



LUNDS UNIVERSITET

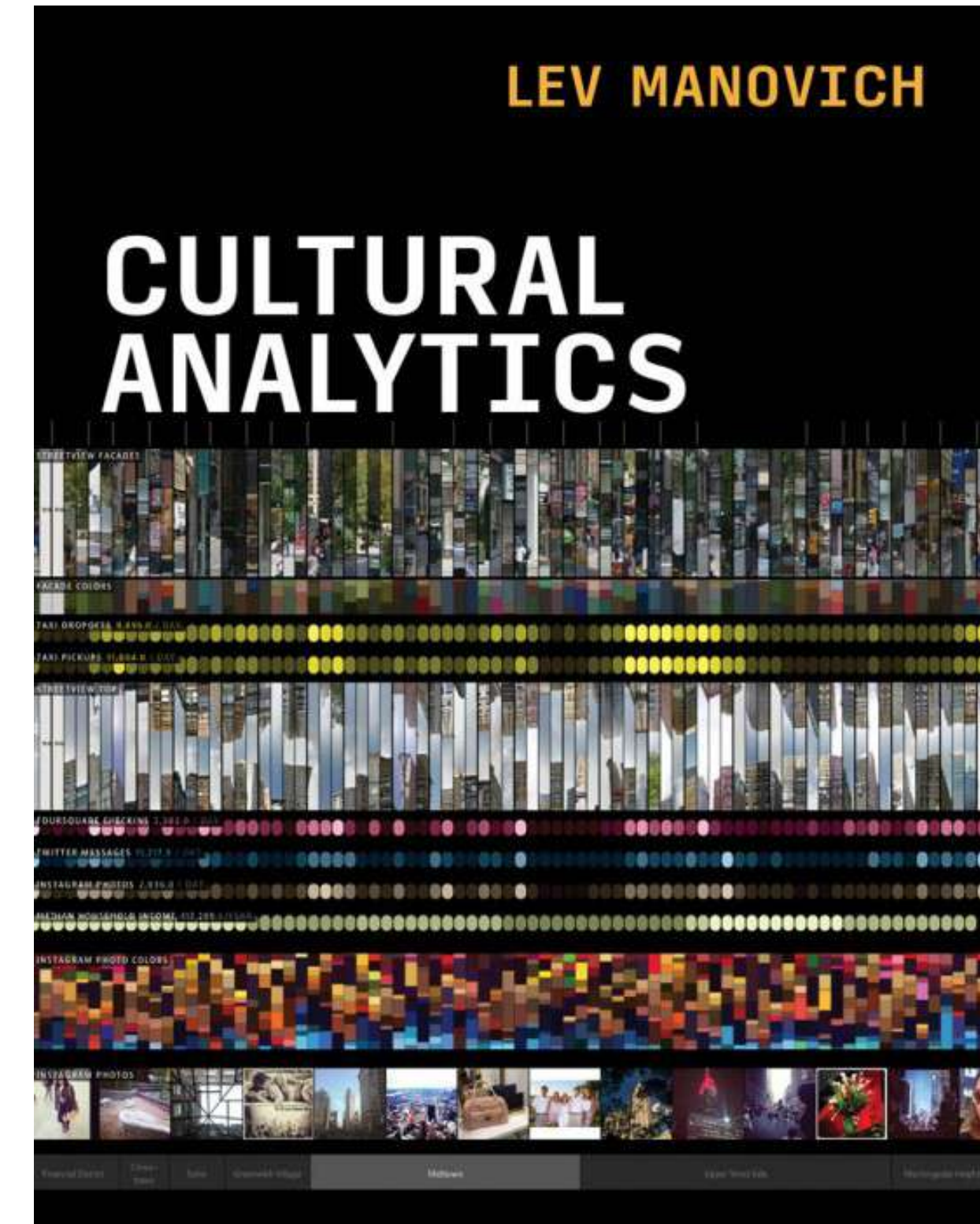
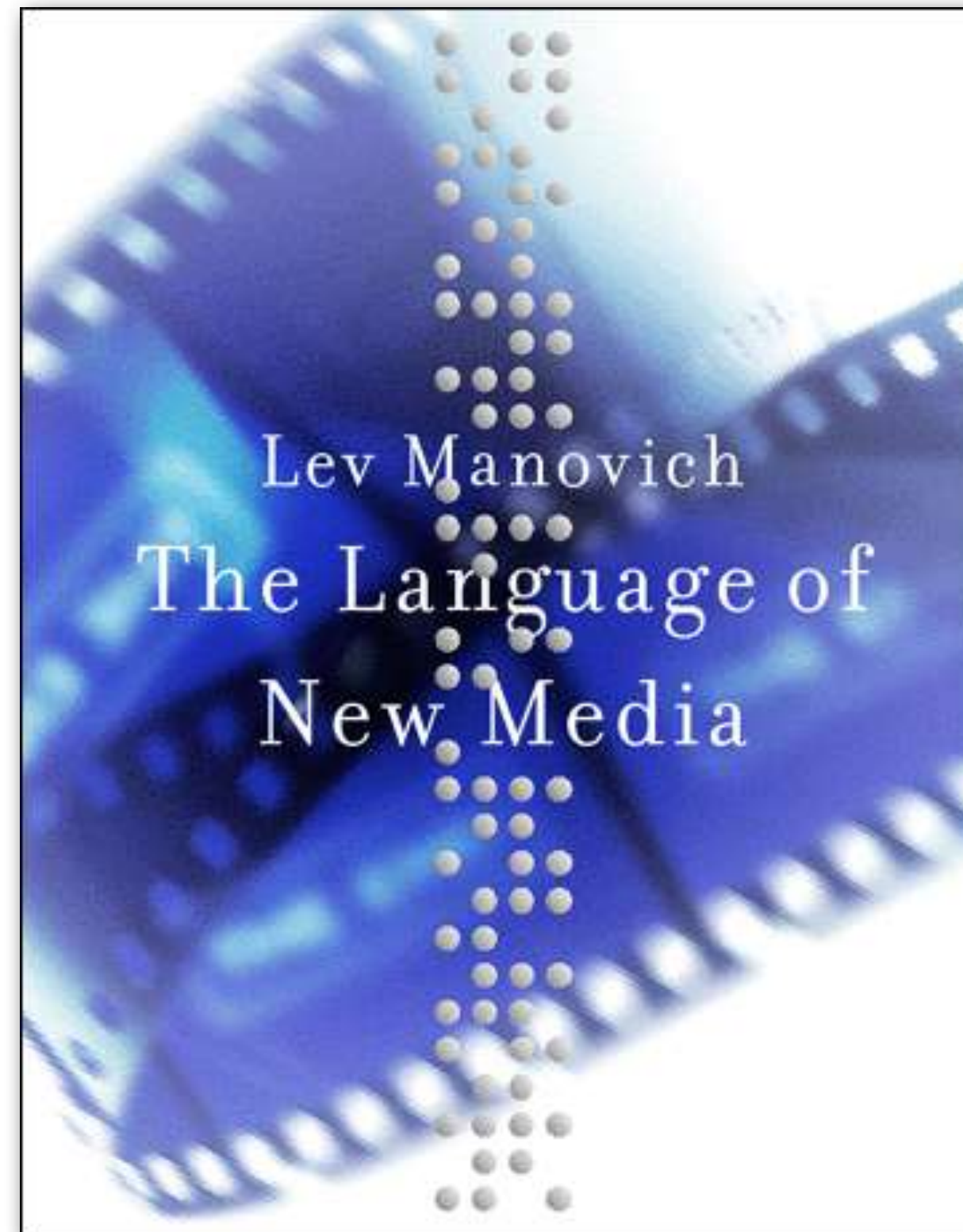
DIKA21.1 Introduktion

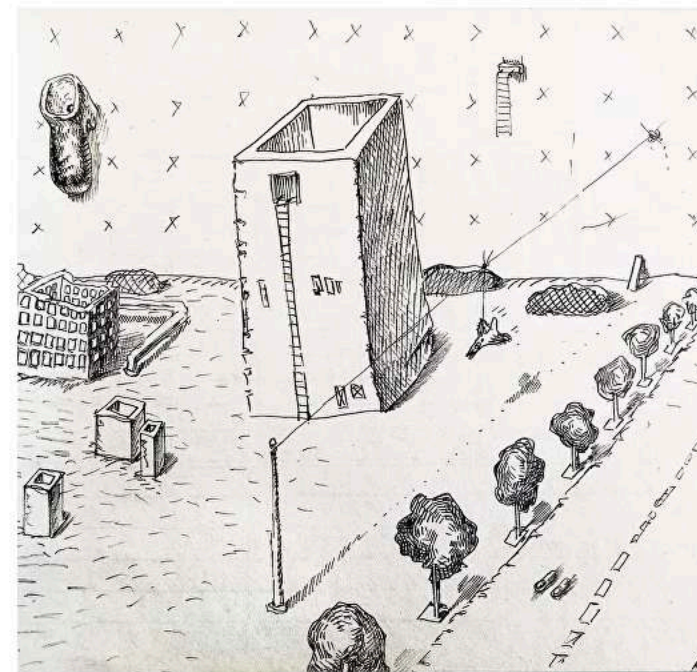
Teorier – Fortsättning (7,5 hp) VT24

Professor Pelle Snickars

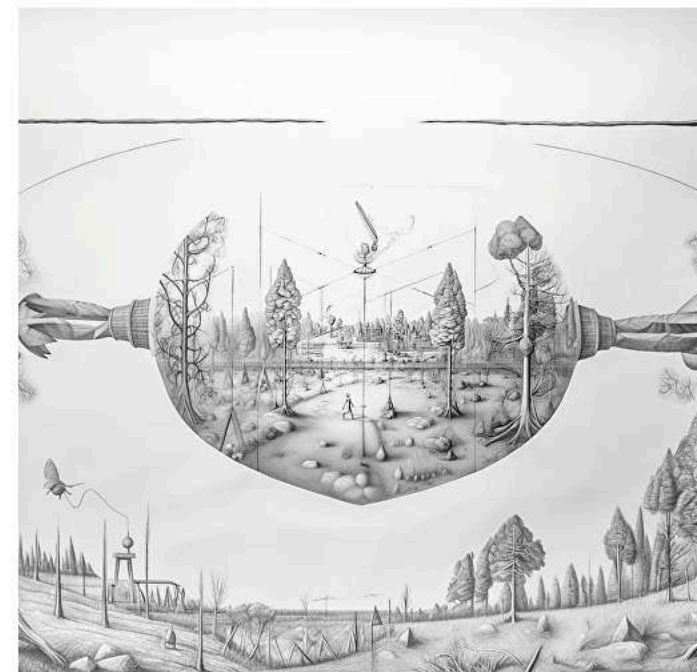
Institutionen för kulturvetenskaper

Avdelningen för ABM & digitala kulturer





Closed world



In the Garden



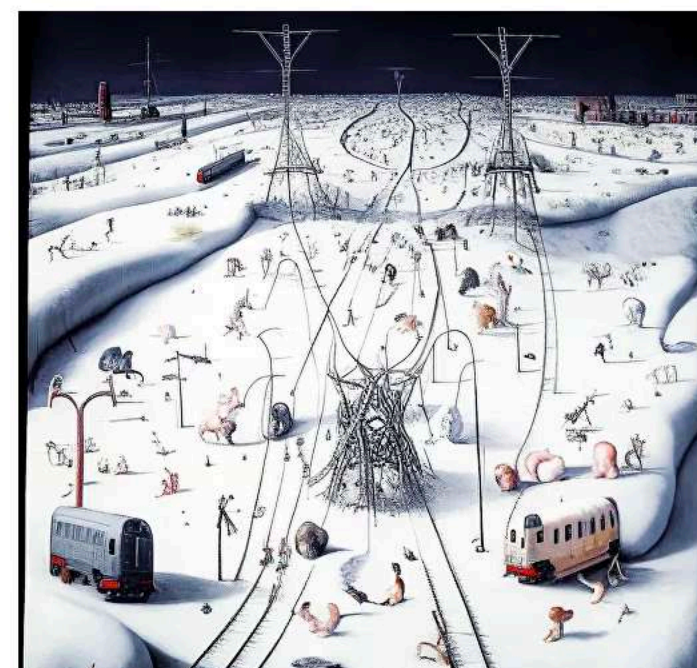
Terra Sovietica



Capriccio



A Play for a Winter City



Veduta Ideata



Drawing Rooms



Bookshelves, Pictures, Objects,
Fragments

Synthetic media

🌐 1 language ▾

Article [Talk](#)

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From Wikipedia, the free encyclopedia

Not to be confused with a [synthetic growth medium](#).



It has been suggested that this article be [merged](#) with [Generative artificial intelligence](#). ([Discuss](#)) *Proposed since July 2023.*



This article needs to be **updated**. Please help update this article to reflect recent events or newly available information. *(December 2023)*

Synthetic media (also known as **AI-generated media**,^{[1][2]} media produced by [generative AI](#),^[3] **personalized media**, **personalized content**,^[4] and colloquially as [deepfakes](#)^[5]) is a catch-all term for the artificial production, manipulation, and modification of data and media by [automated](#) means, especially through the use of [artificial intelligence algorithms](#), such as for the purpose of misleading people or changing an original meaning.^{[6][7][8]} Synthetic media as a field has grown rapidly since the creation of [generative adversarial networks](#), primarily through the rise of deepfakes as well as music synthesis, text generation, human image synthesis, speech synthesis, and more.^[8] Though experts use the term "synthetic media," individual methods such as deepfakes and text synthesis are sometimes not referred to as such by the media but instead by their respective terminology (and often use "deepfakes" as a euphemism, e.g. "deepfakes for text"^[citation needed] for [natural-language generation](#); "deepfakes for voices" for neural [voice cloning](#), etc.)^{[9][10]} Significant attention arose towards the field of synthetic media starting in 2017 when *Motherboard* reported on the emergence of [AI altered pornographic videos](#) to insert the faces of famous actresses.^{[11][12]} Potential hazards of synthetic media include the spread of misinformation, further loss of trust in institutions such as media and government,^[11] the mass automation of creative and journalistic jobs and a retreat into AI-generated fantasy worlds.^[13] Synthetic media is an applied form of [artificial imagination](#).^[11]



You

what is synthetic media



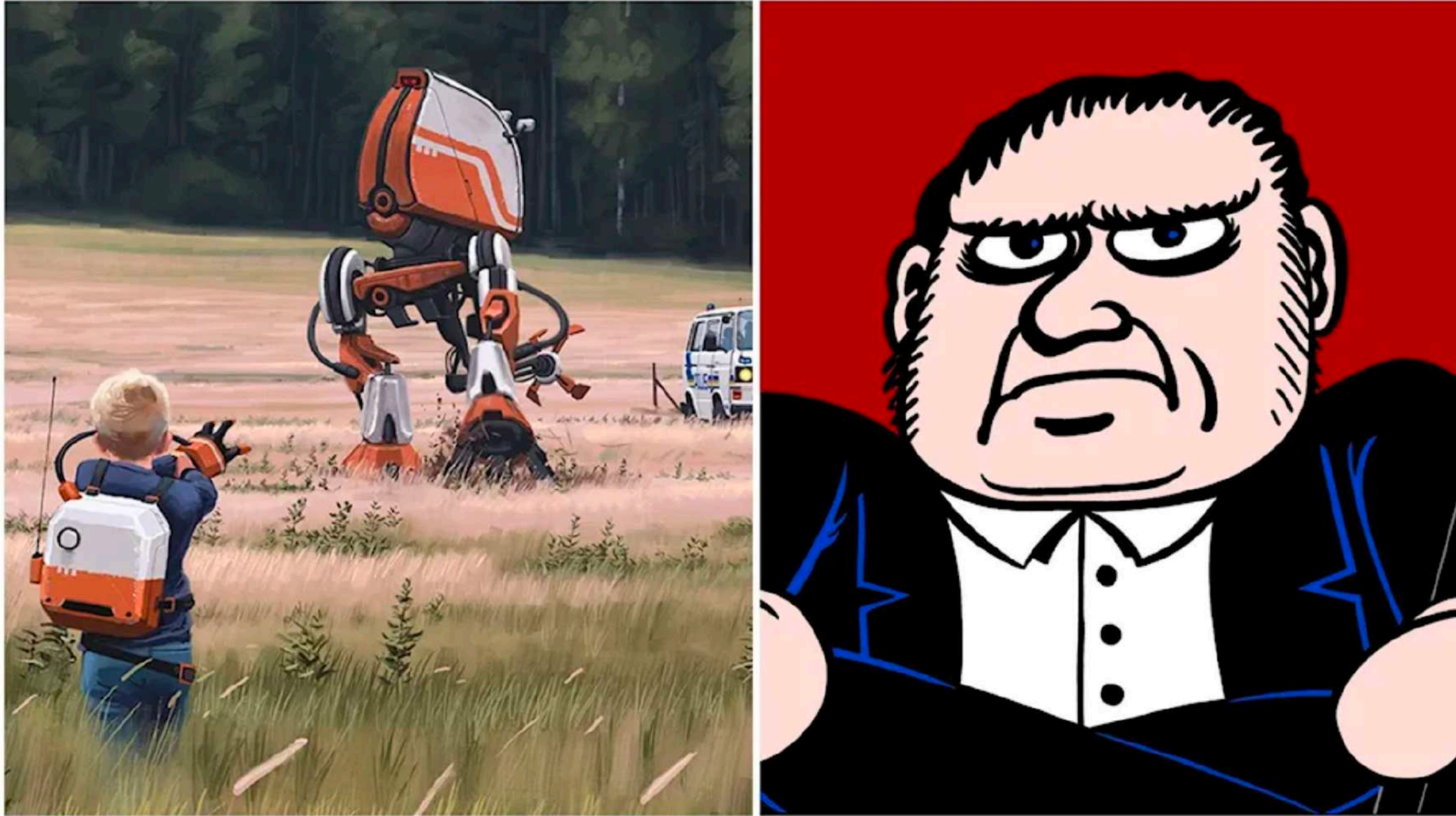
ChatGPT

Synthetic media refers to content that is generated or manipulated using artificial intelligence (AI) techniques. It encompasses a variety of media types, including images, videos, audio, and text. The term "synthetic" indicates that the content is not created through traditional, human-centric methods but is instead generated or modified by algorithms.

