - 01:00] And that means that you watch the series on TikTok if you can't find it as a streaming series?

**Alma:** [01:00 - 01:08] To a certain extent. At least with Full House, I keep finding different users, what episodes do they have, how much can I watch?

**Thessa:** Yeah, okay, yeah. How about you?

**Ellie:** [01:09 - 01:21] Well, it's very much that I just go to the streaming sites themselves, and then I'm like, well okay, what is there to watch? For example, I just started watching Orange is the New Black, because I've heard so many good things about it and it's been out for years, [01:21 - 01:27] so I'm like, eh, why not? And otherwise it's usually just through what other people have recommended or something like that.

**Thessa:** [01:28 - 01:29] When you say other people have recommended, ...

**Ellie:** [01:29 - 01:33] So, other peers, other friends of mine, and ...

**Thessa:** [01:33 - 01:35] Online and so on.

**Ellie:** [01:35 - 01:46] If there's something that's like in fandom or something, something new has come out or whatever, I kind of seek it out by word of mouth, you could say? Yes, by word of mouth. By word of mouth, yeah.

**Thessa:** [01:47 - 01:59] 'Word of mouse'. Yeah, yeah, yeah. Eventually it's mouse to mouse, yeah. Have you experienced any kind of fatigue with these shows?

**Alma:** Yeah, yeah.

**Thessa:** Yeah, let's hear it, it's exciting.

**Alma:** [01:59 - 02:11] Well, I just get bored quickly, I'm kind of good at getting bored, but I've got something else, like phone or computer on at the moment. I'm not challenged or I'm too challenged. It could also be that it's that. So, I quickly get so tired. [02:11 - 02:13] I get 'saturated' quickly, but I don't stop.

**Thessa:** [02:14 - 02:17] So you're watching it, but you're watching it while you're doing other things?

**Alma:** [02:17 - 02:29] Yeah. I might watch an episode and then I'll, I'll have something going on, on the side and I think I can understand what it is because with *The Nanny*, for example, it's like a sitcom, with laughtrack in the background, so it'll tell me, [02:29 - 02:41] when to pay attention. So to a certain extent, if I watched something a bit more, what could it be, another drama, then there might be a greater need for me to follow along, because it's not quite the same form that you follow, plot-wise. [02:42 - 02:51] But with this one, I can feel that it's almost background noise, but I like it at the same time, because that's why I was on TikTok, where I saw the whole clip. I couldn't scroll further if I wanted to stay on that clip to watch it.

**Thessa:** [02:52 - 02:57] Okay, so on TikTok, you want to watch it, and then when it's there, it's just background streaming.

**Alma:** [02:58 - 03:11] But at times yes, I can feel myself zoning out. I'm on season 3 now, and I can't tell you the big, grand scheme, other than she flirts a little bit with the boss. I mean, that's what she's doing. [03:11 - 03:12] She has to.

**Thessa:** [03:12 - 03:15] Part of the problem. How about you?

**Ellie:** [03:15 - 03:28] It's probably very much the same, I'll be honest. I would say I've actually been very focused on *Orange is the New Black* because I'm very much like, I liked all the plot points, everyone's stories and stuff like that, [03:28 - 03:41] and they do something with some flashbacks and stuff that's also really interesting to build up the characters. But then I've gotten to a later season where I think their storylines are kind of boring. And I'm even skipping in it, [03:41 - 03:54] and I'm like, I don't want to watch this because it's just boring, she's doing something I don't care about. And otherwise, when I watch other things, I play at the same time, like computer games.

[03:54 - 04:06] So it's very much in the background, just on the screen next to it, so I get a bit of it, but maybe not all of it. The only, the only moment where I'm like 100% focused, [04:06 - 04:16] is when I'm watching something in another language, because then I have to, you know, another language that I can't speak, like Japanese or something, then I'm like, I don't know what's going on unless I read the subtitles. [04:18 - 04:19] I have to admit that.

**Thessa:** [04:19 - 04:23] So it becomes like *One Piece*, it's just being glued to the screen.

**Ellie:** [04:23 - 04:28] I have to, I have to really commit to it, otherwise I have no idea what's going on.

**Thessa:** [04:28 - 04:41] So it's actually kind of funny, the Danish thing where you show it in the original language, and then you have subtitles, so now I know that when you watch it online, it's probably not Danish TV, but still, you're so used to putting subtitles on, [04:41 – 04:45] after all, that they're also there, we can do that, but then we also have to concentrate.

**Ellie:** [04:45 - 04:46] Exactly, yeah.

**Thessa:** [04:48 - 04:51] Have you ever given up on a show because it seemed like: 'no way!' to you?

**Alma:** [04:52 - 05:01] There's a lot that I don't finish watching, just later seasons. Just with Orange is New Black, I think I watched, I think it was until the start of season 4 and then I lost interest.

**Ellie:** [05:01 - 05:05] I'm on season 3, so that makes sense. Maybe I'll get there too.

**Alma:** [05:06 - 05:16] I don't watch to the end most of the time, but that's also sometimes because the quality drops, too. But it also depends if I've binged, because if I've binged, I can also stop sooner because you get so saturated with it. If it goes on for too long. [05:20 – 05:22] It could be that you fall for more things.

**Ellie:** [05:23 - 05:32] I dropped out of Stranger Things after season 2, or in the middle of season 2, because I was just like that, [05:32 - 05:45] it just doesn't quite have the same feeling that season 1 had. I can't say why, but maybe it's just that it was so exciting, the world building and the sheer mystery behind it, [05:45 - 05:57] and the introduction to the characters and stuff. I don't really want to go back, even though I know it's so big and people love it, but it just lost me because I was like, now it's too much. [05:57 - 05:58] I don't know why.

**Alma:** [05:59 - 06:07] I feel that way about some episodes too. I think I'm still missing the very last episode of Tiger King.

**Ellie:** [06:09 - 06:11] Okay, that's random. One episode before the end? How do you do that?

**Alma:** [06:11 - 06:19] Yeah, I'm saying that. But it also just gets worse, in a good way worse. "I just want to know how bad it can get after that". – That's what it was like.

**Thessa:** [06:19 - 06:21] What was so bad about it?

**Alma:** [06:22 - 06:29] How they treat other people. For me it wasn't about tigers at all. It was the way that he kind of ... The thing that always gets me, it was that guy ...

**Ellie:** [06:30 - 06:30] Joe Exotic.

**Alma:** [06:32 - 06:44] Especially the scenario that got me, the one where he waits at bus stops, close to prisons, so when people come out who don't have anything, that's where he kind of picks them up. He isolates them and makes them totally dependent on him. I couldn't be in that at all. I couldn't stop watching it, besides the [06:46 - 06:51] very last episode. But, gosh, I don't need to know how much worse it can get.

**Thessa:** [06:54 - 07:06] So there can be some, I don't know if it's emotional, or political, or some emotions that make you just stop watching it?

**Both of them:** Absolutely, yeah.

**Thessa:** Have you experienced that other times than with that one? [07:07 – 07:08] Or have you experienced anything like it?

**Ellie:** [07:08 - 07:11] Not that I can think of.

**Alma:** [07:11 - 07:23] So often when it's a stop, it's not always political as such. But that's how I can end up spoiling things for myself online. So if now, the biggest thing actually, if I find out the ones I think should be together aren't getting together, then there's no reason to, [07:23 - 07:25] for me to continue. I don't need to see them break up.

**Thessa:** [07:25 - 07:26] That's why we have fanfiction.

**Ellie:** [07:26 - 07:30] Yeah, that's right. That's why I quit.

**Alma:** [07:30 - 07:41] I honestly can't be in that at all. It almost hurts my heart. Just because it's my heartbreak. I can't be in that at all. I don't know if it's because I'm losing interest, but then it's not worth it for me to watch anymore.

**Thessa:** [07:41 - 07:42] Do you have examples of that?

**Alma:** [07:43 - 07:45] There was The 100. I don't know if you've seen it.

**Thessa:** [07:47 - 07:48] Well, The 100.

**Alma:** [07:48 - 08:01] The 100. And that's also where I actually first came across fanfiction. It's because there was so much on Tumblr where people were shipping the ones called Clark and Bellamy. Which I agree with. And I think in the books they get together as well. [08:01 - 08:13] And then they spend 5 seasons on, I think, so little. But they build it all up. There's always that one where they get really close. That's where the fandom was totally pissed off. So why was it that even the actors were playing them that way? [08:13 - 08:19] That's how we played it [that they became a couple].

**Ellie:** [08:19 - 08:32] What's going on? That's just sick. That actually reminds me, I used to be a big Sex and the City fan because of my sister, who was really into it. And I was hooked, too. And then there's a renewal called And Just Like That. Shut up, it's bad. There you go, no offense.

[08:32 - 08:45] It's really just like, it's so bad because they try to patch... They're trying to patch up their problematic things that they've done. You know, in the 90s. So, it's very much like that, someone who has a kid, [08:45 - 08:57] with someone who... Steve and Miranda are their names. They really had the sweetest love story in the original Sex and the City. But then all of a sudden, Miranda just decides, oh no, I was gay all along. [08:57 - 09:05] By the way, - they explored that in the normal series, the first Sex and the City. But then all of a sudden, it was just...

**Alma:** [09:05 - 09:10] But that's after two movies, where in the first movie, they also had problems. Yeah. And then they were kind of resolved with a new happy ending.

**Ellie:** [09:12 - 09:24] And then she gets a lover who's non-binary and stuff like that. And then it's like ... They've redeemed that, the whole thing. And it's just so jarring. Yes, it's just so bad. So I haven't wanted to watch that. [09:25 - 09:30] even though I'm a huge fan of the original material. I just think they're trying way too hard.

**Thessa:** [09:30 - 09:33] Yeah, that's the thing about fan pleasing.

**Ellie:** [09:34 - 09:37] Yeah, exactly. It's so jarringly obvious that that's why.

**Alma:** [09:37 - 09:50] Also just with Sex and the City, I've only watched that for maybe two or three seasons, and then both movies and so, on TikTok. And I think the funny thing about them is that they're not likeable. I feel like they kind of started it on HBO, [09:50 - 09:52] that not everything was so fairytale-like.

**Ellie:** [09:52 - 09:53] Yeah, that they have flaws.

**Alma:** [09:53 - 09:55] We know that Miranda is a racist.

**Ellie:** [09:56 - 10:05] That's part of the charm, exactly - that they're all flawed and human and whatever. Everything just had to be fixed in the new. And it's really annoying.

**Alma:** [10:06 - 10:07] Yeah, I agree.

**Ellie:** [10:07 - 10:15] And it's not that I don't want to see representation – I really do. But it's really like they shove it down your throat, that now they're woke.

**Alma:** [10:16 - 10:17] As if they are not 60 now.

**Ellie:** [10:18 - 10:19] Yeah, they're that old.

**Alma:** [10:20 - 10:24] They started out 30-40s, for them it wasn't that. So, they've found themselves.

**Ellie:** [10:24 - 10:27] They just change the characters 100%. I don't agree with that, that's just it.

**Thessa:** [10:28 - 10:39] Well, it makes sense, that when you think about fandom, you fall in love with a character. And then it might be that in fanfiction you step in and explore: how could you age? [10:39 – 10:49] But an important thing in fanfiction is, that it's still the character. Even if you take ... If you're out of character, that's a mortal sin.

**Ellie:** [10:50 - 10:51] Then you don't bother reading it.

**Alma:** [10:52 - 10:54] Then you might as well make your own character.

**Thessa:** [10:55 - 10:57] And it sounds very much like that's what's happening.

**Ellie:** [10:58 - 10:58] Very much so.

**Thessa:** [10:59 - 11:09] Do you guys have like... Because I've had other people I've talked to about this, and there's one who really stood out, because he had total control over what stuff he saw and had seen. He simply made lists [11:13 - 11:15] and ratings and stuff like that. Are you involved in something like that?

**Alma:** [11:16 - 11:23] So I have a list of what my favorite things are, and then I have one called "I forget what I like".

**Ellie:** [11:24 - 11:30] It's so cute. She has it on her phone. And then it says like: "the romantic ones", "the funny ones".

**Alma:** [11:30 - 11:37] There are not that many that I have on it. ...What are my favorite things?

**Thessa:** Could you make a picture of that?

**Alma:** I can certainly do that. [see pictures below transcript: "film list"]

**Ellie:** [11:38 - 11:40] I remembered you have that, I love it.

**Alma:** [11:41 - 11:49] And then I have one called: "good ones at the bottom". I can't put them on the podium, but they're still good enough.

**Thessa:** [11:49 - 11:50] So what's the top one?

**Alma:** [11:51 - 12:00] They're not ranked equally, but my favorite movie, ... it's all my favorite movies. And then probably my favorite show, and I'm going to put another one on there because it's been a long time since I've updated it. [talking over each other excitedly about the list, she is showing] [12:07 - 12:17] Yeah, I've enjoyed that one too. I've only watched the third season on TikTok, though, because the people I want to get together don't get together. But it's a pretty good movie, those are the ones I like.

**Thessa:** [12:17 - 12:21] So it's good movies, and not so good movies, and crying movies!

**Alma:** [12:22 - 12:27] Sometimes you have to push yourself, so I have to put them on, so it's Interstellar, it's Lovely Bones, and Love Actually.

[12:28 - 12:32] And Funny Me and the Millers, and Income Man, and The Other One.

[12:33 - 12:45] It's like if I'm going to have someone ... that's such a haha laugh, those are the ones we're into. Then when you go on Netflix and it's the big selection, half of them I think are maybe a comedy and I might not be able to find the comedy I'm looking for. And I don't have any way to watch things that I've seen before. [12:46 - 12:52] But that one, I would love to have that one.

**Ellie:** [12:53 - 12:56] She's taken screenshots, so I'm thinking ...

**Thessa:** [12:56 - 13:07] Yes please, yes please. It's also interesting that people have the same thing with music, that you have music for when you're in a certain mood, or want to get into that mood. [13:08 - 13:10] ... That you then have "crying movies".

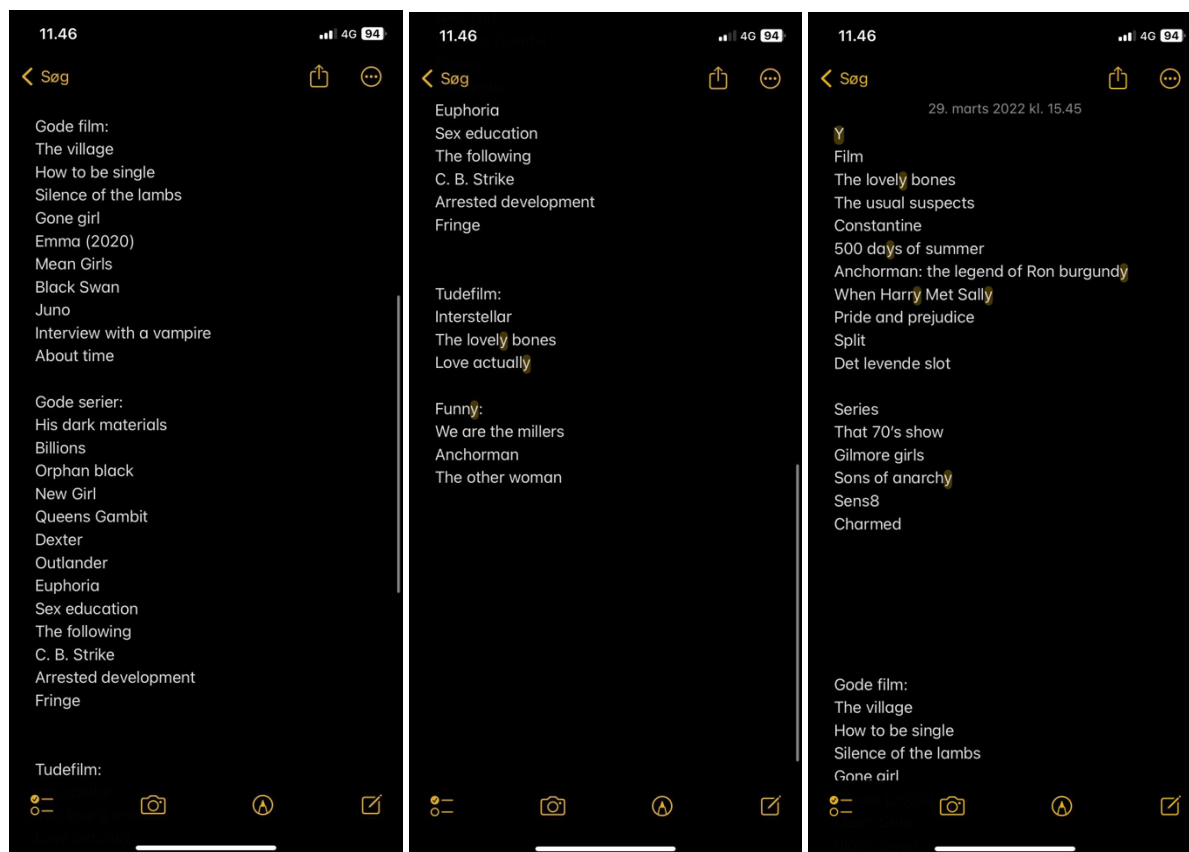


Figure 1 Film list. "Gode film" = good movies. "Gode serier" = good series. "Tudefilm" = movies for crying.

**Alma:** [13:10 - 13:22] That's so good. Any movie that can make me cry, I have to remember, those are the three that can at least do that. But there's a scene in Love Actually where Emma Thompson finds out that her husband, Snape (Actor Alan Rickman), has been cheating on her, or at least bought her a present.

**Thessa:** [13:22 - 13:26] So it's not Snape, but it's him playing Snape.

**Ellie:** [13:27 - 13:29] So that would be some fan fiction.

**Alma:** [13:30 - 13:33] Also because she's playing, she's the psychic here on it as well (meaning: Emma Thompson plays Mme Trelawney in the Harry Potter films).

**Ellie:** [13:33 - 13:34] You kind of like it.

**Thessa:** [13:34 - 13:36] Yeah, so you can always put them together.

**Alma:** [13:36 - 13:44] You can do crossovers. But just that scene where she's out buying a present for his mom, for him and her, and then he's out buying a present for his girlfriend.

**Thessa:** [13:48 - 13:50] So with you, do you have anything like that?

**Ellie:** [13:50 - 14:02] I would say I'm notorious for watching things over and over and over again when I think there's something that's good. Especially Black Mirror, but not all of Black Mirror because Black Mirror is really heavy. [14:03 - 14:15] So I can only watch like a few episodes at a time because I'm just like, uhuhu, what is life? I mean, like really. It's the Black

Mirror effect, you could say. And I watch them over and over again, [14:15 - 14:19] where I know, oh, that's really good. I can't bear to watch it right now, [14:20 - 14:20] it's too much. [14:22 - 14:33] But then I like watching it again, even though I know I think it's a bit intense, but there's no surprises. So, it's very much like that, especially on YouTube, where I just watch it all over again. [14:34 - 14:35] But that's how it is.

**Thessa:** [14:36 - 14:45] What about new series where there's a risk that it's one that doesn't have a proper ending? It's pretty high these days. How do you feel about that?

**Ellie:** [14:45 - 14:57] Tight. Well, I'm a notorious self-spoiler. I'll look it up, if I'm not sure. I'm just like, "Anna Piper and Alex together" (search terms), I need to know. Now I have to know.

**Alma:** [14:58 - 15:10] I remember I've tried it several times when I was younger, when they stopped a season and that's when I've streamed them not legally. Because what if we ... Yeah. [15:12 - 15:25] I remember that we got it to Denmark, just as quickly. I went there and it was, there were so many series, I think it says 'WAVC' or whatever it was, they had so many series that were one season only. There you just got hooked and then it was cut, cut, cut. [15:25 - 15:27] But, was it also something like they had a riot and strike...?

**Ellie:** [15:27 - 15:28] ...back then, maybe? Probably, yeah.

**Alma:** [15:29 - 15:39] I think at some point, at least. I think that was part of it. But I remember it almost hurt and it wasn't fair because I didn't know that fanfiction existed then. So, I couldn't go in there and relieve the pain. I just suffered for longer periods of time.

**Ellie:** [15:39 - 15:52] You can do something completely different. If it's possible, I usually read the book. If it's possible. Granted, not every series is based on a book at all. But if it is, [15:53 - 15:57] then I can be like, okay, there's only one season, I'm just too hooked. I'll read the book.

