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THE AESTHETIC AUTHORITY OF AUTOMATED DECISION-MAKING SYSTEMS

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1. INTRODUCTION

If you open Instagram you are instantly confronted by videos playing automatically. If you click on a video and scroll down, the next video is already playing, no need to press play or search for something specific to watch, it is all already there. This is not just customer service or convenience, it is by design.

Daily, billions of people use social media platforms whose interfaces are designed to feel intuitive and personalized. The „For You“ page knows what you want before you do. No refreshing needed, content catered to your taste is served to you without interruption. It is made easier to continue than to stop watching. This frictionless design is largely understood as good user experience design, but it also hides another agenda: the carefully constructed environment in which automated decision-making systems govern our behavior while remaining out of sight.

In this thesis I argue that the design of digital interfaces is not neutral, but a tool for governance. The visual and interactive choices made by designers, what is shown and what is hidden, where buttons are placed, whether or not to allow for pauses, those are not merely functional decisions, but political ones. The platforms decide which content gets pushed and what content disappears, what kinds of communication are rewarded, and whether users experience themselves as autonomous agents or as subjects of an optimization system they cannot see or contest.

The central question I aim to address is: how does the aesthetic design of automated decision-making systems exercise authority, and what are the consequences of that authority remaining invisible?

To answer this, this thesis explores the historical trajectory from the earliest mechanical calculating machines to the algorithmic feeds of today‘s social media, examining how the relationship between user, interface, and the decision-making process has shifted throughout history. The earliest computational tools were transparent in their purpose, operated by specialists for clearly defined tasks, but today automated decision-making systems are embedded in the environmental nature of platforms. While browsing social media, the user does not actively interact with an autonomous decision-making system for the purpose of completing a task, they are already inside the system, simultaneously as audience and data producer.

This shift is the result of deliberate design strategies to convert human attention into revenue. The interface is the intermediary for this conversion. Algorithmic authority does not operate through rules and restriction but through seduction, the carefully constructed feeling that one sees a reflection of oneself and not the output of a ranking system designed to maximize engagement. As Byung-Chul Han has observed, contemporary power no longer represses but seduces. The design of social media platforms is precisely this kind of power, made visible through choices in platform design and the algorithmically influenced aesthetic changes of the content uploaded to the platform. (Han, 2017)

The argument made here is critical for design. The question of who benefits from an interface, and what it conceals or highlights, is central. If design is guided by governance choices, then critiquing such design is a political act.

2. TERMS AND DEFINITIONS

To navigate the complex landscape of automated decision-making (ADM) systems, artificial intelligence (AI), algorithms, and related concepts, this thesis establishes clear definitions for the terminology used throughout. As many of these terms lack universally accepted definitions, it is important to clarify which definitions this thesis adopts.

The Oxford English Dictionary defines an algorithm as:

> „a set of mathematical instructions or rules that, especially if given to a computer, will help to calculate an answer to a problem.“ (Cambridge University Press, n.d.)

Artificial Intelligence is defined as:

> „a particular computer system or machine that has some of the qualities that the human brain has, such as the ability to interpret and produce language in a way that seems human, recognize or create images, solve problems, and learn from data supplied to it.“ (Cambridge University Press, n.d.)

The difference between an algorithm and AI is that an algorithm is a set of instructions, often specified for a well-defined problem, calculating answers based on a predefined set of guidelines. Unlike a single algorithm, an AI system comprises multiple algorithms, and its approach to problem-solving depends on how it has been trained. Crucially, an AI system can modify its existing algorithms or develop new ones based on learned input. (Glock, 2024)

Based on algorithms and AI, DSS or Decision Support Systems are tools designed to support the decision-making process, assisting the decision-maker. DSS do not make decisions autonomously, contrary to automated decision-making (ADM) systems, which make decisions without human involvement. This distinction is central to the argument of this thesis: where DSS preserve human judgment, ADM systems replace it. The shift from one to the other is not merely technical, it determines who, or what, is ultimately responsible for consequential decisions.

In colloquial usage, the terms algorithm, ADM, and AI are often used interchangeably, reflecting how closely related these concepts are in popular perception. On social media, for instance, the system governing content management is almost universally referred to as „the algorithm.“ However, this is a somewhat reductive use of the term, as „algorithm“ carries a broad technical definition that obscures the true extent of the system‘s power and its role in shaping consequential decisions.