Key examples of synthetic media include:

1. **Deepfake Videos:** These are videos in which AI algorithms manipulate and superimpose one person's likeness onto another person's body, creating realistic-looking but entirely fabricated content.
2. **AI-Generated Art:** Algorithms can generate visual art, music, and other creative works. Generative Adversarial Networks (GANs) are commonly used for creating realistic images, while recurrent neural networks (RNNs) can be employed for generating music or text.
3. **Text Generation:** AI models, like GPT-3, can generate human-like text based on prompts or context. This can be used for various purposes, including content creation, chatbots, and more.
4. **Voice Synthesis:** AI can be used to generate synthetic voices that mimic human speech patterns. This technology is often used in voice assistants and automated customer service systems.
5. **Virtual Influencers:** Some entities on social media are entirely fictional, generated by AI to serve as influencers. These virtual personalities may appear as real people but are entirely synthetic.



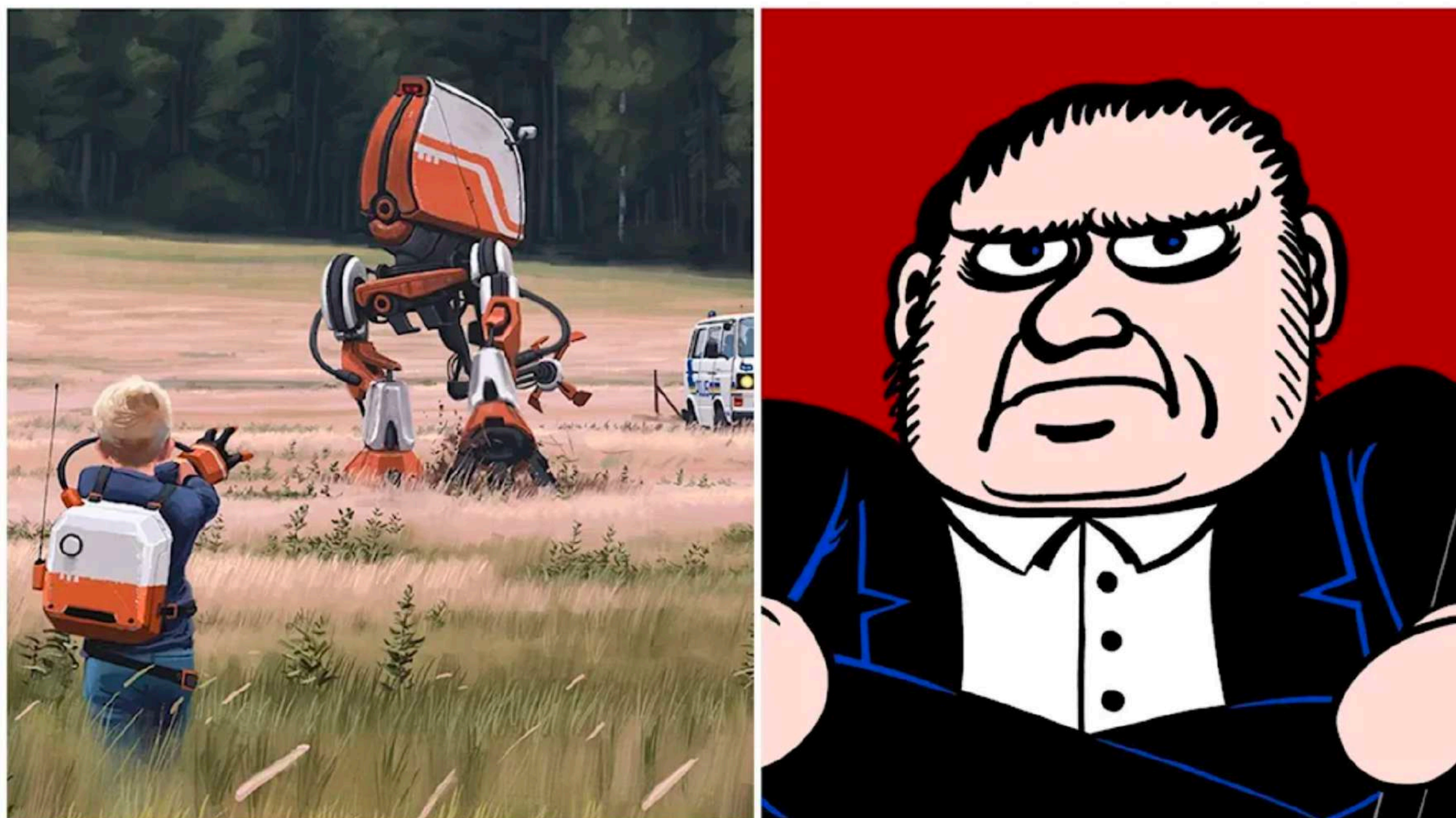


I bild syns Fjärrvante av Simon Stålenhag (t.v.) och F.A. Boltzius av David Liljemark (t.h). Båda konstnärernas verk påstås ha använts för träning av AI-verktyg. Foto: Simon Stålenhag. David Liljemark.

GRANSKNING



Läckt lista: Svenska konstverk påstås ha tränat AI



I bild syns Fjärrvante av Simon Stålenhag (t.v.) och F.A. Boltzius av David Liljemark (t.h). Båda konstnärernas verk påstås ha använts för träning av AI-verktyg. Foto: Simon Stålenhag. David Liljemark.

GRANSKNING

▶ Läck list: Svenska konstverk påstås ha tränat AI

Kommentar | Stämningen mot Open AI

Erik Wisterberg: Nästa stora strid om internet är här



På ytan är det ett bråk mellan en mediejätte och årets mest hypade AI-bolag. Men New York Times stämning mot Open AI kan bli avgörande för internets framtid.

Tänk dig en hushållsmixer med superkrafter. Du slänger i bilder på alla tavlor du kan hitta av Pablo Picasso. När du trycker på knappen blandas allt. Men din supermixer har dessutom förmågan att skapa helt nya verk ur den bruna sörja som bildas. Vem äger då dessa verk? Du, den magiska kocken? Eller Picasso som fixat alla dina råvaror?

Texten ovan skrev jag för snart ett år sedan i vårt nyhetsbrev SvD Tech brief. Då var det konstnärer i Sverige som var arga. Simon Stålenhag hävdade att de nya AI-verktygen byggdes på konstnärers arbete, utan att de varken blev tillfrågade eller fick betalt.

”Plötsligt minns jag The Pirate Bay-debatten och tänker att Simon Stålenhags ilska ger en hint om nästa stora upphovsrättsstrid”, skrev jag då.

Trots att tjänster som Chat GPT nått över 100 miljoner användare har det fortsatt varit höljt i dunkel exakt hur de fungerar. Chattbottarna bygger på ”large language models”, ofta förkortat LLM. På svenska kallar vi dem stora språkmodeller.

Nyckelordet här är just stora. AI-tjänsterna kan, trots att det ibland känns så, inte tänka i ordets rätta bemärkelse. De är i stället experter på att lägga ett slags språkligt pussel och generera text utifrån mönster i miljontals och åter miljontals texter som modellerna har tränats på. Exakt vilka källor som exempelvis Chat GPT har tränats på har

ägaren Open AI inte gärna velat prata om.

En av mina första interaktioner med Chat GPT var när jag frågade chatbotten om en bok som jag själv hade skrivit. Då tycktes tjänsten veta rätt mycket om ”Sveriges nya miljardärer”, som boken heter.

Först blev jag lite smickrad. Sen lite arg. Borde inte jag få betalt om Open AI tränar en språkmodell på mitt arbete, och sedan säljer denna tjänst för 25 dollar per månad?

”
Om det blir en rättegång kommer Open AI kanske tvingas lägga korten på bordet kring vilken data som deras succéprodukt egentligen är tränad på.

Nästa gång jag frågade Chat GPT visste den plötsligt ingenting om boken, så jag släppte tanken på att undersöka saken vidare.

En betydligt större spelare än en enkel techreporter från Sverige har nu valt att dra denna fråga till sin spets.

Under onsdagen publicerade New York Times uppgiften om att mediet huset stämmer Open AI, och dess delägare Microsoft. I den 69 sidor långa stämningsansökan anklagas företagen för att åka snålskjuts på New York Times, och tidningens kostsamma journalistik.

”De svarandens generativa AI-verktyg bygger på stora språkmodeller (LLM:s) som byggdes genom att kopiera och använda miljontals av The Times copyrightskyddade nyhetsartiklar, djuplodande undersökningar, opinionstexter, recensioner, guider och mer därtill”, skriver New York Times i stämningen.

Tidningen hävdar vidare att AI-tjänsterna har kopierat från många källor, men att New York Times material har getts särskild vikt ”vilket erkänner värdet” av just detta material.

”De svarande försöker att åka snålskjuts på New York Times stora investeringar i journalistik genom att använda den för att bygga ersättningsprodukter utan tillåtelse eller ersättning.”

På ytan är detta ett bråk mellan ett av världens mest prestigefulla mediehus och arkitekterna bakom vår tids mest upphaussade teknik. Men rättsfallet lär få många nyfikna ögon på sig. Det kan ses som ett tydligt startskott på nästa stora strid om internet. Om det blir en rättegång kommer Open AI kanske tvingas lägga korten på bordet kring vilken data som deras succéprodukt egentligen är tränad på.

Om New York Times vinner är den fria tiden för aktörer som Open AI över. Mediet huset är knappast ensamt om att vilja få betalt när en handfull techföretag gasar mot en framtid där AI-verktyg spås förändra sättet vi använder internet på.

Helt klart är detta: Nästa stora strid om internet är här.

Erik Wisterberg är reporter på SvD. Läs fler texter av honom på [SvD.se/av/erik-wisterberg](https://svd.se/av/erik-wisterberg)



The New York Times Company *v.* Microsoft Corporation (1:23-cv-11195)

District Court, S.D. New York

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Last Updated: Jan. 13, 2024, 5:02 a.m.

Assigned To: [Sidney H. Stein](#)

Citation: The New York Times Company v. Microsoft Corporation, 1:23-cv-11195, (S.D.N.Y.)

Date Filed: Dec. 27, 2023

Date of Last Known Filing: Jan. 11, 2024

Cause: [17:501 Copyright Infringement](#)

Nature of Suit: [820 Copyright](#)

Jury Demand: [Plaintiff](#)

Jurisdiction Type: Federal Question

ONE HUNDRED EXAMPLES OF GPT-4 MEMORIZING CONTENT FROM THE NEW YORK TIMES

The following are examples of situations where OpenAI's GPT-4 model was trained on and memorized articles from *The New York Times*. Each example focuses on a single news article. Examples were produced by breaking the article into two parts. The first part of the article is given to GPT-4, and GPT-4 replies by writing its own version of the remainder of the article. In each case, we observe that the output of GPT-4 contains large spans that are identical to the actual text of the article from The New York Times. For each example, we provide the following:

- The URL of the online version of the article.
- The prompt that was given to GPT-4. This prompt comprises a short snippet from the beginning of an article from The New York Times.
- The response from GPT-4. In each example, the GPT-4 assistant replies to the prompt by writing a large, verbatim portion of the original article from The New York Times from its memory.
- The original end of the article, as it appears on NYTimes.com.

Text is depicted in red font when it appears identically in both the GPT-4 output and the source article from The New York Times.

Output from GPT-4:

many of America's other global companies — aren't nearly as avid in creating American jobs as other famous companies were in their heydays.

Apple employs 43,000 people in the United States and 20,000 overseas, a small fraction of the over 400,000 American workers at General Motors in the 1950s, or the hundreds of thousands at General Electric in the 1980s. Many more people work for Apple's contractors: an additional 700,000 people engineer, build and assemble iPads, iPhones and Apple's other products. But almost none of them work in the United States. Instead, they work for foreign companies in Asia, Europe and elsewhere, at factories that almost all electronics designers rely upon to build their wares.

"Apple's an example of why it's so hard to create middle-class jobs in the U.S. now," said Jared Bernstein, who until last year was an economic adviser to the White House. "If it's the pinnacle of capitalism, we should be worried."

Apple executives say that going overseas, at this point, is their only option. One former executive described how the company relied upon a Chinese factory to revamp iPhone manufacturing just weeks before the device was due on shelves. Apple had redesigned the iPhone's screen at the last minute, forcing an assembly line overhaul. New screens began arriving at the plant near midnight.

A foreman immediately roused 8,000 workers inside the company's dormitories, according to the executive. Each employee was given a biscuit and a cup of tea, guided to a workstation and within half an hour started a 12-hour shift fitting glass screens into beveled frames. Within 96 hours, the plant was producing over 10,000 iPhones a day.

"The speed and flexibility is breathtaking," the ex-

Actual text from NYTimes:

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EXAMPLE 3: RUSSIA SECRETLY OFFERED AFGHAN MILITANTS BOUNTIES TO KILL U.S. TROOPS,
INTELLIGENCE SAYS

<https://www.nytimes.com/2020/06/26/us/politics/russia-afghanistan-bounties.html>

Copyright number: TX 8-890-563 Effective Date: 2020-08-04

Prompt (taken from article):

WASHINGTON — American intelligence officials have concluded that a Russian military intelligence unit secretly offered bounties to Taliban-linked militants for killing coalition

Output from GPT-4:

forces in Afghanistan — including targeting American troops — amid the peace talks to end the long-running war there, according to officials briefed on the matter.

The United States concluded months ago that the Russian unit, which has been linked to assassination attempts and other covert operations in Europe intended to destabilize the West or take revenge on turncoats, had covertly offered rewards for successful attacks last year.

Islamist militants, or armed criminal elements closely associated with them, are believed to have collected some bounty money, the officials said. Twenty Americans were killed in combat in Afghanistan in 2019, but it was not clear which killings were under suspicion.

The intelligence finding was briefed to President Trump, and the White House's National Security Council discussed the problem at an interagency meeting in late March, the officials said. Officials developed a menu of potential options — starting with making a diplomatic complaint to Moscow and a demand it stop, along with an escalating series of sanctions and other possible responses, but the White House has yet to authorize any step, the officials

Actual text from NYTimes:

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skriva

DIKA11 Examination & betygskriterier HT23

Kursen DIKA11 examineras genom två uppgifter:

(1.) en muntlig presentation (i grupper om 2-4) för hela klassen tisdag 3/10.

