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Appointments

University of Applied Sciences of the Grisons.....Chur, Switzerland
9/2023 – present Senior Lecturer, Institute for Multimedia Production (IMP),
Master Program “Digital Communication and Creative Media Production”

9/2023 – 12/2024 Head of Module “Theories and Methods”
Head of Module “Specialization: Social and Communication Studies”

Carnegie Mellon University.....Pittsburgh, USA
(1/2024 – 6/2025 Professional Leave of Absence)
1/2019 – 6/2025 Systems Scientist, School of Computer Science,
Software and Societal Systems Department (S3D)
8/2018 – 12/2018 Visiting Researcher, School of Computer Science,
Institute for Software Research

University of Mannheim.....Mannheim, Germany
9/2013 – 12/2013 Guest Lecturer, Department of Philosophy and History,
Institute for Media and Communication Studies

University of Basel.....Basel, Switzerland
3/2012 – 12/2018 Senior Lecturer, Department of Arts, Media, and Philosophy,
Seminar for Media Studies

University of Vienna.....Vienna, Austria
1/2007 – 12/200 Research Assistant, Department of Social Sciences, Institute for Sociology

University of Basel.....Basel, Switzerland
9/2005 – 10/2005 Undergrad Researcher, Department of Arts, Media, and Philosophy,
Seminar for Media Studies

Education

University of Basel..... Basel, Switzerland
7/2008 – 10/2012 Doctor in Media Studies (*summa cum laude*)

University of Vienna..... Vienna, Austria
9/2006 – 6/2008 Master in Sociology (Minor in Theatre, Film, and Media Studies, and Cultural Studies)

University of Vienna..... Vienna, Austria
9/2002 – 8/2006 Bachelor in Sociology

Research Experience & Funding

03/2022 – 02/2024.....Collaboratory Against Hate Research and Action Center ([website](#))
Preventing Viral Racism on TikTok
Total amount: 49,458 USD
PIs: Daniel Klug; Ming-Te Wang, Christina Scanlon (University of Pittsburgh); Chelsie Hall, Sheyda Demooei (Viral Moment); Alice Huguet (RAND)

06 – 08/2022.....National Science Foundation ([#1736189](#))
Smart Spaces for Making: Networked Physical Tools to Support Process Documentation and Learning
Role: Researcher
Total amount: 464,678 USD
PIs: Marti Louw, Daragh Bryne (Carnegie Mellon University, USA)

10/2019 – 06/2022.....National Science Foundation ([#1901311](#))
Sustaining Digital Infrastructure as a Common Pool Resource
Role: Systems Scientist
Total amount: 799,218 USD
PIs: Jim Herbsleb, Bogdan Vasilescu (Carnegie Mellon University, USA)

4/2016 – 12/2018.....Swiss National Science Foundation ([#162663](#))
Development and evaluation of a web-application for the analysis of audio-visual media products in music education at school
Total amount: 359,967 CHF
PIs: Klaus Neumann-Braun, Daniel Klug (University of Basel, Switzerland)

2016 – 2019.....TRAVIS GO ([website](#))
Web App for Collaborative Annotating of Audio and Video Material in Educational Contexts Developers: Daniel Klug, Elke Schlote, Armin Reautschnig, Marian Plösch

4/2014 – 3/2016.....Swiss National Science Foundation (#150274)
Varieties of scripted reality programs in television and on the internet. Comparative analyses of production, product and reception in (German-speaking) Switzerland
Total amount: 115,280 CHF
PIs: Klaus Neumann-Braun, Daniel Klug (University of Basel, Switzerland)

7/2012.....Freiwillige Akademische Gesellschaft Basel (website)
 PhD Thesis Finalization and Publication
 Total amount: 2,500 CHF

10/2010 – 12/2013.....Swiss National Science Foundation (Additional Funding for [#11993](#))
trAVis – Music-centered transcription tool for audiovisual media products ([website](#))
 Total amount: 42,000 CHF

10/2010 – 12/2013.....Freiwillige Akademische Gesellschaft Basel ([website](#))
 Total amount: 3,000 CHF
 PIs: Klaus Neumann-Braun, Christofer Jost, Daniel Klug, Axel Schmidt, Armin Reautschnig

7/2008 – 12/2011.....Swiss National Science Foundation ([#119936](#))
Image-Text-Sound-Analyses of music videos
 Role: PhD candidate
 Total amount: 477,594 CHF
 PI: Klaus Neumann-Braun (University of Basel, Switzerland)

Service: Conference and Workshop Organization

09/2025.....University of Applied Sciences of the Grisons, Switzerland
“Unaliving” Language. How Modern Journalism Decodes Algospeak
[Invited Panel] Panel Organization for IMedD - International Journalism Forum, Athens, Greece, September 25–27, 2025 (with Erika Marzano, Iris Pase, David Maass). [\[Link to recorded panel\]](#)

05/2023.....Software & Societal Systems Department, Carnegie Mellon University, USA
Algorithm Awareness on TikTok and Its Impact on Communication Practices
 Panel Organization for International Communication Association, 73rd Annual Conference “Reclaiming Authenticity in Communication”, Toronto, May 25–29, 2023
 Panel Organizer and Chair