3. HISTORICAL CONTEXT

3.1 Automation of Calculation and Mechanical Interfaces

In the earliest computational systems, the interface and the machine were one and the same. Transparency was not a design choice but a physical attribute. Most people had little knowledge of what computers were or how they functioned, knowing of them only through the news. The only ones interacting with computers were specialists. Most such machines were used for scientific or military purposes and the public rarely interacted with them, but in 1890 Herman Hollerith rented his invention, the tabulating machine, to the US government for the purpose of the census. The U.S. Constitution mandates a census every ten years to distribute both congressional seats and taxes among the states, and larger staff and faster record-keeping systems were needed, for which Hollerith's first series of tabulating machines were used. The machines worked using a punch card (Fig 1.) system, where holes punched into cardboard cards were read by the machine to count and sort large amounts of data automatically. (Essinger, 2007, pp. 149-177)

With this mechanical approach, the machine itself was the interface. Without a screen, visual layout, or digital controls, the boundary between machine and interface was far less distinct. The process remained visible, a quality more natural to mechanical systems, where the inner workings are more difficult to conceal. Hollerith's tabulator and other machines of the time were solely designed for calculating and sorting information. They structured the data upon which decisions were based, but did not actively participate in the decision-making process itself. The machine only processed, the human decided.

3.2 Automation of Decision and Digital Interfaces

With the development of minicomputers and timesharing systems in the mid-1960s, computational systems became practical tools for decision-making beyond military and scientific specialists.

The first computerized data-driven decision support system was the Semi-Automatic Ground Environment air defense system for North America, completed in 1962. The Semi-Automatic Ground Environment (SAGE) (Fig 2.) was a Cold War air defense system that used radar networks and large digital computers to monitor airspace in real time and plan defensive responses to potential attacks.

In the 1960s, research began on the study of computerized quantitative models to assist in decision-making. The concept of a decision support system was first theorized by Scott Morton in 1964 at Harvard Business School. He studied how computer models could help managers make business planning decisions, conducting an experiment to coordinate production planning for laundry equipment using an IDI 21-inch cathode-ray tube (CRT) display with a light pen to display the management decision system (MDS). The pen allowed the user to interact directly with the display (Fig. 3), while a modem connection linked it to a pair of Univac 494 systems that performed the actual data processing. (Burstein & W. Holsapple, 2008, p. 171)

Morton's experiment was one of the first instances of a decision support system in commercial application. Beginning in the 1980s, extensive research into DSS was conducted across universities and organisations, gradually expanding both the scope and range of fields in which they could be applied. (Burstein & W. Holsapple, 2008, p. 174) Rather than just organizing data like the previously mentioned tabulator machine, both SAGE and Morton's experiment actively supported the decision-making process. These systems were, however, highly specialised, access to them was limited, and operating them required dedicated training. Importantly, they were presented as tools without agency of their own. Regardless of their complexity, the interfaces of these systems made their purpose immediately clear. Humans remained central to the process, the system assisted but never replaced human judgment.