**Alma:** [15:57 - 15:59] And I support that too. I'm into the process of reading. 100%.

**Ellie:** [16:00 - 16:03] We better be, as we're English majors.

**Thessa:** [16:04 - 16:07] Should that be a problem (reading a book), it would really be a problem!

**Alma:** [16:08 - 16:15] But there's again TikTok, also good ones, that say if you liked this, then you should read this or this. That's also an alternative ...

**Ellie:** [16:15 - 16:17] That's similar enough to that.

**Thessa:** [16:19 - 16:23] But then you go out and see if that series is finished and kind of end it ...

**Ellie:** ... [16:23 - 16:35] that I want it to end. I do that to some extent. I'm willing to do that. Because I also think it's exciting, if I'm engaged enough in a world, I just really want to have ... I'm that annoying person you watch movies with, [16:35 - 16:48] who's like: "no, so you, you don't think that means he's going to do that in a minute?", and then... "Shut up!". But

that's just how I watch movies, so instead of me just being on my phone and [16:48 - 16:50] thinking out loud, yeah, "is this happening?"

**Alma:** [16:51 - 17:04] I do feel it. Just with series at least, I have to spoil a little bit sometimes. Not so much for plot as such. I'm very character-focused. I just want to know if they got together with these friends and who survives. I almost don't care about, [17:04 - 17:08] if they don't win the war or whatever the hell is going on. As long as these people are okay to some degree.

**Thessa:** [17:09 - 17:13] It's really interesting that it's character-driven, and not like now the plot and all that has to work.

**Alma:** [17:14 - 17:27] Me and my dad have watched a lot of TV and movies together, and we're on opposite ends of the spectrum. I mean, I'm so character-focused, he's so plot-based that he doesn't know what happens if they don't do anything and it's sitcom-like, they just talk to each other and there's no need for more plot than that. [17:27 - 17:28] For me almost...

**Ellie:** [17:29 - 17:30] It's funny.

**Alma:** [17:30 - 17:32] It doesn't need any more drama than that.

**Thessa:** [17:33 - 17:45] It's interesting that there's a whole other discussion around what kind of stories we're actually going for. Whether it's hero stories, or whether it's the hero who saves the world, or whether it's just these little stories. [17:47 - 17:52] So that's also really interesting. And then also the fact that you have all these emotions.

**Alma:** [17:54 - 17:56] I'm very invested in that.

**Thessa:** [17:56 - 18:09] Now that you've said that you're on your cell phone or playing games, what about watching series together? Have you also tried, not necessarily the two of you, but together with friends or something like that? [18:09 - 18:11] Is that something you do? Or online together?

**Ellie:** [18:12 - 18:17] Definitely. I'm watching One Piece live action with some friends right now, for example.

**Thessa:** [18:18 - 18:19] And when you say "friends", is it online?

**Ellie:** [18:19 - 18:30] Then they come to our house, and then we're like four peeps just having fun watching it. Because they're long, those episodes, so we can only do two at a time. It's like two hours long. [18:32 - 18:44] It's like one movie every time, basically. So, I've done that, and I also watch One Piece with my boyfriend because he's the one who introduced me to it a lot because it's his. And we've also watched Orange is the New Black together, [18:44 - 18:56] and when I watch it with my boyfriend, I'm also more engaged because then we have something to talk about, you could say. Not that we don't have anything to talk about, but it's cool to talk about series with others, [18:56 - 19:06] because it's like, oh, what do you think about that? And those moments of shock that can happen, that's really cool to have with someone else. I don't know if you do that?

**Alma:** [19:06 - 19:18] I kind of watch because I'm away from home, but the last thing I watched with someone was with [name anonymized]. We were watching Euphoria. We had to watch season one for a class because ... was it a year ago? Fourth semester? It was definitely fourth semester.

**Ellie:** [19:18 - 19:22] A year and a half ago.

**Alma:** [19:22 - 19:23] Some time ago, yeah. We were going to watch season 1 and I had seen it before, so I watched all of season 1 with her, [19:23 - 19:35] and it was just when season 2 was also starting up or something like that, so we watched the whole series together, despite the fact that I had watched it all before her. So, we watched it together, and it's also much easier not to have your phone out. We might look something up, but it's easier not to sit and scroll, [19:39 - 19:41] so there we watch it together.

**Ellie:** [19:41 - 19:46] And **Alma** is also the type of person who looks at you, just to see like: "what do you think?".

**Alma:** [19:47 - 19:48] Have you watched movies with me before, huh?

**Ellie:** [19:48 - 19:56] I think we must have been there with *Pride & Prejudice* because it was just a movie.

**Alma:** Yeah, exactly.

**Ellie:** Oh, that was just funny.

**Alma:** [19:56 - 19:58] We also saw Brady Jones together.

**Ellie:** [19:59 - 20:00] That's why I remember it.

**Alma:** [20:00 - 20:02] Yeah, it was because it was a semester project.

**Ellie:** [20:03 - 20:04] But there she was just like [20:06 - 20:11] that: "it's a good movie. Should we watch some more"? And then she looks away when something is embarrassing. She's just like...

**Alma:** [20:11 - 20:13] I can't watch when there is vicarious embarrassment.

**Ellie:** [20:14 - 20:20] She would never be able to watch *Klown* [Danish Film and Series *Klown*, English: *Klown*] or anything like that. No, me neither.

**Alma:** I hate *Klown*.

**Ellie:** You'd like to be able to, too, if it is...

**Alma:** [20:22 - 20:29] I hate *Klown*, my mom made me go see it because I didn't want to go to the movies and waste my time. I was suddenly genuinely angry that she made me go see *Klown*. She had her own *Klown Hater*.

**Ellie:** [20:29 - 20:31] *Klown Haters Rise*, that is.

**Alma:** [20:31 - 20:37] But the song is good. You haven't heard it? There's something festive about the music. That's a good one. I'll go with that one.

**Thessa:** [20:39 - 20:52] But it's interesting how much you get into that. But just like you say, talking to someone. Because that's one of the big problems that I experience. When I was growing up, [20:52 - 21:05] it was something like there was one episode a week. At a certain time. And then the next day you could talk about it. Heard about it at school or at work. But everyone had seen it. And those who hadn't seen it, it was just bad luck. [21:05 - 21:11] Next week there will be a new episode. And now it's like, well you binge it, and then it's like, how far have you gotten and then we can't talk about it yet.

**Ellie:** [21:12 - 21:15] Then I can't say that yet.

**Thessa:** [21:15 - 21:20] How do you feel when you're with your fellow students?

**Ellie:** [21:20 - 21:32] I almost feel like it's a disclaimer. How far have you gotten? You just have to be on the same wavelength. Otherwise, you try to relate to what the other person has watched. And then you can talk accordingly.

**Alma:** [21:33 - 21:45] I don't come across it that often. I haven't done it since ... I came across it when we were watching it. Have you seen it? It's Euphoria season 2 again. Because there was an episode every Monday. It just happened to coincide with me watching it. [21:45 - 21:53] And then I had my first Zoom class. It was every morning, I would watch it. And then I could ask, have you watched it now? They said not until the evening. So you say "Tuesday morning, we can talk about it".

**Ellie:** [21:54 - 22:06] I've done that with my sister and Drag Race. My sister lives in Copenhagen. So, we've watched Drag Race at different times. I think it came out on Sundays as well.

**Alma:** Time zones.

**Ellie:** Yeah, time zones. [22:06 - 22:18] It's really different. No, but just when we have time. It's been the case that you also have to watch out for spoilers on the internet. Because then you've seen who won. [22:19 - 22:25] And my sister is just like that: "I got spoilers". She always wrote that to me. And I'm like, you can't say that to me.

**Alma:** [22:26 - 22:32] I don't know. A movie that [name anonymized] and I watched. We had to find a day during summer vacation to watch Barbie, for example, and you just got a spoiler.

**Ellie:** [22:32 - 22:34] I think we were together the week after...

**Alma:** [22:34 - 22:46] It had come out at least one day earlier. We had to swipe so often on TikTok especially to get away from it. To a certain extent, I didn't get too much. I find the only spoilers were what I had gotten through people who saw the trailer [22:46 - 22:55] and guessed what was going to happen. And they were pretty good at guessing, I would say. But it took so much effort not to get any spoilers actually. I know it's a movie and not a series, but it was so much work.

**Thessa:** [22:56 - 22:58] So it actually becomes a job to avoid.

**Ellie:** [22:58 - 22:59] Yes, it is.

**Alma:** [23:01 - 23:12] I've got everything lined up for around Barbie. What do you think is going to happen? Barbie production. And that's because I've set it in motion. It [TikTok] doesn't know that I haven't seen the movie yet. So it just comes with everything that other people post.

**Ellie:** [23:12 - 23:24] My boyfriend is so hardcore that he banned the word One Piece on his Instagram. And he loves One Piece. Potentially he would like content, but he just doesn't want spoilers about the new episodes and stuff like that. [23:25 - 23:29] And you're just like, well okay, but he's real serious. You can't joke about it.

**Alma:** [23:29 - 23:35] But it's also with Euphoria, right, it's just before Monday morning. I mean, it came out at night, our night, right.

**Ellie:** [23:36 - 23:43] But I say Monday morning, I still have to avoid memes that have already been made. Yeah, because they're so fucking fast. They're so fast on the internet there.

**Thessa:** [23:43 - 23:55] It's being made as it happens. I mean, I can best relate it to Eurovision. When you're on Tumblr, all of a sudden it's just Europe broadcasting. [23:57 - 24:08] memes to Australia. And it's running while it's running. They're just being made like that. So, I imagine it's the same with some of these shows.

**Alma:** [24:08 - 24:20] It goes so fast. It really does. So it's a full-time job. It's not even very many shows that that happens to me. I honestly think the last one was Euphoria. What's it been, - two years, is that right?

**Ellie:** [24:20 - 24:21] Yeah, I think so. Yeah, that's right.

**Thessa:** [24:24 - 24:35] Now it's a series, but what about going to Rotten Tomatoes, isn't that also a series that could be relevant here? Like going in and rating it and stuff like that?

**Alma:** [24:36 - 24:47] I don't really use it. Often again, often I see people on TikTok and then I've kind of got it through there. I usually check IMDB if I need to check something. Just because I haven't learned anything about Rotten Tomatoes. In the beginning, I thought you got a high score, [24:48 - 24:51] then it's so bad that you've thrown so many tomatoes...

**Ellie:** [24:51 - 24:53] Yeah, I thought that too. And it took me quite a long time to realize that it's not like that.

**Thessa:** [24:53 - 24:54] It's the other way around.

**Ellie:** [24:56 - 24:57] I liked that it got a high score,

**Alma:** [24:58 - 24:59] But it's so good.

**Ellie:** [24:59 - 25:02] But right there ...

**Alma:** [25:02 - 25:05] I know what it is, and I see other people using it, but I don't actively do.

**Ellie:** [25:06 - 25:19] Well, I might use it in terms of confirming myself. If a movie is bad for example. Because that's where the internet just dogpiles. Okay, this movie was garbage, [25:19 - 25:24] and then you see it on Rotten Tomatoes. It's really true.

**Alma:** [25:24 - 25:27] So it's not me missing a point. It's not someone who wanted to score artistic masterpiece.

**Ellie:** [25:27 - 25:35] It's also because on YouTube, I follow a lot of people who do movie reviews and everything. I think it's a really exciting hint, I'm in media studies. But, [25:40 - 25:50] what's it called, I haven't done it myself other than to be like: "yeah that's right, that's bad". They kind of agree that it's bad. But yeah.

**Thessa:** [25:51 - 25:56] You also have to be careful that some of these movies, they get lesser scores, because there *is* representation.

**Ellie:** [25:57 - 26:08] 100%. And you have to be critical of the source. I didn't think the new Little Mermaid live action was very good, because I just thought it was a bit boring. Because I'm not [26:10 - 26:11] the audience, most likely.

**Alma:** [26:11 - 26:11] I would say I was a fan.

**Ellie:** [26:11 - 26:14] Yeah, I know and that's what's funny. It's a lot like, but it's not how it is.

**Thessa:** [26:15 - 26:18] Now you're a One Piece fan, too.

**Ellie:** [26:18 - 26:19] We both are.

**Thessa:** [26:20 - 26:23] I think you've got enough of your own little [26:23 - 26:24] area what it is.

[26:25 - 26:26] So what is it that was good about it?

**Alma:** [26:26 - 26:39] I think they were true enough to the story. You said you liked the songs.

**Ellie:** Yeah, and she sang.

**Alma:** The only thing I disliked, it was that there was just one rap that was kind of ... I could have done without it. But again, there was Aquafina, and then the one from Hamilton, so I can see why they got it. [26:39 - 26:46] I just get it and it was very innocent. It wasn't like I thought, no, it's not supposed to be here. No, it was, he's in Black-ish too.

**Ellie:** [26:47 - 26:47] Oh, that's David.

**Alma:** [26:48 - 27:01] Yeah, exactly. He's just my man. So, I could have easily, I mean, I could have done without it, because I didn't know it, it was made for the movie. But it was true to the story, it was really nice, and it was, the little changes they made, [27:01 - 27:13] it was also something like, for example, she doesn't sign the paper when she makes the contract. Instead, I think she does a handshake or something. Because if she can write, she can also write to the prince that: "hey, I've ended up here. I'm the one who saved you". Those were the things that were fixed. But it was still the Disney story. [27:16 - 27:18] It's not like Andersen, which we don't go into.

**Ellie:** [27:18 - 27:18] No, not at all.

**Thessa:** [27:19 - 27:24] I don't know. That would be a different story.

**Alma:** [27:25 - 27:30] If Disney is representing and making it, then I think it's fine that we stick to the Disney version. I just thought it was a lot of fun, and I really liked the casting.

**Ellie:** [27:30 - 27:32] ...even though *I* didn't.

**Alma:** [27:33 - 27:34] Yeah, exactly.

**Ellie:** [27:34 - 27:36] She (Halle Bailey/Arielle) also said, she did ...

**Alma:** [27:36 - 27:46] ...the big song, what's it called, "Part of this world, part of your world", that she got, what's it called ... she did not make too big a deal out of it. She just did it in her own way.

**Ellie:** [27:46 - 27:47] Yeah.

**Alma:** [27:48 - 27:49] My inner child was like: "yay".

**Ellie:** [27:50 - 27:53] So, you can figure out, it wasn't that bad of a movie. It's just people who ...

**Alma:** [27:53 - 28:04] I also feel like a lot of the haters, there are about my age, who go in and say ... you're 25+, you're 25+, it's a fucking old family movie. What did you expect?  
[28:04 - 28:10] And then it's a question, if you look at them closely, how many are bots, how many are men ...

**Thessa:** [28:10 - 28:21] ...just going crazy for whatever reason?

**Ellie:** Yeah.

**Thessa:** Is it not about that, it's like: "think of all the kids who suddenly see someone with brown skin. Oh no!?"

**Ellie:** [28:22 - 28:24] - "Because mermaids are just so real." [28:25 - 28:27] That was the first thing my dad said.

**Alma:** [28:27 - 28:37] How screwed up they get in the head. I remember talking to my dad and then this is her, I know her from Grown-ish too. Because it's totally the same universe. And it was her, and my dad was kind of like ... and then people were already mad, like that...  
[28:38 - 28:44] - "it's a mystical creature. It's a mermaid. They're not real. They don't have any 'real' colors!"

**Ellie:** [28:45 - 28:52] "Ariel was white!" - Calm down, calm down. - Yeah, calm down. She also had a fishtail!

**Thessa:** [28:52 - 29:01] And Jesus was blue-eyed.

**Ellie:** Yeah, exactly, exactly.

**Thessa:** You sit sometimes and think, "get a life".

**Ellie:** [29:01 - 29:02] Yeah, it's such a huge thing.

**Thessa:** [29:04 - 29:17] But now it was really these positive feelings. Do you actually have some negative feelings as well? When you say.... Well, there's been the thing about people don't getting together, but there can also be other reasons, [29:17 - 29:21] where you think: "this is too damn much. We don't want to do that".

**Ellie:** [29:21 - 29:33] Absolutely. Sometimes, it's very clear who wrote the show, aka some stupid man, sorry. I'm thinking specifically of The Idol, [29:33 - 29:45] which came out now with, I think it's Johnny Depp's daughter, and then The Weeknd. Some of the things she says, and he's like, ...this is psycho, sucks to listen to, [29:45 - 29:56] it's not cool, even if you're trying to build a character. It's very dangerous things, that they say. For example, she looks at him at one point, and one of her friends says: "ah, he is so like rapey, I kind of like that about him".

[29:58 - 30:09] And then she's just like that... and I was just like, "shut it off, I don't want to listen to that". It's stupid because the show was so globally huge. [30:09 - 30:20] So there I get a negative feeling that I'm very much like: "even if you want to write this very problematic, disturbed woman character, don't say shit like that. That's so stupid".

**Alma:** [30:20 - 30:32] Also because it's straight out of what people think kids say. I've been able to see very little of it myself, what's it called, Georgia and Ginny, it's like, I've gotten likes,

[30:32 - 30:37] it's always hits and clicks. Why haven't the writers seen it?

**Ellie:** [30:39 - 30:42] It's very clear that the language is not quite how you would want to say it.

**Alma:** [30:42 - 30:46] That's how people think either women speak, or children speak, or teenagers speak. That's where it misses the mark.

**Ellie:** [30:47 - 30:54] Everyone just said to that quote: "said no woman ever". I mean, the 'I kind of like that about him'. It's just so badly written.

**Alma:** [30:54 - 30:57] It's actually the dialog again that's updated.

**Ellie:** [30:58 - 30:59] Also that.

**Alma:** [31:00 - 31:11] What else, I remember talking to [name anonymized] again, me and her, we've seen Brooklyn 999, well separately. She's been way ahead of me. I've only finished watching it this year, but the last season is very much politically correct, [31:12 - 31:24] which I am for, – 9 times out of 10. And they've managed to do that, all 5 first seasons. But the last season, it's like, it's just extra (correct). Also because the police told it, and it's a police station and shit like that. But – you've already done it right. [31:24 - 31:35] You've already shown that people are sarcastic and racist, and then you just chose to run it in a comedy. I mean, in a comedy series. And you chose to have to be preachy every time instead of one lesson learned. You have the same thing over and over and over again. [31:36 - 31:40] It can also, when you forget what genre you're actually in, it can be a bit off putting.

**Ellie:** [31:40 - 31:45] The problem is also sometimes you can often get burnout from it, I feel, if it's not meant to be.

**Alma:** [31:45 - 31:46] Yeah, I've had that in the last episode.

**Ellie:** [31:46 - 31:53] I agree with you on the last episode, too. And it's not that I would say we're both huge activists and feminists and whatnot, but like...

**Alma:** [31:53 - 31:55] What insults would you use?

**Ellie:** [31:55 - 32:06] Yeah, exactly! But I get really burned out, if it's going to be anything that's about the most dark and politically correct. And not in a comedy. [32:06 - 32:16] Yeah, it's not everywhere I want to seek out that conversation. But sometimes... And you can just feel that it's just performative. Yeah, yeah, yeah. A lot of the time. [32:17 - 32:19] You're only doing this because you feel like you have to do it.

**Alma:** [32:19 - 32:31] And I just want to emphasize again that they've been great at it. Every other season, they've still gotten into it. Especially with, again, police brutality and stuff. What's it called when they stop black people and not white people? (Racial) Profiling. Yeah, exactly. They've gotten into that in every episode. [32:34 - 32:38] We've learned something, we have to pay attention to that. And then in the final season it just becomes... It's so "in your face".

**Ellie:** [32:39 - 32:44] We've seen the news, it was already in our face there.

**Thessa:** [32:46 - 32:57] I was actually thinking that the recent James Bond movies, they're actually quite good at doing it without it being in your face. For example, the thing about Q being gay. [32:57 - 33:10] It's just kind of mentioned by "he's coming now and I can't." And then you're like... So if you're not listening, then... Yeah, okay he needs a date, but the fact that it has to be with a man, I find that ...

