

**Seduction through the Language of Images:
the Advertising Campaigns of German Music Television
throughout the Nineties**

Klaus Neumann-Braun

(Juli 1999)

paper 23 des Forschungsschwerpunkts
„Familien-, Jugend- und Kommunikationssoziologie“

Anschrift:

**Johann Wolfgang Goethe-Universität, Frankfurt am Main
Prof. Dr. K. Neumann-Braun
Fachbereich 03/Gesellschaftswissenschaften/Institut III
Robert-Mayer-Str. 5
60054 Frankfurt/Main
Tel.: 069-798-22064/Fax: -22881**

Seduction Through the Language of Images: the Advertising Campaigns of German Music Television throughout the Nineties

by Klaus Neumann-Braun,

Johann Wolfgang Goethe-University, Frankfurt/M, Germany

Abstract:

More than ever music television tries to integrate itself into everyday life of young people. The advertising campaigns play an important role in getting kids and teens to identify themselves with the music channels and their products (i.e. music and clips, fan articles, fashion etc.). They especially put into scene the great myth of modern times: authenticity. MTV Europe/ Germany bets on subversive games with words and values of the adult language and life (campaigns: „Willkommen Zuhause/ Welcome Home“, „Deutsche Wertarbeit/ Made in Germany“), forming a youth culture separated from grown ups. The german competitor VIVA prefers seducing through a specific language of pictures presenting deep kissing young couples shown in „close-up“-style (campaign: „Kiss“). Everything looks poignantly „normal“: an impression of authentic everyday life seems to be offered. But can this promise be kept? Precise pictorial hermeneutical analyses of their advertising are subsequently conducted in order to determine which ideological patterns of orientation and rhetorical strategies the channels use in order to reach their target audiences. The campaigns are finally discussed under the question if they can be seen as a subversive culture war or just an ideological doubling of reality, the core of „Kulturindustrie“ (Adorno/ Horkheimer).

Seduction Through the Language of Images: the Advertising Campaigns of German Music Television throughout the Nineties

by Klaus Neumann-Braun,

Johann Wolfgang Goethe-University, Frankfurt/M, Germany

1. Introduction

The selection of music broadcasters today in the German television market is represented by a rather stable group. Five types of music channels are all presently competing for the patronage of young people: MTV EUROPE/ GERMANY, VH-1, VIVA, VIVA ZWEI, and ONYX. In addition to these are also the chart shows, music magazine shows featuring videos, and music programs for young people that are promoted by the regular program channels such as for example, ARD, ZDF, and RTL. The following presentation is devoted to the market leaders MTV and VIVA; and the successful strategies they use to show case their being the channels for adolescents and young adults. Up to this point in time, what devices have they used to reach their young audiences? How have they solicited their young clientele? The advertising campaigns used up to now by MTV and VIVA serve a double function, each of equal importance: first, the creation and maintenance of a youth oriented image for the channel; and second, direct addressing and stimulating public interests. Precise analyses of their advertising are subsequently conducted in order to determine which ideological patterns of orientation and rhetorical strategies the channels use in order to reach their target audiences. In pictorial hermeneutical analyses, individual campaigns are discussed using exemplary illustrations. These indicate the degree of leeway which has been opened up for fantasy and the presentation of identity for the viewers through the language of imagery in the advertising.

First, however, let us take a look into the history of advertising campaigns between the years of 1994 to 1997. At the dawn of the 1990's, MTV-GERMANY was confronted with an entirely new situation. The program had long since become well known, not least for the vehement public debates it had sparked concerning the potential changing cultural effects of the new aestheticism involved in music video clips. In the industry, there were rumblings that the foundation of a German-based competitor, VIVA, was imminent and would in fact be completed by the end of 1993. In order to maintain those audiences that had already been won

over by the „music for the eyes“ program, MTV began an advertising war with the campaigns "Willkommen Zuhause" or "Welcome Home" in 1994 and "Heiß und fettig" or "Hot and Oily" in 1996. In contradistinction to MTV, VIVA upon its entrance into the market placed its bets on regionalism and produced their programming in the German language rather than in English. As soon became apparent, they did so with success; VIVA soon began to do well in the ratings. As a consequence, the MTV programming was also altered and a German-language spot was integrated into the daily programming. This initiative was then accompanied in 1997 by an advertising campaign called "Made for Germany", the slogan of which was to reflect the obvious efforts on the part of MTV to solicit both German and German speaking youth. VIVA could then in good conscience, given its success, continue to pursue its strategy of close proximity to the public. In 1997 it launched an unencumbered, physically direct advertising campaign called "Kiss". It was hoped that the comparatively intimate images of couples deep kissing, which were to be photographed in graphic detail, would especially strike a nerve among the younger members of the viewing audience.