(2.) en individuell inlämningsuppgift – som lämnas in och laddas upp på Canvas senast fredag 6/10 kl. 24.00.

akribi

akribi

Pelle Snickars, *Kulturarvets mediehistoria: dokumentation och representation 1750–1950* (Lund: Mediehistoriskt arkiv, 2020)

akribi

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Pelle Snickars, "Tema kulturarv. Temamodeller om ABM i svenska statliga offentliga utredningar 1945–89", *Nordisk Museologi* nr 2, 2022.

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Pelle Snickars och Anders Houltz, "Modellers biografiska liv: om Tekniska museet och det mekaniska alfabetet", *Digitala modeller. Teknikhistoria och digitaliseringens specificitet* (red.) Jenny Attemark-Gillgren och Pelle Snickars (Lund: Mediehistoriskt arkiv, 2019).

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Pelle Snickars, "Spotify fylls av moståndsmusik", *Svenska Dagbladet* 11/7 2015

akribi

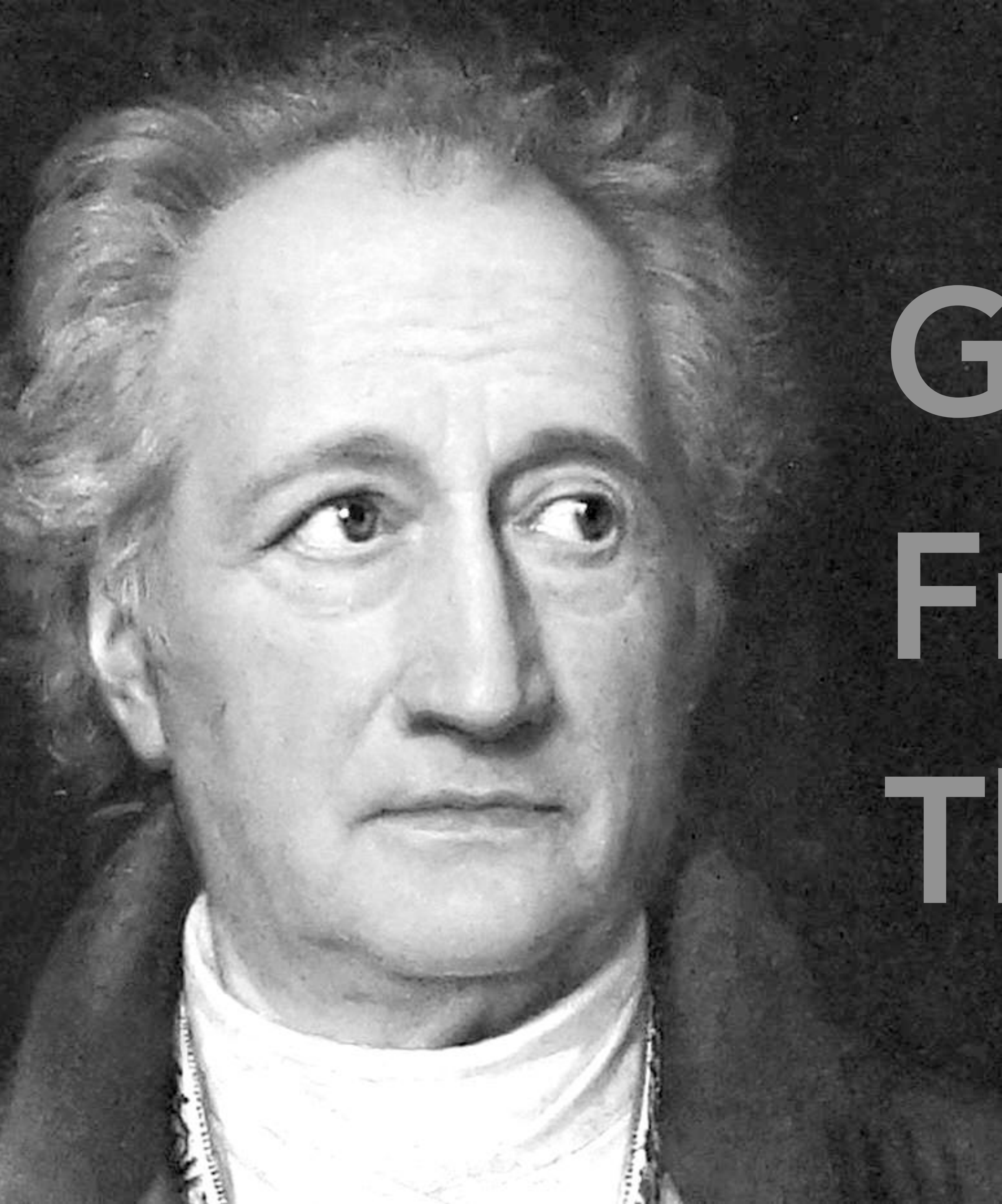
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Pelle Snickars, "Spotify fylls av moståndsmusik", *Svenska Dagbladet* 11/7 2015

Talarforum, "Pelle Snickars", <https://www.talarforum.se/pelle.snickars/Forskare> (senast kontrollerad 16/1 2024)



Grau, teurer
Freund, ist alle
Theorie ...

A. Teori som mer generaliserbar kunskap.

B. Teoriers kapacitet – att använda för att förstå det digitala medie-, kultur- och informationslandskapet bättre.

C. Historiskt intresse – att skaffa sig en överblick av medie- och digital teoribildning under det sena 19- och tidiga 2000-talet.

DIKA21 – olika **perspektiv** på digital kultur

digital || **kultur**

schema

Vecka 3:

Tisdag 16/1	LUX C214	kl. 13-15	Föreläsning 1. Introduktion
Torsdag 18/1	LUX C214	kl. 10-12	Föreläsning 2. Medielandskapet – en översikt

Vecka 4:

Onsdag 24/1	LUX C121	kl. 13-15	Föreläsning 3. Manovich & nya mediers principer
Torsdag 25/1	LUX B336	kl. 10-12	Textseminarium A1
	LUX B336	kl. 13-15	Textseminarium B1

Vecka 5:

Måndag 29/1	LUX C214	kl. 10-12	Föreläsning och skrivskola med Mathilda Danelius Matz
Tisdag 30/1	LUX C214	kl. 10-11	Skrivskola A med Mathilda Danelius Matz
	LUX C214	kl. 11-12	Skrivskola B med Mathilda Danelius Matz
Onsdag 31/1	LUX B251	kl. 10-11	Textseminarium A2
	LUX B251	kl. 11-12	Textseminarium B2
	LUX B336	kl. 13-15	Föreläsning 4. Bollmer & digitala kulturers teori

Vecka 6:

Tisdag 6/2	LUX B237	kl. 13-15	Gästföreläsning med Zakayo Kjellström
Onsdag 7/2	LUX C214	kl. 10-12	Textseminarium A3
	LUX C214	kl. 13-15	Textseminarium B3
Torsdag 8/2	LUX C121	kl. 10-12	Föreläsning 5. Umoja Noble & algoritmisk snedvridning

Vecka 7:

Tisdag 13/2	LUX C214	kl. 10-11	Skrivskola A med Mathilda Danelius Matz
		kl. 11-12	Skrivskola B med Mathilda Danelius Matz
Tisdag 13/2	LUX C126	kl. 13-15	Gästföreläsning med Lisa Ehlin
Torsdag 15/2	LUX B129	kl. 15-17	Föreläsning 6. Syntetiska medier & generativ AI

Vecka 9:

Tisdag 27/2	Ed26	kl. 10–13	Salstenta
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föreläsningar

1. Introduktion

Föreläsning 2. Medielandskapet – en översikt

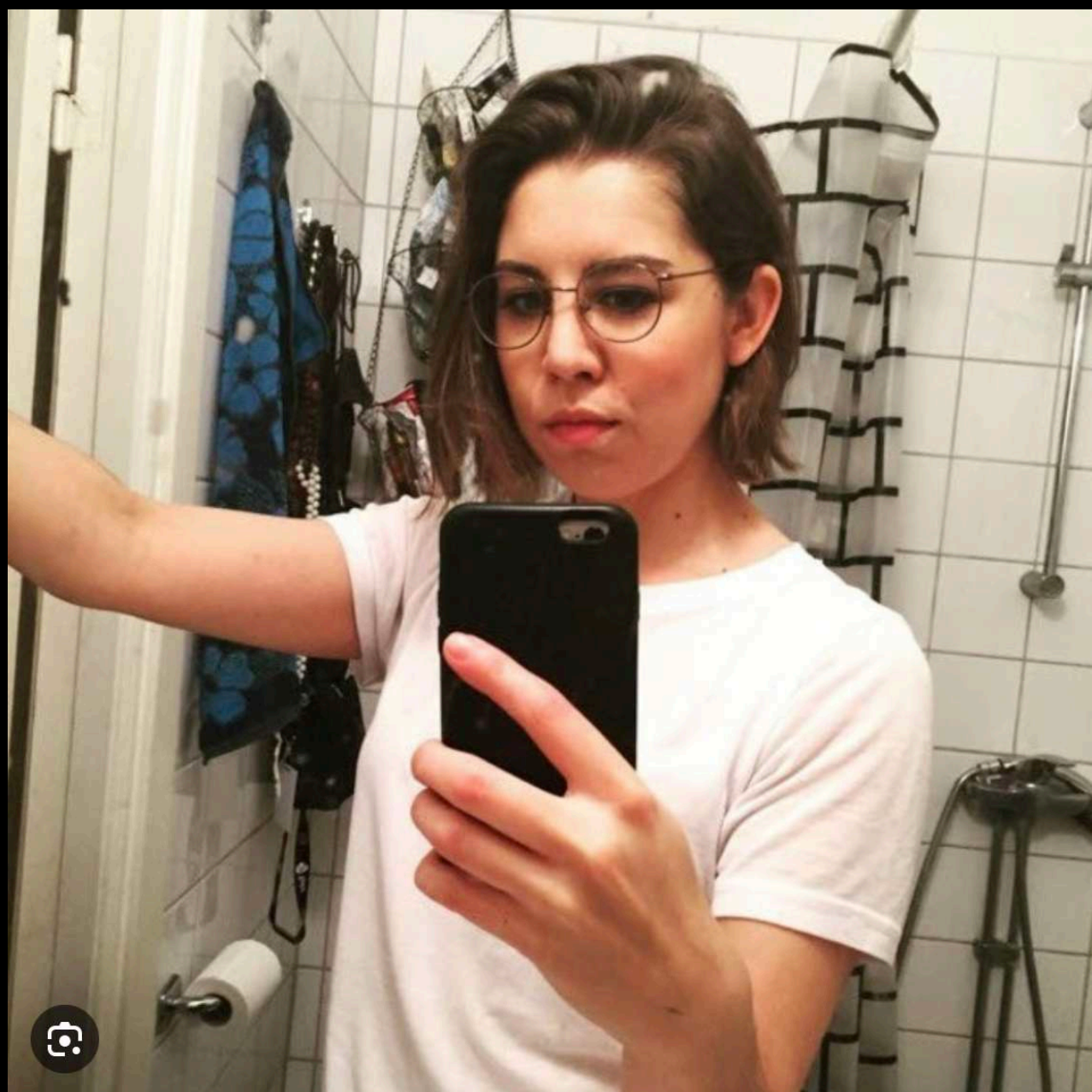
Föreläsning 3. Manovich & nya mediers principer

Föreläsning 4. Bollmer & digitala kulturers teori

Föreläsning 5. Umoja Noble & algoritmisk snedvridning

Föreläsning 6. Syntetiska medier & generativ AI

Alla föreläsnings-slides laddas upp samma dag på min hemsida.



Han forskar om bibliotekens skuggsida

16 mar 2021 • 5 min

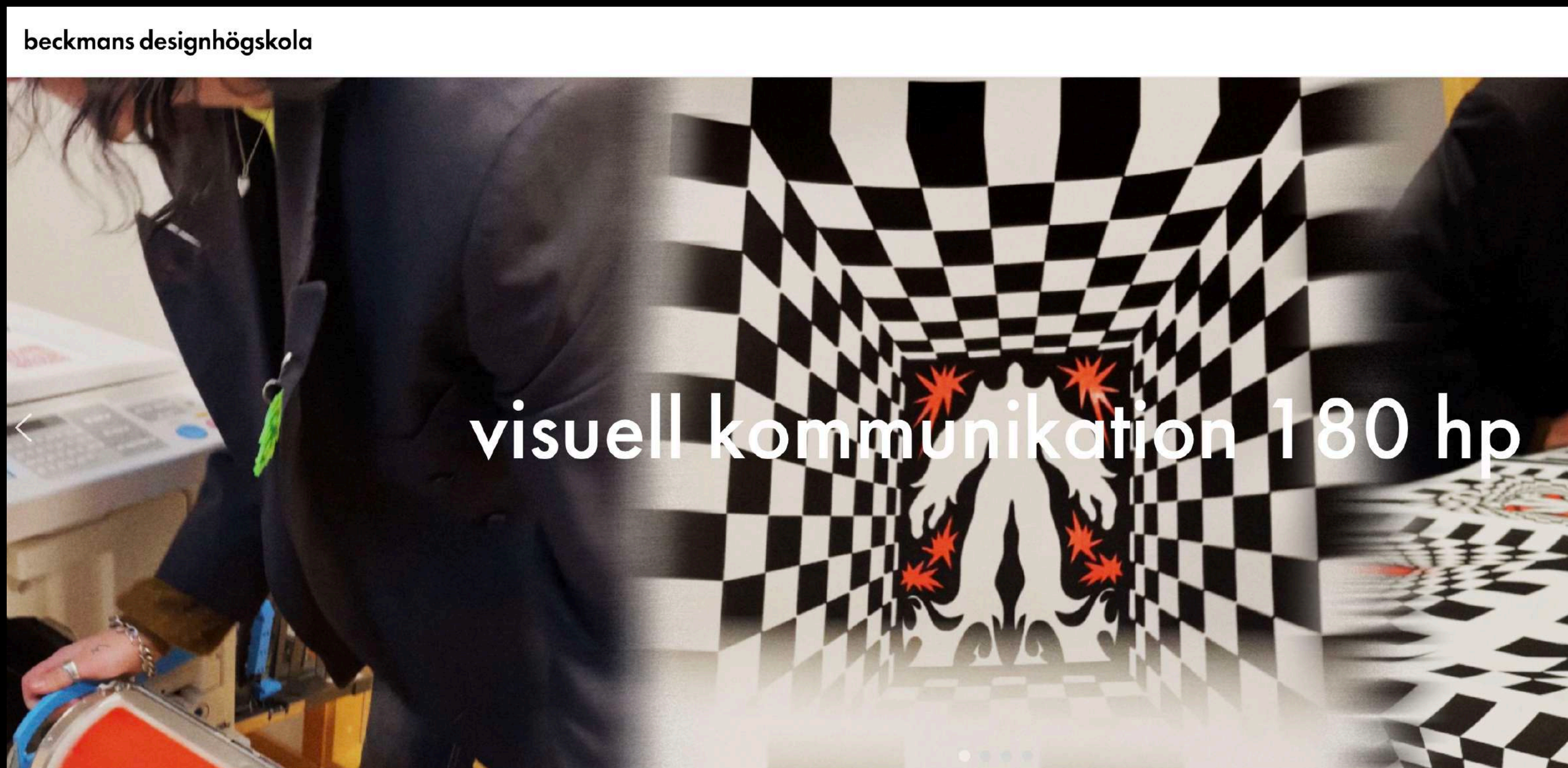
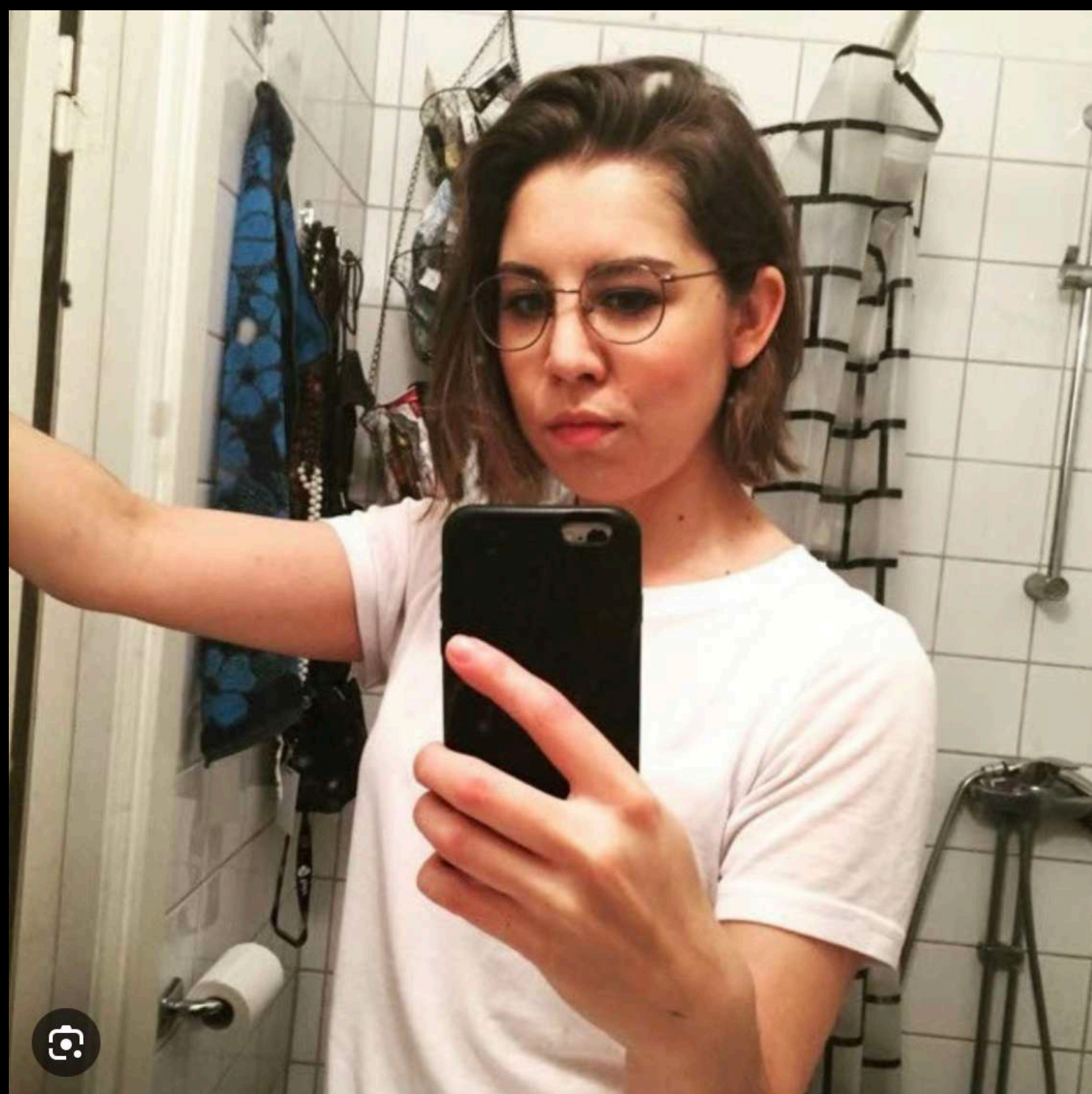
Zakayo Kjellströms avhandling handlar om skuggbiblioteken som sprider piratkopierad forskning. Fenomenet växer och är numer så etablerat att ett svenskt universitet till och med tipsar om det på sin webbplats.