9/2019.....Institute for Media Studies, University of Basel, Switzerland
 Release der Web-App TRAVIS GO. Chancen und Herausforderungen der Appifizierung von Schule
Release of the app TRAVIS GO. Perspectives on the appification of education
 Projekt Finissage / Research Project Closing Event

11/2015.....Institute for Media Studies, University of Basel, Switzerland
 Die Fernsehrealität von Scripted Reality. Perspektiven auf Produkt, Produktion und Rezeption *The Televisual Reality of Scripted Reality*
 Workshop

02/2013.....Institute for Media Studies, University of Basel, Switzerland
 Musik – Computer – Analyse. Internationale, interdisziplinäre Forschungstagung zur Methodik der computergestützten Musik- und Medienanalyse
Music – Computer – Analysis. International, interdisciplinary conference on computer-based methods for music and media analysis
 Forschungstagung / Research conference

11/2012.....Institute for Media Studies, University of Basel, Switzerland

Arbeit am Alltag - Wie Reality TV Fakten schafft!
Working With Everyday Life–How Reality TV Creates Facts!
Doktorandenworkshop / Doctoral Workshop

06/2010.....Institute for Media Studies, University of Basel, Switzerland
Populäre Musik, mediale Musik?
Popular music, medial music?
Internationale Konferenz / International conference

02/2009.....Institute for Media Studies, University of Basel, Switzerland
Die Bedeutung populärer Musik in audiovisuellen Formaten
The Meaning of Popular Music in Audio Visual Artifacts
Internationale Konferenz / international conference

Service: Conference and Journal Review

ACM Conference on Computer-Supported Collaborative Work (CSCW) 2023, 2022, 2021, 2020
ACM Conference on Human Factors in Computing Systems (CHI) 2023, 2022
Association of Internet Researchers (AoIR) 2025, 2024, 2023, 2022, 2021
Association for Learning Technology (ALT) 2020
Deutsche Gesellschaft für Publizistik- und Kommunikationswissenschaft (DGPuK) (*Fachgruppe Visuelle Kommunikation*) 2022, 2021, 2020, 2017
Digital Culture & Education 2020
European Communication Research and Education Association (ECREA) 2022, 2018
Hawaii International Conference on System Sciences (HICSS) 2023, 2022, 2021
International Communication Association (ICA) 2025, 2023, 2022, 2021, 2020, 2014
National Communication Association (NCA) 2021, 2020
Schweizerische Gesellschaft für Kommunikations-und Medienwissenschaft (SGKM) 2021, 2020, 2018, 2017, 2016, 2014, 2012
Social Media & Society 2022
Studies in Communication Science (SComS) 2023, 2016, 2014, 2013

Professional Memberships

Association for Computing Machinery (ACM), SIGCHI
Association of Internet Researchers (AoIR)
European Communication Research and Education Association (ECREA)

Deutsche Gesellschaft für Publizistik- und Kommunikationswissenschaft (DGPK)
German Society for Journalism and Communication Studies

International Communication Association (ICA)

National Communication Association (U.S.) (NCA)

Student Supervision

2024 – present *University of Applied Sciences of the Grisons*
Institute for Multimedia Production
Supervision of Bachelor and Master Theses

2022 *Carnegie Mellon University*
in collaboration with Anti-Defamation League, Collaboratory Against Hate Action and Research Center,
and University of Pittsburgh, Jewish Studies
Student Project: From anti-vax to antisemitism: tracing associations from COVID activism to extremism
with a mixed-method approach

2022 *Carnegie Mellon University*
in collaboration with Marti Louw (IDeATe, TracesLab), Daragh Byrne (School of Architecture) *Student*
Project: Probing Documentation Practices

2019 – 2025 *Carnegie Mellon University*
Software and Societal Systems Department (S3D)
Research Experience for Undergraduates ([REUSE](#))
Project: User Awareness of Social Media Algorithms

2009 – 2018 *University of Basel*
Institute for Media Studies
Supervision of Bachelor and Master Theses

Teaching

For better understanding, German course titles have been translated into English (*italics* in last line of each course).

2024 – present *University of Applied Sciences of the Grisons, Switzerland*
[Studio: Strategic Communication in the Digital Age](#)
Master-level course

2023 – present *University of Applied Sciences of the Grisons, Switzerland*
[Theorien und Methoden](#)
Theories and Methods
Master-level course

2023 – present *University of Applied Sciences of the Grisons, Switzerland*
[Sozial- und Kommunikationswissenschaftliche Vertiefung](#)
Specialization: Social and Communication Studies

Master-level course

2022.....*University of Lugano/Università della Svizzera italiana, Switzerland*
[Techniques and tools for analyzing visuals](#)

Bachelor-level course

Guest Lecturer

2021 – 2022.....*University of Applied Sciences of the Grisons, Switzerland*
METMMF03 Markt- und Medienforschung III

Market and Media Research III

Master-level course

Guest Lecturer

2021.....*Carnegie Mellon University*
[17-397 & 17-641](#) Introduction to Qualitative Research: Social Media Apps and Video Content Creation