The seductive power of this advertising campaign is readily explicable, if one knows how to either decode or decipher the chosen language of images. All successful campaigns must succeed by tapping into the central issues and needs of young people. In the following, the dominant communication strategies of MTV will be made transparent. All three campaigns of the program work with the stylization of difference which is formulated in term of a crisis between the generations, young and old. The media motto is: „Leave the adults and get into the style of youth culture with your peers!“ All the campaigns reconfigure prejudices against, debasement of, and exclusion from both adults and their authoritarian expressions, especially those deemed particularly German. The reversing of the adult viewpoint leads directly into the virtual home of the present-day media youth. In opposition to MTV, VIVA, at least in those advertising campaigns aired in Germany, struck out upon a different path. The "Kiss" Campaign accompanied the kids and teens of today along their way in their already established BRAVO-Life. BRAVO is the name of one of the most popular magazines among German adolescents and pre-teens today which explores the personal issues of dating and sexuality and pop-culture. Instead of establishing borders to block out the outside, the issue addressed here was life in peer groups and peer relationships; the experience of physical intimacy and sexuality. VIVA, you might say, got up close and personal with its young viewing public; in fact, one could scarcely imagine it getting any closer.

2. „Willkommen Zuhause/ Welcome Home“ (MTV/ 1994)

The first large print-media campaign "Willkommen Zuhause" or "Welcome Home" by MTV-GERMANY was based on the concept of presenting visually a radio-station, which managed to serve as a virtual home for adolescents and young adults. The new self-confidence of the MTV generation was to be "authentically" presented. Instead of professional models, "Kids from the street" were used to speak to their peers. The fliers and posters were all oversized black-and-white photographs on which young people between the ages of 17 to 24 were shot from the waist up, looking directly into the eyes of the viewers (see illustr. 1). The clothing of the youth related to the aestheticism of the various youth scenes, for example, Grunge, Rave, and Neopunk, etc. On their chests, the emblazoned insignia of the protagonists was shot. In blue letters against a white background framed in black, are read stigmas like "Slut", "Prick", "Egoist", "Little Shit", "Head-Banger" and "Spoiled Bitch". The photographs were reminiscent of greatly enlarged images of police mug-shots which, as a rule, combined poor-quality black-and-white picture aestheticism with the necessary administrative requirement of asking for a delinquent's name and registration number. In the lower right corner, outside of the immediate field of vision, one could read, in small print, "willkommen zuhause" and even smaller "MTV". The size as well as the unconventional, minimalist design of the posters formed a contrast with the common colorful assortment to be found on other posters. The type and layout of the presentation prompts the question, "What might all of this be about?" It was then only the initiated who knew what the almost too small to read logo "MTV" stood for and only they were able then to understand the message being sent.

As to the campaign and the images, there are a number of elements which are unusual. For example, the way in which expressions not normally a part of the young people's vocabulary were used was atypical. The youth who are presented and the expressions attached to them, like „Little Shit“, along with their negative connotations, are much more typical of the conservative vocabulary from a part of the generation representing the grandparents of the young viewers. Furthermore, the appearance (for example, the pale complexions, dread-locks, and short hair cuts) as well as the clothing (the simple, austere, partly faded either black or some other dark colored fabrics) of the youth featured pointed at their membership in that generation of young people from the early nineteen nineties which author Douglas Coupland described in his 1991 book, "Generation X". In the meantime elevated to the status of a cult-