KARIN PERSSON
karinp@a4.se



[SKRIV UT](#)





Mathilda Danelius Matz

Undervisning hösten 2023

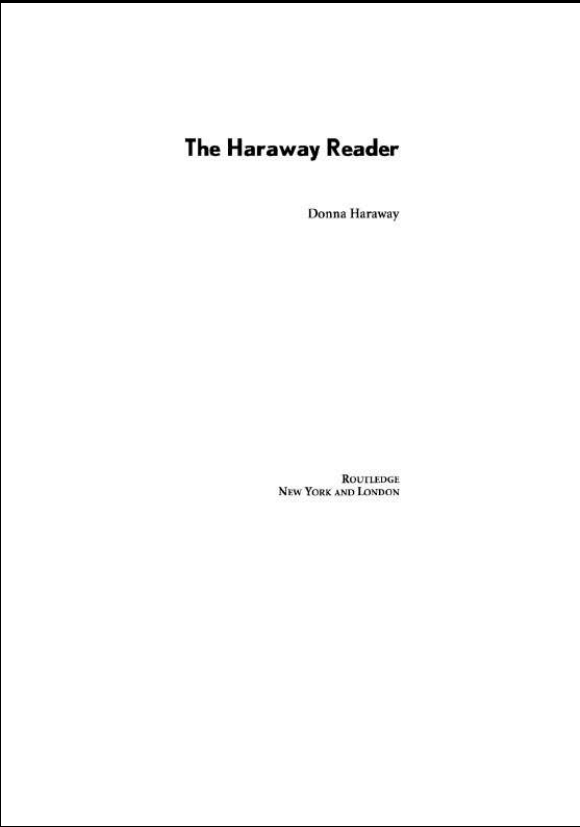
Universitetsadjunkt

Svenska

Språk- och litteraturcentrum

I hela kandidatprogrammet under läsåret 2023/24 finns en **inflätad skrivkurs**. Tanken är att förbättra er förmåga att skriva – både för rapporter, uppsatser – samt att vässa er akademisk svenska. Skrivträningen kommer att handla om problemformulering, textuppbyggnad och formalia, tydlighet och koherens samt mottagaranpassning.

kurslitteratur

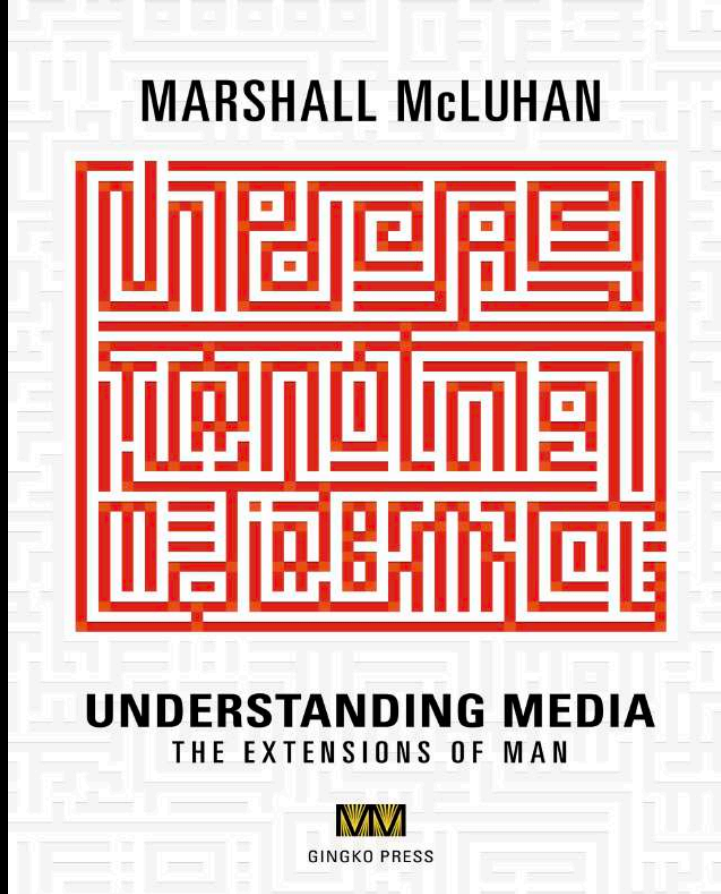
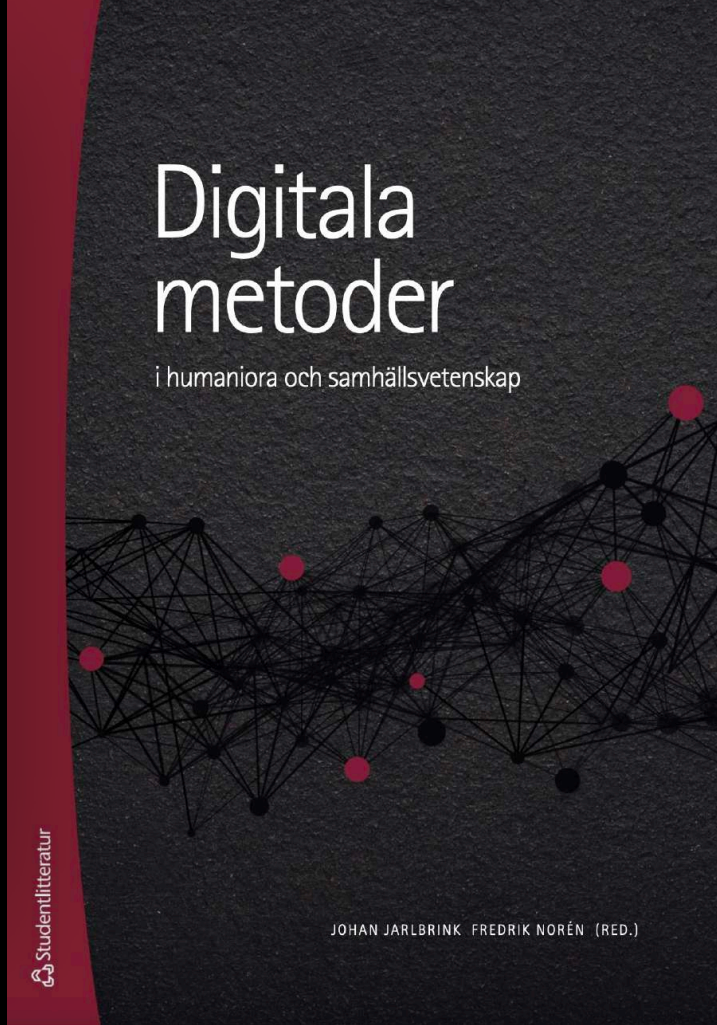
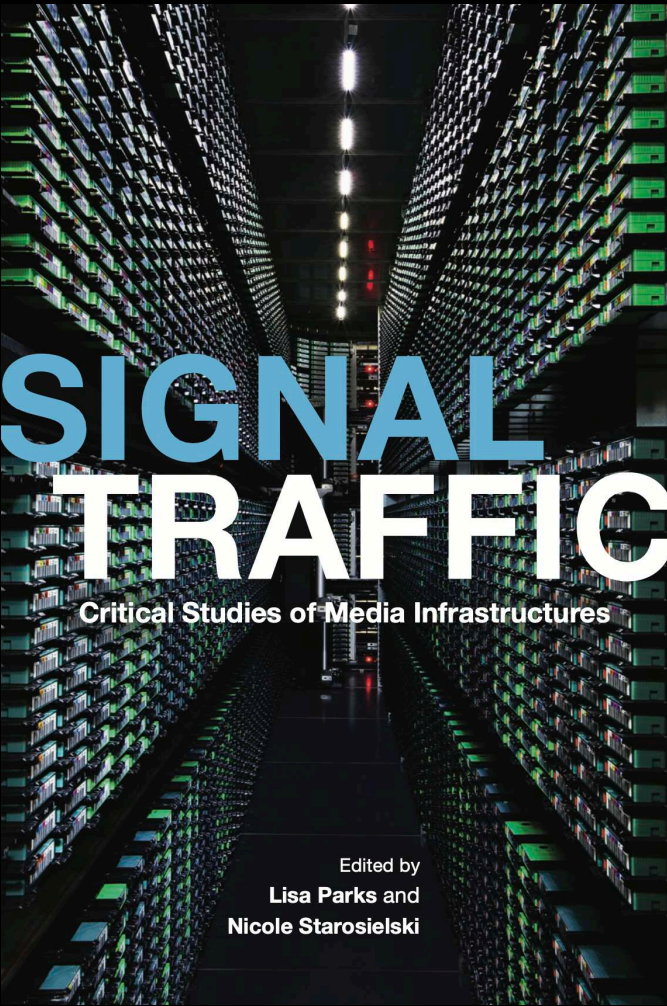


Gamifying piracy: functions and users of the Z-library

Zakayo Kjellström
Department of Culture and Media Studies, Umea Universitet, Umea, Sweden

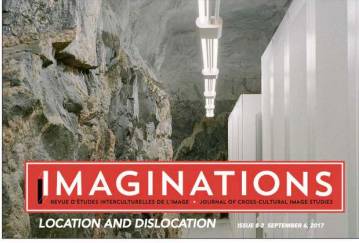
Abstract
Purpose – This paper aims to show how an illegal repository of literature, the Z-library, relates to and influences its users and how this relation is unique due to the illegal nature of the platform. The paper utilizes the idea of gamification to exemplify how to motivate users to contribute to a large shadow library in order to create the “world’s largest e-book library,” sars “librariana.”
Design/methodology/approach – The study makes use of an ethnographic approach. It interrogates the functions of the website through iterative use—a close reading of texts. The data provide a foundation for illustrating how illegal text repositories function at a surface level and how their design appeals to their user-base.
Findings – The paper provides a thorough and non-biased overview of how a “black open access” or “shadow library” site provides its users with pirated literature. It suggests that the lynchpin sustaining their functionality is a gamification of piracy designed to motivate a fragmented collective of individuals who work primarily for personal reward, rather than altruistic goals.
Research limitations/implications – Due to the design of the study, the findings are not universal or applicable to all illegal repositories of text. Readers and researchers are encouraged to apply the concept introduced here to other cases.
Social implications – This paper includes implication on the perception of literature piracy, how pirated literature is distributed and who performs the labor required to sustain illicit text repositories.
Originality/value – This paper provides a novel conceptual basis to study literature piracy.
Keywords Z-Library, Book piracy, Shadow library, Black open access, Gamification
Paper type Research paper

Introduction
Shadow libraries are large illicit repositories of text. Websites such as Sci-Hub and Libgen are among the largest of the shadow libraries, containing tens of millions of academic articles and books (Karaganis, 2018). Their message is one of resistance against a publishing oligopoly (Larivière *et al.*, 2015), and for the free dissemination of information and knowledge to those in need, beyond paywalls. Both Sci-Hub and Libgen are clear about the reasons for their existence; they do not host ads or give privileges to donors, instead they strive toward an ideal through illicit participatory culture.
Henry Jenkins argues that efforts, particularly within fan culture, that border upon the illegal, can be commercialized within the purview of the market sector and thus push the possibilities of new markets (Jenkins *et al.*, 2013). In many ways, this vision has been fulfilled. From the perspective of piracy, the introduction of Netflix, Spotify and Steam has been instrumental in offering alternatives to illegally distributing music, film and games. For academic texts, solutions are available through deals between scientific publishers and university libraries; however, these cannot compete with their illegal counterparts such as Sci-Hub and Libgen. But what happens when the logic is inverted, and the aesthetics of the market are subsumed into and utilized in illicit spaces?



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Location and Dislocation
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September 6, 2017

To cite this article:
Vonderau, Asta. "Technologies of Imagination: Locating the Cloud in Sweden's North." *Imagnations* 8:2 (2017); Web (date accessed) 8-21.
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ETHNOS
2019, VOL. 84, NO. 4, 698–718
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Scaling the Cloud: Making State and Infrastructure in Sweden

Asta Vonderau
Department of Social Anthropology, Stockholm University, Stockholm, Sweden

ABSTRACT
Popular representations imagine the internet as being immaterial and fluid; hidden from the public eye are the industry and complex infrastructure securing the functionality of the World Wide Web, as well as this industry's social and environmental effects. Focussing on the implementation of a Facebook data centre in the Swedish city of Luleå, this article investigates how the global cloud is localised within a specific historical and social context. It shows how this new industrial development becomes a part of state-making and regional identity-building processes by triggering the re-scaling of territories and shaping new geographies in relation to expanding cloud infrastructures. Tracing those infrastructure-making processes reveals some of the key dynamics between the Swedish state, its regions and the global IT economy.

KEYWORDS Cloud computing; data centre; infrastructure; Facebook; Sweden

Introduction

In 2014, Volvo published a cross-promotional video entitled *Swedish Thinking: Journey to the Node Pole* on its YouTube channel.¹ The video carries its viewers to Luleå, a small town high up in Sweden's North where Facebook had recently begun building its first European data centre, arguably also the largest and most innovative to date. Acting as the main protagonist in the video's narrative, municipal commissioner Karl Petersen relates Luleå's story as that of a city that has always managed to make productive use of its cold climate and peripheral geographical position, in this case by cooling servers and securely storing the world's Big Data. Strolling through his snow-covered hometown, Petersen suggests:

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CONTACT Asta Vonderau  asta.vonderau@socant.su.se
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Fram med era datorer – och ladda ned texterna från min hemsida!