**Ellie:** [33:10 - 33:12] There's nothing better than subtle representation like that.

**Thessa:** [33:13 - 33:18] Yeah, because you can relate to it. And that's not what that movie is about.

**Alma:** [33:18 - 33:19] And it's not supposed to be.

**Thessa:** [33:19 - 33:31] But it's just nice. Or the thing where James Bond is stuck on a chair there, and the bad guy comes and says hi hi hi, and stuff like that. And then James Bond says... "Why do you think it's the first time with a man?" [33:32 - 33:34] It's just ...

**Ellie:** [33:34 - 33:35] What? Yeah, yeah, yeah, yeah!

**Thessa:** [33:36 - 33:38] And we're just all us fans, and we have to say it.

**Ellie:** [33:39 - 33:39] It's for writing.

**Thessa:** [33:41 - 33:41] It's canon.

**Alma:** [33:42 - 33:42] Yes, exactly.

**Ellie:** [33:44 - 33:44] Exactly.

**Thessa:** [33:45 - 33:57] But it's such that afterwards you think, cool, that's a good way to do it. Without actually changing anything about the movie or anything like that. And it may well be that some people feel offended by this.[33:58 - 34:05] But it's just again, it's hard to put a finger on, because the plot and stuff, well, it makes it fine, that it's happening.

**Alma:** [34:06 - 34:13] I also feel like sometimes, when you make more of it, it also becomes, like you said, performative. And when it's just subtle, it's just as subtle as all the heteronormative stuff that we have going on as well. Yeah, yeah, yeah.

**Ellie:** [34:14 - 34:16] It just reminds me of that Sonic clip. [34:17 - 34:21] I don't know if it's so random, but there's a series made out of Sonic called Sonic Boom.

**Alma:** [34:22 - 34:22] Yeah.

**Ellie:** [34:22 - 34:32] Where is that... Yeah, exactly. Where there's one of the girl characters that's like, I'm going to show that I'm the first woman that can do this kick, or whatever. Yeah. [34:33 - 34:41] And there's like the Knucklehead, who's the "Dude Bro", who's just like, "Amy, you know, when you say this, this is, what's it called, this is the exception". Yeah. [34:41 - 34:54] "Like, 'I'm the first woman, and other women can't do this, so they do it under me'. Yeah. And it's like: 'I'm a powerful woman', which means other women are not powerful, but you're powerful, though". So, anyway, it's very, it's very funny. [34:54 - 34:56] It is. Because it really teaches a good lesson.

**Alma:** [34:56 - 35:00] But then again, it's also a children's series posted to TikTok, where I watch it, haha.

**Ellie:** [35:00 - 35:06] And then they're all standing together and stuff. I'm like, yeah. What, just because I'm The Knucklehead doesn't mean I can be a feminist? Yeah, that's what it means.

**Alma:** [35:06 - 35:09] It's really good, it's really good. It's so well done, yeah.

**Ellie:** [35:09 - 35:13] It's really one of those, okay, there you go, and we can keep going, kind of things.

**Alma:** [35:13 - 35:19] Exactly, because it works as a commentary in the episode. [35:13 - 35:19] Yeah. That's not all the episode is about.

**Ellie:** [35:19 - 35:19] Not at all.

**Thessa:** [35:19 - 35:26] And it can make people think, but it's not like now you have to, because, I can also imagine that you might initially sit and think, "Uh, what?".

**Alma:** [35:27 - 35:29] Yeah. What are the ups and downs of this?

**Thessa:** [35:32 - 35:38] Absolutely. And the story can carry it. Instead of the story all of a sudden like, the whole thing ...[35:32 - 35:38] Yeah.

**Alma:** [35:38 - 35:45] And then again, it's a kids show. [35:38 - 35:45] Yeah. But it's also something for the slightly older and the adult audience, but it's not that it's funny, we're further into it.

**Ellie:** [35:45 - 35:57] It's just better to have show, than tell. Yeah. I think it is. I mean like 100% of the time. [35:45 - 35:57] Yeah. Is it better like, I'm a strong woman, just show that your character is a strong woman. Yeah, yeah, yeah. For example.

**Alma:** [35:57 - 36:02] That's also what we're talking about, we don't want to talk about strong female leads, in this, you're just a female character.

**Ellie:** [36:03 - 36:04] No, just.

**Alma:** [36:04 - 36:05] Just a female character.

**Ellie:** [36:05 - 36:09] Just be that.

**Alma:** [36:03 - 36:09] Yeah. Yeah, yeah, yeah. Yeah, yeah, yeah. Well, it is. [36:09 - 36:11] We have a lot of that. Yeah.

**Ellie:** [36:11 - 36:11] Yes.

**Alma:** [36:11 - 36:14] But it's probably some good stuff too. That's the kind of stuff that I need to have.

**Thessa:** [36:14 - 36:18] Well, let me see if we have something else here. [36:18 - 36:19] Um. [36:21 - 36:33] I think we've covered most of my points. Well, there was this thing about watching series, now that you have these huge long series... Some people say: I only have so and so long to live.

**Alma:** [36:33 - 36:33] What?

**Thessa:** [36:34 - 36:39] You might be too young for that. But do I really need to spend a whole weekend on this show? [36:39 - 36:50] Well, I can say for me, some of these crime shows, like now instead of it being one movie in an hour and a half and that's it, it's eight episodes.

[36:50 - 36:54] And then you have to watch all eight episodes to find out who did it.

**Alma:** [36:54 - 36:55] Yeah. So, miniseries. Yeah.

**Thessa:** [36:55 - 36:55] Yes.

**Ellie:** [36:56 - 37:07] It really went crazy during, what's it called? Corona? (The pandemic)

**Thessa:** [36:56 - 37:07] Yeah.

**Ellie:** Yeah, corona. I mean with them making the Loki movie, for example, into a series. I'm just like, I don't want to watch that. [37:09 - 37:11] Well, I don't know what it is.

**Alma:** I like it, I like it.

**Ellie:** Yeah, I know.

**Alma:** [37:11 - 37:22] It works well for me, because I don't feel like I'm still getting enough talking about the characters. But I don't want it to drag on too long either, considering I have to watch 22 episodes over three seasons, or one movie in one and a half to two hours.

**Ellie:** [37:22 - 37:31] But I will always choose the movie over the show. Ironically enough. Series and series. I think of One Piece as the longest series in the world. But it's like...

**Alma:** [37:31 - 37:40] I don't know if I still prefer a movie over a series. I think what I like about mini series is, that I can binge it, but it's not 12 seasons with 22 episodes. So, it's possible for me to binge.

**Thessa:** [37:40 - 37:47] So it's kind of manageable. It's a weekend. It's not three weeks in a row where you have to think about when to go to uni and when not to go to uni.

**Alma:** [37:48 - 37:59] Yeah, I think so. Especially with crime shows. I think I saw, what's it called? Mare of Easttown, or something with Kate Winslet. I remember it succeeded... Yeah, it had a good pace. And it was bingeable. I wasn't like over-saturated. And the same with Sharp Objects. [38:01 - 38:13] It's funny that it's crime shows that I'm just thinking about. But I think it was a perfect fit, in my eyes at least, for the miniseries format. It was just what it needed to be. It didn't go too fast. And there was something again that could last a whole weekend. [38:13 - 38:16] Or at least a normal day or weekday.

**Thessa:** [38:18 - 38:25] Yeah, but because when it's three seasons and 12 episodes in each season, it's not like that...

**Ellie:** [38:25 - 38:26] It's pretty average, I think. Yeah, yeah.

**Thessa:** [38:27 - 38:29] Then it's too long.

**Alma:** [38:29 - 38:40] Yes, it's a very long time. And then I also often feel that the plot of an episode can sometimes be a bit too short. It can be a bit unnatural. How much time has passed? Has it been five weeks, a day or something?

**Ellie:** [38:40 - 38:53] Yes, exactly. I also feel like there's a problem. I mean, it's a personal problem because I really jump into the world that I try. I'm a fandom person. I'm really like ride or die. [38:53 - 39:03] If there's something I really like, I'm like... "Okay, this is my thing". And then I can't really engage in anything casual. But that's my problem. I mean, I don't just...

**Thessa:** [39:04 - 39:07] No, but that's one way to look at it, right?

**Ellie:** [39:07 - 39:07] Yeah, exactly. I want to get into it. [39:08 - 39:11] I care about it like crazy. So, I can't just watch it.

**Thessa:** [39:11 - 39:15] What about this huge range of series? Doesn't that work against you then, in a way?

**Ellie:** [39:16 - 39:25] Yes, insanely so. Because, like I just said with the Orange is the New Black thing, that I'm very much like... For years I've been saying that I've heard that it's so good. And I just haven't watched it. [39:26 - 39:36] Although I could easily sit down and watch it one afternoon or watch some episodes. Or just give it a go. But I've just been too immersed in all the other stuff. So yeah, it's really overwhelming. [39:37 - 39:49] And also, what would I even like about it? It's really hard to judge. Because everything is good. It's not quite right, I guess. But from word of mouth, people say that this is just my favorite. [39:50 - 39:57] And in the end it's almost too much. Or it IS too much, I think. There's too much to choose from.

**Alma:** [39:57 - 40:10] I remember when I... The sheer variety on Netflix. It just pisses me off, that it's their own shows and then they only show one season. That's when I get burned out again. Yes! What the hell was I watching? Sense8 luckily got... It had two seasons, and then it got a movie. [40:10 - 40:22] Because the fans were like... "Yeah, come on!". Then there was The OA. I started watching it. I think I watched all of season 1. Then I found out that it was canceled after season 2. And then I was also a huge fan of both Daredevil and The Punisher and all that Marvel stuff. [40:22 - 40:34] So it was just before Disney got Marvel back. Or whatever it was. So that was stopped as well. The good ones of the series. Then I don't bother. I get so pissed, I get so angry. So finish it! Or at least Disney could keep it going.

**Ellie:** [40:35 - 40:35] Yeah, something.

**Alma:** [40:35 - 40:36] When they put a stop to it.

**Ellie:** [40:36 - 40:37] Yeah.

**Alma:** [40:37 - 40:46] I'd rather spend money on one show and then you should produce it - Mindhunters. Everything like that they've done with huge fan bases. But I feel like they're stopping them. Except for Riverdale.

**Ellie:** [40:47 - 40:51] Yes! Why are they stopping Riverdale? Is the movie over? Yeah, it's over.

**Thessa:** [40:52 - 40:58] Are you watching Riverdale?

**Alma:** I watched season 1, and then season 2 started, and then I stopped. Well, it wasn't good anyway.

**Ellie:** [40:58 - 41:06] I've only seen those cringe clips. Have you ever seen me without the stupid hat on?

**Alma:** Yeah, yeah, yeah. That's the one.

**Ellie:** [41:06 - 41:07] "I'm weird". [41:08 - 41:10] He really said, "I'm not like other girls".

**Alma:** [41:12 - 41:13] Oh, they're just painful.

**Ellie:** [41:14 - 41:14] Yeah. [41:15 - 41:16] That's the only thing I can agree to.

**Alma:** [41:16 - 41:19] What are they up to now? Is it seven seasons or something? Uh, no. I think it's seven seasons.

**Ellie:** [41:19 - 41:19] There's a new one this year.

**Alma:** [41:20 - 41:32] People on TikTok again, because they're ahead in seasons. There's someone I can find, he tells me what happened last on Riverdale. And then remember, I haven't watched since season 2, it's something called Time Travel, there's been witches. The last time I watched, it was a show just about a teenager in a small town. [41:33 - 41:34] That's where I started.

**Ellie:** [41:34 - 41:36] There was nothing supernatural. They're just going off the rails.

**Alma:** [41:36 - 41:45] Well. It was just kind of dark to become one of them. Maybe she clenched her fists so hard that there were these grooves on her hand. That was kind of the drama that I remember there was. Okay, okay, okay. And then somebody stole some stuff.

**Ellie:** [41:46 - 41:47] But to Time Travel.

**Alma:** [41:47 - 41:53] But again, then I see this one where they're like, "and then this happened, and then they switch bodies", and then you're just like, "mmh. That wasn't at all the format we were in just before!".

**Ellie:** [41:53 - 41:55] It wasn't anything supernatural before.

**Alma:** [41:56 - 42:00] And then there's also something about, it's obviously the same writers who also wrote The Chilling Adventures of Sabrina, you know.

**Ellie:** [42:01 - 42:01] Oh yeah, that.

**Alma:** [42:01 - 42:10] I really liked that one. I watched that one. That was exactly right. It was TV time. So, I think she has a cameo where I knew they had written the same thing. I didn't realize it was the same universe.

**Ellie:** [42:11 - 42:14] And they've made it so that it's the same universe it happens in.

**Alma:** [42:14 - 42:27] Yes. But it's simply just. [42:14 - 42:27] Yeah. The writers (of Riverdale) were allowed to continue as much as they wanted. It's fucking crazy. Yeah, and all the other, good stuff, was canceled.

**Ellie:** [42:28 - 42:28] Yeah.

**Thessa:** [42:30 - 42:33] So we make one TV show that has everything from all the other shows.

**Ellie:** [42:33 - 42:34] Yeah, exactly.

**Thessa:** [42:34 - 42:36] Then no one will bother watching it anymore.

**Ellie:** [42:36 - 42:36] No. Because it is like that.

**Alma:** [42:37 - 42:43] But there must be someone who does. It might be a younger audience maybe. But even the ones that I see watching it on TikTok, still make fun of it.

**Ellie:** [42:44 - 42:44] Yeah.

**Alma:** [42:44 - 42:47] But maybe that's part of the entertainment sometimes. Maybe it's good to love to hate it.

**Ellie:** [42:48 - 42:49] I think that's kind of it.

**Thessa:** [42:49 - 42:54] Yeah, there are some of those movies that become cult movies. Because they are what they are.

**Alma:** [42:54 - 42:56] Yeah, absolutely. That's going to be the fact to live with.

**Ellie:** [42:57 - 42:57] Yes.

**Thessa:** [42:58 - 43:02] Well, I think I'll say thank you very much.  
[42:58 - 43:02] Yeah. You guys have to go to class as well.

## 8. Thessa Jensen interviews Magnus and Emil

**Thessa:** Good. Okay, so TV series, meaning streaming series, I guess, – how do you cope with all the material out there? Are you getting fatigue? Or are you organizing your stuff? Or what do you do?[00:16 - 00:34]

**Magnus:** Okay, well, for my case, usually how I've chosen the series I watch, is I essentially hear what friends think about it, and maybe watch some reviews as well from YouTubers, and, yeah, people I trust in that aspect, that have seen it, that I know have some of like the same taste, [00:34 - 00:51] similar taste as I have. Mainly because there is so many series to watch that even though something may be popular, if I don't hear any of the people I follow talk about and stuff, I more tend to go... I will wait a bit with that. And by that I mean, I will probably never [00:51 - 01:12] end up watching it because I will forget it exists. But if there are things that really catch my attention, something I really want to watch, I usually write it down in like a list I have. It is just a very plain document.

**Thessa:** A plain Word document.

**Magnus:** Yeah, sometimes even notepad.

**Thessa:** I am shocked. Nothing more elaborate.

**Magnus:** Notepad is very good. Not one to risk my notepad. But yeah, [01:12 - 01:29] I just make a list of that and put it on the list. And eventually I will get to it. And mainly like if there is something I really, really need to watch, like everyone is talking about it, I will probably take my time out of my day and watch it. But it is only really if [01:29 - 01:45] everyone is talking about it.

**Thessa:** So, then you binge watch it.

**Magnus:** Yes, unless it is anime, which I also watch a lot of. Because when it comes to anime, the tradition, at least here in the Western ... is that you watch each episode that has come out. That is also a thing that is Netflix [01:45 - 02:01] is not doing that well with anime. Netflix follows the traditional model where it is like, oh, we release the whole series, right? But when it goes to anime tradition, that is actually a bit frowned upon because people want to watch it as soon as it is ready. So that is like a more like [02:01 - 02:21] a weekly thing. We are saying that because there has been a few cases where Netflix has gotten the rights to an anime and then they have chosen to withhold until the whole season was done. Also sometimes split the season in two for some reason, even though it wasn't, with some cases. And that is very annoying when you want to talk with people online about it, [02:21 - 02:37] because, you know, the tradition is you watch each episode.

**Emil:** And also in a lot of ways, it helps ... it just kind of kills the hype that surrounds, like a series in general, right? Because if it is like a weekly thing, it is a continuous thing, you are excited, you are watching it. Whereas if you [02:37 - 02:56] have this batch release, as it is called, you have a lot of talk about it right at the beginning and then it just flatlines.

**Thessa:** Yeah, yeah, yeah, exactly. So how do you do your series stuff?

**Emil:** I am very overwhelmed in general by the general amount of stuff.

**Thessa:** Welcome to the club.

**Emil:** Yeah, exactly right. So I [02:56 - 03:13] will usually not watch anything unless I hear some of my friends recommend stuff or talk about it. And then I will consider potentially like looking into it. Usually when my friends like talk about stuff and recommend stuff and stuff like that, it is stuff that also has some fair amount of like [03:13 - 03:29] critical acclaim. So it's not because I worry about it being bad or anything like that, that I wait. It's mainly also just that I feel like I'm already very busy and watching a series is like [03:29 - 03:50] when watching a movie, you set aside like one and a half hours, maybe two hours and then you're done. Watching a series is like a long-term commitment almost depending on the size of it, right? So needing to find the time where I feel like I can do that and I can't like... My main thing with [03:50 - 04:09] series is that I usually end up thinking like, oh, I could be doing something else right now. And it doesn't even need to be like something that's necessarily more productive, right? But it could be something like playing a video game or something where I'm actively doing something rather than just watching it. But I also don't want to put on like a series to just have it be [04:09 - 04:27] in the background while I also work stuff because I want to devote my full attention to it as well, right? So, finding the time and just the sheer amount of things out there is somewhat overwhelming. That might also just be because I don't have a list or something like that to [04:27 - 04:44] navigate stuff.

**Thessa:** But then again, it becomes work, isn't it? Isn't it like work? If you have a list, you kind of have to go through?

**Magnus:** Well, the list is more for like if, and it's very rare it happens, but if I just sit around and think I really want to watch something but I don't know exactly what [04:44 - 05:03] I want to watch right now: Let me go through the list. Is there something that catches my mood right now? Oh, that one was supposed to be very funny. Okay, I'll watch that one right now. So it's more like a case of when you have the time. I will admit that's been a while since I had that.

**Thessa:** I hope so.

[05:03 - 05:23] **Magnus:** That list has been from like since I was a teenager. So there's a lot of stuff on there, where it's just I'll probably not watch that today. But I haven't really thought about removing it because it's on the list, right? So we'll see. Maybe we'll get to it eventually.

**Thessa:** But you haven't put it into genre since you say this one is supposed to be funny. So you just remember from ...

**Magnus:** Yes, from the conversation I had when I put it on. Yeah. Okay. Because like, it's really just like [05:23 - 05:43] name, next line, name, next line.

**Thessa:** Okay.

**Magnus:** It's not very organized. No, no.

**Thessa:** So you talk about being overwhelmed by the sheer number of series, like I feel as well. So are there series where you say, I won't start them because they are very long already or they are not finished yet? [05:43 - 06:02]

**Emil:** Like when, when I always find it more difficult to get into longer running shows, like especially because sometimes you hear like, oh, you know, there's this show that's really cool. You know, it's like 12 seasons long and like, it starts getting good after season five.

[06:02 - 06:22] But you kind of have to watch the first five seasons to kind of get into it. I'm like, yeah, I'll, I'll think about it and then not actually do anything with it. Right. But, but yeah, no, like shorter, shorter series are definitely a lot more compelling because again, for the whole like time commitment aspect of it. Right. The other thing that I thought about, is I, [06:23 - 06:40] I prefer watching series and stuff like that together with other people, because I like a little bit of a more of a social aspect to it. And then talking about the series, like you don't have to wait until you're done, like watching it all and then going online to do it. You can talk about it like immediately as it's unfolding and happening.

**Thessa:** So, when you say [06:40 - 06:58] with other people, it's in the same room or is it online and you're watching the movie?

**Emil:** It depends. I like doing it with people in the same room, but sometimes that's just not really like a possibility. For instance, the case with my girlfriend who moved away for the sake of work, [06:58 - 07:15] we've been doing it like online when we've been doing it. Right. And that's great. You know, that you have the option for doing that in that extent. But I don't know the, the social aspect of it definitely makes it more compelling to me and might actually, you know, make me want to get [07:15 - 07:32] started with it and get engaged with it. Because again, if it's just me by myself, I feel like I could be doing other stuff sometimes, right? And it's just more fun to watch, right? And I think and it's just more fun if you have someone else with it.