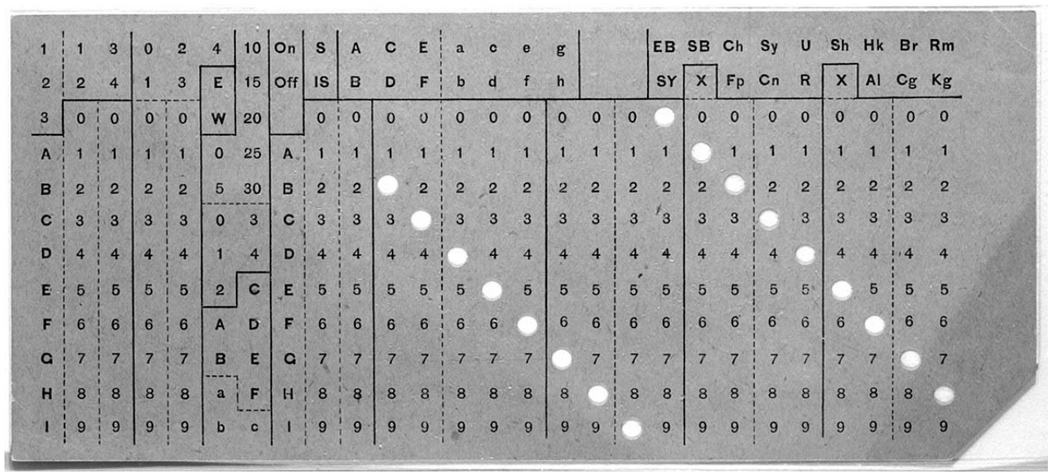
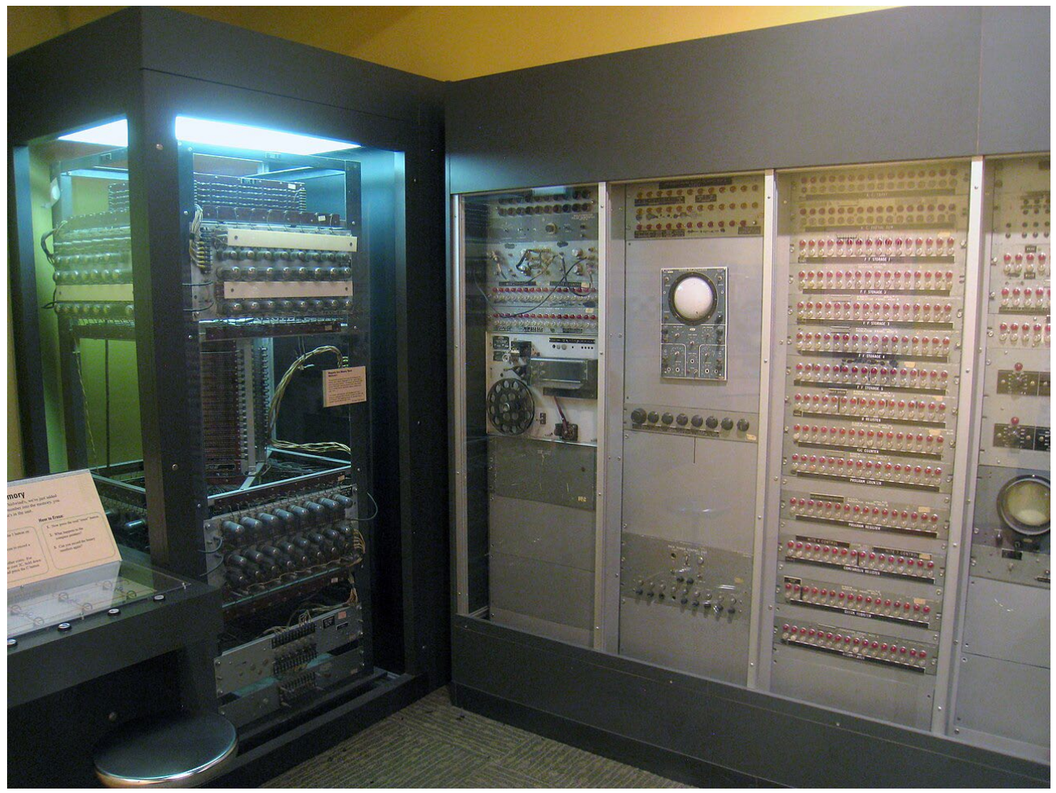


Figure 1. Punch card used in Hollerith's tabulating machine (Unknown author, n.d.)



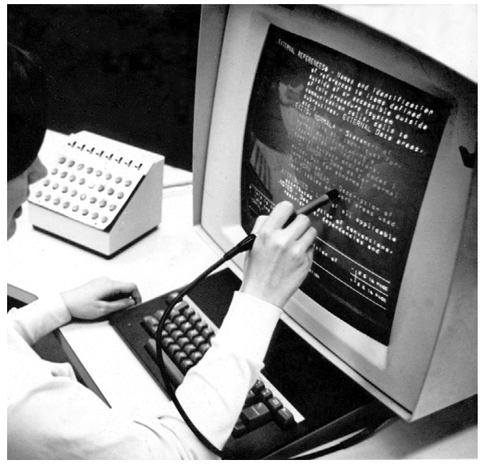


Figure 2. Whirlwind computer elements: Core memory (left) and operator console (Daderot, n.d.)
Figure 3. Hypertext Editing System (Lloyd, 1969)

3.3 Automation of Perception and the Environmental Interface

From 1990 onward, data warehousing and online analytical processing (OLAP) began to expand the possibilities of information systems and data-driven DSS emerged. (Burstein & W. Holsapple, p. 176) OLAP led to major changes in how information was managed. Databases grew quickly and new systems for managing information had to be developed, with a focus on the automatic intelligent understanding of data.