<http://pellesnickars.se>

The Haraway Reader

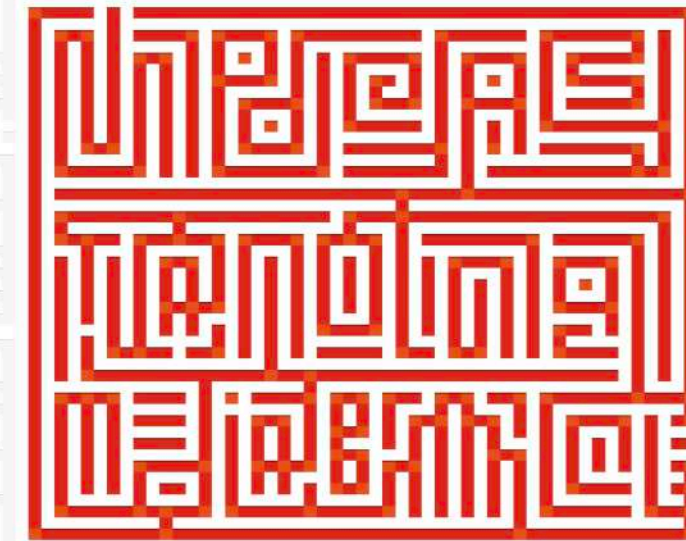
Donna Haraway

ROUTLEDGE
NEW YORK AND LONDON

Donna Haraway
APOR, CYBORGER
OCH KVINNOR
ATT ÅTERUPPFINNA NATUREN

SYMPOSION

MARSHALL McLUHAN



UNDERSTANDING MEDIA
THE EXTENSIONS OF MAN

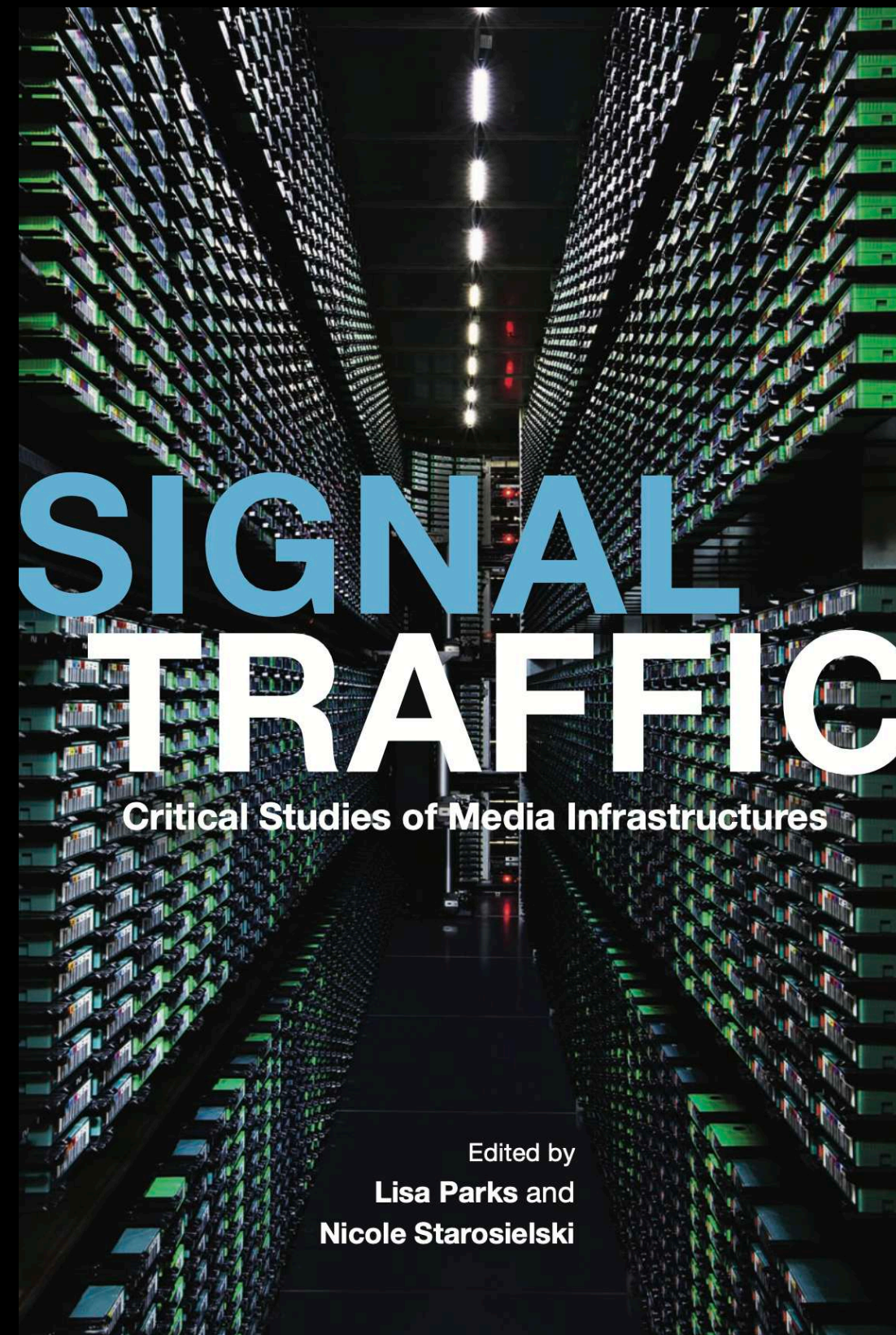
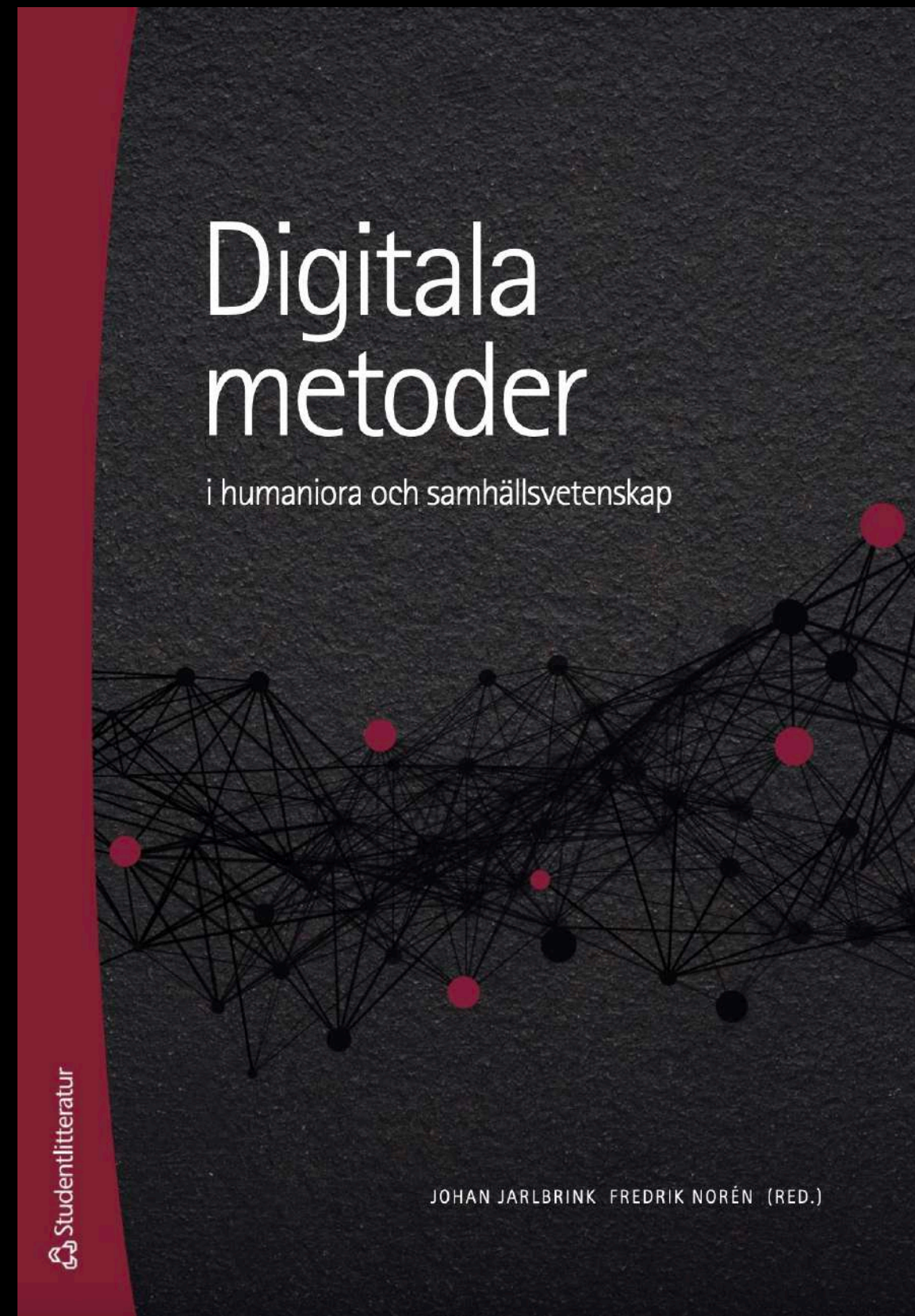


MEDIA

Marshall McLuhan
MEDIA
Människans utbyggnader
Bokförlaget PAN/Norstedts
Stockholm 1967

© Marshall McLuhan 1964 · Originalens titel: Understanding Media · Översättning av Richard Matz · Grafisk formgivning av Zetterling · Tryckt hos Boktryckeri AB Thule, Stockholm 1967

digital || kultur



Dataflöden och infrastruktur

✉ MARIA ERIKSSON

Vilka aktörer tar egentligen del av användares data när de använder digitala tjänster? Vad pågår under ytan på digitala tjänster och plattformar? I det här kapitlet presenteras metoder för att utforska dolda dataflöden på nätet samt den tekniska infrastruktur som gömmer sig bakom digitala apparater.

Internet utgör en av mänsklighetens absolut största konstruktioner och kopplar i dag samman världsomspännande nätverk av hård- och mjukvara. Att tänka på all data som kontinuerligt slussas runt över dessa nätverk är smått svindlande. Forskaren Nicole Starosielski (2015) beskriver hur ett enkelt klick på en webbplats ofta aktiverar vidsträckta kabelnätverk som ligger gömda i underjorden eller nedsänkta i djuphaven. Här kan data skickas från en router i någons vardagsrumsbokhylla till en lokal internethub, vidare till en regional nätverksnod och ner genom ett nedgrävt fiberoptiskt kabelsystem, innan det når en kabelstation som är belägen vid Sveriges kust. Därefter kan informationen slussas genom en fiberoptisk kabel som korsar Atlanten, till ytterligare en kabelstation vid USA:s kust och genom ett annat underjordiskt kabelnätverk, innan det når fram till sin destination, låt säga ett amerikanskt datacenter. Vid datacentret kan

Digitala metoder inom humaniora och samhällsvetenskap

Johan Jarlbrink
Fredrik Norén
(red.)

 Studentlitteratur

Dataflöden och infrastruktur

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<https://www.mariaeriksson.net/>

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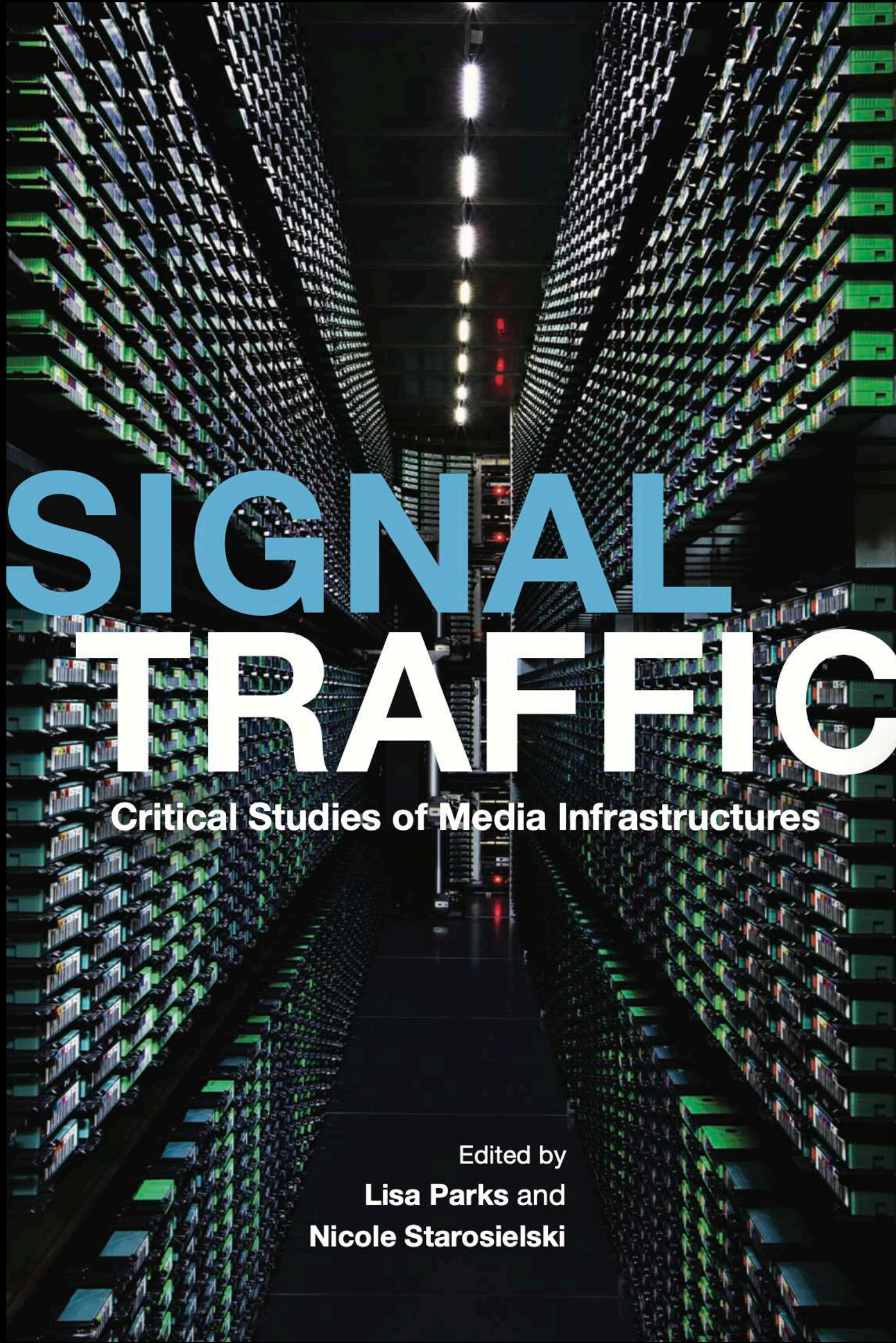
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Location and Dislocation
Editorial Team: Brent Ryan Bellamy, Daniel Laforest, Andriko Lozowy,
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To cite this article:
Vonderau, Asta. "Technologies of Imagination: Locating the Cloud in Sweden's
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ETHNOS
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Asta Vonderau

