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## DANIEL KLUG

### Popular Culture Research Focus at the Institute of Media Studies

Popular culture is a mature field of research in the area of “Media, Communication, Society” at the [Institute of Media Studies, University of Basel](#). This includes the analyses of cultural products as well as of forms of everyday cultural practices. Foci include the following subjects:

- [Popular Music and Video Clips](#)
- [Reality TV](#)
- [Computer-based Analysis of Audiovisual Media Artifacts](#)

Teaching and research covers methodological and theoretical approaches concerning the production, distribution, reception, and (further) processing of mass media phenomena and their forms and functions within society and culture.

There are established scientific collaborations with the [Institute for the German Language](#) (Mannheim/ Germany) and the [Centre of Popular Culture and Music](#) (Freiburg/ Germany).

#### RESEARCH PROJECT:

### Image-Text-Sound-Analyses of Music Videos (2008 – 2011)

The project focused on the specific structures and the audio visual contents of music videos. Typically, analyses of music videos tend to overlook three basic aspects: the importance of sound, immanent structures of music and (pop)musical contexts, and the genre specific structural principles of music videos. As a result, there are many heterogeneous attempts to include the analysis of the underlying musical structures into an integrated analysis of music videos. Previously, however, no standardized analytical tool has been developed to provide an adequate analysis of the audio visual relations in music videos and related media artifacts.

An adequate analytical tool needs to provide options to describe and to visualize the overall nature and materiality of audiovisual media artifacts, such as music videos. Therefore, an appropriate analysis includes among others, the character’s actions, montage, camera movements, textual elements and also musical actions and structures. All of these single analytical categories must be put in relation to each other to capture the audiovisual character of a music video.

These preliminary considerations led to the development of [trAVis](#), a music-centered web application for the transcription and analysis of short audiovisual media products.

*Funded by the Swiss National Science Foundation (SNF)*

## RESEARCH PROJECT:

**Varieties of scripted reality programs in television and on the internet. Comparative analyses of production, product and reception in (German-speaking) Switzerland (2014 – 2016)**

The project focuses on a type of reality program found on German-speaking television called “scripted reality”. Scripted reality shows are a specific phenomenon typically based on a fictional script while also integrating factual elements. This is because such shows rely on the nonfictional performance skills of amateur actors to act out fictionalized versions (“script”) of everyday scenarios (“reality”). Since scripted reality shows adopt a documentary style of filming and aesthetic modes of presentation of traditional reality television, a close relationship to forms of factual entertainment is created.

This research project examines the phenomenon of scripted reality formats from three main perspectives: structuring proposals based on literature reviews, analyses of the production methods of scripted reality shows, and analyses of the format structures of scripted reality as a media product in television and on the internet. The literature reviews aim at situating scripted reality in the broader genre of reality television to develop a typology. The analyses of the production of scripted reality should provide exemplary reconstructions of production methods in the context of relations between entertainment and information. For example, the disclosure of specific production methods can illustrate in what way producers are trying to activate authentic emotions from the amateur actors in order to integrate factual aspects into the scripted fictional story. The format analyses aim at examining key structures in selected scripted reality shows on the level of communicated aspects (e.g. form, content, dramaturgy) and the level of the ways of communicating (e.g. paratexts, interpretive patterns).

The analysis of corresponding social media sites (e.g. Facebook) should illustrate their possibilities for reinforcing the ambiguous nature of scripted reality shows.

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## RESEARCH TOOL:

**trAVis is a music-centered web application for the transcription and analysis of short audiovisual media products**

trAVis was developed as part of the project [Image-Text-Sound-Analyses](#) at the [Institute of Media Studies](#), University of Basel. It combines image/film analysis and text hermeneutics with musicologist approaches and theoretical concepts in social science.

trAVis is an innovative free accessible web application. It provides a desktop, tools (e.g. video loop function, scale function, maximize/minimize view) and individual analytical categories to transcribe and analyze images/film (e.g. figure, setting, camera distance, montage), text and music/sound (e.g. voice, cast, rhythm, harmony) in audiovisual media artifacts like music videos, commercials, and web clips.

trAVis enables students and researchers to visualize and de-/reconstruct immanent inter-medial structures in mainly music-centered audiovisual phenomena. This can be done in various levels from a detailed analysis to a broad overview.

trAVis is freely available at: [www.travis-analysis.org](http://www.travis-analysis.org)