Graduate & undergraduate course

2018.....*University of Basel*
[50625-01](#): Stars, Prominente und Celebrities in den Medien: aktuelle Analysen

Analyzing Stars and Celebrities in Media Contexts

Master-level course

2018.....*University of Basel*
[45122-01](#): Körperinszenierungen im Reality TV

The Representation of Body in Reality TV

Master-level course

2014 – 2018.....*University of Basel*
[41825-01](#): Fernsehkultur im Wandel: Am Beispiel von(Scripted) Reality TV

Television Culture in Transition: The Example of (Scripted) Reality TV

Bachelor-level course

2013 – 2018.....*University of Basel*
[40095-01](#): Computergestützte Analyse audiovisueller Medienprodukte mit der Web-Applikation trAVis

Computer-based Analysis of Audio Visual Media Artifacts Using the Web Application trAVis

Master-level course

2013 – 2014.....*University of Basel*
[11396-01](#): Qualitative Methoden der Fernsehforschung

Qualitative Methods for Television Research

Bachelor-level course

2013.....*University of Mannheim*
Arten und Weisen der Inszenierung medialer Wirklichkeiten

Ways of Staging Media Realities

Master-level course

2012.....*University of Basel*

[30660-01](#): Analyse audiovisueller Kurzformate am Beispiel von YouTube

Analysis of Short-Form Videos on YouTube

Master-level course

2011.....*University of Basel*

[29043-01](#): Forschungswerkstatt: Reality-TV II

Research workshop: Reality-TV II

Bachelor-level course

2011.....*University of Basel*

[25950-01](#): Forschungswerkstatt: Analyse (audio-)visueller Kommunikation / Medien *Research workshop:*

Analysis of audiovisual communication/media

Bachelor-level course

2010.....*University of Basel*

[24316-01](#): Forschungswerkstatt: Reality-TV

Research workshop: Reality-TV

Bachelor-level course

2009.....*University of Basel*

Produktanalysen und Videoclips

Product Analyses and Videoclips

Bachelor-level course

Publications

For better understanding, German publication titles have been translated into English (*italics* in last line of each publication).

BOOKS

[B06] Autenrieth, U., **Klug, D.**, Schmidt, A., Deppermann, A. (eds.) (2018). **Medien als Alltag.**

Herbert von Halem. [978-3-86962-298-9](#)

Media as Everyday Life

[B05] Klug, D. (ed.) (2016). **Scripted Reality – Fernsehrealität zwischen Fakt und Fiktion.**

Perspektiven auf Produkt, Produktion und Rezeption. Nomos. [978-3-8487-3150-3](#) *Scripted*

Reality–Television Reality Between Fact and Fiction. Perspectives on the Product, the

Production, and the Perception

[B04] Klug, D. (2013). **Lip Synching in Musikclips. Zur Konstruktion von Audio-Vision durch**

musikbezogene Darstellungshandlungen. Nomos. [978-3-8487-0240-4](#)

Lip synching in Music Videos. On the Construction of Audiovision Through Music-Related

Representational Acts

[B03] Jost, C., **Klug, D.**, Schmidt, A., Reautschnig, A., & Neumann-Braun, K. (2012).

Computergestützte Analyse von audiovisuellen Medienprodukten. Springer VS. [978-3-531-19459-2](#)

Computer-Based Analysis of Audiovisual Media Artifacts

[B02] Jost, C., **Klug, D.**, Schmidt, A., Neumann-Braun, K. (eds.) (2011). **Populäre Musik, mediale**

Musik? Transdisziplinäre Beiträge zu den Medien der populären Musik. Nomos. [978-3-8329-6719-2](#)

[B01] Jost, C., Neumann-Braun, K., **Klug, D.**, Schmidt, A. (eds.) (2009). **Die Bedeutung populärer Musik in audiovisuellen Formaten**. Nomos. [978-3-8329-4999-0](#)

The Meaning of Popular Music in Audiovisual Artifacts

CHAPTERS IN BOOKS

[Ch23] Schlote, E., **Klug, D.** (2022). Hashtags als Analyseinstrument in der kollaborativen Auseinandersetzung mit Kurz- und Kürzestvideos in der Webapplikation TRAVIS GO. In U. Autenrieth (ed.), **It's all about video. Visuelle Kommunikation im Bann bewegter Bilder**. [978-3-86962-603-1](#)
Hashtags as analytical tool for collaborative analysis of videos using the web app TRAVIS GO

[Ch22] Klug, D. (2020). "It would not just be visual, it could have words and a story". Performance and Narrative in the Music Video Oeuvre of Michel Gondry. In M. Block, J. Kirby (eds.), **ReFocus: The Films of Michel Gondry**. Edinburgh University Press. pp. 197-212. [978-1-4744-5603-6](#)

[Ch21] Klug, D. (2019). The Song Does Not Remain the Same. Music Videos as Large-scale Audiovisual Forms. In C. Jost, G. Herzfeld (eds.), **Large-scale Forms in Popular Music**. Waxmann. pp. 197-210. [978-3-8309-4119-4](#)