The integration of the World Wide Web led organisations to build internal networks (intranets) and employ widespread business software. This made information within organisations more accessible, which led to better decision-making. This in turn powered research into data mining and knowledge discovery, to analyse large databases and find useful patterns. Drawing on statistics, databases, machine learning, and AI, raw data was turned into useful knowledge for business. Data became an important resource, and as the quantity and quality of data improved, decision-making systems began to merge with knowledge management, the process by which information and expertise were shared within an organisation. (Parra, Tort-Martorell, Alvarez-Gomez and Ruiz-Vinals, 2023)

With the integration of decision support systems into management software and the rise of data-driven decision-making, these systems became increasingly opaque. DSS software is progressively replacing human judgment, pushing the human further from the centre of the decision-making process. As systems take on a greater role in shaping decisions, how this shift is experienced by users becomes a central question, and one that is fundamentally concerned with aesthetics and interface design.

4. THE AESTHETIC AUTHORITY: THE EXAMPLE OF INSTAGRAM

4.1 From Support to Autonomous System

The decision support systems described in the previous chapter shared a common characteristic: they were tools. The user approached them with a specific purpose and operated them deliberately. The relationship between user and system was clear. The operator was aware of using a tool, one whose entire purpose was to assist in decision-making, and which depended on humans to make and carry out the final decisions. But algorithmic decision-making is no longer limited to tools, and not every tool that uses algorithmic prediction makes this plainly visible.

Making autonomous decision-making less visible is mostly to the benefit of the companies behind these systems. In social media, for instance, the user is not the operator of the prediction system, the platform companies are. Unlike a DSS that a specialist consults and closes, algorithmic systems on social media are environmental, the user does not open them for the purpose of a specific task, they are already inside them while browsing, continuously. This shift from tool to environment is not a technical development but the result of deliberate design decisions about what to show, what to hide, and how to shape the user experience.

Deliberate design choices like this can be observed in the social media platform Instagram. With the integration of the algorithmically driven feed, visibility is no longer managed by who you follow, but by what the algorithm determines will keep you engaged. With the „For You“ page, recommended content is mixed with content from accounts one follows. There is a toggle (Fig. 4) at the top of the interface to switch between a chronological and an algorithmic feed. The toggle is quite small and not very prominent, and the default is set to the algorithmic feed. It seems clear that the platform wants users to spend their time on the algorithmic feed. (Seyson and Willett, 2025) The chronological feed follows a clear, understandable pattern, but the logic of the algorithmic feed is illegible. This illegibility is not a technical limitation, it is how algorithmic authority operates.