classic, this novel provided a generation with a name which both the Feuilleton (current news print media) and the youth themselves would gratefully adopt. This label allowed young people to be identified by both themselves and others through the very fact that their most distinguishing characteristic was, in fact, their anonymity and/ or inconspicuousness. When one reads the novel "Generation X" more closely, a multitudinous variety of sub-groups from this generation comes into view; some of which, for example, are drop-outs from society who nevertheless have high levels of education; others maintain what one could term the disposition of skeptical existentialism; and still others who have adapted to the established world of adults through getting married and starting a family comparatively early. According to Coupland, the common denominator of the "Generation X" is the search for a niche in the modern society in order to be able to purposefully but inconspicuously hide-out. Another common denominator of these youth is the fact that they, unlike any generation before them, have been exposed to the influence of the modern media, especially television. As images and language of the advertising subject show, the campaign "Willkommen Zuhause" or "Welcome Home" targets those stylized members of Generation X who take-up a niche in society, but want to know relatively little of said niche and prefer instead to be left in peace. For these so-called "Outsiders", MTV offers a virtual home. Or in the words of the aforementioned police bulletin or APB: Wherever you may have hidden, however you all are dressed, no matter what group you belong to, regardless of which behavioral rituals you keep or values you feel obliged to possess, stay right where you are and continue to be who you are, 'cause MTV is coming at you and is offering you any and every media environment and community of like-minded people you may desire 24 hours a day. MTV is looking for you, because the established authorities discredit you and you can only be what you want to be with us.

3. Youth and Subversion: the Semantic Inversion of Adult Culture

Seduction by the "Welcome Home" advertising campaign tapped into young people's predilection for subversive "word-games". Here a specifically "unobtrusive" or hidden form of distancing vis-a-vis the cultural domain of adults (i.e. not only their expressions but also their possessions) can be pursued. Symbolic borrowings from the world of adults are in a way reevaluated via a form of reversal. A frequently cited short example which is often described in the relevant literature as being derived from Black English is as follows. When a so-called "up-standing" White person says to a Black person, "He is bad!", the person being spoken to first accepts this stigmatization, in this case meaning the word "bad", but then reinterprets it by

inserting a seemingly small change. Namely, by lengthening the vowel in the word "bad", a new evaluation which more precisely is equivalent to the self-appraisal "good" is created. Whoever understands the nuance contained in the sentence "Yes, I'm <ba:d>!" belongs to the circle of the initiated who set themselves apart from conservative adults. In advertising, the hegemonic reign of the common culture of the "straight-laced" conservative is dethroned as a symbolic authority. With the help of newly contextualized inversion made up of symbolic borrowings from the cultural domain of the adult world, specific prizes of identity are the goal. These are based upon the special construction of difference through that which is the converse. Word games and changes in meaning are the fundamental material of the social cement needed for what Goffman terms the "accomplice-driven communication" which represents such a great attraction for this age group. Seen from this light, it then becomes an honor to allow oneself to be called a "Slut", "Prick", "Egoist", "Little Shit", "Head-Banger" or a "Spoiled Bitch".

4. „Heiß und fettig/ Hot and oily“ (MTV/ 1996)

The return to semantic reversal and re-evaluation in the social competition for symbolic superiority plays an important role in the subsequent campaign by MTV entitled "Heiß und fettig" or "Hot and Oily". The "Hot and Oily" campaign placed in the audio-visual media of television, radio, and film, and billboards, and the color photos of print media, always features the same actor named "Gregor". Dressed in a fur-cap, a black leather jacket over a white t-shirt, Gregor sports facial hair which is known in some circles as a "Motherfucking-Beard". "Gregor" represents someone who is a part of the Grunge scene; approximately 20 to 30 years old, he is like a "cool Drop-out". Just as in the "Welcome Home" campaign, the protagonist here is shot from the waist up and looks directly into the face of the viewer, face-on. At the same time, his gestures and facial expressions are markedly expressive. He moves in an odd manner and strikes "Drop-out" poses. The text reads "Go home, people, there is nothing interesting to see here" or "Landed again on the wrong station did you?" or "Can you look a little faster?" or "Kiss me, I am a magical television" or "Has anyone ever told you, you have beautiful ears?" To the bottom right of the images, the MTV logo is once again to be found; only this time, the sentence "This is where the music plays" is written across it.

