

English Abstracts

Armin Scholl: On the Relationship of Constructivism and Methodology in Empirical Social Research (Konstruktivismus und Methoden in der empirischen Sozialforschung), pp. 161-179

Communication studies often stress the significance of constructivism to the development of theory rather than methodology. Constructivist approaches, however, are not only relevant to theory-building, but also to reflections on the relationship of theoretical and empirical research/methods. Yet, a constructivist way of thinking also implies re-thinking the relationship between theory and methods, methodology, and empirical research. Exploring the consequences of constructivist thinking will cause methodological disturbances. There is no need for binding a certain methodology (quantitative or qualitative) to a certain epistemology (realism or constructivism); and we do not need a realistic epistemology to do research on the purpose of Critical Rationalism. However, a constructivist re-interpretation of the research process and the relationship between theory and empirical research does not mean that we have to re-invent established empirical communication studies methods, but it allows us to reflect on phenomena of latency, and to confuse empirical research in a rather productive way.

Keywords: constructivism, epistemology, methodology, methods, theory, empirical research

Marco Dohle: The Third-person Effect in the Perception of Idealised Body Images. Comparing Female and Male Responses (Third-Person-Effekte bei der Wahrnehmung von Schönheitsidealen durch Frauen und Männer), pp. 180-198

The idealised presentation of women and men in the media can have an impact on the way consumers perceive and evaluate their own appearance. Central to this, according to theories on indirect media effects such as the 'third-person effect', is not just one's own view of these idealized media portrayals but also the belief that other people perceive women and men presented in the media as attractive. This often entails the alarming idea of being compared to such idealised images by others, which evokes negative expectations about the outcome of such comparisons. This could, for instance, lead to the desire to change one's appearance. In order to empirically test such relations, images of female or male models were shown to the participants of this research. They were asked to assess the effect of these images on themselves and on others. One result was that the participants believed that the images had a greater influence on others than on themselves. Women were particularly believed to be affected by viewing images of female models. The research also examined whether such perceptions had any consequences, such as the wish to change something about one's appearance, for instance, by following a special dietary plan. This, however, could only be found to a marginal extent.

Keywords: media effects, third-person effect, presumed media influences, idealized body image, experiment

Claudia Wegener / Jesko Jockenhövel: The Illusion of Non-Mediation. Results from a Qualitative Survey on Three-Dimensional Cinema (Die Illusion der Non-Mediation. Befunde einer qualitativen Studie zum dreidimensionalen Kino), pp. 199-215

The new 3D technology is changing media landscape in an unprecedented manner. Complex cinema productions are created three-dimensionally, TV-fabricators put their trust in models capable of 3D reproduction, computer games reach the third dimension, and finally, daily newspapers address their readers in 3D. In contrast to such various output, 3D-media research is still at very rare. Neither do we not know what kinds of motives cause and influence 3D-reception, in particular in relation to narrative films; nor is there any knowledge about expectations and experiences of audiences. This explorative study fills this gap by examining viewers' motives of reception, as well as the film evaluations of cinemagoers seeking the gratifications of a 3D film. The results show that the feeling of non-mediation is an important aspect of 3D-reception.

Keywords: cinema, media reception, film, three-dimensionality, immersion, feeling of presence

Dennis Lichtenstein: Commercialization of Media Journalism? An Empirical Analysis of the “Case Berliner Zeitung” (Kommerzialisierung des Medienjournalismus? Eine empirische Untersuchung zum „Fall Berliner Zeitung“), pp. 216-234

Located within the field of research on media journalism, this paper addresses the conflicts between public expectations of media content, and the industry's economic interests. Media journalism is supposed to provide orientation, both to media performances and to media consumers. At the same time, media coverage has an impact on the image and the economic success of broadcasters and publishers. The fact that media makers put more emphasis on their companies' economic interests than on their social role is often regarded as the 'commercialization' of media journalism. This paper examines the coverage on the takeover of the German publishing house *Berliner* by the private equity company *Mecom* in 2005. A quantitative content analysis of four newspapers has been conducted in order to establish framing patterns and actors who were quoted in the papers. Our findings show that both the selection of the quoted actors as well as the applied framing reflects the company's best interests. Although a critical perspective prevails, even newspapers that belong to commercial publishers present private equity companies as independent, without questioning the general trend towards a marketization of the media system and the commercialization of media content.

Keywords: media journalism, commercialization, marketization, private equity company, *Berliner Zeitung*

Jürgen Wilke / Jasmin Schülke: Multiple Medialization: The Case of the Kassel documenta (1955-2007) (Multiple Medialisierung: Eine Fallstudie zur Kasseler documenta), pp. 235-259

The *documenta* ranks among the most prominent shows of modern and contemporary art worldwide. Initially launched 1955, it takes place every five years in the German town of Kassel, with the most recent one in 2007. This article investigates the development of the 12 expositions through the lens of medialization. As this takes place on different levels, the title speaks of "multiple medialization". In the beginning, the *documenta* included traditional genres of art such as paintings, sculptures and drawings. However, the sixth *documenta* 6 in 1977 already opened up for more modern media like film, TV and Video, which have been included as objects of presentation, installation or performance ever since. Medialization also developed through advertising, Public Relations and other means of creating a media event. Moreover time, the *documenta* was increasingly covered by journalists in the press, on the radio and on television, as well as the Internet. As PR became more professionalized, the number of journalists who visited the show opening increased from only a few in 1955 up to 3,500 in 2007. Meanwhile, a further step of medialization can be observed, for earlier *documenta* shows are now reconstructed by a variety of media, including books, DVDs, and the World Wide Web.

Keywords: medialization, media art, public relations, cultural PR

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