**Thessa:** But it also sounds like there are series [07:32 - 07:55] out there that really catch you, catch your fancies when you, when you can say, okay, I, I don't, I should do something else. I mean, if you really are into the storyline, you would be like: „what, when is the next episode“?

**Emil:** Maybe, but also I feel like a lot of that might come as you [07:55 - 08:12] like start watching a show and are actually getting into it. I think it's mainly like that first step of actually starting to watch. Cause whenever I actually start watching a show, I always watch it to completion. I don't really break off.

**Thessa:** Okay. Right. No matter how long it is? [08:12 - 08:30]

**Emil:** Uh, well I don't usually watch stuff that is that long to begin with. Right. But I've like, um, a good example I think is the, uh, what was it? The, the Star Wars, like animated TV show.

**Magnus:** Oh yeah.

**Emil:** Like a time period, which is like seven seasons long, I think. Uh, and so I've been, I've been [08:30 - 08:48] keeping up with that over like a long time period also with a friend of mine, cause we grew up watching it. And so we made it a thing and I never watched like the final season of it. So at one point when, uh, and the final season has been off for like a few years at this point, I think. So at one point, uh, when I came over to like, uh, visit him, I was like, you've never [08:48 - 09:07] watched the final season. Have you? No, let's just watch that. And then we just binge watched like the entire thing.

**Magnus:** Right. Uh, I definitely know that like longer series, especially like most of those I'm still into has been something I watched when I was younger and had the time to like watch things and go: "this isn't for me. I'm going to watch something else". Like when I had [09:07 - 09:25] the time to actually look through a lot of different shows, give them a few episodes shot before I went, "eh, not for me". But like today I would not really start on long, longer shows. Like for example, Game of Thrones, I never got really into it because by the time I had heard about it [09:25 - 09:42] and like, "Oh, this is really good". Yeah. "But it's like three seasons out and I'm like, eh, when do I find the time for that"?

**Emil:** And also I feel like with something like Game of Thrones, specifically, which is an interesting example, is that, you know, that the discourse about like [09:42 - 10:00] the final season coming out, was so great, that it's like, kind of puts into question, should I even get started if I know the ending is going to be completely unsatisfying or am I, am I just going to stop in front of the final season? And then also have like the unsatisfactory, like, ...

**Magnus:** Although [10:00 - 10:16] there are some shows that are so bad that they are worth watching. Oh, oh, I have a lot. There's, The Room is a classic movie for that. The Room is a low budget, like a movie that was made by [10:16 - 10:32] a guy who no one's really knows where he's from. Like he made it in the United States. No one really knows where it's from. He had a lot of money out of nowhere, terrible cinematography, like terrible script, terrible acting, but it's so bad that it becomes amazing to watch. Like it is [10:32 - 10:52] such a good show.

**Thessa:** But that's a movie.

**Emil:** That's a movie, yeah. With the series, it's a bit more difficult because, you know, it takes longer. But there are cases of shows where things are, even like the writing is just kind of off a bit and they didn't realize it. And like, no, no one [10:52 - 11:10] really dared to tell them that like: „hey, this is just really not working“. They just kind of keep going with it.

**Magnus:** There's actually also a very unique case, but that's very unique to shows that has dubbing. There is a Japanese like anime show, they're called like Ghost Stories, that apparently [11:10 - 11:29] it was so badly received in Japan that when it was ported over to America, the dubbing team, those who usually dub it into English translation, just got told, „do whatever you want“. We're left to like one of the most unique experiences I've watched in a while. It's kind of interesting [11:29 - 11:46] because there's this phenomenon on the internet where it's like called a bridge series, which is like where you take a series and then you dub it over, but it's not like a serious dub. It's more like making fun of the things that go on in the show.

**Emil:** It's like a parody essentially.

**Magnus:** Yeah. And [11:46 - 12:02] that real dub that like was paid for ended up sounding a lot like one of these bridge shows, which was very fun to watch.

**Emil:** It's very funny because like you have like these animated child characters that are like excessively swearing and this discourse just makes it very funny.

**Magnus:** [12:02 - 12:19] And they went all in.

**Emil:** Oh yeah, I know.

**Magnus:** It was total like, you could feel that was like when they got told they could do whatever, then they went, „okay, we can do that“.

**Thessa:** And it became a success in the States?

**Magnus:** Well, it became like a success in like the [12:19 - 12:35] smaller like anime community at the time, right? Because this was in the early 90s, 2000s, so anime hasn't really been that commonly adopted.

**Emil:** But it has become like a cult classic, like since then. Much like disaster movies. It's not really a disaster movie, that's because that's a demo [12:35 - 12:54] genre, but like so bad, they're good.

**Magnus:** Yeah, exactly. Okay. And so on.

**Thessa:** But when you say you kind of have given up on keeping up with the material, how do you keep up with the discourse online? I mean, you live online, don't you?

**Magnus:** Yeah, probably at this point. Yeah. For me, [12:55 - 13:11] I enjoy a lot watching movie critiques and stuff like that. And many of those movie critiques, of course, try to make them a bit comedic and stuff like that. And they often highlight things that... Sometimes they highlight really good shows, right? But also sometimes highlight the bad, which [13:11 - 13:27] they can make a bit of fun of it. But essentially, if I want to figure out if something is worth watching, I try to find some of those people I've been watching before and hear their views on it to see, hey, is this something I would be interested in? And that does mean that sometimes something [13:27 - 13:48] goes like under the radar, but there is so much to consume today that that's really the only way to keep up.

**Emil:** You're not going to be able to watch everything, like realistically, because you just don't have the time.

**Thessa:** No, but how do you keep up? Because if we take Hermes [Hermes, J. (2008). Re-reading popular culture. John Wiley & Sons], she talks about [13:48 - 14:03] using popular culture as a way of having a common reference. So if I say South Park, people are like, ha ha, I know what that is. Yeah, maybe we can do that with TV shows and streaming, of course. [14:04 - 14:21] But that is kind of the old times.

**Magnus:** Yeah, exactly. Yeah.

**Thessa:** So how do you keep up? How do you know in the groups you are in, what kind of references do you use to kind of say, this is the common [14:21 - 14:40] reference, everybody knows what I'm talking about.

**Magnus:** Well, mostly through memes, quite frankly. And like smaller references and stuff like that. Often if there's something you don't understand from a reference or meme or something, it's like you will then be like, oh, I should probably get [14:40 - 15:02] into that to understand what the heck is going on here.

**Emil:** There is an entire culture, I think you can almost say, around just having specific smaller clips from shows on YouTube as like their own isolated bits that then go viral and

then become large. I think an example of this is there's this one [15:02 - 15:19] anime that came out last year, I think, called Cyberpunk Edgerunners, which is like a very good show, very well critically received. And a clip from that show went viral in that you have a character opening a door and then as soon as he opens the door, there's like a girl pointing a [15:19 - 15:35] gun towards him and just casually saying: 'Oh, David, my man, what's up? You need something?' While still pointing the gun at it. And that clip itself got edited in so many different ways and just went viral. And that's how I think a lot of people also learned about the show.

**Magnus:** I think the [15:35 - 15:54] reason that one worked was because it's like, it's funny even like in isolation, right?

**Thessa:** Yeah, exactly.

**Emil:** You don't have any context of it. You have like this young looking girl pointing like a gun at a man and just casually saying, oh, hey, it's you, what's up? You need something?

**Magnus:** And it's like, it intrigues one, right? It's like, huh, what is the rest of the show?

**Emil:** You want to know the context [15:54 - 16:14] around it, right? And I think that's how a lot of these memes manage to actually garner attention towards that thing and get people to consume the original source material.

**Thessa:** So none of you is watching Flow TV any longer?

**Magnus:** No, not at all. I haven't watched that in forever. [16:15 - 16:34]

**Thessa:** So when I say X Factor ...

**Emil:** I know what it is.

**Magnus:** Yes.

**Emil:** I haven't watched it.

**Thessa:** So what do you do when you have family dinners and stuff like that?

**Magnus:** Well, it's not a lot about X Factor, that's for a fact. No, we usually just talk about things going [16:34 - 16:55] on in life in general. It's not much about TVs and stuff, but to be fair, most of the people in my family don't really watch that much TV anymore.

**Emil:** With my family and stuff, I don't really talk about media like that. It's usually just very much like, so how's work? How are your studies going? [16:55 - 17:12] It's very non-media related. That's also probably because my...

**Thessa:** Which is a bit problematic since you're really studying interactive digital media.

**Emil:** Yeah. So when a conversation is about media, it's more from the study perspective. It's like, [17:12 - 17:28] oh, I'm looking into this, not, hey, did you watch this? Because I know my family does not consume any of the media that I consume.

**Magnus:** My mom is just very supportive. She doesn't understand, but she's very supportive.

**Thessa:** That's what mothers are for.

**Magnus:** [17:28 - 17:47] Exactly. Exactly.

**Thessa:** Yes. Yes. It's nice what you're doing. Okay. So, yeah. TV series which aren't finished yet. Something you would start up or? [17:48 - 18:05]

**Magnus:** Well, it depends. When it comes to anime, definitely. But that's because that's the culture. But most of those shows, I would probably just watch binge it if it's something I want to watch. Because honestly, that's how most people end up watching shows that I at least know that [18:05 - 18:23] I talk with. Where it's like, oh, this show is really good. I can't wait for it to be finished. So, we can just watch it and then see what it's about. There's a few exceptions, some really hyper popular shows. Again, not Game of Thrones, but the one that came out of Game of Thrones, [18:23 - 18:39] they had a small extra series.

**Thessa:** The spin-off.

**Magnus:** Yes, spin-off.

**Magnus:** I know that was one where people talked more from each release. But besides that, most people, when it comes to shows, they're just like, hey, we watched a season and we talked about that season. [18:41 - 19:04] So, yeah. I don't expect that again. It's anime for me.

**Emil:** I think if it's something that releases weekly or as episodic, I might be more likely to pick it up because it's easier to find the time to watch a single episode as opposed to binging an entire show in that sense. And also, again, it manages to hold your attention towards [19:04 - 19:24] a thing over a longer period of time. Again, when it comes to anime, I remember hearing a decent discussion by some fans of a particular anime that had when Netflix bought the rights and then released the entire thing in three batches, essentially, where they said, even though the [19:24 - 19:46] entire thing has the entire first batch, let's just all agree to only watch one episode per week to keep the conversation going for longer and stuff like that. Because it was an adaptation of a manga, so they already knew what was going to happen.

**Thessa:** But it sounds very... You're very organized around it. [19:46 - 20:01] I mean, when I was younger, and it's still like that, I think, with Flow TV, it was like you saw a series once a week and then the day after you could talk about it at the office. [20:02 - 20:19]

**Emil:** Yeah. Like, did you watch the episode last night? I feel like a lot of... For some people, that still very much exists today, just specifically with things like sports, for instance. Like, did you watch it again this time? Because you can't really do reruns of sports. [20:19 - 20:40] I mean, you can do reruns of sports, but it's less interesting.

**Magnus:** I will say that one thing that gets close to it would probably be live streams.

**Thessa:** Oh, yes, live streams.

**Magnus:** Because live streams are live. You have to watch it when they're there. Yes, you couldn't figure what's it afterwards, but I know at least that in some communities and [20:40 - 20:56] stuff, you very much watch it live, because it's a live event.

**Thessa:** And you can comment on it while it's live.

**Magnus:** Yeah, you can interact with them. You can be part of that experience, right? And you can participate.

**Emil:** You can write something, and maybe the streamer will actually make some kind of content, [20:56 - 21:13] or laugh at your joke that you made, or something like that.

**Magnus:** And also things that are more akin to events, almost, in a way. Something like that. I see people watching live. But that's live streaming. I know that's a bit different from [21:13 - 21:29] series, but that's one of the things where I think you definitely want to watch that.

**Emil:** Also, because some streamers have specific schedules, so you know at that time they're going to be live, so you can organize your day around that. Similar to watching old shows, right? [21:29 - 21:49]

**Magnus:** Exactly.

**Emil:** Like, I can't hang out today because my show is on at 8. Yeah, right.

**Magnus:** I know, for example, and now it's because we are starting VTubers and stuff, so we know a lot about that. But they're often very precise timing, so if someone has to move the streamer one or two hours and stuff, they're often like, [21:49 - 22:05] oh, I'm sorry, but I have to move it. And for some people it's like, oh no, I have work now. I can't watch it. For those people, you can really feel like they have planned their day around, oh, I had to watch the stream at that point.

**Emil:** In some cases, it's even like that certain streamers schedule their streaming times [22:05 - 22:21] depending on the streaming times of other streamers, so it doesn't collide.

**Thessa:** That's like when you have DR 1 and DR 2 or TV2 [Danish television channels] and okay, you show the sports events, so we show something for women, and then you can show something for women and [22:21 - 22:37] we take the sports events.

**Emil:** Yeah, something like that. Or if you're like a smaller streamer, for instance, you might specifically do it because you know that if you stream at the same time as a bigger and more popular streamer, you're going to get less viewers because they're all watching the [22:37 - 22:55] other person.

**Thessa:** Yeah, of course. And that's the same logic.

**Emil:** Yeah, exactly.

**Thessa:** Yeah, well, I don't know. Have you any ideas on stream? I mean, this live streaming is really, yeah, it's only to the material you have to watch.

**Magnus:** [22:55 - 23:12] Yeah, it is. It's interesting because it's probably the new flow thing, way of watching flow, because I feel like Netflix and stuff like that, their model is just so different than how [23:12 - 23:27] Flow TV used to work.

**Emil:** Because it's all just there on demand.

**Magnus:** Exactly. It's sort of changed how people consume that. There are, of course, some changes. I think, as I said, some communities and stuff, like the anime community, for example, it's very [23:27 - 23:42] traditional that you watch it like, okay, you have one episode, you watch that one episode, and you discuss it. But of course, that doesn't mean you have to watch it precisely when it airs, right? Because you cannot. But live streaming, I think, is becoming more like this [23:43 - 24:03] flow element where people, I have heard people that actually look at the work day and went, oh, perfect, I have free flow work at that time, so I can watch it live.

**Thessa:** I would like to say thank you for your time. [24:03 - 24:18]

## 9. Thessa Jensen interviews Viggo, Erik, and Saga

**Thessa:** And now I usually watch TV series, but with you it's probably more streaming series. And then something, Sophie calls "series fatigue". Because there are so many series out there that you can't keep track of what to watch. So my first question will be what Erik has done: [00:36 - 00:54] Namely this thing about how do you keep track of the series you want to watch? Or have you just given up on seeing them?

**Erik:** So, if I have to slavishly go through it, I have my watchlist. It's on IMDB. I've gone in there, and then I've found all kinds of series and made a list [00:54 - 01:09] where these are the series I want to watch. And then I also have a word document where there are both which series I am currently watching and which series I would like to watch next. Because that watchlist on IMDB got way too big. So which one should I choose? [01:09 - 01:25] So there I have made a smaller watchlist, which is a *watch-soon list*. And then I have a ranking that I can see of 150 series I've watched at least one season of.

**Thessa:** And have you ranked them? [01:25 - 01:41]

**Erik:** Yes, from 1 to 5 or something like stars. I'm very keen on it, you could say. And then, in addition to that, I also have an app [trackt.tv] where it tracks one's progress, so that when a new episode comes in, for example, it comes in, [01:41 - 01:58] then there is a small checkbox that you can check: I have watched it. And then it updates when there are new episodes and stuff like that.

**Thessa:** So, you always know what you need to see?

**Erik:** Yes, exactly.

**Thessa:** Okay, what about the rest of you?

**Saga:** Not like that at all. [01:58 - 02:15] I have a Google Keep Notes where I put different genres and where it comes from and all that stuff. Then I have a list at the bottom, which series ...and which series I have watched. So not like that at all. It's already crazy, I've just given up on series. [02:15 - 02:33] Having said that, of course in relation to watching series, I don't really know how to implement it. So, when it's just on a weekly basis it comes out, I also become like: it doesn't work, when you can watch it. I have almost given up watching series. [02:33 - 02:50] (...)

**Viggo:** I just watched The Last of Us. Yes, The Last of Us. Yes, now I don't want to spoil anything, but it is one of the series that was actually good, that I have seen in recent times.

**Thessa:** Then why have you seen it when you have now given up series?

**Viggo:** That's because I've played the game, and was a fan of both games. [02:50 - 03:07] So I thought, it can hardly go wrong. And I saw the actors too, and love Pedro Pascal. So that's why, yes. But otherwise I've almost given up because I think it's the same. And there is no creativity in it. There is too much to choose from.

[03:07 - 03:25] You just sit and look back and forth: And I can watch that, too, I can watch that, too. But then you end up not watching anything because there is a sea of choices.

**Thessa:** In other words, the opposite of Saga.

**Erik:** I feel very strongly that once I have started a series, I can't help but finish it. [03:25 - 03:41] And that is the problem for me, and probably also the reason why I will have to, or won't have to, but that I think I will have to set it up this way. For example, I saw an episode of John Dillerman, a children's series. And now I've seen it all, although it's not for me at all. [03:41 - 04:00]

**Thessa:** (...) By the way, this is the children's show, it's perfectly fine. Yes, it's perfectly fine with John Dillerman, and there are no ulterior motives at all. [04:00 - 04:17] But have you seen them all?

**Erik:** Yes, then there was a season 2, and so I watched all of season 1, and then there was a season 2. And then, luckily, I just moved on to something else in the meantime. So I now have it on my watchlist, as something I have to see within the next year, I think. [04:17 - 04:33]

**Thessa:** Season 2 by John Dillerman. Pardon. But it's a job, that.

**Erik:** Yeah, I haven't had a job in a long time either, I think.

**Thessa:** You've gone to university, it's also work, after all.

**Erik:** Of course it is too, yes.[04:33 - 04:53]

**Thessa:** You get paid for it, assuming you get SU [state-funded student subsidy].

**Erik:** Yes. But it is absolutely true. I really have a lot of time for it. Not only series, it's also movies, but I've separated them a little from each other. I think it is difficult to... E.g. then I have this Word document, but because I don't want to rate series inside IMDB.[ 04:53 - 05:09] I don't want to rank them, where you can rank from 1 to 10. Because that's where I rank all my films, and I don't think you can quite compare the two rankings. And then it annoys me if both rankings are in there mixing with each other. [05:09 - 05:30]

**Thessa:** Yes. I'm kind of like... Yes, OCD.

**Erik:** OCD, yes it was, yes. I think it's a whole witch brew of different things there. But it's crazy that you can't just watch part of a series, but then you have to watch it all the way through. [05:30 - 05:50] Yes, so... Yes, there are just a few series that I'm missing three episodes of, e.g. Where I've gone a bit "dead" (meaning bored/stuck) in, and that annoys me too.

**Thessa:** What if it's a series where you don't really get caught? As I think, if you have watched the first three episodes, if it is not in the catch, then it is not really worth watching such a series. [05:50 - 06:09]

**Erik:** Well, I agree with that too, and it happens sometimes. It's just that sense of, or that feeling, that I need to see it finished. And then there are times when it doesn't happen. So it's not all series that I watch 100% finished that I start with. Eg. I've started Friends and I find it a bit difficult to get through all the seasons of Friends. [06:09 - 06:28] So I haven't even got through season 1, because then I see it as an unmanageable project. And then I still find it difficult to do it, but I really want to, and then it might turn out that way, yes. Yes, because

you also brought up questions, what if you have such a series, which is as big as Friends. [06:28 - 06:44] What about a series that is not finished? So... Not finished? So now John Dillerman has come out with season 2. Yes, but I personally follow them a lot anyway, the ones I follow. So I watch them when they come out often. [06:44 - 07:01]

**Thessa:** So it doesn't deter you that it can actually become such a never-ending project?

**Erik:** No, but at the same time, if you look here, I have all the ones I'm watching now [is showing his Word document]. And if there are too many of them, well then I don't have room for all the new ones. Here are the ones I'm working on, then I'm divided into categories.[07:01 - 07:20] I have 5 mains I'm watching. And then one more, Game of Thrones, which I am in the process of revisiting and binging.