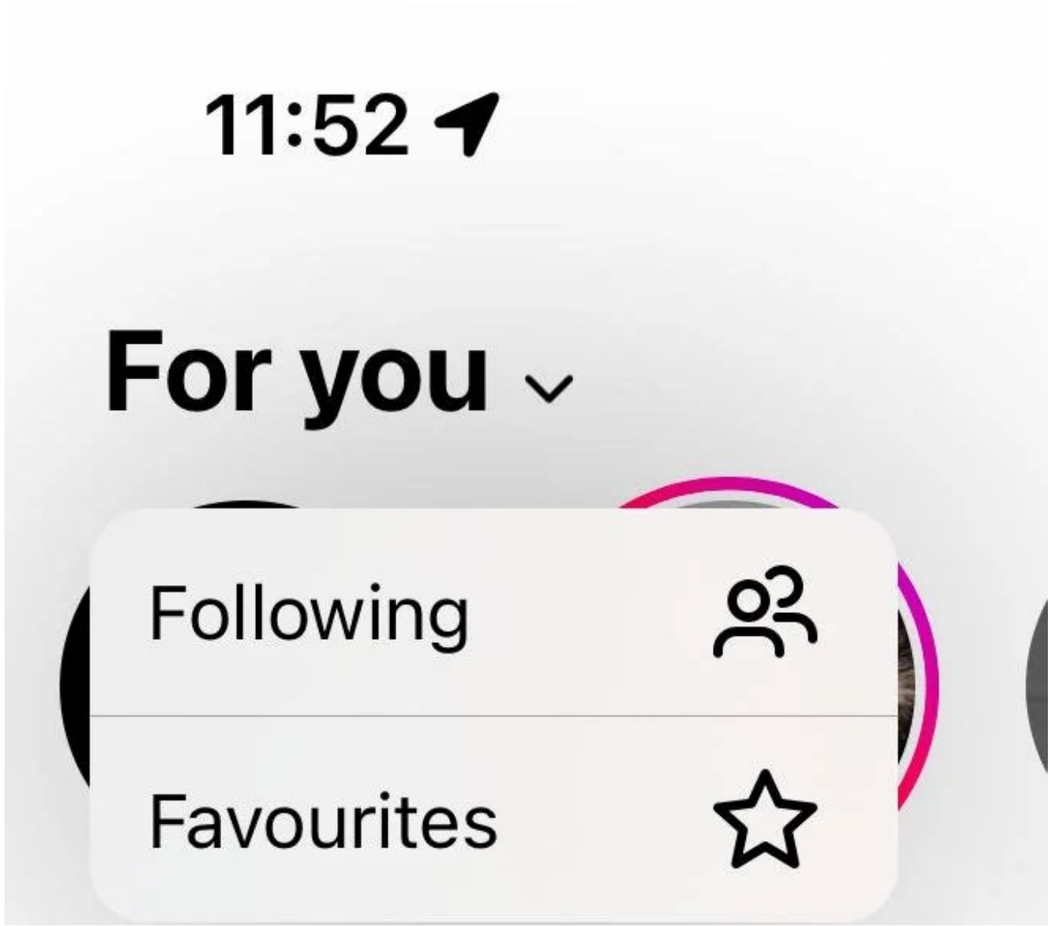


Figure 4. Instagram chronological/algorithmic feed toggle (tomqa1, 2024)

How visible algorithmic decision-making is depends on aesthetic design choices, and those choices are governance choices. The question then is how this invisibility is achieved.

4.2 Blackboxing as Design Strategy

A black box, in relation to algorithms, is commonly referred to as a system where an input is given and an output is produced, but how exactly this output is generated is not clear to the observer. (Bucher, 2018, p. 42-43) We do not interact with the algorithms we encounter directly, they are always behind an interface. The „For You“ page, or something similar on most other social media platforms, is the layer over the algorithm. Through these interfaces, the autonomous decision-making system becomes almost unnoticeable. Because little is publicly known about the principles underlying algorithmic filtering, users develop what are termed „folk theories.“ When the logic of a system is hidden, users do not simply accept it, they develop informal theories to make sense of it. (Elmimouni et al., 2025, p. 5)

This in turn leads users to perceive the algorithm as something almost mystical, or to personify it as an autonomous entity with intent. Bucher (2018) argues that mystifying machines is of no help, and that algorithms are not as much of a black box as one might think. Machines cannot simply be asked what values their logic operates on, but through observation and experimentation, patterns can be identified.

This opacity is by design, not merely a byproduct of technical limitation or a lack of technical literacy. The perception of the algorithm as an autonomous agent leads users to attribute censorship or prediction failures to the algorithm itself, thereby shifting perceived responsibility away from the companies behind it. In this way, human decisions can easily be disguised as algorithmic logic. Algorithms are shaped by the goals of the company behind them, the platform policies they define, the interfaces through which the

public interacts with the system, and their underlying profit motives.

Bucher (2018) also argues that the black box phenomenon is a natural human experience. Just as we carry sophisticated technology like smartphones every day with little to no understanding of how they actually work, the same applies to algorithms, where genuine understanding of the inner workings remains largely confined to specialists. This is easily exploited by companies, who design their systems to be deliberately opaque. Bucher states that people make sense of algorithms even without knowing how they work or what exactly they are. When people are affected by the output of algorithmic processing, their attention shifts to the algorithmic mechanism and they begin evaluating it regardless of technical knowledge.

Rather than understanding the complex mechanisms behind it, what matters more is understanding the algorithm‘s influence and the relationship between user and algorithm.

4.3 Attention as the Commodity, Engagement as the Metric

The term „doomscrolling“ is often used to describe the infinite scrolling of short-form content. The interface is built to keep users engaged, designed to capture and hold attention. To keep engagement up, the design is as frictionless as possible. The „For You“ page, for example, despite its name suggesting it exists to enhance the user‘s experience, is a powerful tool to keep users on the platform, as time spent generates revenue through advertisement placement. Every stopping point could lead to the user losing interest, which is why pauses and friction are minimized. This is made possible through strategic design choices such as autoplay, where videos begin instantly, engaging the viewer immediately. The infinite scroll and the absence of pauses between videos leaves no space for critical reflection on the content. The continuous flow of stimulation pushes toward immediate reaction rather than considered response. (Ferreira, 2025, p. 2) This shift from meaningful

experience toward measurable interaction leads content creators to actively optimize their content for better performance. The formula is speed, simplicity, emotional resonance, and visual impact. With the short time limits of short-form content, it becomes harder to convey complex messages. Content that requires more interpretation is structurally at a disadvantage. When a post is made, it is instantly measured and ranked by the algorithm rather than by humans. Every human interaction is reduced to data points, each pause, viewing time, share, like, and comment, and those points are used for further prediction. The collective sharing of meaning is managed through the lens of algorithmic performance. Ferreira (2025) names this process directly: the formation of public opinion gives way to the algorithmic management of visibility.