In this advertising campaign, the focus is also the difference between the generations; this is made even more clear, for example, with the expression "Go home, people, there is nothing to see here" (see Illustr. 2). In front of a fire-red background, the hand of the protagonist enters

and defensively and coldly, hides part of the face. The eyes of the actor focus on the viewer and signal a clear and unequivocal "Stop!". One is reminded of a police command made infamous in films and uttered again and again whenever gawkers or the so-called "Gapers" are to be kept away from a crime scene, "Move along, please, there is nothing to be seen here". Of course in this case, the command has the completely opposite effect. The viewer becomes curious and now more than ever wants to find out what is going on. The stop-sign then mutates into a go-sign. When the viewer of the spot becomes aware of the fact that instead of a police officer, there is a "Slacker", a "cool Drop-out", he/ she is irrevocably pulled into the ironical anti-frame of the scene. "There is nothing to see here, but, MTV plays the music you wanna hear at home!" Moreover, by implication, "Welcome home, people, in the MTV community, there certainly is something to see and hear. So look out! The music plays on MTV!". In this campaign, as well as the other, both the expressions and reprimands made by the authorities (i.e. the police, parents, and teachers) are appropriated and with the help of minor textual changes as well as sardonic gestures and facial expressions they are turned around to mean just the opposite. Along with that can also be counted the classic imperative "Here is where the music plays!"; in this way, the people who have had their attentions diverted are then redirected towards the true path of full attention. With this reliteralisation of a saying or an expression (which is, incidentally, a common strategy in advertising) in the present case, a practical change in programming is initiated. The television diversion actually then becomes the focal point of attention! One difference between the MTV's two advertising campaigns, "Welcome Home" and "Hot and Oily" results from the second component which has been integrated in the campaign of the latter. It can also be manipulated along with the inner-life of what has now become the established MTV-Scene. With short, catchy phrases, the youth were to be "flirted" with, chatted up, and entertained: "Has anyone ever told you, you have beautiful ears?" this compliment, given by a protagonist imitating a Romantic hero, speaks to the emotions of those interested. Most probably, the young people know the difference between an existential love-scene like the one between Bogart and Bergmann in the movie CASABLANCA („Here's lookin' at you, kid...“) and the play-acted "beguiling" gaze of "Gregor". However, the attraction also comes primarily in the understanding of the humorous punch-line of the duplicitous appeal of the advertising communiqué; namely, the beautiful eyes of Gregor and the beautiful ears for MTV.

5. „Made for Germany“ (MTV/ 1997)

In 1997, MTV once again reacted to the now well-established competition coming from VIVA with its own "Made for Germany" campaign which was featured in billboards, print media, radio, television, and film. Mostly to be seen in muted, plain colors, are photographs of scenes from the everyday life of young people who yet again invert the meaning of classic German values such as the following: made in Germany; good traditional German food; "Gemütlichkeit" i.e. being comfortable and at ease; time to knock off work; „Stammtisch“, i.e. a favorite table at the local pub where friends and family regularly meet to drink and relax; "Reinheitsgebot" i.e. the national purity standard for such German staples as beer; Poets and Thinkers; as well as the feelings associated with home sweet home. Once again, just like in the first campaign, these words written in large white letters against a black rectangular background in the middle of the image shown. On the lower corner of the photo, the viewer finds as per usual the MTV logo as well as the slogan "Made for Germany: in short and in German: new shows, new Vjays, new music. Daily from 2-8pm" (see illustr.).

The goal of the campaign is to show that it was possible in the meantime to be positioned well in the national German market with special German language programs and to thereby show that MTV had learned how to cater to the German taste. The question is only, what in the final analysis is "German taste"? The MTV campaign presents the typical elements of everyday German life. Things were raised which Germans consider to be sacred and untranslatable into foreign languages. Included among these are the German concept of comfort, cleanliness and the local pub or "Gemütlichkeit", "Reinheitsgebot", and "Stammtisch". These German concepts, being a part of the bastions of bourgeois German culture, are illustrated and sardonically examined with unexpected and surprising images and scenes from the everyday world of youth and young adults. Thus, four skateboards in front of a cement ramp were chosen for the concept of quitting time; a dazzling assembly of tattoos on the various body parts of young people illustrates graphically the notion of made in Germany which the Germans recently are capable of producing; and a Graffiti-festooned toilet wall which stands for the country of poets and thinkers. The motifs were intentionally photographed as if they were done by amateurs. The attraction of the pictures lies in, as stated before, the decoding of the reversed relationship of text and image. The associations that one develops to the primary German vocabulary are counter-illustrated, as it were, through the visual events. The MTV community then has a different idea of "Programm Deutschland" than the concepts called up in their traditional meaning. The tense relationship between the text and the image brings clarity.