**Thessa:** And that's simply the max 5? Or is it just a coincidence that it's 5 now?

**Erik:** Yes, I think 5 is plenty anyway. And then a few comedies with Eriganda's (?) show and Friends.[07:20 - 07:37] And a couple anime with Pokemon, which again is one that has a crazy amount of episodes. And I started from season 1 because I don't know why. But it takes several years. It's a mistake. And reality.

**Thessa:** No, do you also have reality shows? [07:37 - 07:55]

**Erik:** Yeah, I have River Monsters and Stormester [Grand Master] and stuff like that. And then I have the ones that come every week, like X-Factor, Mandalorian and Ted Lasso at the moment, for example. I just think so. And then if someone like You just came out with a new season, I've written it here because I have to watch it. [07:55 - 08:12] But I haven't started a new season, because it's unmanageable to have so many series going on. It's not like movies, where you just watch one movie a day and it goes on to the next one. Here you really have to invest several weeks of your life, I feel, to watch a series. [08:12 - 08:29]

**Thessa:** Yes, because I'm sitting like this, ... thinking, how do you get it managed along with your studies?

**Erik:** When I finish studying, I just go home and watch series and movies.

**Thessa:** So do you just start one series, or do you skip a bit between them?

**Erik:** I jump between it, that's it too. I'm not a binge watcher at all. [08:29 - 08:50] I watch one episode of a series, and then I move on to the next.

**Thessa:** Now if we imagine that you go home now from here, and then maybe you read a little and write a little, then you start watching a series. Do you watch one episode a day, or do you watch several episodes from different series? [08:50 - 09:07]

**Erik:** It varies a little from day to day, but usually several episodes from different series. Sometimes two episodes from the same series, and so often I watch a movie a day too.

**Thessa:** So two episodes and a movie?

**Erik:** Yes, at least around that. And a football match. [09:07 - 09:23]

**Thessa:** And a football match? It's such a different kind of series.

**Erik:** And YouTube. Then you can have a football match on in the background and have a movie on your computer. And then I can manage two at the same time.

**Thessa:** What about your social life? Ugh, I shouldn't be asking that.  
[09:23 - 09:41] I'm just sitting there thinking, how do you have time for all that?

**Erik:** Yes, but luckily I have some friends who like to watch series and movies too.

**Thessa:** So it is also such a joint activity. You are not alone in this? I can get all worried about him. Now the rest of you have to do something here for him. [09:41 - 09:58]

**Erik:** Yeah, I don't know. I have moved to Aalborg all by myself. And we have moved in corona. So maybe it's also...

**Thessa:** Oh yes, of course yes.

**Erik:** So I think it's just been some habits I've built up on. I'm actually fine being alone. I have a nice social life on the side, I think. [09:58 - 10:17]

**Thessa:** I just sit like this and think, when do you have time for social life when you have to watch all those series and movies? Also movies!

**Erik:** Yes, but then I definitely prioritize the social more.

**Thessa:** Yeah okay. So it's not such a must that you have two series and one movie a day?  
[10:17 - 10:37]

**Erik:** No. Eg. last Friday we were there for Easter lunch, and I like to watch the X Factor live there. So I can sit and downvote and stuff like that. And I usually do that with my friends too, watching X Factor. It is often a social activity. But that is ignored when we have to go into town. [10:37 - 10:53] But then I find out who has been thrown out during the evening, because people can't keep quiet about it. And I wish I hadn't been taken to the city after all.

**Thessa:** Well, because it's such total spoilers for you?

**Erik:** Yes Yes. Well, it's probably just as well to see it. [10:53 - 11:10] No, of course I see everything anyway.

**Thessa:** You guys are mean to him when you make spoilers like that there. Do you recognize any of this? To that extent?

**Viggo:** No, not at all actually. So from my own life, no, not at all.  
[11:10 - 11:26] I am completely different in all respects. I have no organization in it. And I only bingewatch. I never just watch...

**Thessa:** So, when you watch a series, it has to be finished, and then the whole has to...

**Viggo:** Yes, yes, because otherwise I can't do anything else at all. So, Last of Us.  
[11:26 - 11:42] But I also plan. Then I buy a pizza and some soda. And then I watch Last of us in, what did it take, 8-9 hours or something like that for the whole thing. And then I see it all in line.

**Thessa:** And it's kind of like you're playing computer games?

**Viggo:** Yes, yes, so I can also play a computer game for 8 hours there.  
[11:42 - 11:59] If it's a good game.

**Saga:** Relatable.

**Thessa:** Yeah, so it's the same with you?

**Saga:** No, I'm not quite there with bingewatching. So, I watch really, really, really many series, and then I just sit and participate in various... What's it called? Our House?  
[11:59 - 12:15] The Owl House? Really good series that are actually meant for teenagers. But there is one that comes out probably one episode every six months. And then you sit here and indulge a little in the backburner. And then you sit and watch maybe five other series at the same time.[12:15 - 12:32] And then maybe there will be a new episode with a completely new series, and then you follow along a bit. Especially ones like different universes. Fx Mandalorian, it has just come down in the new season. So, I'm also sitting here for a bit on a special day. And for the second year I sit and watch The Bat-Bat at the same time.  
[12:32 - 12:48] At the same time as you sit and watch The Clone Wars again. Yes. I'm totally out of breath if I can't get it there. It's funny because a lot of the franchises that you said about, Star Wars for example. After all, there are series coming to Disney+.  
[12:48 - 13:07] They almost have a monopoly on many of those... Then there are some outliers like House of the Dragon and things like that. But those series that people just watch when they come out. And I really feel a lot about that in Star Wars, for example. and Marvel. Disney is also really, really smart that they don't put it all out there all at once.  
[13:07 - 13:24] They put it out like once a week. And it also means that people can't just sit and turn off their subscription.

**Thessa:** And I thought it had to do with building a fan base. Nah, it is of course connected with that very well thought out subscription.

**Saga:** Oh no, people, they just want money. [13:24 - 13:42] They have some big fan bases of Star Wars and Marvel already. But then Netflix is the exact opposite. After all, they have that binge, which they have started to move away from now. But the thing about us putting out a whole season, because then people can sit and binge it, as Viggo would have them all do.  
[13:43 - 14:01]

**Thessa:** Yes, because then you can talk about it, right? Without spoilers all the time. And the other thing is that it is finished. Instead of going there and waiting for the next one. And such a thing is also the case with those that do not end the series, which are simply cancelled. How do you feel about it? That must be terrible for you. [14:01 - 14:18]

**Erik:** Yes, it is. But yes, it is. At least it is in the days after I've finished the series, which had a mega unsatisfying ending. But then, I also think I'm realistic enough to say, Well, okay, so that was it. [14:18 - 14:38] And then you can imagine what will happen. (...)

**Thessa:** But is there someone like that, when you finish series, is there someone like that, well, what's the mood like after that? [14:38 - 14:55] (...) I'm thinking that Last of Us, where things end terribly.

**Viggo:** It's just pure emptiness, yes. But there you know what happens because you have played and played. It's not exactly the same, but it's almost the same.  
[14:55 - 15:12]

**Erik:** How about such a long series? Haven't you guys had such a long streak?

**Saga:** Something like The Good Omen? Those are really, really good endings. It's probably the best ending I've ever seen for a series. So, it's probably one of them too. And it's memorable because I think there are a lot of series where it was such a happy ending and then that's it, [15:12 - 15:28] and then it's okay, fine enough, then we'll move on to the next thing. And I think that there are particularly many endings that are particularly good for series. But exactly The Good Omen, I think it's good.

**Thessa:** But it's also there, it has a book, right? The writer has helped create the series, the one who wrote, or one of them who wrote the book, right?  
[15:28 - 15:44] So in that way, you could say there is perhaps a little more control over it. Also, the thing about them having an ending from the beginning in their head, right? As opposed to a lot of the other shows that just run because Oh, cool, we might have people watching this, so we just let them run, right?

**Saga:** So, I don't know how that works, [15:44 - 16:01] when they've done some series and then, okay, cool, there's a huge fan base. And they sit and think, let's make a season 2. Out of thin the air. Yes, that is. And then it just gets really, really fluffy often.

**Erik:** So, a good example would be Game of Thrones.  
[16:01 - 16:20] Which really, really hit the producers. So, yes. With the long variety shows where they end, for example, I've been watching The Walking Dead since Season 1 came out because I'd played the Telltale game, which turned out to be actually fun enough as an interactive game. [16:20 - 16:38] Just like Bandersnatch, just with such an interactive game. And then I saw The Walking Dead, I wasn't that old, maybe it wasn't right, but now there have been 11 seasons, and then it ends. Then you sit at night. I haven't watched the end of season 11 yet, [16:38 - 16:54] because I think I'm waiting. I think I just have to be ready for it. I don't want it to end.

**Thessa:** So, mentally ready for it.

**Saga:** In The Last of Us, I also think it's such a series, you go into about the middle of the series, season 5 or 6. The Walking Dead. [16:54 - 17:10] And then you can finish it there, and then it feels like you got some kind of ending. I don't think The Walking Dead, it just goes on and on. Yes. At least that's my opinion.

**Erik:** Yes, that is also quite enough.

**Thessa:** Have you had series where you just said, no, I don't want to watch the end of this.  
[17:10 - 17:26] That's enough.

**Saga:** Yes. It was called, at least here, Breaking Bad. I remember watching when it just came out and it was a huge thing. I watched the first two seasons there, and it was dead boring. So, so boring. [17:26 - 17:42] And then I just went from that and people were just like, oh, that's so cool, that's great, you gotta keep going. Then I thought, no, I don't want that. Then a few months ago and then my boyfriend said, now we sit down and now we watch this series because this is one of my favorite series. So, I just said: why are you so interested in this series, [17:42 - 17:58] it was so boring? And then we got started again, and then it was actually okay. But for many years I had the attitude: okay, Breaking Bad, I won't forget what it's called, because it was boring. So, so boring.

**Erik:** That, that's something you often hear about Breaking Bad, [17:58 - 18:14] and it's something that I also think, so Breaking Bad is on my list.

**Saga:** When I watched it again, I thought it was good. But I still don't think the first two seasons were very good.

**Erik:** No, but it's also that, and the same thing, you hear the same thing about The Office, there are people who really can't stand the American version of The Office because they hear from people, they love it, and then they watch a season, [18:14 - 18:30] and then they think, this is worse, shit. But, well, that's because they don't give it a chance, and that is the same with Breaking Bad, I'm guilty of it myself, because when I was in grad school there I watched the first season and also a bit of the second season, Breaking Bad, and went away from it, but then I watched it again. [18:30 - 18:46] And when you've got the whole series, well, it's number one on my ranking now, and number two, that's The Office. And when I hear people say we don't like The Office, well, it hurts inside because it just means it hasn't been given a chance, and if they'd given it a chance, [18:46 - 19:04] well, I know they'd like it, for example.

**Thessa:** Have you watched the English version or have you only watched the US version?

**Erik:** I have also watched the English one, the British one. So, it's maybe a bit more of an adapted taste, I'd say.

**Saga:** It's kind of like Supernatural. [19:04 - 19:20] It's also such a series, really, really, really good, but then it also just drags out, and then it's the same plot through the rest of the series. So, I haven't seen the last four seasons, or something like that, four or five seasons, because it was just the same thing over and over again, in and out, in and out. [19:20 - 19:36] Now there is the new epochal decision. Oh no, are they going to make it? Yes, because it's the Winchester Brothers. What a surprise.

**Thessa:** What about you? You just sit and think: what are they talking about?

**Viggo:** No, no, I mean, now my girlfriend likes them a bit, which I think are bad [19:36 - 19:52] series, stuff like that, it follows that CSI Miami formula, where no matter what happens, everything is good in the end. Yes. Then there are the Vampire Diaries and the SWAT series, where it's just there are no consequences [19:52 - 20:08], and if they die, they come back to life. And then once in a while, an actor dies, but then it's because the actor is either dead in reality, or, well, something really needs to happen before they dare to make some choices. Where you just, yes, [20:08 - 20:24] I'd rather not dwell on that.

**Thessa:** No, and it really is ... The Last of Us, yes, it has completely different consequences. Well, I think we'll end here. Now I've used up a lot of your time already, [20:24 - 20:52] but thank you very much for that.

## 10. Thessa Jensen interviews William

**Thessa:** [00:06 - 00:14] And what it's about is, that we would like to know something about how you watch TV series, which aren't called TV series these days, but streaming.

**William:** [00:14 - 00:15] Streaming series, yes.

**Thessa:** [00:16 - 00:18] How do you do it? Which series are you currently watching?

**William:** [00:19 - 00:28] Currently? I don't really watch a lot of TV series. But right now, I'm watching Only Murders in the Building on Disney+.

**Thessa:** [00:31 - 00:32] How did you come across it?

**William:** [00:34 - 00:44] Because I think Steve Martin is really funny. That's basically what it comes down to. Besides that, I've heard that it's really good. Just on Twitter and stuff, which is now called X. [00:47 - 00:55] So it turned out that I heard it was good. So, I think he's a person I find interesting, and therefore I want to see what happens in it.

**Thessa:** [00:56 - 01:01] And that thing about... hearing that it's interesting, that happens online, it's not something you see?

**William:** [01:01 - 01:10] Yeah, well... You also hear it sort of all over the place, with people you know, but then sort of... [01:11 - 01:18] It's not often that I personally put so much weight on what people say about series. [01:20 - 01:28] I don't watch so many of them, and when I do, I prefer them to be relatively good. But I also have the problem, that series... [01:28 - 01:40] that it's so much like a second screen thing, more than a main screen thing. So, it's always sort of a side focus when I'm doing something else, yeah, so... [01:40 - 01:48] And that's a bit of a problem when you're sitting there saying that it is supposed be such a good series, because then you're not really following it as well as if you were just sitting and watching it.

**Thessa:** [01:49 - 01:51] Couldn't you just watch it [with full focus] instead...

**William:** [01:51 - 01:57] Yes, but the problem is also, then you can't really... Then I have the problem that if I want to give so much focus to something, I'd rather watch a movie.

**Thessa:** [01:58 - 02:00] Okay, and that series doesn't exist as a movie yet?

**William:** [02:01 - 02:07] Only Murders in the Building? I don't think so. But if you want to watch a movie of it, you probably have to have watched the series first.

**Thessa:** [02:08 - 02:16] Aha, okay. So you actually have the problem that if you want to watch something that way, it has to be a distinct movie?

**William:** [02:17 - 02:27] Yeah, it doesn't have to be, but I would generally say that it's just like that... If it's something I really want to keep up with, I'd rather it be a movie. [02:28 - 02:32] Because I generally think that's just a better experience.

**Thessa:** [02:32 - 02:33] Why?

**William:** [02:34 - 02:43] Well, it's like... It's probably something to do with the budget, and it's something to do with like... how a series is sort of a very different thing compared to a movie. [02:44 - 02:55] Where there's like... Okay, most series sort of have that, okay, so... It's just like a short little movie. So, you have your beginning, and then you get to the end. [02:55 - 03:07] And it's always sort of a little... It's very often, it's supposed to be sort of endless, right? And that... Then you don't really get anywhere. Uh... Yeah, I don't know. It's like... I'm not quite sure why it is that I'd rather not...

**Thessa:** [03:08 - 03:09] Well, but you watch Columbo...?

**William:** [03:10 - 03:21] Yeah. And I think Columbo is really good, too, but it's also... It's quite rare, that I actually watch Columbo. Because... That's something I... I don't want on my second screen. Because I think it's so good that it's like... Okay, well, it's... [03:22 - 03:29] Almost... The episodes are almost like a whole movie, they're so long, and stuff like that. And it's just... So you can easily sit down on the sofa and watch an episode of Columbo.

**Thessa:** [03:29 - 03:29] Yes.

**William:** [03:30 - 03:42] Yeah. Yeah. So they're sort of... Like that. But then there's also stuff like... Twin Peaks. And that's also something... And it's already a bit difficult just to keep up with... Just to watch it on the second screen. Because it's Twin Peaks, it's David Lynch, it's... [03:43 - 03:46] If you don't fucking keep up with it, then... I'm sorry for swearing, is it okay?

**Thessa:** [03:47 - 03:55] Don't worry. They'll beep it out when it's there. Yeah, yeah. So. When you don't fucking keep up with it. Yeah, so...

**William:** [03:55 - 04:02] So it's like... It's just because it's a kind of series, Twin Peaks is, so it's already very difficult to keep up with. [04:03 - 04:08] Even if you keep up. Because it's like... It's very... What's it called? Weird.

**Thessa:** [04:09 - 04:10] Yeah, and complicated, right.

**William:** [04:10 - 04:10] Abstract and stuff like that.

**Thessa:** [04:11 - 04:11] Yes.

**William:** [04:11 - 04:20] So it's not that bad, but... It's just sort of... There are some times, when there's like... Okay, so suddenly he's in that Red Room, and then they're talking backwards and stuff... What the fuck is going on?

**Thessa:** [04:21 - 04:21] Okay.

**William:** [04:21 - 04:23] You haven't watched Twin Peaks, have you?

**Thessa:** [04:23 - 04:24] No.

**William:** Okay, okay. It's really good. [04:25 - 04:30] I've only watched the first two seasons. Now I've reached the movie, so that's probably the best part. According to me.

**Thessa:** [04:31 - 04:31] According to you. [04:32 - 04:35] But that's the thing. I mean, Twin Peaks has been completed.

**William:** [04:35 - 04:43] Yeah, and that's also something... That it's finished, right? That it's like... So, you sort of know how it ends. Or you hope that it has an ending. [04:43 - 04:55] That's also a big thing when something like that... When I hear, oh, there's this new Netflix series, it's really great, and stuff like that. Well, it's Netflix, it'll never be finished. Now it's just cancelled after the first season, so you don't want to watch it. That's the point, right?

**Thessa:** [04:55 - 04:59] Yeah. And if it's not cancelled, it just runs endlessly.

**William:** [04:59 - 05:08] Yeah, that's also what I think... Okay, so you have something like... Stranger Things. It's Netflix. And it's like... Oh, it's really good. And then sort of... I've watched the first three seasons, I think, and then it's like... [05:09 - 05:18] It sort of falls off, you know. And then you don't really think they're that good anymore, because they... The way Netflix makes things, it's just that they have to be overdone and made too... [05:19 - 05:25] Too much, and stuff like that. So it's not as fun anymore, because they simply don't understand how something like that works. At least that's what I think.

**Thessa:** [05:25 - 05:28] And when you say "something like that", what do you mean by it?

**William:** [05:30 - 05:41] Just like, how to tell a proper story, I think. Where it's sort of... It just wants... It's just sort of a capitalist arrangement. It's just like... They want to make money off of it. [05:41 - 05:49] And that's the only thing that matters. And that... It's not like... It doesn't mean the same as making a good story. Like ...making something you can make money off of.

**Thessa:** [05:51 - 05:59] Well, when you say... When you say that, and you started by saying that you'd rather watch a movie than a series, because movies have a different budget...

**William:** [05:59 - 06:11] It's probably not that. It's not because of a different budget. But it's because you have a different approach when you want to make a series. I mean, a series isn't made for you to watch it in the cinema.

**Thessa:** [06:12 - 06:12] No.

**William:** [06:13 - 06:19] So it's sort of like, where... How... How to frame a... A shot, as it's called in Danish.

**Thessa:** [06:19 - 06:20] Yeah.

**William:** [06:21 - 06:31] In TV series, it's completely different compared to how you frame such a shot in a movie. And it's like... Because, since it's supposed to be on a smaller screen, it's of course... It's probably becoming somewhat different now. [06:32 - 06:44] And you also see sometimes where they get to make it look much more... Cinematic. Yeah. Cinematographic, yeah. Yeah, where it sort of... Looks more cinematic. Because they sort of have... Uh... [06:44 - 06:57] We have bigger screens now. And stuff like that, so you actually have to watch these interesting things, instead of... Yeah. And you also see that when you're just sitting and watching something like Twin Peaks, which is generally acknowledged as just super... Fantastic and cinematic. [06:57 - 07:09] But then it's not like, really often, you see it sort of just a bit... Cramped into such a little box, because you sort of don't really have space for anything else. When it... If you're watching it on such an old TV. Yeah. Like a 4:3 format and stuff. So it's sort of... [07:10 - 07:19] So you can't do... You can't sort of... You can make

something more cinematic in a TV series, but you don't do that so often, because... [07:19 - 07:31] It's often made so that you can watch it on a TV from a bit far away and maybe... Like me. Then I have another screen, or you're standing in the kitchen cooking while something's happening on TV, and then... [07:31 - 07:33] Then there's a loud sound when something interesting happens.