With visibility no longer guaranteed even to accounts with large followings, creators face constant pressure to perform. As Bucher (2018) notes, the fear of disappearing and becoming obsolete enforces engagement, leading creators to adapt to the aesthetics favored by the algorithm. This aesthetic manifests in multiple ways. To keep viewers watching, a video needs a hook, something to sustain attention, for example a promise of revelation or a question posed at the beginning. These creative choices are made specifically to increase viewing time, as viewing time is an important metric measured by the algorithm. Another technique to persuade users to click is clickbait, which in my observation often manifests as bold text and vibrant, attention-grabbing images. However, clickbait appears less frequently on Instagram than on other platforms like YouTube, where it plays a more prominent role. On Instagram, thumbnails are only visible when already visiting a profile. These aesthetic choices by creators are not self-expression but are engineered for visibility. This does not have to be a conscious choice, it can also be subconscious.

Algorithms also shape communication and language. As established, content that provokes an emotional response is used to maximize engagement, and this applies to emotional language as well. As Andary and Auza (2025) describe, when the algorithm

selects content with emotional language, which then goes viral, new norms are established for viewers, generating a feedback loop for the algorithm and becoming a self-perpetuating cycle. Aesthetically, this emotional language is often accompanied by emojis, capital letters, hyperbolic style, or provocative narratives. The result is a shift from informative to affective communication, where validation and recognition overpower accuracy. The act of sharing, being part of a movement or community, is also simplified, using a hashtag or liking a post to convey approval, expressing shared emotion, but it is also rather short-lived. (Ferreira, 2025, p. 19) As shared meaning and emotion grow shorter, social norms follow, trends and news move quickly, and important information is easily drowned out. By framing content as personalized, platforms create a positive feedback loop where engagement is constantly rewarded. It is a finely tuned mechanism for converting attention into revenue.

This form of power operates through affirmation rather than restriction, remaining largely invisible. The „For You“ page is an example of what Byung-Chul Han describes as: „Power no longer represses but seduces; it no longer imposes limits but exceeds them.“ (Han, 2017) It does not forbid anything, it simply makes continuing easier than stopping. Frictionless design is not just about convenience, friction is eliminated because at every pause the seduction could fail. Users do not just consume content, the data they produce makes the algorithm more effective, making them both the performance and the audience.

4.4 Perceived Autonomy

With editorial selection replaced by a personalized feed, the platform is made to feel like an expression of oneself, an extension of taste as a reflection of one‘s character. This sense of personal authorship is not a coincidence, it is the strategy of platforms whose revenue depends on continued engagement. User identities on social media platforms are strictly limited by the templates provided. What forms of expression are possible takes place within the boundaries of the platform. Within those limits, users learn

what content gains visibility through the algorithm. If users are actively shaping their self-expression according to what performs well algorithmically, their experienced self-expression is also a response to an optimization system. (Bucher, 2018)

Another example of perceived autonomy is the „set time limit“ feature. Some platforms allow users to set a time limit for themselves. This feature is mostly not prominently placed but quite hidden within the app settings. Setting a time limit is mostly ineffective, but offers the user the illusion of control. With this design choice the platform appears to care for user autonomy. (Seyson and Willett, 2025, p. 4) Both the personalized feed and the time limit feature only function as perceived autonomy because the underlying logic remains hidden from the user.

Another instance of clever interface design shaping user behavior is how Instagram promoted the Reels format. Reels was first introduced in 2020. As Seyson and Willett (2025) describe, Instagram has over time integrated multiple sub-features to compete with rival platforms: Reels as a response to TikTok, Threads as a competitor to X, IGTV as an alternative to YouTube, Stories as a rival to Snapchat, and Meta AI as a counterpart to ChatGPT and similar chatbots. To promote these sub-features, strategies like Muscle Memory Misuse are deployed. This means users develop a muscle memory for the placement of a feature, and when that feature‘s location is suddenly changed, it can lead to accidental interactions. This interface interference can be observed in the changes to the bottom menu bar in 2020 and 2021 (Fig 5.), where the Explore, Post, and Notification buttons were replaced by the icon for Reels, and in how the share to story button was replaced by a share to Threads button. I experienced this myself: before the menu bar change, I rarely used Reels. After the button appeared in the place I had always reached for instinctively, I found myself opening Reels repeatedly by accident and over time, spending significantly more time there than I had ever chosen to. The behavior the platform wanted was produced not through persuasion but through the displacement of a button.