[Ch20] **Klug, D.**, Schmidt, A. (2019). Production Practices in the Shooting of German Scripted Reality Shows. In C. Batty, M. Berry, K. Dooley, B. Frankham, S. Kerrigan (eds.), **The Palgrave Handbook of Screen Production**. Palgrave Macmillan. pp. 293-304. [doi.org/10.1007/978-3-030-21744-0_23](#)

[Ch19] **Klug, D.**, Neumann-Braun, K. (2018). Medienanalyse. In R. Bohnsack, W. Marotzki, M. Meuser (eds.), **Handbuch Hauptbegriffe Qualitativer Sozialforschung**. UTB. pp. 153-155. [978-3-8100-3302-4](#)
Media Analysis

[Ch18] **Klug, D.**, Schlote, E. (2018). Ästhetische Bildung mit audiovisuellen Medien digital unterstützen. Schulischer Praxisbedarf und Konzepte der Filmbildung. In U. Autenrieth, D. Klug, A. Schmidt, A. Deppermann (eds.), **Medien als Alltag**. Herbert von Halem. pp. 68-98. [978-3-86962-298-9](#) *Supporting Aesthetic Education with Audiovisual Media School's Demand for Practice and Concepts of Teaching Film*

[Ch17] Klug, D. (2018). Status Quo Vadis Musikclip: Audiovisuelles Radio und nutzergenerierte Tribute-Videos auf YouTube. In U. Autenrieth, D. Klug, A. Schmidt, A. Deppermann (eds.), **Medien als Alltag**. Herbert von Halem. pp. 174-208. [978-3-86962-298-9](#)
Status Quo Vadis Music Video: Audiovisual Radio and User-Generated Tribute Videos on YouTube

[Ch16] **Klug, D.**, Neumann-Braun, K. (2018). Deskription und Rekonstruktion. Mit der Web-Applikation trAVis audiovisuelle Medienprodukte analysieren. In C. Moritz, M. Corsten (eds.), **Handbuch Qualitative Videoanalyse**. Springer VS. pp. 259-278. [doi.org/10.1007/978-3-658-15894-115](#) *Description and Reconstruction. Analyzing Audiovisual Media Products with the Web Application trAVis*

[Ch15] Klug, D. (2017). These Kind of Dreams. Dystopian Depictions of California in the Music Video Californication. In K. Nowak-McNeice, A. Zarzyka (eds.), **A Dark California. Essays on Dystopian Depictions in Popular Culture**. MacFarland. pp. 174-183. [978-1-4766-6783-6](#)

[Ch14] Klug, D. (2017). Der Hohn macht die Musik. Die Inszenierung von Talentfreiheit in der

Musikcastingshow "Deutschland sucht den Superstar". In H. Schramm, N. Ruth (eds.), **Musikcastingshows - Wesen, Nutzung und Wirkung eines populären Fernsehformats**. Springer VS. pp. 15–36. [978-3-658-17892-5](#)

The Staging of Missing Talent in Singing Competition Reality Shows. The Case of "Deutschland sucht den Superstar"

[Ch13] Klug, D., Schmidt, A. (2017). TV Formate. In T. Hecken, M. Kleiner (eds.), **Handbuch Popkultur**. J.B. Metzler. pp. 159–163. [978-3-476-05601-6](#)

TV formats

[Ch12] Klug, D., Neumann-Braun, K. (2016). Fernsehrealität: Genrevielfalt und Produktionspraxis. Zur Einleitung in die wissenschaftliche Untersuchung von Scripted Reality-Formaten. In D. Klug (ed.), **Scripted Reality–Fernsehrealität zwischen Fakt und Fiktion**. Nomos. pp. 7-32. [978-3-8487-3150-3](#)

Television Reality: Genres and Production Practices. How to Scientifically Deal with Scripted Reality Formats

[Ch11] Klug, D. (2016). Scripted Reality-Formate als Erfolgsgarant im Programm deutschsprachiger und europäischer Fernsehsender. In D. Klug (ed.), **Scripted Reality–Fernsehrealität zwischen Fakt und Fiktion**. Nomos. pp. 33-64. [978-3-8487-3150-3](#)

The Success of Scripted Reality in German-speaking and European Television

[Ch10] Klug, D., Schmidt, A. (2016). 'Faction' im Fernsehen. Produktionsbeobachtung des Scripted Reality-Formats "mieten, kaufen, wohnen". In D. Klug (ed.), **Scripted Reality–Fernsehrealität zwischen Fakt und Fiktion**. Nomos. pp. 89-124. [978-3-8487-3150-3](#)

'Faction' on Television. The Production of the Scripted Reality Show „mieten, kaufen, wohnen“

[Ch09] Klug, D. (2016). Die Herstellung von Scripted Reality-TV - eine Analyse von Praktiken und Realitätsauffassungen der Produzierenden. In D. Klug (ed.), **Scripted Reality–Fernsehrealität zwischen Fakt und Fiktion**. Nomos. pp. 125-186. [978-3-8487-3150-3](#)