Being at home is new; it is the rewarding alternative to that life which exists beyond the conservative and traditional concepts. "Willkommen Zuhause" at MTV-Come together!

6. „Kiss“ (VIVA/ 1997)

While in the MTV "Made for Germany" campaign the youth engaged in harmless petting during the comfortable gathering, VIVA ventured much closer to the most important issue of young people: love or sex. The advertisement "Kiss", beginning in 1997, presented a close-up of a young couple sharing an intimate kiss. In a corner of the picture, placed on a white background, the text "Dani and Sascha (or Vera and Martin, Gordana and Yacob, or Anna and Markus) love VIVA" can be read. Next to that the VIVA logo is pictured. What is especially noticeable and for many viewers, both male and female, perhaps a little shocking is the untouched close-up of an intimate scene. Almost the entire surface of the picture is taken up by faces, most of which are only to be seen in a cut of the lower lip to the eyebrows. The skin of those people shown looks oily and unclean and shines under the lighting. In three pictures, one can look into the mouth of one of the featured people; in two, one can discover moist red tongues (see illustr. 3).

The heading for the photomontage reads: "VIVA is now getting even closer!". The untouched close-ups, seem more realistic and authentic than the pictures of the competing "Made for Germany" campaign. The issues of love and sexuality hit straight the heart of the "real-life" desires, needs, and concerns of younger people. A look into youth-oriented media confirms this. For over forty years now, the market leader BRAVO has managed to meet the desires of ten to sixteen year olds in Germany. Selling some 1.2 million copies of their magazine each week, the BRAVO world of magazine love stories illustrated with serial photographs, posters of teen-idols, and Clearasil ads presents a forum for young people to confront one another and the world. Special attention is given to those sections dealing with the issues of love and sexuality. The central questions include relationships, becoming familiar with sexuality, confrontation with one's own body, the discovery of new emotions and feelings, and the development of one own identity. The kissing couple in the VIVA campaign stand for the worries and the desires of young people; they arouse the curiosity and signal that VIVA can also present a forum where emotions and interests can be openly talked about. And, by doing so, VIVA presents itself as a kind of "BRAVO-TV for young people". Call-in shows are offered which support young people with words and deeds. Following that, an interactive show

named "VIVA loves you" was carried by the network. The primary issue of these talks on this show, were predictably, love and sex. The primary message of this media selection is made up of the fact that spotty skin, "being normal" is ok. The language of the images chosen obviously corresponds to the view of the young people. The language of youth, their aestheticism, and the desire for unmanipulated, untouched authenticity create a mirror image which they can not only use to orient themselves but also to work on themselves.

7. Authenticity - or Games, German Music Television Play

Obviously, for their different target audiences, the two competitors have different marketing strategies which are tailored to the various physical and psycho-social needs and constellation of interests involved. VIVA is primarily geared towards those younger cohorts, especially kids and teenagers. By contrast, MTV speaks to older adolescents and young adults. VIVA focuses on living life with one another from the point of reference of peer groups and friendships. With that, a central developmental task of youth is approached; namely, the relativization of the significance of the parental home and school, which are symbolized in the images of physical union with a partner outside of the family. MTV, instead, places its emphasis on the dynamic involved in individualization which the older youth are concerned with and which are to be found in the forced interest in distinctions. This distancing from the others, whether it be from those who are older like parents, or those who are of the same age (i.e. those people in the other youth scenes), is of immanent importance here. The "Welcome Home" Campaign shows correspondingly, a series of symbolic representatives of varying musical styles and from diverse sub-groups found in the cultural domain of young people. As explained earlier, MTV offers to serve as place where the community of the different can share a common roof. The purpose of the MTV home is to transmit identity as alterity. This is made evident in the practices involved in programming. They have mainstream and trendy, alternative programs. This makes it difficult to find a balance between the mainstream programming and specials which in turn leads to the problem of offering a palatable diet of trends. The image campaigns are however unencumbered by such concrete problems in programme design. There, the point is simply to create an attractive project space in which the addressees enjoy moving around.