**Thessa:** [07:35 - 07:37] Or canned laughter there, so you're... Yeah, yeah.

**William:** [07:37 - 07:39] Oh, now we're supposed to laugh, yeah. Oh, that's funny, yeah.

**Thessa:** [07:40 - 07:48] But... But still, I'm still left with the idea of telling a good story. Because, if I think about... There are good series out there, too.

**William:** [07:48 - 07:50] There sure are.

**Thessa:** Now you mentioned Twin Peaks, right? [07:50 - 08:01] And so many of these miniseries, they often want to be good too, and that... At least they want to have this... This opportunity to tell, who the character is. [08:02 - 08:06] And their backgrounds and stuff. Because it's over a longer period of time.

**William:** [08:06 - 08:18] Yeah, exactly. I mean, you also get this sort of real... What do you call it? Prestige TV. And it's like... Really fantastic when you still dive into it. Like stuff like Breaking Bad and Better Call Saul and... [08:19 - 08:31] What else? Succession, which just finished. For example, I also think they're all absolutely fantastic. And that's also... They sort of become a bit more... Film-like, I feel, is sort of what makes them really good. [08:31 - 08:40] That they get to look so good. And also, but it's like... It's really often when you have such a series... [08:40 - 08:51] That it doesn't feel like there's sort of one person behind it with an idea and stuff. And that's sort of something I really like about movies. That you sort of have an auteur, as it's called. [08:53 - 09:03] Their director. And it's sort of... You find that in for example Better Call Saul and Breaking Bad. You have... What's his name? Ben Skilligan and stuff like that. Who sort of is... He's the main showrunner. [09:03 - 09:06] And then you can sort of feel it in the series. [09:08 - 09:09] Uh... [09:09 - 09:18] And that's sort of something... It might not be so easy to find in many series. And that's also why I like Twin Peaks. It's David Lynch. He's interesting. And that's why you really want to watch it. [09:19 - 09:31] Because then... If you watch it, maybe you can find out more in his other movies. Then you also find something there. And that's why you really want to watch Twin Peaks. Because you actually want to understand Blue Velvet or Mulholland Drive.

**Thessa:** [09:32 - 09:43] Okay, so that's how it all fits together for you.

**William:** Maybe, yeah.

**Thessa:** Because I'm thinking... What about emotions and all that?

**William:** Yes, of course. That's also something. [09:43 - 09:54] It's not really that I watch them because I want to understand Blue Velvet. It's because I really want to watch Twin Peaks. Because I think Twin Peaks is cool. It's really interesting. [09:54 - 10:05] But it's still a way to get to know David Lynch better. And it can sort of open up a bit about how you see his other stuff.

**Thessa:** [10:07 - 10:09] But what about the characters and the plot?

**William:** [10:11 - 10:24] Of course. The characters, that's also something you go after. And that's also why it's interesting with stuff like Breaking Bad and Better Call Saul. Because you're deeply interested in what happens to Walter White. [10:24 - 10:35] What happens to Jesse Pinkman? What happens to Jimmy McGill/Saul Goodman, as he is now? So, it's like, when you first hear about Better Call Saul, [10:35 - 10:46] compared to how he is in Breaking Bad, he's just this dumb lawyer. His whole thing is that you're supposed to laugh a bit at him and laugh with him. [10:47 - 10:57] But then you suddenly find out in Better Call Saul that there's something more about this character, which really makes him even more interesting when you watch Breaking Bad again. So, there's something about... [10:57 - 11:04] But the plot... That was it. Does the plot even matter?

**Thessa:** [11:05 - 11:12] It's funny, [Name of person from another interview] said that too. It was about the characters and how they come together or don't come together.

**William:** [11:12 - 11:21] Well, there's also... There's a whole discussion about plot on the internet these days. [11:22 - 11:35] The whole discussion about, do you need sex scenes in movies? Because often, there's a sex scene, and then it's completely irrelevant for the plot. But that's not the point of a sex scene. [11:35 - 11:47] It's like, you get some feelings with the characters. If you just want something, you can read... If you just want the plot, you can go to Wikipedia and read the plot. [11:47 - 11:56] It's deeply uninteresting to watch it like that. How much does the plot actually matter? Is it even important? It's something you can sit and think about.

**Thessa:** [11:57 - 12:01] You could also say that sex scenes sell.

**William:** [12:02 - 12:08] Maybe, yeah. But still, it's sort of something... People almost don't dare to have sex scenes in movies anymore.

**Thessa:** [12:09 - 12:13] But they probably have rapes and stuff. The bloodier, the better.

**William:** [12:14 - 12:22] Yeah, it's sort of like, if you make it bloody, then it's sort of something else. But there's a really good article about it. [12:25 - 12:35] Everyone in the Marvel Cinematic Universe, they all look so fantastic. They all have these big muscles, but there's no one having sex. Ever. They all look really good, but there's no one having sex.

**Thessa:** [12:36 - 12:37] They're all asexuals.

**William:** [12:38 - 12:43] It's always like, you know... It's sort of because... You're not supposed to show children that, I guess.

**Thessa:** [12:44 - 12:55] Yeah, they have to have that thing where they can show the movies to everyone. But on the other hand, they (the characters) can destroy... And then they can destroy whole cities and stuff. Because that's not nearly as bad. [12:55 - 13:01] Have you ever started a series and then stopped it because... Well, I mean, just stopped it...

**William:** [13:01 - 13:04] Yeah, yeah, I do that all the time, it's really bad, - because it's a *series!*

**Thessa:** [13:05 - 13:08] And why is it that you stop?

**William:** I don't really know. [13:08 - 13:11] I guess it's because you lose interest.

**Thessa:** [13:12 - 13:14] And what is it that makes you lose interest?

**William:** [13:14 - 13:27] Yeah, I lose interest. It's probably because something... It just stops being interesting. But it was also that... Because the first time I watched Twin Peaks, I sort of stopped suddenly. And that was because... I think it was because there was such a little... [13:27 - 13:39] There was such a little part where I just thought... We sort of ran away from the parts I found interesting before. And now we're sitting with some characters I don't really... resonate with so well. And then it's sort of... [13:39 - 13:52] Okay, then it just sort of fell out of my brain. And then I forgot that I actually quite liked it, and I wanted to come back to it later. And then you sort of have to re-watch it before you can remember it again. But... Well, it's not... [13:54 - 13:58] It's not consciously... I don't just stop watching a series that often.

**Thessa:** [13:59 - 14:00] It's more like, it fades out?

**William:** [14:01 - 14:03] It just kind of fades out because I stop being interested in it.

**Thessa:** [14:04 - 14:08] And it's not suddenly, it's more the characters that do it, or...

**William:** [14:08 - 14:21] Yeah... I guess I would say that... It was like, it took me ... Three or four tries before I got through Breaking Bad. Because it was like... I think the first two seasons I thought were really good. [14:21 - 14:32] And then you start out with... In the third season, I remember... And then all of a sudden, you're in Mexico. And everything is orange. And it just looks so... So ugly, I think. [14:33 - 14:45] And it's like a whole thing that Mexico, it's just orange. Why the hell does Mexico have to be orange? It's not really orange. But it's so that you kind of know where you are. And it's like... It's some kind of... Artistic choice. So, you kind of know where you are when things are orange. [14:46 - 14:58] Well, but then we felt these two brothers. And you do that in Breaking Bad for a while. The first, like, seven episodes of season three. And that, I just think, is terribly boring. These two brothers, and they... They're supposed to look like these two people, [14:58 - 15:11] who just come and then they want to kill someone. Because they're just creepy and they can't see anything. And they walk very slowly. It's one of those... Okay, I can see the idea here. But it's really like... I think they're just so incredibly boring. And so ... [15:11 - 15:19] And then they die at the end of the season. And then all of a sudden, it's so easy to watch the rest of the season. Because that... Or to watch the rest of the show. Because these two really boring brothers, they're just gone.

**Thessa:** [15:22 - 15:23] Okay, and you can't see why they were there?

**William:** [15:23 - 15:34] Yeah, yeah, I can see why they were there. And it's like that. I can see the idea that we have these two. It's like an unstoppable force that's looking for someone who wants to kill someone. And you don't really know who it is they're going to kill to begin with. First it's Walter White.

[15:35 - 15:46] And then they sit in his home while he's in the shower. But then they leave again. I can't remember why. But yeah, then they kill his brother.

[15:46 - 15:55] And his brother in law. Brother-in-law, right? [15:46 - 15:55] Yeah. Then they kill him. Or they try to kill him. Then he kills them.

[15:55 - 16:07] But yeah, they have to just imagine that they're these two are super creepy, someone who never says anything, very stoic. Or really interesting, if you think it's interesting.

**Thessa:** [16:08 - 16:11] That's not the kind of character you fall for.

**William:** [16:11 - 16:19] No, probably not. You could probably do it in a different way, and then I would find them really interesting. But I just don't think they work that well there.

**Thessa:** [16:20 - 16:32] Do you keep track of what you watch? I've had students come in and make long lists of what episodes they've watched and what series.

**William:** [16:33 - 16:44] I do that with movies, but that was because I use an app for that. But with series I don't. There I remember it just roughly. Have I watched that one or haven't I? [16:45 - 16:48] It's been a while since I've watched that one, and I actually thought it was quite funny.

**Thessa:** [16:49 - 16:51] The movie thing, which app is it?

**William:** [16:51 - 17:03] It's just Letterboxd, and then you go in, and you type in the title of the movie, and then you say: "I saw it today". And then you can give it stars depending on how well you liked it.

**Thessa:** [17:03 - 17:04] And you do that, too?

**William:** [17:04 - 17:08] I do that, too. You can also write, but I don't do that very often. Maybe I should.

**Thessa:** [17:08 - 17:09] You've written that about Oppenheimer?

**William:** [17:10 - 17:11] I haven't written anything about Oppenheimer.

**Thessa:** [17:11 - 17:13] But you've given it five stars?

**William:** [17:13 - 17:16] Yes, I have. All five times I've been to watch it.

**Thessa:** [17:17 - 17:21] So you also have some negative feelings when you watch series from time to time?

**William:** [17:22 - 17:35] Oh, yes. Well, it's both, in that I don't like this series, but it's also such a negative feeling, which is very interesting to have when you watch a series: [17:37 - 17:42] If some character dies that you really liked, and then you're like: "oh no, now I'm really sad".

**Thessa:** [17:42 - 17:45] Well, yeah, okay. That's a different kind of ...

**William:** [17:45 - 17:46] For a negative feeling?

**Thessa:** [17:46 - 17:50] Yeah, because it's something that hopefully was meant to make you feel...

**William:** [17:50 - 17:53] Yes, yes, of course, but it's still that.

**Thessa:** [17:53 - 17:55] Yeah, because I remember that Doctor Who, you've seen that.

**William:** [17:55 - 17:55] Yes.

**Thessa:** [17:56 - 18:04] Where you say at one point that someone dies in Doctor Who, and you say there's been too little time with that character to really care.

**William:** [18:05 - 18:07] Mm, yeah. It was a long time ago.

**Thessa:** [18:07 - 18:20] Yeah, it's been a long time. It's that 12th Doctor. ...11th Doctor, with Matt Smith, where... [...] [18:20 - 18:24] Yes, there are more people who die. I mean Donna, for example. Yeah, yeah, Donna. But Donna, she...

**William:** [18:24 - 18:29] Yeah, she becomes like... Yeah, she forgets everything. Yeah, she forgets everything, and it's very sad, so it's horrible.

**Thessa:** [18:30 - 18:33] Yeah, because you've really got a feeling for her, right?

**William:** [18:34 - 18:41] But it's not even like that... Because she's only in it for like one season, basically, so you've kind of... Of course, you have enough time, too.

**Thessa:** [18:41 - 18:46] Yeah, also because she's actually very much the focal point of this season, more than just being a...

**William:** [18:46 - 18:50] Yeah, background...

**Thessa:** [18:46 - 18:50] Yeah. I mean, someone he can stand and talk to.

**William:** [18:53 - 19:03] I don't know. I mean, it ... I mean, if it's just kind of written well enough, or just [19:05 - 19:16] well, written well enough, or ... What's it called? Acted? Actor. Yeah, if they're acted well enough, too. I mean, then you can really, really easily become ... [19:17 - 19:24] When I think that I'm involved in it, so like... I probably would have just ... I didn't know enough about it when I said that. I don't know, maybe.

**Thessa:** [19:24 - 19:31] Well, I don't know. I mean, I think it made a lot of sense in terms of ... It was some of those companions, I mean, who then go and die.

**William:** [19:31 - 19:41] That must be it. But who... What kind of... What companion dies under Matt Smith? Wasn't it... Well, I mean, yeah... I mean, Matt Smith has like... The girl who waited, and stuff like that.

**Thessa:** [19:42 - 19:44] Yeah. Yeah, that's right. There's definitely someone ...

**William:** [19:44 - 19:48] But those... You get to know them well. Yes, you get to know them well.

**Thessa:** [19:50 - 19:52] It may well be that it wasn't Dr. Who who...

**William:** [19:52 - 20:00] But it was certainly the thing about getting to know them before they die, right? Yes, before they die, yes. That ...

**Thessa:** [20:00 - 20:08] Yes, if it's going to evoke any kind of immersion, right? And then again you can say, why is a series not better than a movie?

**William:** [20:10 - 20:19] But it's also that it... You can kind of just make it too drawn out, too. And it... And, well, even though... It doesn't really matter how much time you...  
[20:19 - 20:29] Like I just said, it doesn't matter how much time you give them if you don't do it properly. Right? And that... Well, I think there's always this weird talk about how ...  
[20:29 - 20:41] Like, like, runtime in movies. And also just generally like that with...  
Everyone's always so angry when there's like Stephen King stuff that gets turned into a movie. Because Stephen King, you simply can't turn him into a movie. He just makes stories that are way too long.  
[20:43 - 20:53] Apparently. I don't know, I don't know. I haven't read enough Stephen King, but it's always like, like, The Black Tower and stuff like that. Because neither ... Most of his adaptations, right, it's like... They haven't gotten that good.  
[20:54 - 21:01] But does it really have anything to do with runtime? Isn't it more to do with the fact that it was just kind of poorly made?

**Thessa:** [21:03 - 21:10] Yes, well, that you haven't cut enough material and then simply said... Those and those things have to go, so that you can focus on something.

**William:** [21:10 - 21:20] Yes, but also just so that it ... Maybe they're just trying to cram too much into such a small thing. So we have to have all these main points, otherwise it doesn't work.  
[21:20 - 21:28] And then you just have a whole bunch of plot points, you know? Plotting again. It's just kind of happening. How does it all fit together at all?  
[21:29 - 21:37] And it sounds like it's kind of easier to do if you have more time to play with it all. But is that really, what you need?

**Thessa:** [21:38 - 21:49] Yeah, well, it's again the thing about ... That maybe it's not just one person having a vision, but there's 30 people getting involved, right? I mean, by watching the latest James Bond movies. The latest James Bond. I mean, it's fantastic. [21:49 - 21:58] Yeah, well, I am too, but it's... Still some people claim that you can feel that maybe there's a bit too much being... Because there are so many people involved. [22:01 - 22:11] Have you ever sat through a series where you simply say that I don't want to watch this because it does not fit my way of seeing the world?

**William:** [22:12 - 22:25] Series where I would do that? Well, I think it has to be ... I don't think I've experienced that. And it's also like... When you're someone like me, I guess it's kind of ...  
[22:25 - 22:29] Sometimes you look for something like that, just to see what it is.

**Thessa:** [22:29 - 22:31] Yeah, well, why? Where do you challenge yourself in it?

**William:** [22:33 - 22:39] But it's like... I mean, it's not like I go around watching a Cannibal Holocaust and stuff like that. That's not me.

**Thessa:** [22:40 - 22:42] Okay, well then. Is there really anything with that title?

**William:** [22:42 - 22:55] Yeah, yeah, it's one of those... Well, it's very famous for... Because they cut a turtle up alive and stuff like that. And it's so horrible, but it's like... And so it's presented as being...

[22:55 - 23:05] Well, the thing that it did with the turtle, it was true enough, but then there are cannibals that eat people. But it's presented as if this actually happened in real life and stuff like that. And then it's like... It's absolutely horrible. [23:07 - 23:08] I'll watch it at some point.

**Thessa:** [23:09 - 23:13] Well, somebody said that The Tiger King, it was such a...

**William:** [23:13 - 23:20] Hmm, The Tiger King, yeah. I haven't seen it, but I still feel like, well, it just sounds interesting enough for me. But there's like enough things in there that happen that are absolutely horrible.

**Thessa:** [23:20 - 23:25] Yeah, well, apparently it's like, how bad can it get? And then we just add a little bit extra on top of that. So...

**William:** [23:26 - 23:31] Yeah, I know. I mean, there's probably something. But I can't really ... I haven't watched it myself.

**Thessa:** [23:34 - 23:37] Then there's this thing about things taking time.

**William:** [23:37 - 23:37] Yes.

**Thessa:** [23:38 - 23:40] So have you binge-watched any shows?

**William:** [23:40 - 23:52] Yes, that's how I generally do it. Which is also, I mean, I think that's also... I mean, that... I don't use it for series on my second screen. It's just like... I feel like it's pretty much the only way I can do it. If I feel like I want to watch a show like that.

[23:53 - 24:06] Because otherwise I'll like... I say I'd rather watch a movie if I have to do that. But it's like... So it's doable. But generally, if I'm watching something, I'll sit and just binge it on the other screen. Yeah, yeah.

**Thessa:** [24:06 - 24:10] So it just goes... It just goes off on a... A tangent.

**William:** [24:10 - 24:11] Yeah.

**Thessa:** [24:11 - 24:16] So this thing with time, it plays a role in the way that it should be seen as a second screen?

**William:** [24:17 - 24:28] Yeah, I think so. I'm also just... I mean, it's like... If it's one that you hear is really good. And then you kind of want to be in the moment quickly so you can talk about it. Right?

**Thessa:** [24:29 - 24:30] That's almost the problem with talking about it.

**William:** [24:30 - 24:43] That's almost the problem, yes. That you... But it's like that... Okay, so you kind of ... Then you kind of have to watch it as soon as possible, so you can start talking to it with people. And without like... So if they talk about it, there's like... Ah, spoilers, spoilers, I haven't watched it yet. Yeah, I haven't watched it yet. Like, it came out three weeks ago, and stuff like that. Yeah, yeah, yeah. I can't. [24:43 - 24:44] It doesn't work at all.

**Thessa:** [24:44 - 24:44] No. [24:45 - 24:47] Well, that is, spoilers, you can't live with that at all.

**William:** [24:48 - 24:53] No, not in that sense. It's totally fine. It's ... It's the plot thing, it doesn't matter.

**Thessa:** [24:53 - 24:56] Yeah, but you don't read reviews until you've seen the movie, right?

**William:** [24:56 - 25:06] No, I do. I mean, it... If it's... I kind of depend on that. But, in general, I'll just... I'll just look at the headlines, and then like... [25:06 - 25:10] If it sounds interesting, I'll watch the movie and then I'll come back to the movies.

**Thessa:** [25:10 - 25:14] Mm. So, what about this thing with ... I mean, are you in any fandoms?

**William:** [25:15 - 25:16] Not really, I would say.

**Thessa:** [25:18 - 25:24] And you're not a fan of anything? Do you have some things that you are a fan of?

**William:** Well, yeah, there are things I like, but it's not like...

[25:25 - 25:25] I don't know.

[25:25 - 25:36] I'm not like a ... Crusader for them or whatever. It's not something that I want to go out and ... I mean, there are still things that I think that ... If you come up and talk about them, then it's like things I want to defend, [25:37 - 25:38] and things I want to attack, and stuff like that, if it's...

**Thessa:** [25:38 - 25:40] Yeah, if I say "Wes Anderson".

**William:** [25:40 - 25:42] Yeah, Wes Anderson is absolutely amazing. [25:43 - 25:46] And it's like... I mean, there's all this AI stuff nowadays that was absolutely horrible.