The Production of Scripted Reality TV. Analyzing the Producers' Work Practices and Their View on Reality

[Ch08] Klug, D. (2015). (Er-)Forschendes Lernen mit Hilfe von Web-Applikationen: Analyse audiovisueller Medienprodukte im Musikunterricht. In S. Schmid (ed.), **Musikunterricht(en) im 21. Jahrhundert**. Wißner. pp. 201–212 [978-3-89639-951-9](#)

Computer-based Analysis of Audiovisual Media Artifacts in School Music Lessons

[Ch07] Klug, D. (2011). (Un-)Stimmigkeiten. Zur Darstellungspraxis des lip synching in der Audio-Vision des Musikclips. In C. Jost, D. Klug, A. Schmidt, K. Neumann-Braun (eds.), **Populäre Musik, mediale Musik? Transdisziplinäre Beiträge zu den Medien der populären Musik**. Nomos. pp. 7–29 [978-3-8329-6719-2](#)

(In-)Coherences. On the Performative Practice of Lip Synching in the Audio-Vision of Music Videos

[Ch06] Klug, D. (2011). Aus zwei mach eins? Das Original(e) in der Audio-Vision des Musikclips. In N. Grosch, F. Hörner (eds.), **Lied und populäre Kultur/Song and Popular Culture**. Jahrbuch des Deutschen Volksliedarchivs. 56. Jahrgang: Original und Kopie/Original and Copy. Waxmann. pp. 43–61 [978-3-8309-7616-5](#)

Two Become One? The Original in the Audio-Vision of the Music Video

[Ch05] Klug, D. (2011). Der monströse Körper im Musikclip. In J. van Bebber (ed.), **Dawn of an Evil Millennium. Horror/ Kultur im neuen Jahrtausend**. Büchner. pp. 312–318 [3941310224](#) *The*

Monstrous Body in Music Videos

[Ch04] Klug, D., Neumann-Braun, K. (2011). All eyes on... music? Musik und Audiovision im Wandel. In T. Mania, H. Keazor, T. Wübbena (eds.), **Imageb(u)ilder. Vergangenheit, Gegenwart und Zukunft des Videoclips** (Ausstellungsband). Münster: Telos, S. 52–71. [978-3-933060-36-5](#)

All eyes on... music? Music and Audio Vision in Transition

[Ch03] Klug, D. (2010). ‘...don’t be afraid, don’t have no fear’ – Horrorästhetik im Popmusikclip zu “Everybody (Backstreet’s back)”. In A. Brunner, M. Parzer (eds.), **pop:aesthetiken. Beiträge zum Schönen in der populären Musik** (Werkstatt Populäre Musik, Band 2). Innsbruck Studienverlag. pp. 139–161.

...dont be afraid, don't have no fear – Horror Aesthetics in the Pop Music Video “Everybody (Backstreet’s back)”

[Ch02] Jost, C., Klug, D. (2009). Integrierte Bild-Text-Ton-Analyse. Am Beispiel des Musikclips „Californication“. In C. Jost, A. Schmidt, D. Klug, K. Neumann-Braun (eds.), **Die Bedeutung populärer Musik in audiovisuellen Formaten**. Nomos, pp. 197–242. [978-3-8329-4999-0](#) *Integrated Analysis of Image, Text, and Sound. The Example of the Music Video “Californication”*

[Ch01] Jost, C., Klug, D., Schmidt, A., Neumann-Braun, K. (2009). Der Song im Zeichen der Audiovision. Zur Einführung in ein disparates Forschungsfeld. In C. Jost, A. Schmidt, D. Klug, K. Neumann-Braun (eds.), **Die Bedeutung populärer Musik in audiovisuellen Formaten**. Nomos, pp. 7–19. [978-3-8329-4999-0](#)

The Song in the Context of Audio Vision. Introduction to a Dispersed Research Area

REFEREED JOURNAL PAPERS, CONFERENCE PROCEEDINGS & WORKSHOP PAPERS

[J24] Garner, G., McGrann, M., Lynn, M., Klug, D., Kranson, R., Miller Yoder, M. (2025). Implicit Antisemitism and COVID-19 Conspiracy Theory on Twitter: Linking Narratives in a Mixed-Methods Study. **Jewish Film & New Media** (11/2), 183–213. <https://doi.org/10.1353/jfn.2023.a965681>.

[J23] Vasquez-Herrero, J., Negreira-Rey, M., Klug, D. (2023). Key Concepts and Research Methods to Analyze TikTok Journalism. **Cultural Science** (15/1), 42-62. <https://doi.org/10.2478/cs-j-2023-0005>.

[J22] Li, Y., Zhou, X., Klug, D., Byrne, D., Louw, M. (2023). Exploring Students Interpretations and Values of Documentation in Creative Learning Domains. **Proceedings of the 17th International Conference of the Learning Sciences-ICLS 2023**, 2017-2018. <https://doi.org/10.22318/icls2023.320691>.

[J21] Steen, E., Yurechko, K., & Klug, D. (2023). You Can (Not) Say What You Want: Using Algospeak to Contest and Evade Algorithmic Content Moderation on TikTok. **Social Media + Society**, 9(3). <https://doi.org/10.1177/20563051231194586>.