Department of Social Anthropology, Stockholm University, Stockholm, Sweden

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Introduction

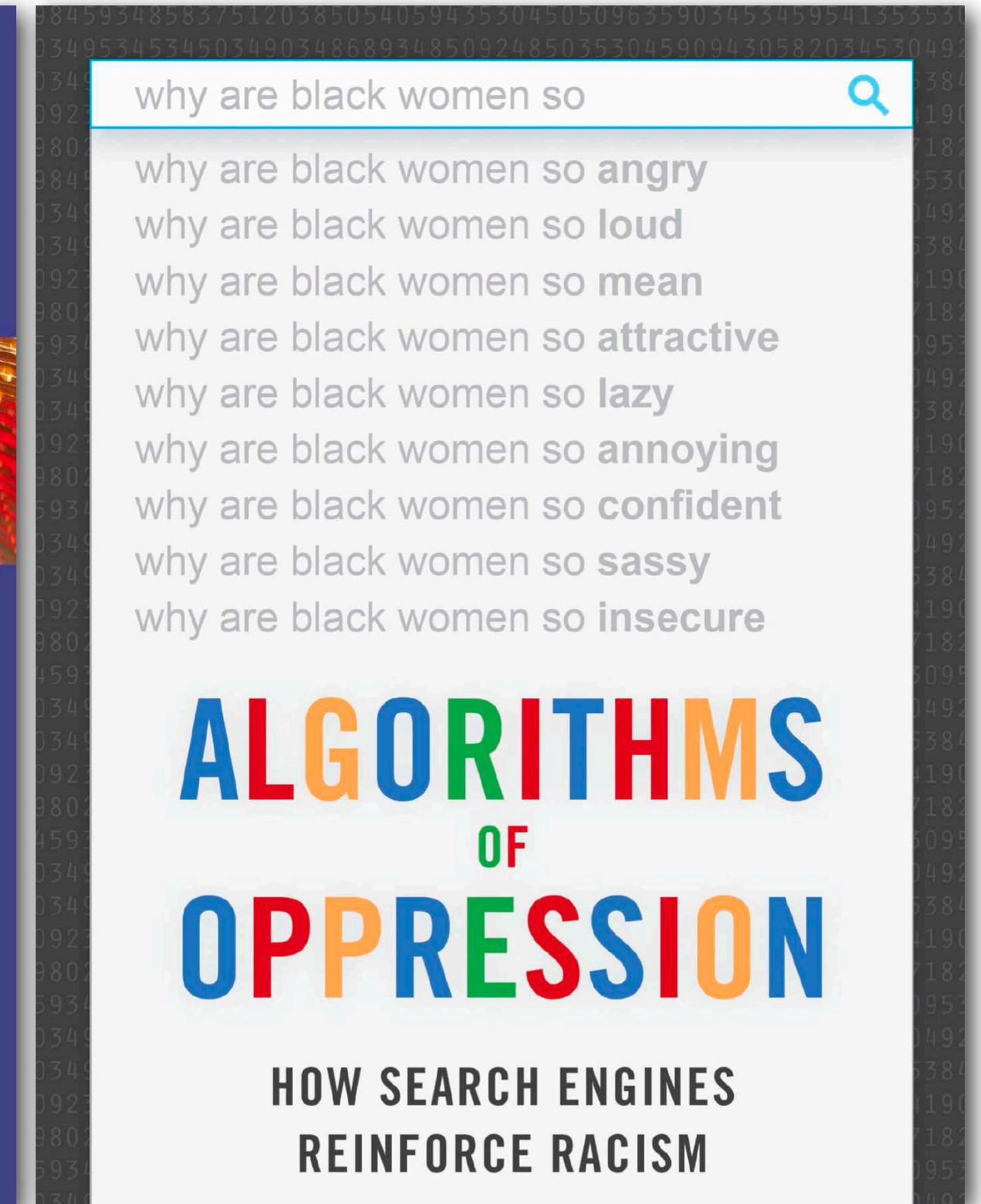
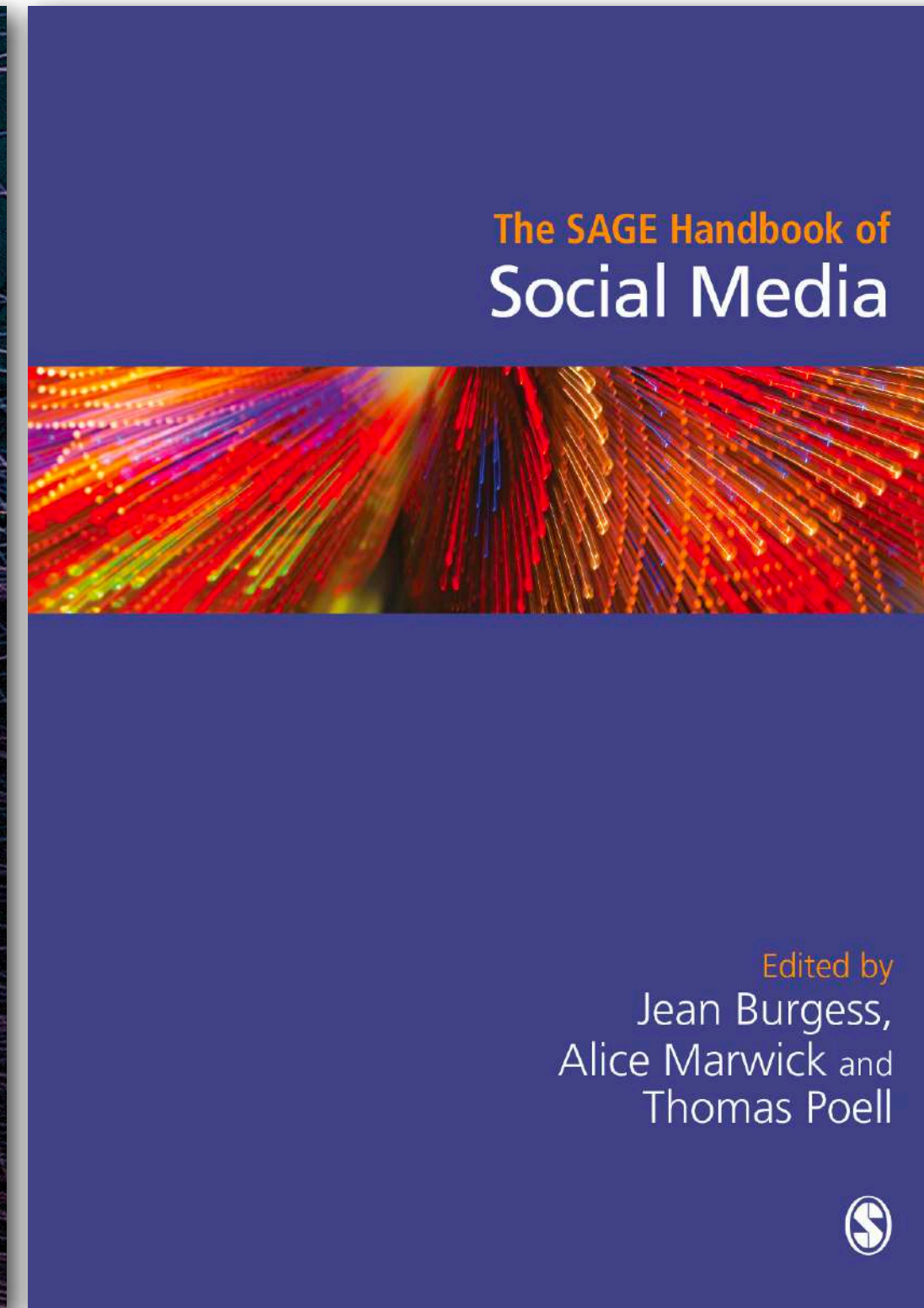
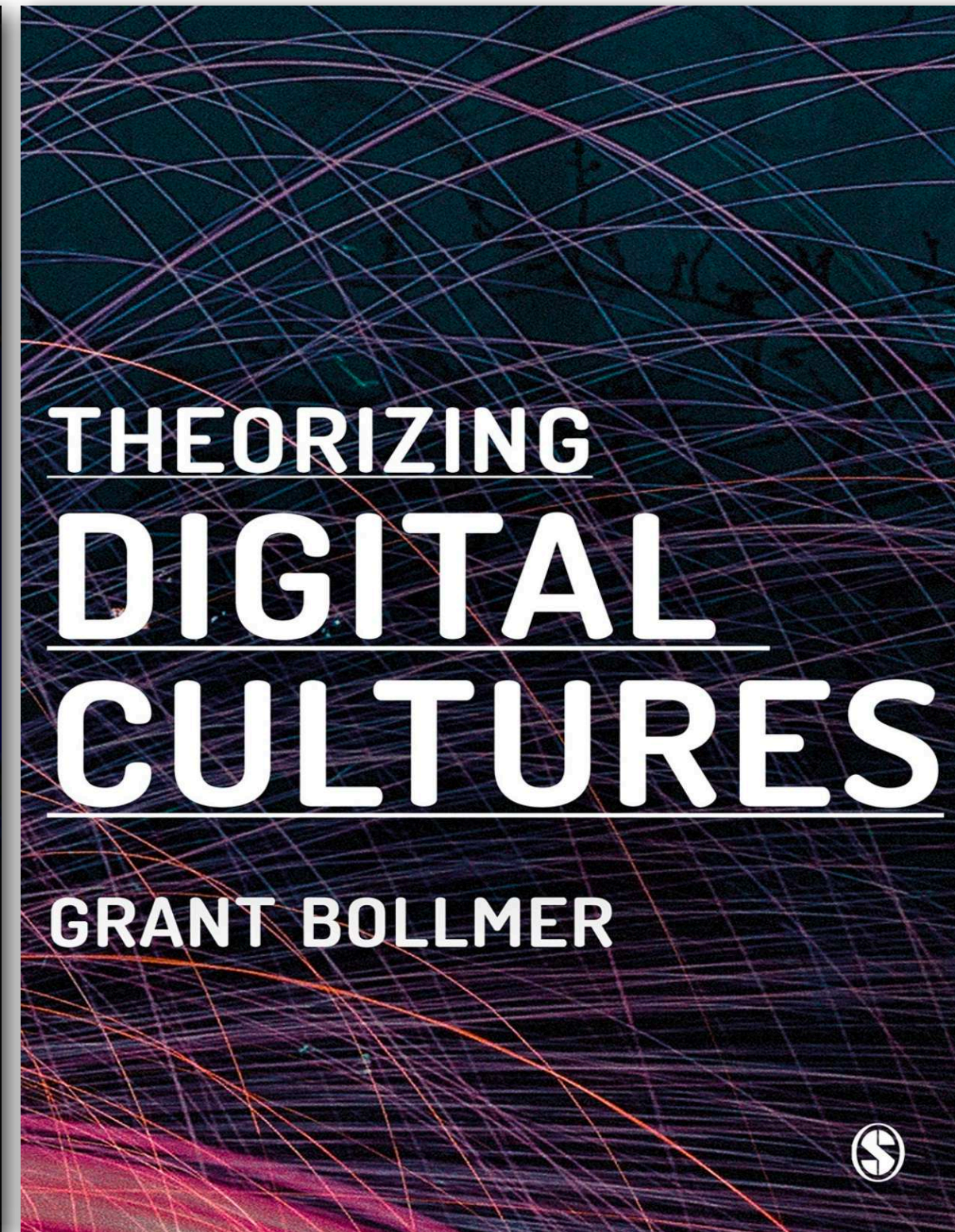
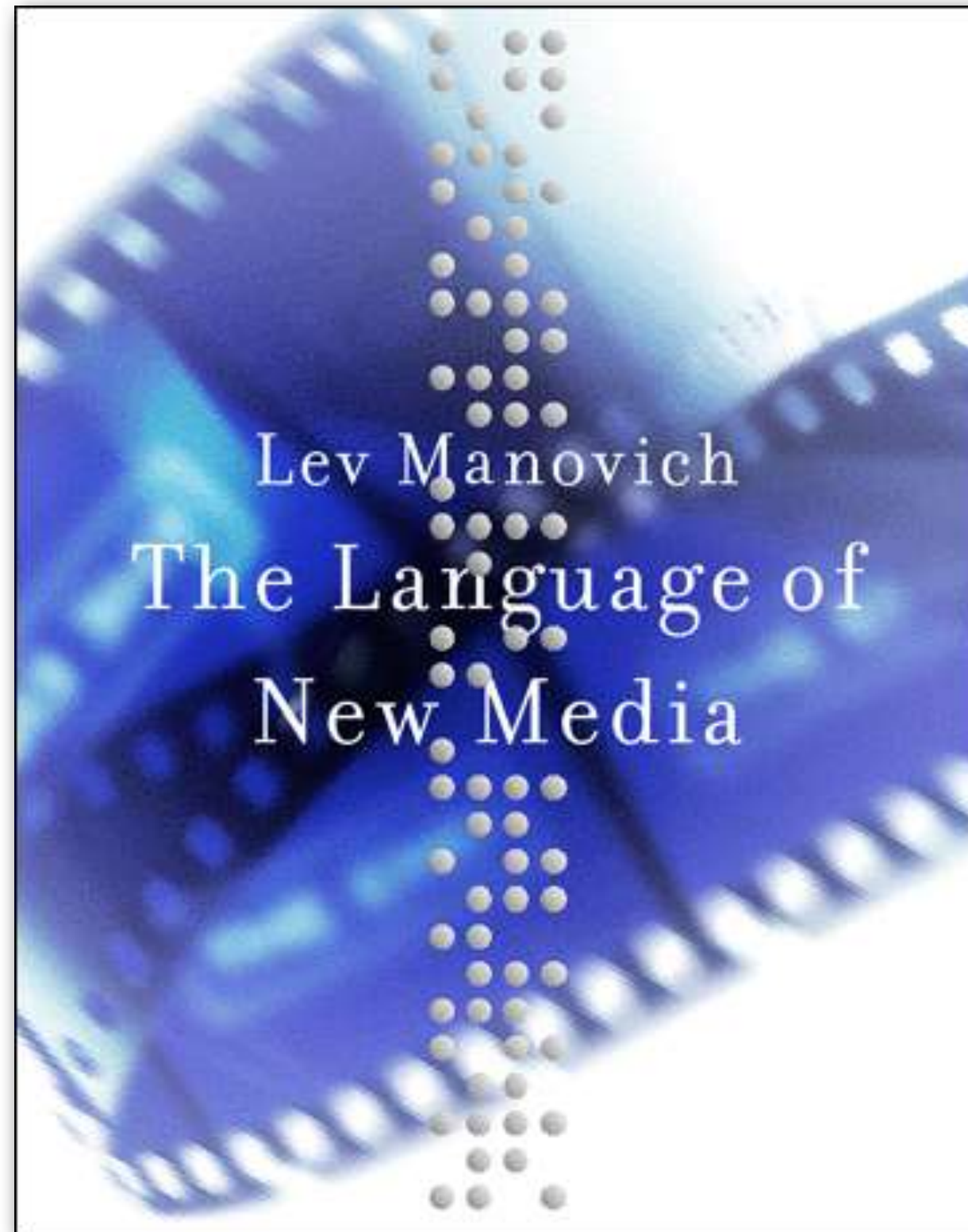
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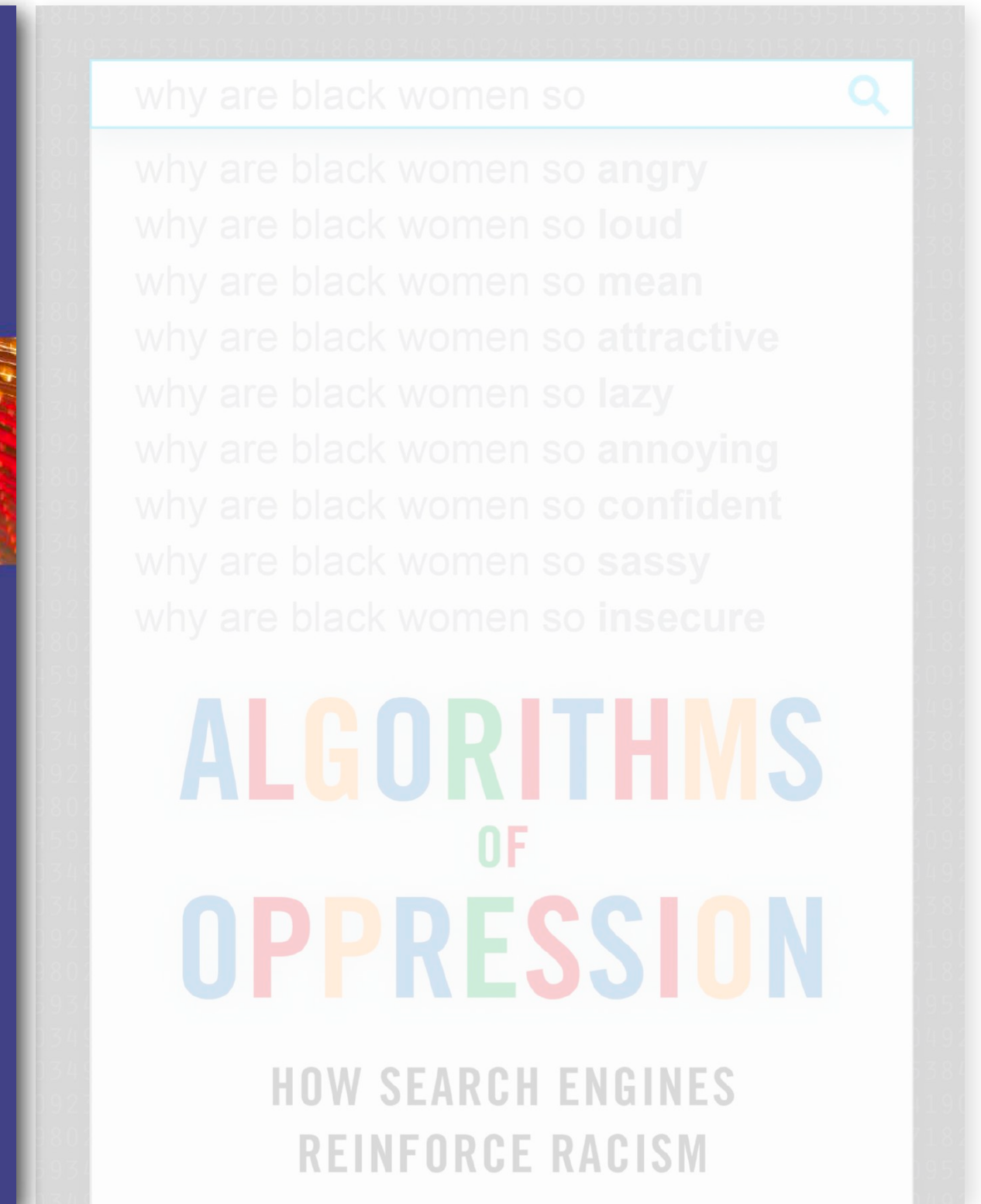
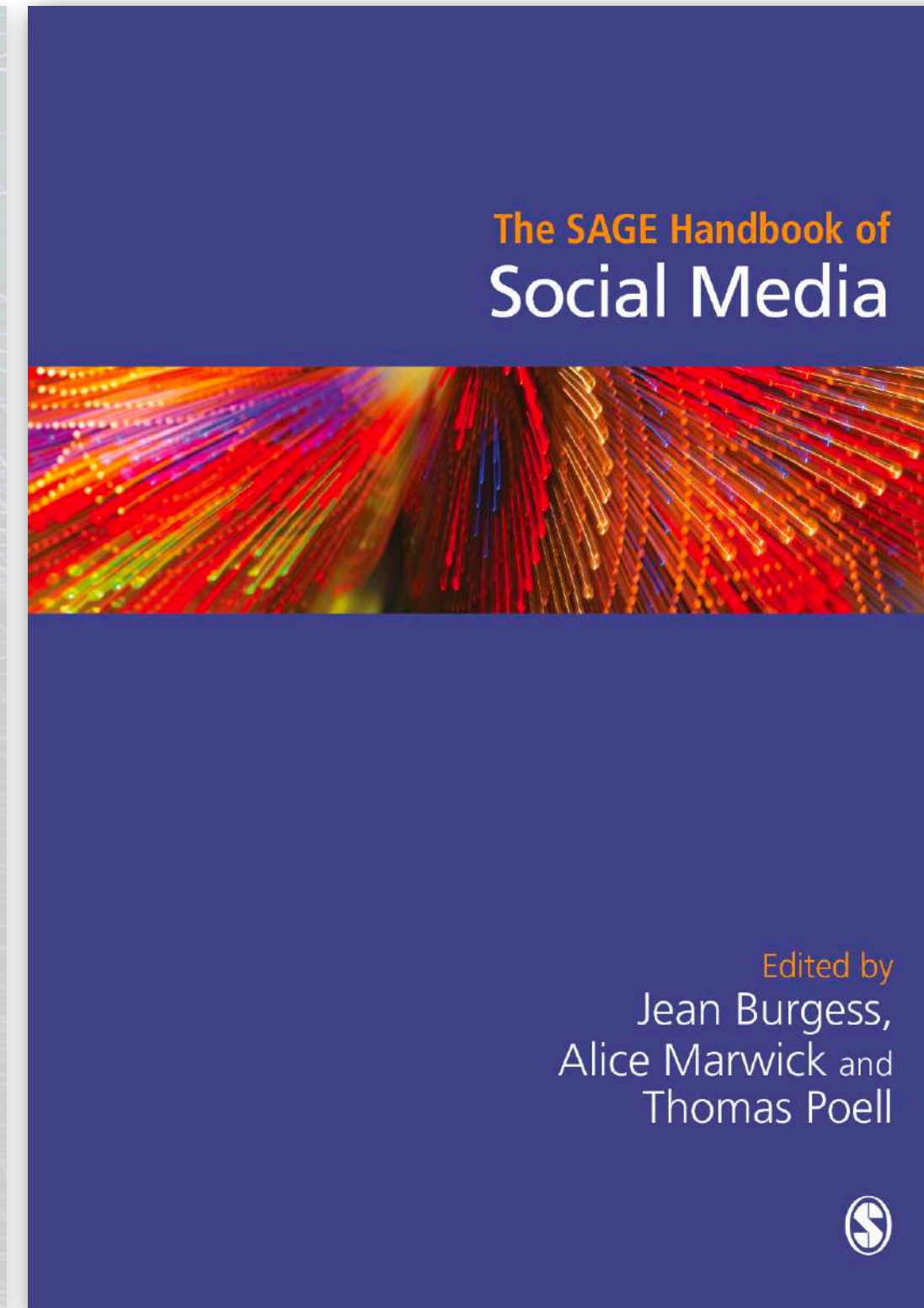
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Huvudsaklig kurslitteratur:



Huvudsaklig kurslitteratur:



 Search engine of shadow libraries: books, papers, comics, magazines.  Z-Library, Library Genesis, Sci-Hub.

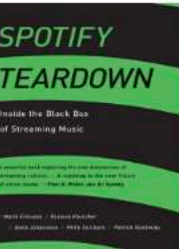
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Search ▶ 14 results for *pelle snickars* (in shadow library metadata)

LanguageContentFiletypeMost relevant

pelle snickarsSearch

- 

English [en], pdf, 9.2MB, "0262038900_9780262038904_SpotifyTeardownInsideTheBlackBoxOfStreamingMusic.pdf"
Spotify Teardown: Inside the Black Box of Streaming Music
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Maria Eriksson, Rasmus Fleischer, Anna Johansson, Pelle Snickars, Patrick Vonderau
- 

English [en], epub, 19.4MB, "Spotify Teardown_ Inside the BI - Maria Eriksson.epub"
Spotify Teardown: Inside the Black Box of Streaming Music
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Maria Eriksson; Rasmus Fleischer; Anna Johansson; Pelle Snickars; Patrick Vonderau
- 

Swedish [sv], pdf, 44.8MB, "9789144032399---ecf47d165046075d73d0e848f6c36ce6.pdf"
Det förflutna som film och vice versa : om medierande historiebruk
Studentlitteratur AB, 2004
Pelle Snickars, Cecilia Trenter
- 

Swedish [sv], pdf, 8.1MB, "FULLTEXT01.pdf"
Information som problem: Medieanalytiska texter från medeltid till framtid
National Library of Sweden, Mediehistoriskt Arkiv 26, 2014
Otfried Czaika, Jonas Nordin, Pelle Snickars
- 

Swedish [sv], pdf, 13.9MB, "9789198580112---a391e121dfaeb7bc6b969084af88639e.pdf"
Mediernas historia från big bang till big data.
Mediehistoriskt arkiv,, 2019
Patrik Lundell; Pelle Snickars; Johan Jarlbrink



läsa



läsa

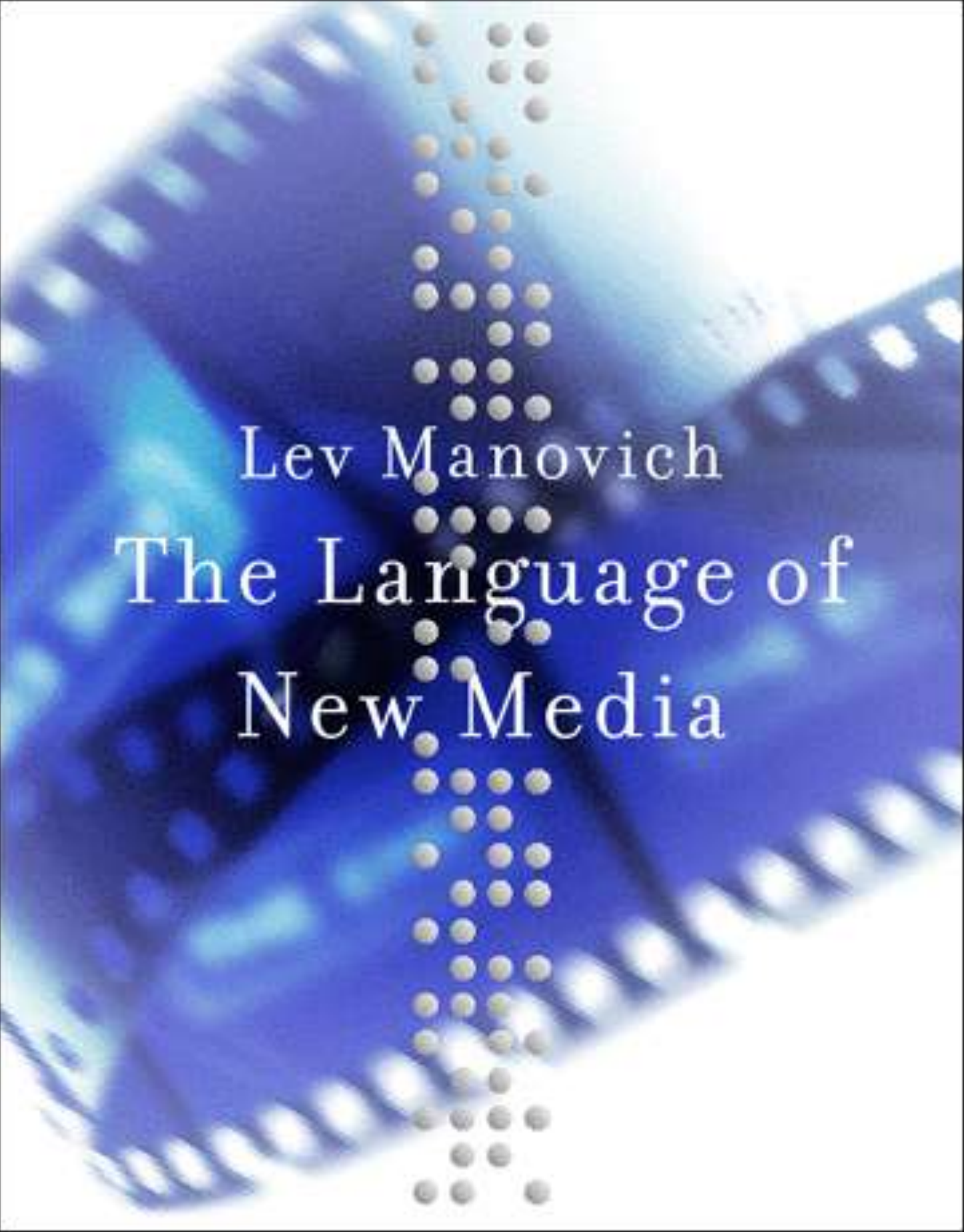
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diskutera

The image features the YouTube logo, which consists of a red rounded rectangle with a white play button icon in the center. The word "YouTube" is written in white, bold, sans-serif font across the middle of the red rectangle. The background is composed of several geometric shapes: a yellow rectangle in the top-left corner, a red rectangle in the top-right corner, a black rounded rectangle in the bottom-left corner, and a yellow rectangle in the bottom-right corner. The word "se" is written in white, bold, sans-serif font in the bottom-right corner, overlapping the yellow and black areas.

YouTube

se



AllShortsVideosUnwatchedWatchedRecently uploadedLiveUnder 4 min4 - 20 min>About these resultsFilters

Tony Studio

Manovich's 5 Principles of new media

5:15

3.5K views • 4 years ago

Claudio Devoto

Manovich's 5 principles of new media video essay enjoy :)

2:30

Lev Manovich's 5 Principles of New Media

17K views • 13 years ago

MeanMuggsProductions

Explained in two minutes and 30 seconds.

Numerical Representation | Modularity | Automation | Variability | Transcoding

5 chapters

1:36

Five Principles of New Media PART 02: Structural Modulation

1.2K views • 8 years ago

DLD at CDU

0:00

The five principles of new media part two structural modularity back in the pre-digital age if you were a painter and made a ...

1:50

Lev Manovich's 5 Characteristics of New Media

3.1K views • 8 years ago

minimum

Project for ADV 316 Creativity in American Culture with Robert Lewis.