**Thessa:** [25:47 - 25:48] What are you thinking about?

**William:** [25:49 - 26:02] You've seen that, right? I mean, because Wes Anderson has this very... I mean, almost everybody knows what a Wes Anderson movie looks like. Or they feel like they know what it looks like. Because there's like a lot of these things that you can actually understand pretty easily, [26:02 - 26:11] when you watch a Wes Anderson movie in terms of his aesthetic. Because he likes to put things in the center. He likes very bright colors. [26:12 - 26:13] Very bright colors. Like really... [26:14 - 26:25] Such blue sky. Really... It's kind of yellowish and it looks really nice. And it's like very... autumn, maybe, too. But always something like that... It's like something like that, you always know, [26:26 - 26:38] that in general, he kind of does that. But... which makes something like that... Okay, so you can actually say to an AI pretty easily like... "Oh, make a Wes Anderson movie". And then it can put people in the center of the frame. And then they can have that color there. But it doesn't really know more than that. [26:38 - 26:46] But people think like... "Oh, it's like...", I mean, "Wes Anderson... He's just style over substance. And that's all he knows how to do. Putting people in the center of the camera".

**Thessa:** [26:47 - 26:49] But Oppenheimer wasn't it? What else did he say?

**William:** [26:49 - 26:50] No, no, it isn't. It was Christopher Nolan.

**Thessa:** [26:50 - 26:58] Well, it was Nolan. That's right, that's right. It was Nolan, it was. Yeah, of course it was. Because it runs in those different time lines. - You can do that with Nolan as well. You just have to ask for an AI that can do it.

**William:** [26:59 - 27:07] I don't think so. But it's like... I mean, because... One thing about Christopher Nolan is... He doesn't have a real ... His visual style is kind of not like super (distinct)... Well, besides the fact that he likes to shoot in really, really big format. That's Christopher Nolan. And then he likes it to be...

**Thessa:** [27:19 - 27:20] The time aspect thing.

**William:** [27:20 - 27:25] Yeah, time aspects and like really deep focus and stuff like that. But it's not something like that... AI is terrible.

**Thessa:** [27:30 - 27:42] And the fandom thing, to get back to that... It was so much about this, also with synchronicity and asynchrony. And then like you say, if you want to talk to others about it, you have to see things one way or another, so, you can participate.

**William:** [27:42 - 27:52] So you're part of it, yes. But it's mostly just with your friends or whoever you study with and stuff like that. It's more like ... So you can kind of talk to them. Also just ... Yeah, yeah, yeah. So you ... [27:53 - 27:59] Even though I say that about spoilers, it's not like it doesn't matter. So you kind of want to experience it yourself.

**Thessa:** [27:59 - 28:03] Yes. And then be able to talk to people afterwards.

**William:** [28:03 - 28:03] Yes.

**Thessa:** [28:03 - 28:14] Because you haven't really experienced that, or you haven't really experienced that when we only had television... Yeah. Then it was once a week, and if you didn't see it, then it was just bad luck.

**William:** [28:14 - 28:15] Then it's just bad luck, yes.

**Thessa:** [28:17 - 28:20] Do you want to start watching a series that you know has not been finished?

**William:** [28:22 - 28:28] Yes, yes. I do want to do that. I mean, it... It also depends.  
[28:31 - 28:38] I really, really often just avoid Netflix stuff in general because... They're just bad at making stuff.

**Thessa:** [28:39 - 28:41] Take that, Netflix.

**William:** [28:41 - 28:51] So sometimes, you know. So sometimes they just let Martin Scorsese or someone like that do stuff, you know. And that's good. They'll stop doing that, apparently. But, uh... Yeah, yeah, yeah. [28:52 - 29:01] I think I would like to... There was that new One Piece live action thing. It's probably not going to be finished. But it's still interesting enough to see, what they'll do with it.

**Thessa:** [29:04 - 29:08] So you've sat down with [Ellie] and been fannish about it?

**William:** [29:08 - 29:08] Oh no, I don't think so.

**Thessa:** [29:09 - 29:09] Oh, okay.

**William:** [29:10 - 29:11] But I would say that it's a good idea that you recommended it. I mean, it's good. She seems to like it, yeah.

**Thessa:** [29:11 - 29:16] Well she totally does, I might as well say. I mean One Piece, it's really just...

**William:** [29:17 - 29:22] I used to be a fan, but then I stopped watching that show after like 500 episodes. (laughs) Yeah. Because there were no more back then.

**Thessa:** [29:23 - 29:24] Oh okay.

**William:** [29:24 - 29:26] And now, there's like 1,100 episodes now.

**Thessa:** [29:26 - 29:27] Oh my god.

**William:** [29:27 - 29:31] So it's been a long time since I stopped watching that show, you know.

**Thessa:** Yeah, it's a long time. [29:31 - 29:35] And I'm like, how would you watch One Piece as a second screen?

**William:** [29:35 - 29:46] And you can't... That's also where the problem is. It's really hard for me to watch anime now. Because you can't watch it in English. You can't watch it at all. It doesn't work. It doesn't work. You kind of have to read the subtitles, and you can't do that on the second screen.

[29:46 - 29:58] But since you're very unfocused on what the hell you're doing on your first screen, it's kind of... It's really hard to watch something like that. So I don't do that so much anymore.

**Thessa:** We have to learn Korean and Japanese.

**William:** [29:59 - 30:09] Yeah, that must be the solution. It's not that I should just stop doing it on my second screen. And it's not nice to the people who are doing it, that I'm watching it on my second screen.

**Thessa:** [30:09 - 30:17] Yeah, it's obviously, if you have that angle, then it's not very nicely done. On the other hand, you could say, they get some income that way.

**William:** [30:17 - 30:30] Yes, but I don't understand it. That's one of the things that David Lynch says. But that's the thing with cell phones, you shouldn't watch movies on cell phones. Because it's too small. It's too damn small, yes. [30:30 - 30:39] If you watched a movie on your phone, you haven't watched it in a... trillion years, he says. That's something you can't fucking watch a movie on. [30:39 - 30:48] Then David Lynch will come for you.

**Thessa:** Okay, okay, okay. So what about that? I think about it... It's very much the aesthetics of what you're into - ?

**William:** [30:48 - 31:01] Yes, and you kind of lose that on your cell phone. And that's also why there are none of those ... I mean, they all sound so terribly and do such professional things with their cell phones, [31:01 - 31:13] they just never work. There was that one... What were they called? Quibi or something? [a service providing short films exclusively for smartphone-based viewing, but which ultimately failed] And they were all filming in this long oblong, so you could kind of watch it on your phone without turning it or anything. [31:13 - 31:16] And it just wasn't something that anyone used because it wasn't a way to watch movies.

**Thessa:** [31:18 - 31:23] That's where... Yeah, the cell phone it's good for maybe now and then. Yeah, yeah, yeah. Football game or ...

**William:** [31:23 - 31:28] That's fine, yes. But you don't want to watch a movie while you're waiting in line or something. It's not ...

**Thessa:** [31:29 - 31:30] You certainly don't.

**William:** [31:30 - 31:40] No, I certainly don't. No, I think so too. It's also the case that I don't sit and pause my movie all the time. No, that's it. That's why they tried to make them 10-15 minutes long, so you can just ...

**Thessa:** [31:40 - 31:41] Aaaah.

**William:** [31:41 - 31:43] But it didn't work at all.

**Thessa:** [31:43 - 31:55] No, it got even worse. Okay. What about this thing with all the stuff that's out there? Now I would say mostly movies, but still. How do you select?

**William:** [31:55 - 32:05] That's the thing. It's also the thing that's like ... There's just too much. And that's actually fine. You have so much to watch, but that's the thing ... There's still so much you haven't watched. So it's something like that ... [32:06 - 32:13] I really want to watch *The Wire*. I really want to watch *The Sopranos*. I really want to watch ... Whatever else is out there.

[32:14 - 32:27] But it's like all that stuff. Older prestige TV. *Star Trek* I really want to watch too. But it's like... I mean, there's just so much of it. So it's like... Okay, where do you start? Which one should you start with? And then there are all these new ones that are just coming out, - *White Lotus*, [32:28 - 32:32] which I've also watched a little bit of. And then I stopped watching it because we watched it in the middle of the night. And then like...

**Thessa:** [32:32 - 32:36] You have to sleep sometimes.

**William:** [32:36 - 32:48] You have to sleep sometimes, yes. Of course, it's just way too much. And that's also a problem. You don't know which one to choose. And then it's just like... There's definitely such a ... [32:50 - 32:52] If it just relaxed a bit, most of it would probably be better.

**Thessa:** [32:54 - 32:58] Well, okay. So instead of them producing so much, that they just make better stories?

**William:** [32:58 - 33:09] Yeah. I do feel that. Of course, there's ... There's probably also something about having ... Some slightly less demanding series and stuff like that. You're allowed to do that as well. [33:09 - 33:17] But it's like... Then you just have something you can watch. Something like Friends or something like that.

**Thessa:** Yeah, yeah, yeah. Fast food.

**William:** Fast food shows. [33:17 - 33:22] And that's okay too. But it's also kind of like... Is that okay?

**Thessa:** [33:24 - 33:28] Yes, but if you watch it on second screen anyway, then the question is why it has to be so...

**William:** [33:28 - 33:33] Yes, yes. That's exactly the question. Why does it have to be so good when I watch it, I have to look at it on my second screen. Yeah, yeah, yeah. That's what it is. Just make movies instead.

**Thessa:** [33:34 - 33:37] Yeah, but there's tons of them. So how do you choose there?

**William:** [33:38 - 33:50] Yes, yes. That's also ... I mean, it's ... Just listen to what others say about it. And then you can kind of look at what it says it's about. And then see if it looks interesting.

**Thessa:** [33:50 - 33:54] Or you just have that one auteur, if you just...

**William:** [33:54 - 34:03] Yes, yes. So is there a cast that you find interesting? Is there anyone ... Is the director interesting? Is all of this interesting? [34:04 - 34:12] Has anyone said it's interesting, that you trust? Yeah, yeah, yeah. That's like a pretty big thing for me.

**Thessa:** [34:12 - 34:16] But when you get so tired of a show, you just stop watching it?

**William:** [34:17 - 34:29] I think so. I mean, it's like, it's not really... It's not really like I actively stop watching a series. It's just something that kind of happens. Because it's enough, that it ... That it stops being interesting to me.

**Thessa:** [34:31 - 34:32] Yes. And then it's just that.

**William:** [34:32 - 34:38] Then it's like that... So, from one day to the next, I stop watching it. Because now ... Now it just wasn't interesting anymore.

**Thessa:** [34:38 - 34:48] And now there was something else that became more interesting. And yeah, so it's the question: Is there any way to get out of this... [34:49 - 34:53] if you watch TV, is fatigue or series fatigue a problem?

**William:** [34:54 - 34:54] Yes. [35:00 - 35:08] It's difficult. Because it's ... I mean, it's probably the fact that you have to ... You can only hope that they stop making so many of them.

**Thessa:** [35:10 - 35:15] Yes, so that you have time to get an overview and have the opportunity to immerse yourself again and all that.

**William:** [35:16 - 35:20] Yes. So that... So that makes the episodes longer.

**Thessa:** [35:22 - 35:25] Yeah, and finish the stories instead of..

**William:** [35:25 - 35:37] Yeah, and definitely the... Yeah, finishing the stories. Because that's something that helps me a lot and stuff like that. That you just ... Yes, being allowed to tell your story the way you want to.

**Thessa:** [35:40 - 35:47] Yes, because with series it is also very rare that it's someone who has ... I mean David Lynch, he's one of the exceptions...

**William:** [35:47 - 35:48] Yes, yes. Yeah, definitely.

**Thessa:** [35:48 - 35:49] So... Yeah, yeah, yeah.

**William:** [35:50 - 35:53] That you're just kind of allowed to have one person overseeing everything, like that.

**Thessa:** [35:56 - 36:07] But in terms of the series thing and the... Yeah, yeah, yeah. That you might just get tired of series. Because again, when I was young, it was like that on Monday nights or Sunday nights, [36:07 - 36:15] you had to watch that series, because then you had something to talk about on Mondays. Or actually the whole rest of the week, because "oh, and how does it go on now?" All the things you used to ...

**William:** [36:15 - 36:27] I think actually it would be (the case), too. But that it's like ... That there's like a big problem that you actually ... Is that you take ... I think they're kind of moving away from it again now. But the fact that they just kind of choose to release the whole season at once. And it kind of forces you to commit so you have something to talk about for the next week. But if you ... Now you kind of go back to the whole, okay, we're going to do it... [36:38 - 36:51] We just send one a week. And then they can kind of talk about it all week. That one episode. And then you have like ... Then you can kind of talk about it for longer. Which is a bit more interesting than just like... And then it's like... It's still in the back of your head and stuff. For a bit longer. [36:51 - 37:00] And it ... It makes you kind of sit with it a little bit longer. And that... So that it becomes more interesting in that round. Yeah, yeah.

**Thessa:** [37:01 - 37:13] Also maybe just to create a fandom about it, right?

**William:** Yeah, definitely, yeah.

**Thessa:** If you've just binge-watched the whole thing and then it's like that... Then you're kind of done. And then you watch the next one. And then you just jump from one to the next.

**William:** Then you get really tired of it all. [37:13 - 37:14] Because you watch so much. [37:14 - 37:25] And you're like... You talk about it all so fast. And you're like... You don't really get to look at it very critically. Because you just don't really have enough time to understand it.[37:25 - 37:26] Right? [37:26 - 37:26] Yes.

**Thessa:** [37:26 - 37:35] And you also don't have... Again, if you want to keep up with what your friends are doing, there's not much time to talk about it before the next thing is already the new black, right?

**William:** [37:35 - 37:36] Yes, exactly.

**Thessa:** [37:36 - 37:42] So... Yes. Do you have anything else that you're thinking about in terms of series?

**William:** [37:44 - 37:49] I don't know. Is there anything else?

**Thessa:** That's probably enough.

**William:** That's probably enough, yeah.

**Thessa:** [37:52 - 37:56] Well, we have to realize that it's here to stay because of capitalism, right?

**William:** [37:58 - 37:58] Yes. [37:59 - 38:02] But they've just finished with those strikes. [38:02 - 38:03] Yes, they agreed, [38:03 - 38:06] they agreed yesterday, I think. Or the day before yesterday.

**Thessa:** [38:07 - 38:11] Yes. Then it's a question of how they're going to have a problem next time, because this AI is here to stay...

**William:** [38:11 - 38:16] Well, I hope there's something in there about not using AIs and stuff like that.

**Thessa:** [38:17 - 38:24] Yeah, well, the question is whether AI can really do what they think it can do.

**William:** I don't think it can. [38:25 - 38:35] But it's a bit... I mean, if they just keep churning out all this crap, then... But I would think that the average citizen can get a little tired of such crap. [38:36 - 38:44] I'm a bit optimistic that we kind of know that it's not something you can get very far with.

**Thessa:** [38:44 - 38:55] Well, I'm sitting here thinking about the fact that TV or series fatigue is actually a concept that people have started to investigate. And there are some indications that people are simply pulling the handbrake, right? [38:55 - 39:04] And say, "well, we can't take it anymore". Well, there are several people I've talked to here in this context who have just said, "well, then we won't watch series. [39:04 - 39:10] Because we simply can't cope with that selection", right? And then you might start watching something on YouTube, or you watch something like that.

**William:** [39:11 - 39:20] I generally do that. I just watch something on YouTube instead of watching a show. Because, well, I feel a bit bad that I'm not watching the show properly. So that's why I watch something on YouTube instead. [39:20 - 39:31] And it's probably also something to do with series fatigue. It's like, there are too many, there are too many things to look for. Also something like that, well, I think that's definitely something that's really hitting Marvel right now, for example. [39:31 - 39:44] That it's like, they've just made, also Disney in general, with their Star Wars and their Marvel, that they've just made so many series lately. And no one wants to keep up with all of them because there's too much and it's just simply not good enough. [39:45 -

39:50] And it's like that, it's just, you don't want to keep up with all that, so now you just shut down, and now you don't want to watch anymore.

**Thessa:** [39:50 - 39:59] Yes, yes, exactly. Or this thing about how you can only watch Ahsoka if you've watched 20 minutes of YouTube before you start the show. [39:59 - 40:10] Because otherwise you simply don't know what you're looking at.

**William:** Well, I've heard, now I've seen the Clone Wars series, which I don't understand why people think it's terribly good. [40:10 - 40:15] I don't think it's particularly good. It's like eight seasons of kids TV that everyone keeps pretending it's not kids TV.

**Thessa:** [40:24 - 40:25] That was just Star Wars.

**William:** [40:25 - 40:37] That was just Star Wars. I don't know why people say that Clone Wars is particularly good. But that's not the show that you have to watch if you want to understand Ahsoka. It's Star Wars Rebels, which is five more seasons of kids TV.

**Thessa:** [40:38 - 40:44] But yeah, that's the problem, isn't it? That you can't actually just sit down and say, okay, now I want to watch this.

**William:** [40:44 - 40:48] Now you have to watch a whole lot of other stuff first. I mean, that's the whole thing with the MCU. [40:50 - 40:58] Even when they have a movie or series that's made by someone who actually has something to say and there's something that's interesting, [40:59 - 41:08] they have this problem that they're kind of forced to stay in this universe, like all these other movies that don't have this overall voice. [41:09 - 41:20] Yeah, for example, the new Guardians of the Galaxy. It's crazy that Marvel even made that movie. Because it's really, really good. In some way, shape or form. [41:21 - 41:31] And that's because James Gunn is directing it, and he's actually good at making movies. And he has a voice. But it's still the case that in the movie, there's one of the characters that he's built up over two movies. [41:32 - 41:44] And then all of a sudden, all of his characters, they're in like three other movies about Avengers and stuff. And then they all die. And then all of a sudden, one of them comes back, but she's from 2014 now, instead of the character we know. [41:44 - 41:57] And then like, he has to play with that in this... In Guardians of the Galaxy 3, that like, there's one of the characters that's just a completely different character all of a sudden. Because they used it in another movie. Because it's like this whole shared universe.

[41:58 - 42:06] So, so, so, so, so, how does he do it? And of course, he does it in a very nice way. Because he's really good at making movies. But it's still like that ...

[42:08 - 42:14] There's something he obviously wants to do with this character that he's not allowed to do. Because someone else took it away from him for a couple of years.

**Thessa:** [42:14 - 42:26] Yeah. And that's the, that's the thing about.

[42:14 - 42:26] Yeah. But who is it... Yeah, whose voice do you actually have there, right? Yeah, yeah, yeah. Because, you can say, well if it's fanfiction, well then you know, okay, if it's the person writing, then that's it, right? [42:26 - 42:29] And then you can have the same character in a parallel storyline, right?

**William:** [42:29 - 42:36] Yes, and that's perfectly fine. You can't have that, no, not at all. Because, it's like, there's different people doing the Avengers movies, and they're individual movies.

**Thessa:** [42:37 - 42:41] It's always something like that. Yeah, they should never be running it all together. Because you're starting to put out constraints.

**William:** [42:41 - 42:53] And it's also that now... It's really hard to make just one movie about... in the MCU. Because, you know, it all has to kind of make sense together. And so that's why it's kind of impossible to just see a movie that... [42:53 - 43:04] If you like Thor, you can't just watch the Thor movies. Because he's like in... All kinds of other movies that aren't that good, or maybe they're good. I don't know.

**Thessa:** [43:04 - 43:06] But that then has to fit in with the movies that...

**William:** [43:06 - 43:09] Yes, yes, yes. And it's kind of like... Uh. It's quite ... But you haven't kept up with it at all.

**Thessa:** [43:10 - 43:16] So it's movies that become series.

**William:** Well, it's like the whole thing with the MCU, it's like... [43:16 - 43:19] It's like a series. It's like a big, long, fat series, and then it's just...

**Thessa:** [43:19 - 43:20] Not very cool.

**William:** [43:20 - 43:25] Not very cool, no. At all. Because it's just like... There's too much noise and there's too much... It's just not good enough.

**Thessa:** [43:27 - 43:32] And the characters are not allowed to unfold because there are 30 people in there doing their own thing with the characters.