[J20] Klug, D., Steen, E., & Yurechko, K. (2023). How Algorithm Awareness Impacts Algospeak Use on TikTok. In **Companion Proceedings of the ACM Web Conference 2023** (WWW '23 Companion). <https://doi.org/10.1145/3543873.3587355>.

[J19] Klug, D., Evans, M., & Kaufman, G. (2023). How TikTok served as a platform for young people to share and cope with lived COVID-19 experiences. In **MedieKultur: Journal of media and communication research**, 38(73), 152-170. <https://doi.org/10.7146/mk.v38i73.128463>.

- [J18] Klug, D. (2022). Deleting Videos on TikTok as Algorithm-Related Impression Management. In **AoIR Selected Papers of Internet Research, 2022**. <https://doi.org/10.5210/spir.v2022i0.13036>.
- [J17] Miller, C., Cohen, S., **Klug, D.**, Vasilescu, B., Kästner, C. (2022). “Did You Miss My Comment or What?” Understanding Toxicity in Open Source Discussions. In **44th International Conference on Software Engineering (ICSE 2022)** [*Distinguished Paper Award*] doi.org/10.1145/3510003.3510111
- [J16] Schlote, E., Pileggi, C., **Klug, D.** (2021). Kollaborative Auseinandersetzung mit Videos. Erfahrungen mit TRAVIS GO in der Hochschullehre. In **Lehrentwicklung by Openness – Open Educational Resources im Hochschulkontext**. pp. 81-84. doi.org/10.5281/zenodo.5004445
Collaborative Examination of Videos. Using TRAVIS GO in Higher Education
- [J15] De Los Santos, M., **Klug, D.** (2021). The TikTok Tradeoff: Compelling Algorithmic Content at the Expense of Personal Privacy. In **20th International Conference on Mobile and Ubiquitous Multimedia (MUM’21)**. pp. 226-229. doi.org/10.1145/3490632.3497864
- [J14] Le Compte, D., **Klug, D.** (2021). It’s Viral! A Study of the Behaviors, Practices and Motivations of TikTok Users and Social Activism. In **Companion Publication of the 2021 Conference on Computer Supported Cooperative Work and Social Computing (CSCW’21)**. pp. 108-111. doi.org/10.1145/3462204.3481741
- [J13] Qiu, H. S., **Klug, D.** (2021) Motivations and Expectations for Virtual Gift-giving in Douyin Live Streams. In **AoIR Selected Papers of Internet Research, 2021**. doi.org/10.5210/spir.v2021i0.12194
- [J12] **Klug, D.**, Qin, F., Evans, M., Kaufman, G. (2021). Trick And Please. A Mixed-Method Study On User Assumptions About the TikTok Algorithm. In **13th ACM Web Science Conference**. pp. 84-92. doi.org/10.1145/3447535.3462512
- [J11] **Klug, D.**, Schlote, E. (2021). Designing a Web Application for Simple and Collaborative Video Annotation That Meets Teaching Routines and Educational Requirements. In **Proceedings of 19th European Conference on Computer-Supported Cooperative Work (ECSCW’21)**. [10.18420/ecscw2021_ep15](https://doi.org/10.18420/ecscw2021_ep15)
- [J10] **Klug, D.**, Bogart, C., Herbsleb, J. (2021). “They Can Only Ever Guide.” How an Open Source Software Community Uses Roadmaps to Coordinate Effort. In **Proceedings of the ACM on Human-Computer Interaction**, 5 (CSCW1), pp. 1-28. doi.org/10.1145/3449232
- [J09] Fang, H., **Klug, D.**, Lamba, H., Vasilescu, B., Herbsleb, J. (2020) Need for Tweet: How Open-Source Developers Talk About Their GitHub Work on Twitter. In **Proceedings of the 17th International Conference on Mining Software Repositories (MSR’20)**. pp. 322-326. doi.org/10.1145/3379597.3387466
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- [P57] Working Around the Clock App. Algospeak As Content Creation Strategy on TikTok. [TikTok: Work, Time, and Play in a Platform Economy](#). University of Edinburgh, June 14th, 2024 (virtual).
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- [P55] You Can (Not) Say What You Want. Algospeak as Communicative Practice Against Unjust Algorithmic Content Moderation on TikTok. [73rd Annual Conference of the International Communication Association \(ICA\)](#). Toronto, May 25–29, 2023 (with Ella Steen, Kathryn Yurechko).
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- [P47] The Relationship Between Antisemitism and COVID-19 Conspiracy on Twitter. Poster Session. [Eradicate Hate Global Summit 2022](#), Pittsburgh, September 19 – 21, 2022 (with Grace Garner, Madeleine McGrann, Rachel Kranson, Maja Lynn, Michael Miller Yoder).
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- [P45] Why and How to Research TikTok. [IDeaS Summer Institute 2022](#), Carnegie Mellon University (virtual). Pittsburgh, June 20–22, 2022.
- [P44] How young people used TikTok videos to share lived experiences during COVID-19 lockdown. [72nd Annual Conference of the International Communication Association \(ICA\)](#), Paris, France, May 24 – 30, 2022.
- [P43] “Did You Miss My Comment or What?” Understanding Toxicity in Open Source Discussions. [44th International Conference on Software Engineering \(ICSE 2022\)](#), Pittsburgh, USA, May 22–27, 2022 (with Sophie Cohen, Christian Kästner, Courtney Miller, Bogdan Vasilescu).
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[P34] TRAVIS GO – A Video Annotation Tool to Secure Media Literacy in Education and Beyond. [SGKM/SACM Annual Conference](#), ZHAW Winterthur, Switzerland (virtual), November 20, 2020 (with Elke Schlote).