What remains undecided for the MTV campaigns is whether the main emphasis will be placed upon radicalizing or ideological hood-winking of the viewers. Hood-winking would be the case, if the individual campaigns more or less clearly exploited the myth found in rock music



which pretends to subvert youth. The enticement of this myth for young people is the promotion of the idea that there could be an independent, pure life; one that is separable from the world of the conservative and the world of consumption, where only dependence and corruption rule. While watching TV, this is however not easy! In the mug-shot photos featured in the first MTV campaign, individual special young people are turned into just one among many others who listen to music and are caught up by consumerism whether they want to be or not. There is no rock or pop music without the cultural industry.

At the same time, the campaigns also "play" ironically with the myth of subversion. As play, the cultural model of subversion becomes a „knowing“ form of code critique through which paradoxical elements of that myth become clearer. The second and third campaigns are more devoted than the first to this distancing; or, more precisely, the „knowing“ relationship with the world of „expressions“ and ideologies.

However, does not the entirety also represent a picture of vexation which counters the young people themselves and their tendency towards authenticity and subversion? In the "Gregor" campaign, a de-mystification and mockery of the culture of youth and their posturing is to be seen. And the "Made for Germany" campaign could even be understood as a certain retroactive ironic incorporation of the rebellious youth into typical German tradition or custom: Even skateboarders call it quits at the end of a hard days work; and youth also ensure that there is more left behind them albeit at the local pub, and it is also very important for the lovers of tattoos in the time of AIDS that there is the concept of German reliability (and hygiene). Once again the interaction between the picture and the text has been called upon. The words are not only commented upon by the pictures; the pictures are also in turn framed by the words. With that the irony exposed becomes an ingenious, tongue-in-cheek self-criticism. The contents and the style may change, but the central values and principles that are depicted here using fundamental German expressions do not change. No one can escape from either society or the market!

Klaus Neumann-Braun is professor of Sociology in the Social Sciences Faculty at the Johann-Wolfgang Goethe-University in Frankfurt/M, Germany. He published recently in the Suhrkamp Verlag in Frankfurt, the volume, "Viva MTV! Pop Music on Television". - The text above is an extended version of a paper given at the 10th International Association for the Study of Popular Music (IASPM) International Conference, Sydney, July 9-13, 1999.

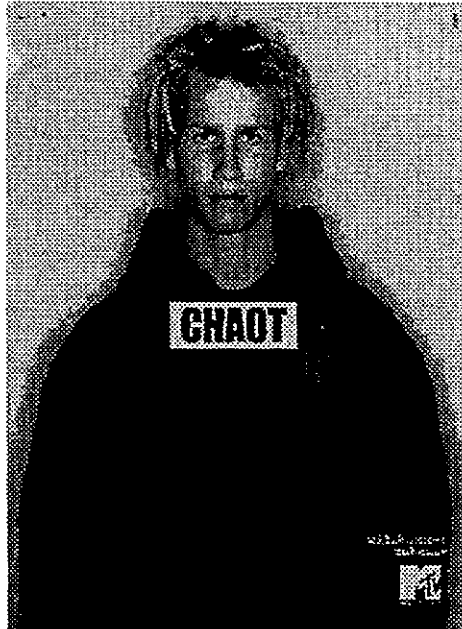


Bild 1



Bild 2



Bild 3



Bild 4

SCHRIFTENREIHE DES FORSCHUNGSSCHWERPUNKTS
„JUGEND-, FAMILIEN- UND KOMMUNIKATIONSSOZIOLOGIE“
AN DER J. W. GOETHE-UNIVERSITÄT/ Ffm

(HRSGG. V. K. NEUMANN-BRAUN)