**William:** [43:33 - 43:41] And then they just have to have some reason. Just have the ugliest visual style ever. Why does it have to be so gray?

**Thessa:** [43:42 - 43:43] Like a German crime series.

**William:** [43:44 - 43:46] Yeah, a German crime show. Except the MCU looks worse.

**Thessa:** [43:47 - 43:50] Yes? Worse than a German crime series? Oh my god, what is that?

**William:** [43:50 - 43:55] That's just it.

**Thessa:** You wouldn't think so. Yes. Yeah, yeah, yeah.  
[43:56 - 43:57] Well, then I think I'll say "thank you very much!".

## 11. Thessa Jensen interviews Kim

**Thessa:** [...] [00:21 - 00:25] Maybe we should simply start with that: How do you watch TV shows?

**Kim:** [00:26 - 00:26] Often.

**Thessa:** [00:28 - 00:30] Also streaming series...?

**Kim:** [00:31 - 00:41] The way I watch it is really quite different. I watch wherever I can get my hands on series. And if I can't get them easily accessible, I am on [00:43 - 00:54] some streaming services that I just have. Now there's less access. Now they don't want you to share things anymore. Otherwise pirating.

**Thessa:** [00:55 - 00:56] We don't say that out loud.

**Kim:** [00:56 - 00:58] No, but what can I say there. [00:59 - 01:00] I find the shows I want to watch. [01:00 - 01:01] I watch all the shows I want to watch.

**Thessa:** [01:02 - 01:07] How do you know you want to watch a TV series?

**Kim:** [01:07 - 01:10] I keep an eye on what's out there.

**Thessa:** [01:10 - 01:11] Where are you watching?

**Kim:** [01:12 - 01:25] On the front pages. For the sites I visit. I also have a lot on YouTube. So I keep an eye out for trailers. Or people talking about shows. Analyzing shows. And stuff like that. [01:26 - 01:37] And then. If there is someone I know. Or an director. Then I can follow that. But otherwise it's just... It's things I stumble upon. [01:37 - 01:45] And then it's often my wife who puts something on. She's really good at choosing shows. And finding series. So it's often through her.

**Thessa:** [01:46 - 01:51] Okay. And then you sit and watch them together? And do you watch the whole series? Or what do you do?

**Kim:** [01:52 - 02:04] We're good at bingeing. And then we stop, when there's a break in the series. Where you just have to. It just needs to be satiated, and you just have to digest what has happened. But otherwise, we binge. [02:05 - 02:14] Okay, long periods, I would say. Or ... I don't know compared to the average, how much it is. But I just know I watch a lot. And I've watched a lot of series.

**Thessa:** [02:14 - 02:18] So a binge session like that, how does it work?

**Kim:** [02:19 - 02:22] Well. I have a smart TV. So, it's on there.

**Thessa:** [02:23 - 02:26] But is it on the weekend? Or is it on a weekday?

**Kim:** [02:27 - 02:38] It doesn't really matter. It's when we have time. So, it can kind of be everyday. Really, it depends if there's a series. [02:38 - 02:51] Right now there's been Writer's Strike. Yeah. And so on and so forth ... Things are starting to go a little bit better. Sounds like it is. So it's been a little dry lately. But otherwise, when the series come out, we'll watch them.

[02:53 - 02:56] Finish them quickly. And then you stand there, don't have anything afterwards.

**Thessa:** [02:56 - 02:59] And then comes such a post-series-depression. Right?

**Kim:** [03:01 - 03:13] Well, it depends on how long the series is. Or how much you've immersed yourself in it. But sometimes, you can be like that. Yeah, yeah, yeah. It can be a bit overwhelming to come out of a world like that. Because there's so much ... [03:14 - 03:25] You invest a lot of time. And it's like ... [you] go so deep into characters and plot... like a book. Really, time-wise. It can be a little bit...

**Thessa:** [03:26 - 03:38] It's mainly when you come out of it again? And then you just quickly move on to the next one? Or do you have such a time, where you might just walk around and say: "Wow that was a great experience"?

**Kim:** [03:38 - 03:50] It's hard to say because we just watch what's available. It could be, that we just switch to the next one or watch several at the same time. Depending on whether it comes out every week, or if there's a lot out. [03:50 - 03:57] Because if it's out, then we can binge it quickly. That's wrong.

**Thessa:** [04:00 - 04:05] Have you ever experienced, that you started a series, and then said: "no"?

**Kim:** [04:08 - 04:20] That makes me think of Better Call Saul. We had watched that one. We had watched all of Breaking Bad together. And then Better Call Saul. Chronologically the two series.

[04:20 - 04:33] And then the newest season, that's where we 'went dead' [Danish expression for losing interest], after a couple episodes. And then we didn't get the end of the show, which is really weird to think about. Because you have to have that, you know, completed. [04:33 - 04:46] But we just didn't. We didn't get to it. We just went 'went dead'.

**Thessa:** What was it that made you 'go dead'?

**Kim:** I think it was too long. There had generally been a pace. And yes, things have to build up properly. [04:46 - 04:58] So it's maybe a slightly more drawn out series than others. But there was still a lot going on, generally every episode. And then the new season came. And the episodes, we saw. I think it was maybe three... [04:59 - 05:11] When it's hour-long episodes, and there's not really... There's stagnation or you're not really moving forward. Or you can't see where the next thing is. I don't know, I don't know. [05:11 - 05:13] It was just that we 'went dead'. And that almost never happens.

**Thessa:** [05:14 - 05:15] But it happened right there.

**Kim:** [05:16 - 05:19] I don't know, if we should pick it up again, I've heard that the ending is good, but that's about it.

**Thessa:** [05:21 - 05:22] You really want to watch...?

**Kim:** [05:22 - 05:23] That's a lot of hours.

**Thessa:** [05:24 - 05:29] What about series that are not finished, - do you start them? Or do they have to be finished before you start?

**Kim:** [05:30 - 05:41] I prefer that there are some episodes out, because I like to see, how many episodes there are. Depending on how long the episodes are of course. But no, [05:41 - 05:47] we also watch shows that come out. And then we watch them every week. When those episodes come out.

**Thessa:** [05:47 - 05:53] I'm thinking of something like Grey's Anatomy. Or something like that. Like those never-ending shows that were there.

**Kim:** [05:53 - 06:04] I have a hard time getting started with those. I don't know. Most of the shows I've seen, it's like three seasons, four seasons, or limited series. [06:05 - 06:10] Or things that are old, but I haven't seen a lot of those.

**Thessa:** [06:11 - 06:12] Are those very long?

**Kim:** [06:12 - 06:23] No. It was probably many years ago, when I was watching TV. There were things on TV, so you could follow long-running series. [06:24 - 06:28] But it's also often a bit episodic. And then you don't have to watch.

**Thessa:** [06:28 - 06:30] Yeah, yeah. Because it's kind of always the same, that's what it is. [06:32 - 06:39] What do you think about the following: There are many people who watch these Netflix series, where it's like: "Phew, awesome!" And then there's just a season and then they stop.

**Kim:** [06:39 - 06:41] Yes, such limited series.

**Thessa:** [06:45 - 06:48] ...where it was supposed to go on. But then they just stop in the middle of it all.

**Kim:** [06:49 - 07:01] There are a lot of cancellations. I have a hard time with that. Especially lately. There have been a lot of big projects like that, where you think "okay, this is what it's going to be". Raised by Wolves. [07:02 - 07:03] - I don't know if you've heard?

**Thessa:**[07:03 - 07:04] I think, I've heard a little bit about that.

**Kim:** [07:04 - 07:17] We got off to a good start with that one, really deep story and a lot of terror. And then it gets canceled. And it's just like that... It's really confusing, [07:17 - 07:29] because the story is just getting started. Yes there has been... what was there? I actually don't know at all. But there had been a lot. But it was just getting started. Because it's such a big story. [07:30 - 07:43] I'm not familiar with the books, if it's based on a book at all. It has to be. But yeah, yeah. I can't really relate to that - [07:43 - 07:55] a limited series, where there's like an ending planned. And you get it all. But yeah, yeah. That's often the case these days, that it's kind of like: Now it's time for things - you know - they need to be picked up. Game of Thrones. [07:56 - 08:07] Foundation, - here, recently, seemed a lot like that too: Now we're going to end it quickly - last episode. Now it's canceled, done. And it's kind of like that: "Okay. Uh..."[08:08 - 08:20] This story covered over a millennium... or I don't know, more. Probably much more than that. And then you just get something like that. You just got going. And then it's over.

**Thessa:** [08:21 - 08:23] And it's just like that. Because it's time to wrap it up.

**Kim:** [08:23 - 08:26] Yes, it is. You can feel it. It's not planned.

**Thessa:** [08:27 - 08:39] Okay. So all of a sudden they're doing: "Okay we have to tie it all together. Somehow, some way". What about ... have there been any series where you've said: [08:39 - 08:51] "I simply can't watch this!", when it is coming from your own worldview, or some political beliefs, or something like that? Where they [e.g. the showrunners or producers] simply crossed some line, and you said "no"?

**Kim:** [08:52 - 09:05] Well, I can't think of an example right now. But I know, that of course there have been. Because I'm quite sensitive. [personal content - anonymized] So if there is anything that triggers, like sexual violence: [09:05 - 09:06] I can't handle that.

**Thessa:** [09:06 - 09:08] So Game of Thrones must have been hell.

**Kim:** [09:08 - 09:18] It was not fun to watch. It wasn't. And I also felt uncomfortable. But it's like that, it's also something that's in so many texts. So it's just something to get used to. [09:18 - 09:29] But sometimes there are some depictions, that are over the line, I would say. ...Or, yes. Not sensitive to topics... I can't think of that example right now.

**Thessa:** [09:30 - 09:34] That's the one where you follow a man...

**Kim:** [09:35 - 09:36] Here we go.

**Thessa:** [09:37 - 09:43] You're inside the man's head. With how he falls in love with women like that. And then kills them.

**Kim:** [09:45 - 09:46] Something like Jeffrey Dahmer. [...] [10:35 - 10:38] I'm not really into that stuff. Documentary stuff. Yeah, yeah, yeah, yeah.

**Thessa:** [10:39 - 10:40] It's too close.

**Kim:** [10:40 - 10:50] I get angry at how biased it's being shown. Or how it's being portrayed. Or yeah... it speaks... But.... [10:51 - 10:54] Yes, so...

**Thessa:** [10:55 - 11:06] So, basically, then you haven't really experienced that one: Series fatigue, which we are actually investigating... So, this thing about the fact, that there's so much choice. How do you figure out what to watch?

**Kim:** [11:07 - 11:19] Well, I understand how you can feel like that [series fatigue]. Most of the time. Then I think, ... I feel the other way around. Because I love series, and I love movies. And I think especially series. I can just... I can get that depth that I want. [11:20 - 11:32] And sometimes when I watch a movie, it's like: I want to go deeper into the characters, I want it to develop a little bit more, and have a structure. That's not just the same like basic movie structure. [11:33 - 11:37] So. I really like the series. I don't really get bored with them.

**Thessa:** [11:37 - 11:38] That's awesome.

**Kim:** [11:39 - 11:51] It's just about them being good. And I think there's a nice standard today. And there's also something... Comics are made for different needs. Whether you want

something of Golden Age of Television, Succession, Taboo... Or if you just want to be entertained. Even if all series end, then.

**Thessa:** [12:03 - 12:10] There are some, that just have gone on and on and on. If you go into those soap opera series. That have run for, I don't know how many...

**Kim:** [12:11 - 12:23] Sometimes it also just ends. If you take that soap opera vibe, at my age, something like Riverdale. And I think that's... It goes up in that curve. It's so bad, that it's amazing. I'm entertained every single time. It's hysterical. And it's been finished.

**Thessa:** [12:33 - 12:34] No.

**Kim:** [12:34 - 12:37] It was horrible.

**Kim:** [12:39 - 12:52] I thought it would be one of those (never-ending soap operas). Because there's always something new added. There's no logic that has to match up. It doesn't matter, it doesn't matter. They can do it all. Aliens. There's room for everything. [12:52 - 12:56] And it's hysterical every time. - And then it ends. Ew.

**Thessa:** [12:56 - 13:04] That's terrible! You talk a lot about American shows, English series. What about Danish series?

**Kim:** [13:06 - 13:16] I don't even know what's in Danish series. I barely follow what's going on. I don't have a TV. I don't have any channels. And the way I find series, it's on American streaming sites. Or YouTube. Or you know. That's most of it. I keep up with it. Also news is international.

[13:28 - 13:38] So I'm a bit at a loss. But I've seen that a new one has arrived. Sidse Babett Knudsen. The one on Netflix. Bridgerton Vibe. Something like that.

**Thessa:** [13:38 - 13:42] I don't know if Bridgerton is the right label. I can recommend it.

**Kim:** [13:43 - 13:45] The era that they want to highlight.

**Thessa:** [13:47 - 13:52] It's funny enough. And Sidse Babett Knudsen, she's just great.

**Kim:** [13:52 - 13:56] She's brilliant. I love her, I love her. I've always loved her.

**Thessa:** [13:57 - 13:58] So you're following along anyway.

**Kim:** [13:59 - 14:04] I've seen a lot of things. No, but it has also been advertised.

**Thessa:** [14:07 - 14:15] There are different apps to keep track of, which series you've watched, and to rate them. Do you use something like that?

**Kim:** [14:17 - 14:21] No, I actually don't do that at all. I don't interact that much.

**Thessa:** [14:21 - 14:23] It's just watching.

**Kim:** [14:23 - 14:33] I tell people, when there's a series I like. And I share a lot about it, or talk about it. Recommend, recommend to people.

**Thessa:** [14:34 - 14:41] But it's both online and offline? Only offline? The online stuff ...it's just for finding things?

**Kim:** [14:41 - 14:46] I'm not really online. I'm having a hard time with it.

**Thessa:** [14:46 - 14:47] At this day and age?

**Kim:** [14:47 - 14:58] That's what I do. I've always been really weird about it. I've never been able to figure out social media. I find it uncomfortable. It gives me stress.

**Thessa:** [14:59 - 15:02] But it's a great place to get ideas from.

**Kim:** [15:03 - 15:03] Yes.

**Thessa:** [15:04 - 15:10] It's kind of funny that you hardly go online. Because you can also use apps, without having to share the information.

**Kim:** [15:10 - 15:14] Yeah. I haven't used any apps to keep track of those shows.

**Thessa:** [15:15 - 15:21] So you're just on top of it? Or is it because you're bingeing them? That you kind of keep track of how much you've watched of a show?

**Kim:** [15:22 - 15:31] So I usually just bookmark it. Or so. If I use a streaming site. Then it remembers how far you've gotten.

**Thessa:** [15:31 - 15:35] Okay. So that way you're doing it.

**Kim:** [15:35 - 15:36] I write down.

**Thessa:** [15:36 - 15:37] You write it down?

**Kim:** [15:38 - 15:40] I make a bookmark and then I write (it down), where I have to.

**Thessa:** [15:41 - 15:42] Okay.

**Kim:** [15:42 - 15:43] And keep track of it.

**Thessa:** [15:44 - 15:47] So there is some organization around it?

**Kim:** [15:47 - 15:55] It depends on how much time there is in between. But usually, we watch them like this. Often enough that you can keep up (with) where you've gotten to.

**Thessa:** [15:57 - 16:04] And when you've watched a series, what do you do next? I mean, is it really just on to the next one? Don't you sit and talk about them?

**Kim:** [16:04 - 16:15] Yes, yes. So we talk a lot about series. And we also watch YouTube videos for example to analyze. Or just like that. Yes that we can also just talk through what has happened.

[16:15 - 16:24] Or maybe some points you didn't quite catch. But yeah, that. We go through that. Over the course of a series.

**Thessa:** [16:24 - 16:25] Even when you binge?

**Kim:** [16:26 - 16:37] Well, if we binge. So sometimes it's like: "Okay, now I can feel it. Now we just need to digest this". And then we'll talk about it. And then we wait until the next day to continue with it. So, then we say: [16:38 - 16:39] "It should just linger a bit."

**Thessa:** [16:39 - 16:45] So you have some breaks where you can use the time to find out: "What are we watching right now?"

**Kim:** [16:45 - 16:48] Yes, that's how it is. You have to digest it, before you move on.

**Thessa:** [16:49 - 17:01] Yes, because what we have also wondered about... about, when you binge series. Well, there are several things related to it: One is that, well, then it's kind of over. [17:02 - 17:08] So how does a fandom actually come about, in the context of that? I mean have you ever been such a fan, die-hard fan? Of something?

**Kim:** [17:08 - 17:19] Well I remember, when I was a teenager I was kind of a Doctor Who fan. Yeah. Because I've never really been like that... part of the fan culture. Yeah, yeah, yeah. [17:21 - 17:32] But I've been following how people have been fans of... Uh, yeah, back in elementary school, of One Direction, Justin Bieber, and stuff like that. That controversy and, yeah - Doctor Who, I liked. [17:32 - 17:44] So everything from 2005 and... No, actually none of the new stuff. I stopped with that as well. But that's just the choices you make. Yeah.

**Thessa:** [17:46 - 17:55] Yes, it's also an endless series, you could say. But there are still such (structuring elements) ... how shall I say, seasons where you can say: Okay, it's *this* doctor [Doctor Who], and then *this* doctor there.

**Kim:** [17:56 - 17:57] That's the way it is.

**Thessa:** [17:58 - 18:02] A little bit ...quite a lot of difference between the individual parts. Right.

**Kim:** [18:02 - 18:14] I tried to be such a real fan. And start from scratch, from 1963 on (watching Dr. Who). And try to see if I could do that. And then I watched one episode. And then I just gave up. Because yeah. [18:15 - 18:18] It was very old. And I don't like the main character.

**Thessa:** [18:19 - 18:24] Well, yes, you are right. He's really very different there.

**Kim:** [18:24 - 18:36] And it is, of course, it's also very slow. And different than what you are, you know, used to digest today. So it's quaint. [18:36 - 18:41] So I've only watched from 2005 on. David Tennant is my favorite. Of course he is, of course he is.

**Thessa:** [18:42 - 18:44] David Tennant. He is mine as well.

**Kim:** [18:44 - 18:46] A lot of people like Matt Smith.

**Thessa:** [18:46 - 18:52] Yeah, no. If so, it was the 9th Doctor. He was good, too. I think Matt Smith, he's too much.

**Kim:** [18:52 - 18:57] Okay. Yes the 9th, - David Tennant.

**Thessa:** [18:57 - 19:02] No, David Tennant is the 10th, but the 9th was Christopher Eccleston.

**Kim:** [19:02 - 19:03] Yes, he is. He was good, too.

**Thessa:** [19:04 - 19:16] I think, he was a good reboot of the series. I'll give him that. So, all in all: Then you can conclude, that you're really happy with, how the media picture looks at this point today?

**Kim:** [19:17 - 19:23] Yes, I think so. I like, that there is a lot to do. I like to watch series. And then it's nice that there's more.

**Thessa:** [19:24 - 19:34] And it has to be new series? You might think, now that there has been a strike, you could try to find some of the old ones (older series), that you may never have seen? Like M.A.S.H?

**Kim:** [19:35 - 19:46] I come across shows that I haven't heard of before. Like just... It's maybe 10 years old, or 5 years old. And then I can watch them. But it's not like I have a list of movies, I have to watch. But with series it's more like that: When something comes out, I don't know, ... I actually don't know if I... No, there's not much I have on the list to watch.

**Thessa:** [20:05 - 20:12] What about movies? I'm thinking of something like Star Wars. It's basically a movie. But then it has now become a series. Is there anything you follow?

**Kim:** [20:12 - 20:25] I've seen it all. I haven't seen The Clone Wars. I haven't. But I've seen all the Star Wars movies. And I've seen Mandalorian, Boba Fett. Ahsoka, I've been following a little bit, too. I don't really follow it that much. It's kind of my wife who sits and watches it. Then I sit next to her and do something else. Star Wars - I'm a little cut out there, too. I love the prequels. I love the prequels. They're hysterical. They're so camp. It's just every single scene, like memes all the way through. It's so camp. [20:53 - 20:59] So I really like that. But in general, otherwise, it's not for me. It's not.

**Thessa:** [21:00 - 21:05] Okay. Well, I think that's pretty much it, then. Then I want to say: thank you very much for the interview!