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[P32] TRAVIS GO - Collaborate Video Annotation to Support Visual and Media Literacy. [43rd Conference of the Association for Educational Communications and Technology \(AECT\)](#), Jacksonville (FL), USA (virtual), November 2–7, 2020.

[P31] “Jump in and be Part of the Fun”. How News Providers Use and Adapt to TikTok. [Midwestern Popular Culture Association/American Culture Association \(MPCA/ACA\)](#), Minneapolis, USA (virtual), October 1-4, 2020.

[P30] Musical.ly Tutorials as Aesthetic Codes and Performance Guidelines in Digital Youth Communities. [European Communication Research and Education Association \(ECREA\)](#), USI Lugano, Switzerland. October 31-November 04, 2018.

[P29] Collaborative Engagement with Audiovisual Media Products Using the Web-Application TRAVIS GO. [Visual Knowledge in Education and Science/Youth Presents Congress 2018](#) Berlin-Brandenburg Academy of Sciences and Humanities, Germany. October 25-27, 2018 (with Elke Schlote).

[P28] Ästhetische Bildung mit audiovisuellen Medien digital unterstützen. Die Web-Applikation TRAVIS GO an der Schnittstelle von Medienwissenschaft, Informatik und Schulpraxis. [fraMediale 2018](#), Frankfurt University of Applied Sciences, Germany. September 19, 2018 (with Elke Schlote). *The Web-Application TRAVIS GO on the Interface of Media Studies Computer Science, and Educational Practice*

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[P26] Rising from the Trashes. Ordinariness and the Reality Celebrity Career. [Cool Retro Camp Trash – Aesthetic Concepts in Popular Culture](#), University of Freiburg, Germany. May 3-5, 2018.

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[P24] TRAVIS GO - Filmanalyse einfach gemacht! [KommSchau'17: Sicher oder riskant?](#) University of Applied Science Northwestern Switzerland, Brugg-Windisch, Switzerland. November 15, 2017 (with Elke Schlote).

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[P21] Elicited and Exploited Emotions - How Reality TV Demands the Body. [Affect – Media – Power](#), Free University of Berlin, Germany. June 29-July 1, 2017 (with Axel Schmidt).

[P20] The simple life: house building, barter, and self-support in the reality show “Alaskan Bush People”. [13th International SIEF Congress: Ways of Dwelling: Crisis – Craft – Creativity](#), University of Göttingen, Germany. March 26-30, 2017.

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[P17] Putting the Action into Faction. Production Strategies of Scripted Reality Television in the Understanding of the Producers. [Media Engagement: Connecting Production, Texts, and Audiences](#), University of Westminster, UK. May 4th, 2016.

[P16] Transgressions of Reality. Factualizing the Fiction of Scripted Reality. [Media and Transgression](#), Lund University, Sweden. March 17th, 2016.

[P15] Der Hohn macht die Musik. Die Inszenierung von Talentfreiheit in Musikcastingshows. [Interdisziplinäre Tagung zu Kultur, Nutzung, Wirkung und Ökonomie von Musikcastingshows](#), University of Würzburg, Germany. December 3-5, 2015.

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[P14] Die audiovisuelle Erweiterung des Popsongs im Musikclip. Große Formen in der populären Musik, Center for Popular Culture and Music Freiburg, Germany. November 27-29, 2015. *The Audiovisual Extension of the Pop Song in Music Videos*