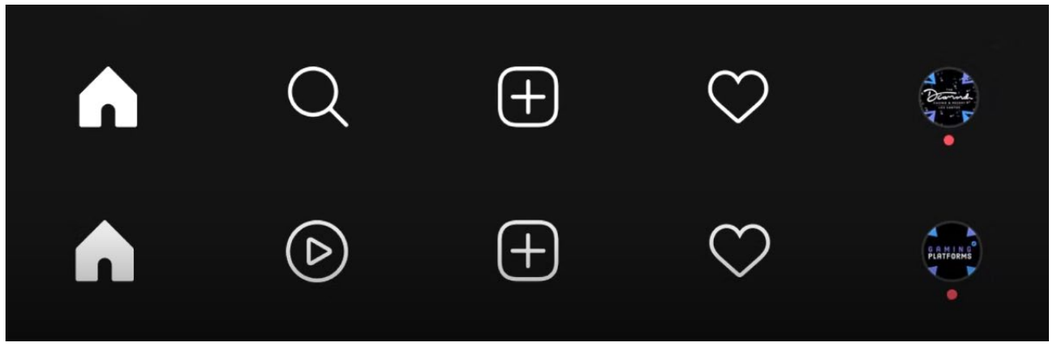


Figure 5. Instagram bottom menu bar before and after the 2020 redesign (@AJ_Malakai, 2020)

The interface is not merely a neutral container for content but an active instrument of conditioning, a tool that shapes and manipulates which areas of Instagram we engage with. How the algorithm ranks content is never visible to the user. The underlying system does not reveal itself, carefully hidden beneath an interface. The user instead experiences uninterrupted personal preference, a feed that represents them and validates their interests.

If the ranking system were visible to users, they would most likely either leave or try to game it perfectly, which would undermine the engagement logic on which advertising revenue depends. The interface is therefore designed not to reveal but to conceal, to engineer the experience of a neutral, personal, and frictionless environment while the actual logic of the system remains out of sight. The experience is not authored by the user, the experience is the product of the algorithm.

4.5 Language to Escape Algorithmic Censorship

Language is reshaped to escape censorship. With privately owned platforms having unprecedented control over discourse, they hold the power to manage what kinds of speech are permitted, shaping not only everyday conversation but also political speech and activism. Posts do not necessarily have to be officially banned. Content that the algorithm determines will not perform well can simply disappear. This is commonly known as shadowbanning, where a user's content is made invisible to others without any notification. The user continues to post, continues to believe they are participating, while their speech has been effectively silenced. Nothing in the interface indicates that the post has been shadowbanned, no error, no message, allowing the user to maintain the appearance of participation while their content is suppressed.

As a form of everyday resistance, users adopt various strategies to avoid detection. One common approach involves using alternative spellings or repurposed terms as a means of disguise, for example, replacing „sex“ with „seggs.“ Users also employ rheto-

rical devices such as sarcasm, irony, humor, hyperbole, metaphor, allusion, and double meanings to obscure their intended message. (Cobbe, 2021) The fact that users have to develop such workarounds reflects that the exact rules of moderation are neither published nor consistently enforced. Content moderation is just as opaque as the ranking system. Algorithms are constantly adapting to detect newly banned expressions, and users invent new terms and strategies to resist, which leads to an ongoing feedback loop. This demonstrates that algorithmic moderation actively shapes and conditions language itself, determining which words can be used to describe certain experiences and enforcing linguistic constraints.

What makes this form of control difficult to contest is that it operates with no transparency and little accountability. There is no formal process through which users can appeal algorithmic moderation decisions or confirm whether their content has been shadowbanned. These decisions are made by autonomous decision-making systems deployed by private companies, whose internal policies are mostly not publicly disclosed. When the design of a platform determines what political speech is visible and what disappears, the interface has become an instrument of governance with no obligation to explain itself.

5. CONCLUSION

This thesis began with the observation that videos on Instagram play automatically. What started as a question of interface design has, over the course of this investigation, become a question of power.