- (1) Klaus Neumann-Braun: Präsentationsformen von Gewalt in den Massenmedien - am Beispiel des Films „Angel Heart“ (Abschlußbericht zum Teilprojekt B 11 im Sonderforschungsbereich 321 „Mündlichkeit - Schriftlichkeit“) (1996).
- (2) Klaus Neumann-Braun und Michael Charlton: Ontogenese der Fähigkeit zum Mediengebrauch. Entwicklungsstufen und Strukturmerkmale von Rezeptionssituationen (Abschlußbericht zum Teilprojekt B 7 im Sonderforschungsbereich 321 „Mündlichkeit - Schriftlichkeit“/ Kurzfassung) (1996).
- (3) Michael Charlton und Klaus Neumann-Braun: Medien, Kommunikation und Identität. Mediale Gewaltsymbole im Handeln und Sprechen von Jugendlichen (Abschlußbericht zum Teilprojekt B 11 im Sonderforschungsbereich 321 „Mündlichkeit - Schriftlichkeit“/ Kurzfassung) (1996).
- (4) Arnulf Depperman: Berufung auf geteiltes Wissen als Persuasionsstrategie im interaktiven Handeln (1996).
- (5) Luca Giuliani und Klaus Neumann-Braun: Zyklop und Satan im Medium der Bilder. Ein kleiner vergleichender Beitrag zum Wandel der Bilderzählung in archaischer und (post)moderner Zeit (1996).
- (6) Klaus Neumann-Braun und Ulrich Wenzel: Mediendifferenzierung und kulturelle Entgrenzung. Eine bilanzierende Reflexion der Normierungsdiskurse in der Kommunikationsforschung (1996).
- (7) Michael Barth, Klaus Neumann-Braun und Axel Schmidt: Materialien zur Literatursichtung „Kunsthalle und Supermarkt - Videoclips und Musikfernsehen“ (1996).
- (8) Klaus Neumann-Braun: Medienkommunikation und Formen der Partizipation (1996).
- (9) Arnulf Deppermann: Gesprächsanalyse als explikative Konstruktion - Ein Plädoyer für eine reflexive Ethnomethodologie (1997).
- (10) Klaus Neumann-Braun - unter Mitarbeit von Benoit Gindele: *Zappenduster*. Eine Literatursichtung zum Thema selektive Fernsichtnutzung (1997).
- (11) Klaus Neumann-Braun: Kind und Markt. Ergebnisbilanzierung des Forschungsschwerpunkts „Empirische Markt- und Kommunikationsforschung“ an der Universität Trier (1992 - 1994) (1997).
- (12) Klaus Neumann-Braun: Diskussionspapier zur Neustrukturierung des Lehrangebots für die Lehramtsstudenten/innen in dem grundwissenschaftlichen Fach Soziologie an der JWG-Universität Frankfurt am Main (Stand: 1.8.1995) (1997).
- (13) Klaus Neumann-Braun: Evaluation der Lehrveranstaltungen „Institutionelle Lernfelder: Strukturen und Dynamiken“ (Grundkurs / Lehramtsstudiengänge / WS 94, SoSe 96) (1997).

- (14) Klaus Neumann-Braun und Wolfgang Arend: Satanismus - audiovisuell. Zur Inszenierung des Bösen im aktuellen Kinofilm. Abschlußbericht zum gleichnamigen Forschungsprojekt (1997).
- (15) Klaus Neumann-Braun: Grenzenlose Bilder - ein Beitrag zum Wandel der Bildästhetik im Kinder- und Jugendbuch (1997).
- (16) Klaus Neumann-Braun: Evaluation der Lehrveranstaltungen „Institutionelle Lernfelder: Strukturen und Dynamiken“ sowie „Kulturinszenierungen und Rezeptionshandeln“ im Sommersemester 1997 (1997).
- (17) Klaus Neumann-Braun und Arnulf Deppermann: Jugend, Kommunikation, Kultur. Eine ethnographische Untersuchung von jugendlichen Peer Groups (1998).
- (18) Arnulf Deppermann: Semantic shifts in argumentative processes: A step beyond the „fallacy of equivocation“ (1998).
- (19) Axel Schmidt: Die Geschichte von MTV bis heute (Langversion) (1998).
- (20) Lutz Hachmeister und Jan Lingemann: Das Gefühl VIVA. Deutsches Musikfernsehen und die neue Sozialdemokratie (Langversion) (1988).
- (21) Klaus Neumann-Braun: Sozialer Wandel und die Kommerzialisierung der Kindheit (1998).
- (22) Klaus Neumann-Braun: Hexenmythos - audiovisuell. Die Inszenierung des Hexenmythos in populären Massenmedien und seine Transformation: eine vergleichende Untersuchung (Zwischenbericht) (1998).
- (23) Klaus Neumann-Braun: Seduction Through the Language of Images: the Advertising Campaigns of German Music Television throughout the Nineties (1999).