- [P13] trAVis – A Tool for Multimodal Data Analysis. BreMM'15 – 2nd Bremen Conference on Multimodality, University of Bremen, Germany. September 21-22, 2015 (with Axel Schmidt).
- [P12] Popular Entertainment between Fact and Fiction: The Case of German Scripted Reality Shows. [4th European Popular Culture Association Conference \(EUPOP'15\)](#), Humboldt University of Berlin, Germany. July 29-31, 2015.
- [P11] Scripted Reality-Produktionen zwischen Fakt und Fiktion. The (Un-)Truth of Images. Modes of Reality in TV and Cinema Conference, University of Kiel, Germany. March 26-28, 2015. *Productions of Scripted Reality Between Fact and Fiction*
- [P10] Die Herstellung wahrheitsfähiger Bilder – Produktionstechniken im factual entertainment. The (Un-)Truth of Images. Modes of Reality in TV and Cinema Conference, University of Kiel, Germany. March 26-28, 2015 (with Axel Schmidt).
- [P09] Displaying the Self through Moving Images. Functions and Consequences of YouTube-Videos on Peer-Perception and Self-Identification. [64th Annual Conference of the International Communications Association \(ICA\)](#), Seattle, USA. May 21-25, 2014.
- [P08] Zwischen fiktionaler und faktualer Fernsehunterhaltung: Vergleichende Produktions-, Produkt und Rezeptionsanalysen von Scripted Reality-Formaten. [SGKM/SACM Annual Conference 2014. Ruptures – Upheavals – Opportunities: The Transformation of the Swiss Media Landscape in an International Context](#), University of Zurich, Switzerland. April 11-12, 2014.
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- [P07] What's that sound? Creating realistic audio-visual experiences in music videos. 1st International Conference of the European Sound Studies Association (ESSA), Humboldt University of Berlin, Germany. October 11-12, 2013.
- [P06] Reality TV – Herstellung von Wirklichkeit im und über das Fernsehen hinaus. Annual Conference of the History of Television/Television Studies Division of the Society for Media Studies, University of Regensburg, Germany. May 3–5, 2013 (with Axel Schmidt).
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- [P03] Computergestützte integrierte Bild-Text-Ton-Analyse audiovisueller Materialien. [SGKM/SACM Jahrestagung: Bild-Kommunikation-Medien](#), University of Basel, Switzerland. April 8-9, 2011 (with Christofer Jost).
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[P01] Das kurze Grauen. Horror in Musikvideoclips. Conference of the “Project Intermediality”, University of Vienna, Austria, March 30-31, 2007.
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[W06] Audiovisuelle Medienprodukte transkribieren, annotieren, analysieren. Erfahrungen aus der Konzeption, Entwicklung und Anwendung der Web-Applikationen trAVis und TRAVIS GO. [Videoannotation in den Wissenschaften – Herausforderungen und Perspektiven](#), Hasso-Plattner-Institute, Potsdam, Germany. November 16-17, 2017.
Transcribing, Annotating, Analyzing Audiovisual Media. Experiences from Developing the Web Applications trAVis and TRAVIS GO

[W05] „Aus dem Leben gegriffen und etwas überspitzt.“ Strategien der Faktualisierung in der Produktion von Scripted Reality-Formaten. Workshop Fernsehrealität und Scripted Reality. Perspektiven auf Produkt, Produktion und Rezeption, University of Basel, Switzerland. November 20, 2015.
Factualizing the Fiction. Analyzing the Production Strategies of Scripted Reality Formats

[W04] „Schärfe gibt’s beim Inder, Anschlüsse gibt’s am Bahnhof“. Produktionsbeobachtung des Scripted Reality-Formats *mieten, kaufen, wohnen*. Workshop Fernsehrealität und Scripted Reality. Perspektiven auf Produkt, Produktion und Rezeption, University of Basel, Switzerland. November 20, 2015 (with Axel Schmidt).
The Production of the Scripted Reality Show „mieten, kaufen, wohnen“

[W03] Analyse von Fernsehprodukten mit trAVis – Workflow, Variationen und Vergleiche. Music – Computer – Analysis Conference, University of Basel, Switzerland. February 8-9, 2013. *Analyzing Television Products Using the Transcription Tool trAVis: Workflow, Variations and Comparisons*

[W02] Intermediale Strukturen im Musikclip. Auf dem Weg zu einer integrierten Bild-Text-Ton-Analyse, veranschaulicht am Musikclips ’Californication’. Workshop on the Meaning of Popular Music in Audiovisual Artifacts Seminar for Media Studies Basel, Switzerland. February 5-6, 2009 (with Christofer Jost).
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[W01] Formen und Funktionen der Inszenierung von Horror in Musikvideoclips. [Workshop and Workshop Visual Sociology](#), University of Vienna, Austria. November 23-24, 2007. *Forms and Functions in the Presentation of Horror in Music Videos*

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How News Providers Make Use of TikTok

[Pa04] Release der Web-App TRAVIS GO. Chancen und Herausforderungen der Appifizierung von Schule. University of Basel, Switzerland. September 18, 2019 (with Elke Schlote and Klaus Neumann-Braun)

Release of the app TRAVIS GO. Perspectives on appification in education

[Pa03] Videoclips. Von MTV zu YouTube. Center for Popular Culture and Music, Freiburg, Germany. July 14th, 2016.

Videoclips. From MTV to YouTube

[Pa02] Computergestützte Analyse von Musikclips. University of Applied Sciences North-Western Switzerland, Aarau, Switzerland. February 12, 2013.

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[Pa01] Lip Synching als Darstellungsstrategie im Musikclip. Zur Konstruktion von Audiovision. Basel PhD-Colloquium “Methods and Research”, Seminar for Media Studies Basel, Switzerland. April 12, 2011.

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[Pr09] 'Unaliving' language online: How journalists can decode ‘algospeak’ on social media, by Iris Pase. *International Journalists’ Network* (October 4, 2024). URL: <https://ijnet.org/en/story/unaliving-language-online-how-journalists-can-decode-%E2%80%99algospeak%E2%80%99-social-media>.

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