The historical timeline in chapter 3 shows how the current situation is not merely the result of technological progress. From Hollerith‘s tabulating machines to Morton‘s management decision system, early computational tools were transparent in their purpose. The machine was the interface. The operator knew what they were using and why. The shift to algorithmic, environmental systems was not a neutral development. It was the result of specific economic and design decisions, made by specific companies, in the interest of specific outcomes. The opacity of today‘s platforms is not a side effect of complexity. It is the product. This is the central claim of this thesis, and the one that carries the most consequences: blackboxing is not a technical limitation but a deliberate design strategy. Platforms benefit directly from users not understanding how visibility is managed. If the system were transparent, it would either drive users away or invite them to game it, to create greater visibility for themselves, which would undermine the engagement logic on which advertising revenue depends. The interface is therefore designed not to reveal but to conceal, to engineer the experience of a neutral, personal, and frictionless environment while the actual logic of the system remains out of sight. As the example of Instagram demonstrated, this concealment operates at every level: in the understated nature of the chronological feed toggle, the absence of notification when content is shadowbanned, and the framing of an algorithmically curated feed as the „For You“ page. None of these design choices are accidental.

The second claim follows from the first: if design choices determine what speech is visible, whose content is amplified, and what forms of expression are permitted, then interface design is a form of governance. When a privately owned platform makes the decisions about content moderation that affect millions of users, with no real way to appeal and no democratic oversight, it is exer-

cising political power. The interface is how that power is delivered, and because it remains invisible it is so effective. Power that cannot be seen cannot be contested.

What then can be an appropriate response? The question of platform accountability is urgent and remains largely unresolved. Real change would require outside pressure rather than voluntary action from the platforms themselves. Laws like the EU's Digital Services Act are a step in the right direction, but they treat the symptoms rather than the cause. As long as platforms are built around engagement as their main goal, the incentive to manipulate users through opaque design remains. What needs to be challenged is the engagement model itself. Regulation is a slow process though, and in the meantime the most immediate form of resistance is critical awareness. The argument here concerns the role of design literacy. If interfaces exercise authority, learning how to read them critically and not just asking how something works, but questioning who it works for and what tools are used to exercise this authority, is a necessary skill for navigating platforms critically. This is why critiquing design is of key importance, not only to analyse and evaluate aesthetics, but more importantly to investigate the values ingrained in designed environments. An unassuming button, a default setting, a withheld notification: these are not trivial details. They are precise decisions, made by someone, with intent. Recognising this does not require technical expertise, it requires the habit of asking: why does this look the way it does, and whose interests does it serve?

Instagram and other platforms will continue to evolve. Algorithms will become more sophisticated, interfaces more seamless, and the experience of personalisation more convincing. The mechanisms of aesthetic authority will not become less relevant, they will be hidden better. That is precisely why the critical perspective developed here matters, and why it must be developed further. The first step toward contesting a system is learning to recognise that you are inside one.

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6.3 List of Figures

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Figure 4.
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Figure 5.
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6.4 Use of AI-Tools

In the course of this thesis, Claude, an AI language model by Anthropic, was used as a supporting tool. It was employed exclusively for the linguistic formulation and correction of individual text passages. All substantive considerations, arguments, and design decisions are the author's own. Claude was not used for content research or the generation of ideas.

6.5 Declaration of Independence

Ich erkläre hiermit,

- dass ich sämtliche nicht von mir selbst stammenden Textstellen gemäss gängigen wissenschaftlichen Zitierregeln korrekt zitiert und die verwendeten Quellen gut sichtbar erwähnt habe;

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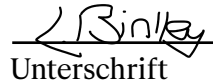
- dass ich mir bewusst bin, dass die Hochschule für Gestaltung und Kunst FHNW einen Verstoss gegen diese Eigenständigkeitserklärung bzw. die ihr zugrundeliegenden Pflichten der Studien- und Prüfungsordnung der Hochschule für Gestaltung und Kunst FHNW verfolgt. Zu den Pflichten gehört insbesondere die Wahrung von Urheberrechten und das Unterlassen von Plagiaten (StuPO § 10 Abs. 1 d. und Abs. 6). Ein diesbezüglicher Verstoss wird mit der Note 1 bewertet. Zusätzlich können darau disziplinarische Folgen (Verweis/Ausschluss aus dem Studiengang) resultieren.

Münchenstein, 30.03.26

Ort, Datum



Unterschrift