CC

Numerical Representation | Automation | Variability | Transcoding

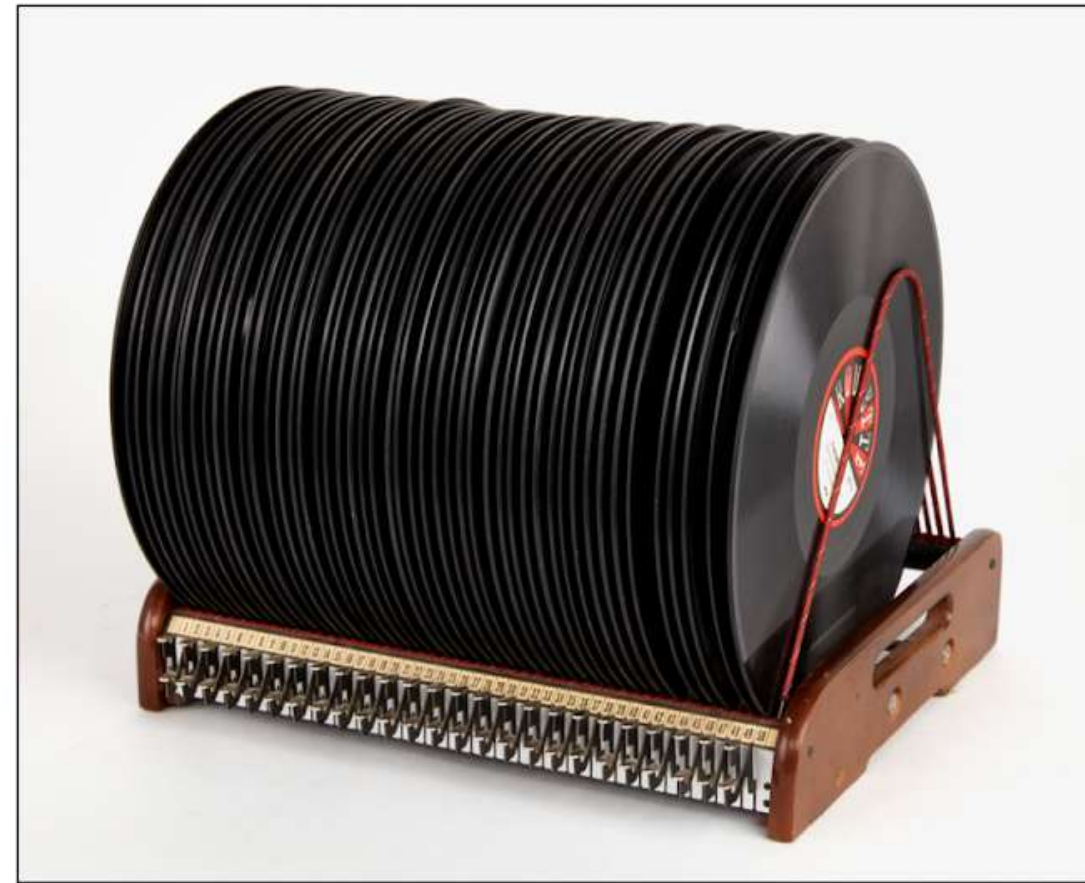
4 moments

the
five principles
of new media

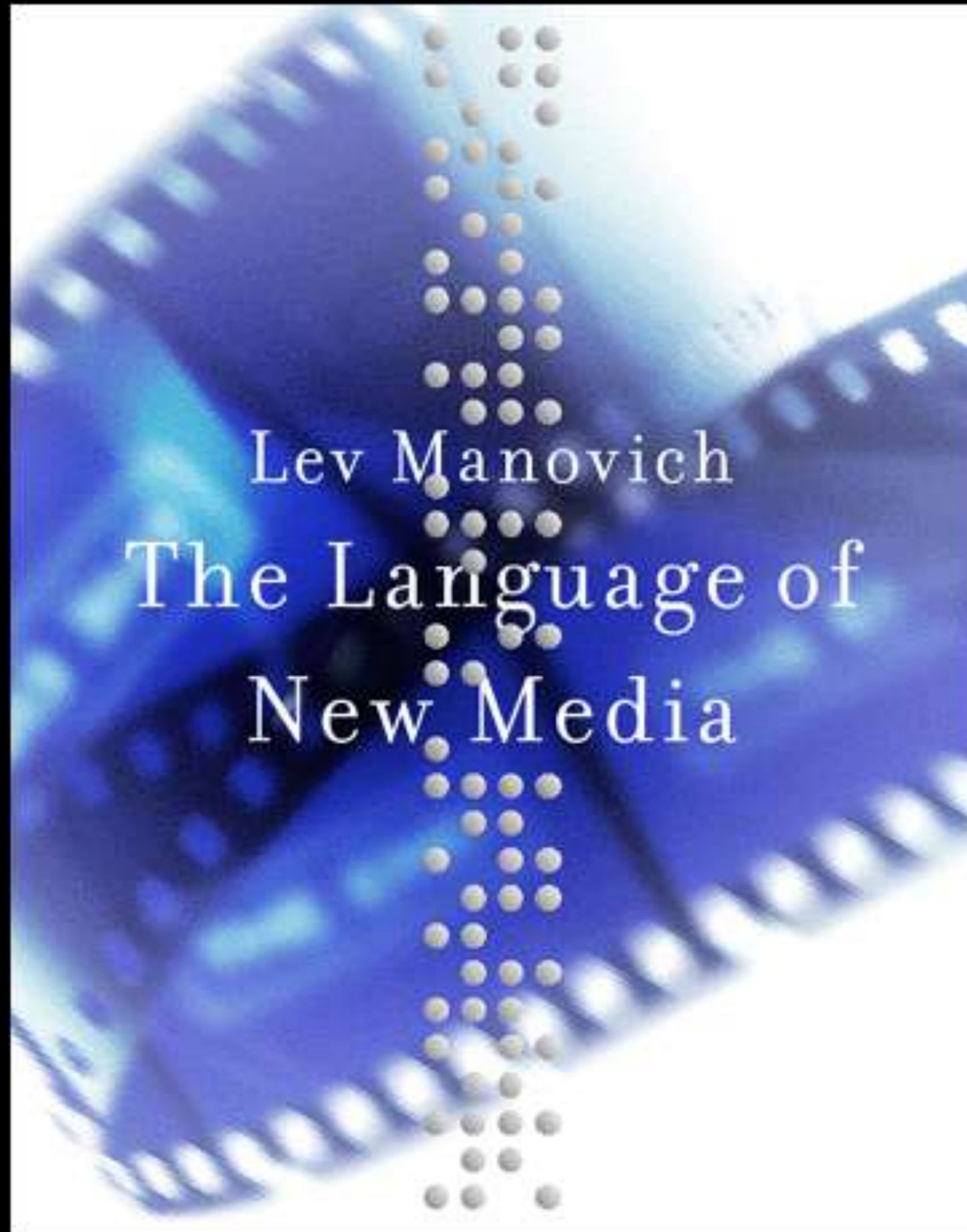
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kurslitteratur & föreläsningar

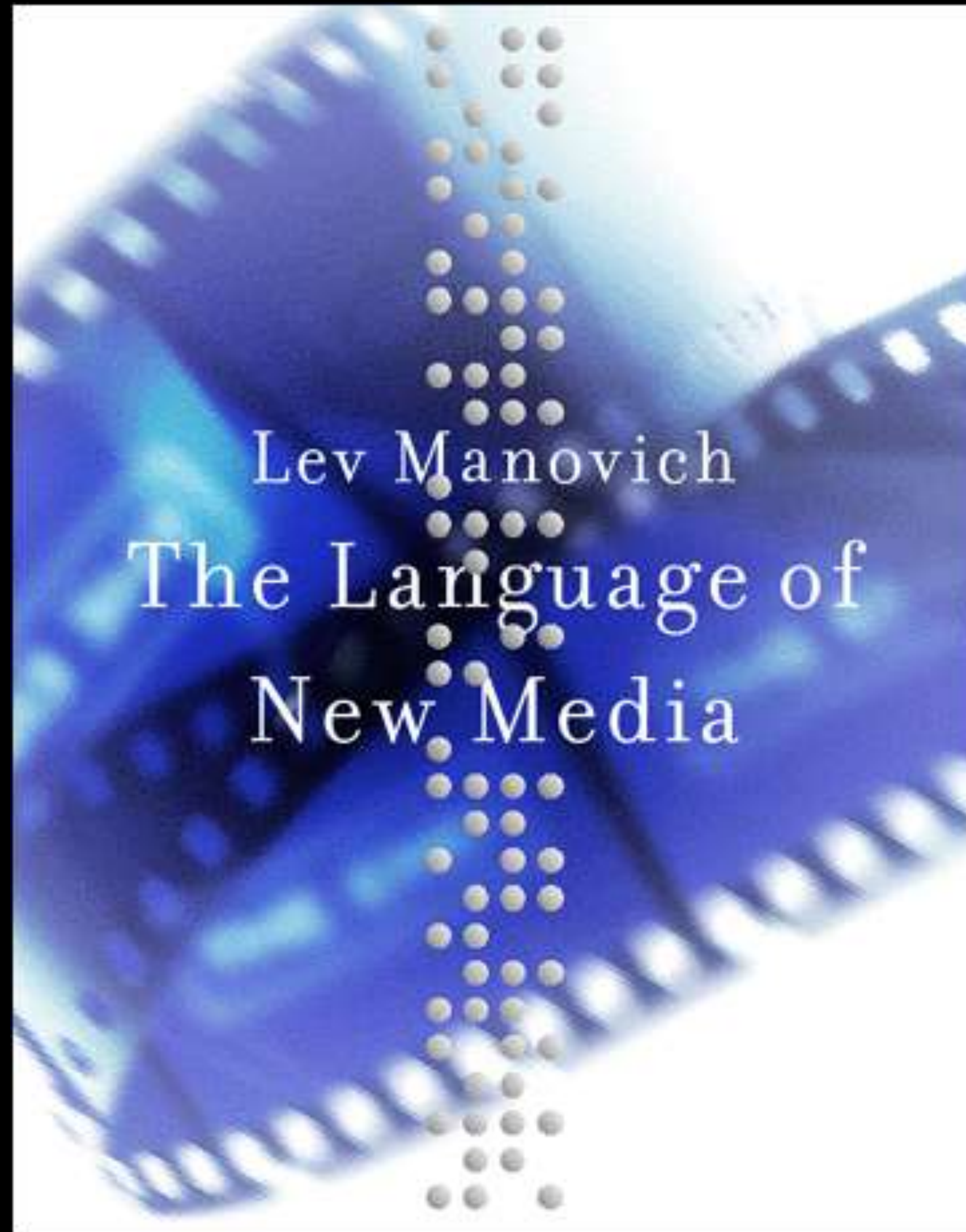
Föreläsning 2. Medielandskapet – en översikt



Föreläsning 3. Manovich & nya mediers principer



Föreläsning 3. Manovich & nya mediers principer



25 / Lev Manovich: *The Language of New Media* (2001)

PETER JAKOBSSON

Internets breda genomslag på 1990-talet skapade ett behov av att reflektera över det nya mediets konsekvenser för de medievetenskapliga idétraditionerna. Ett av de mest initierade och ambitiösa försöken att göra detta var boken *The Language of New Media* av den rysk-amerikanska medieteoretikern och mediekonstnären Lev Manovich från 2001. I denna bok presenterar Manovich en teori om digitala medier som bygger vidare på tankar från personer som Marshall McLuhan, Roland Barthes och Fredric Jameson. I det här kapitlet presenteras Manovichs teorier om de digitala mediernas kulturella former och hur dessa relaterar till andra medier så väl som till övergripande kulturella och samhälleliga omvandlingar under det tidiga och det sena 1900-talet.



SOFTWARE TAKES COMMAND

LEV MANOVICH

VOLUME 5

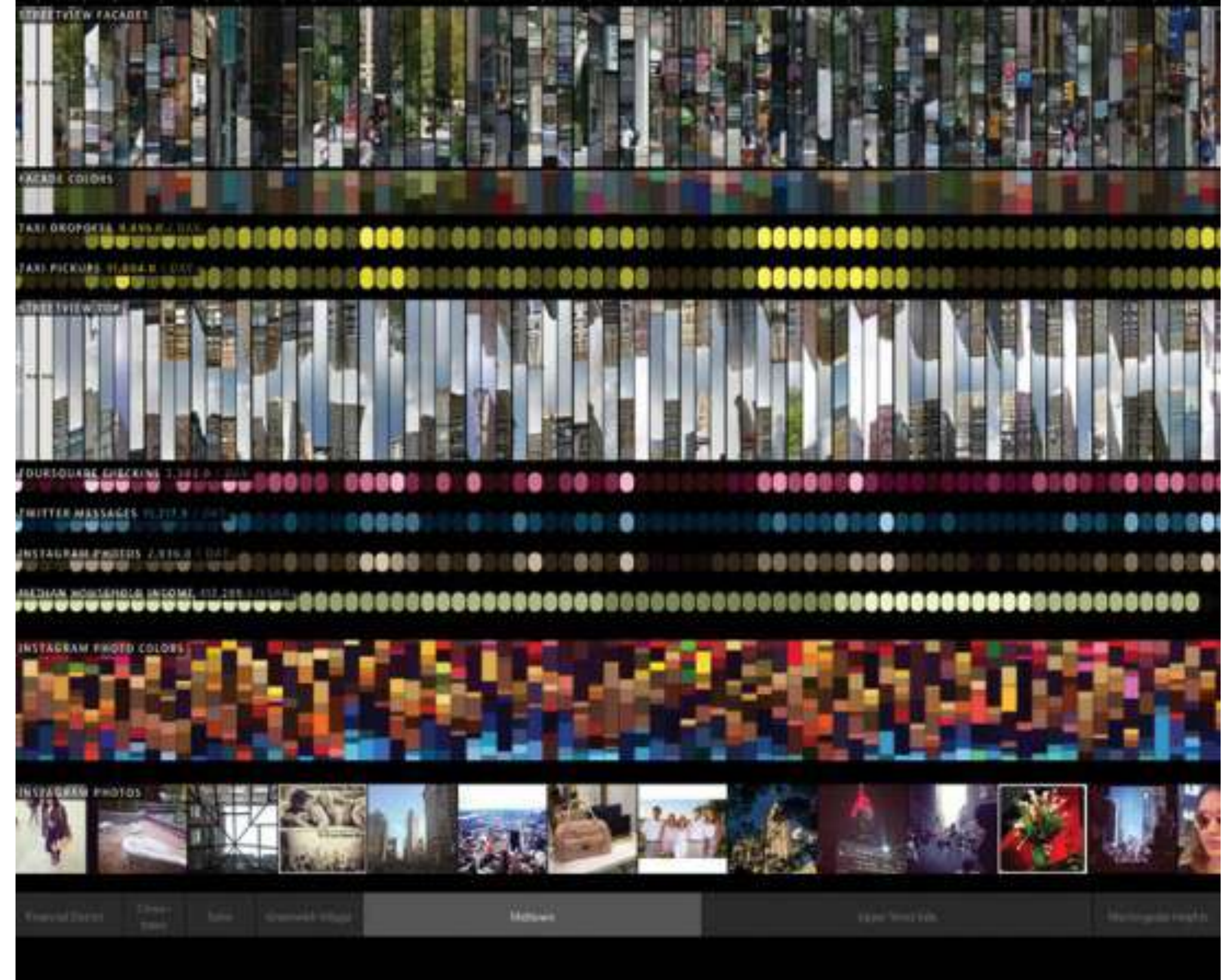
INTERNATIONAL TEXTS IN CRITICAL MEDIA AESTHETICS

FOUNDING EDITOR: FRANCISCO J. RICARDO

BLOOMSBURY

LEV MANOVICH

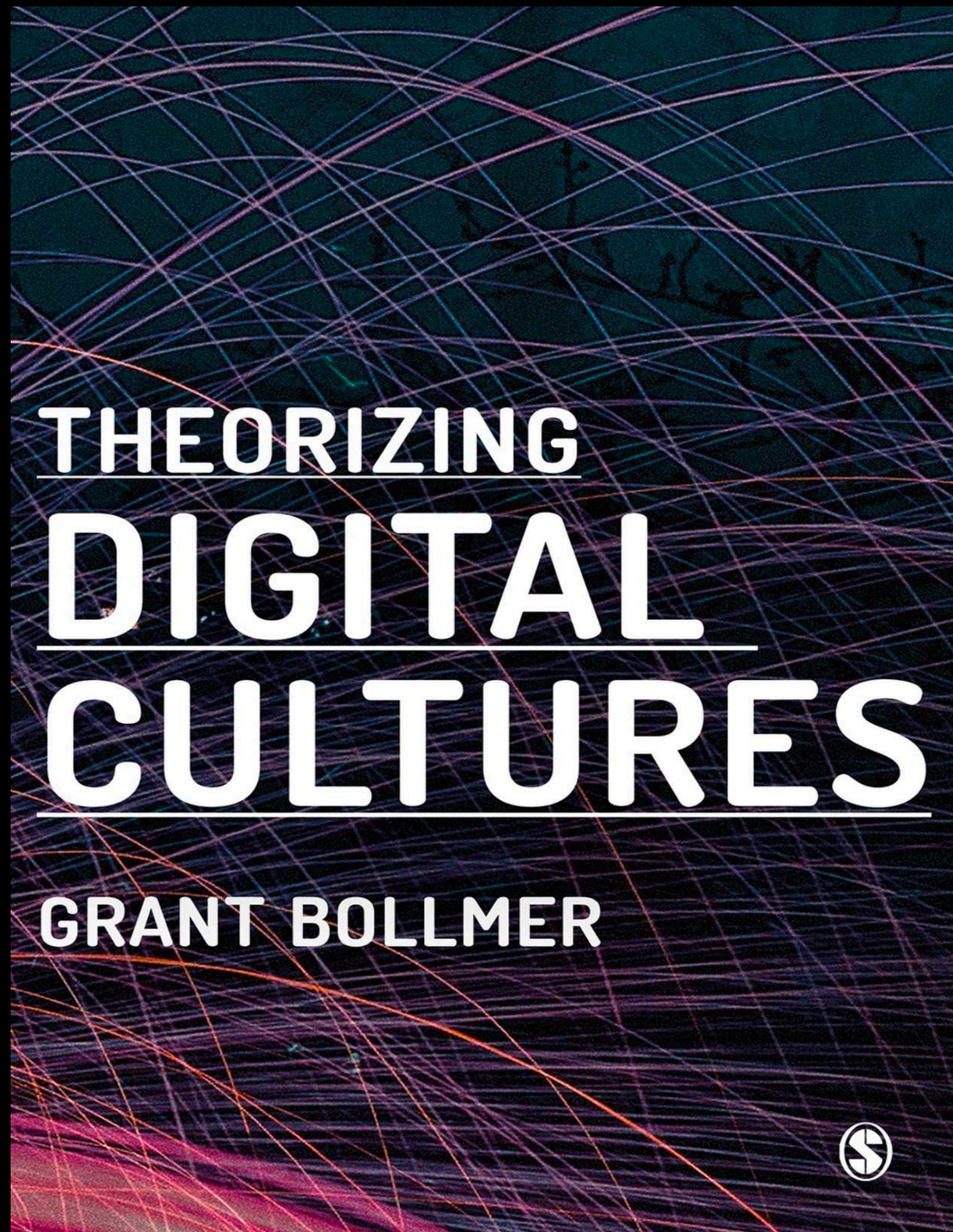
CULTURAL ANALYTICS



media studies > software studies



Föreläsning 4. Bollmer & digitala kulturers teori

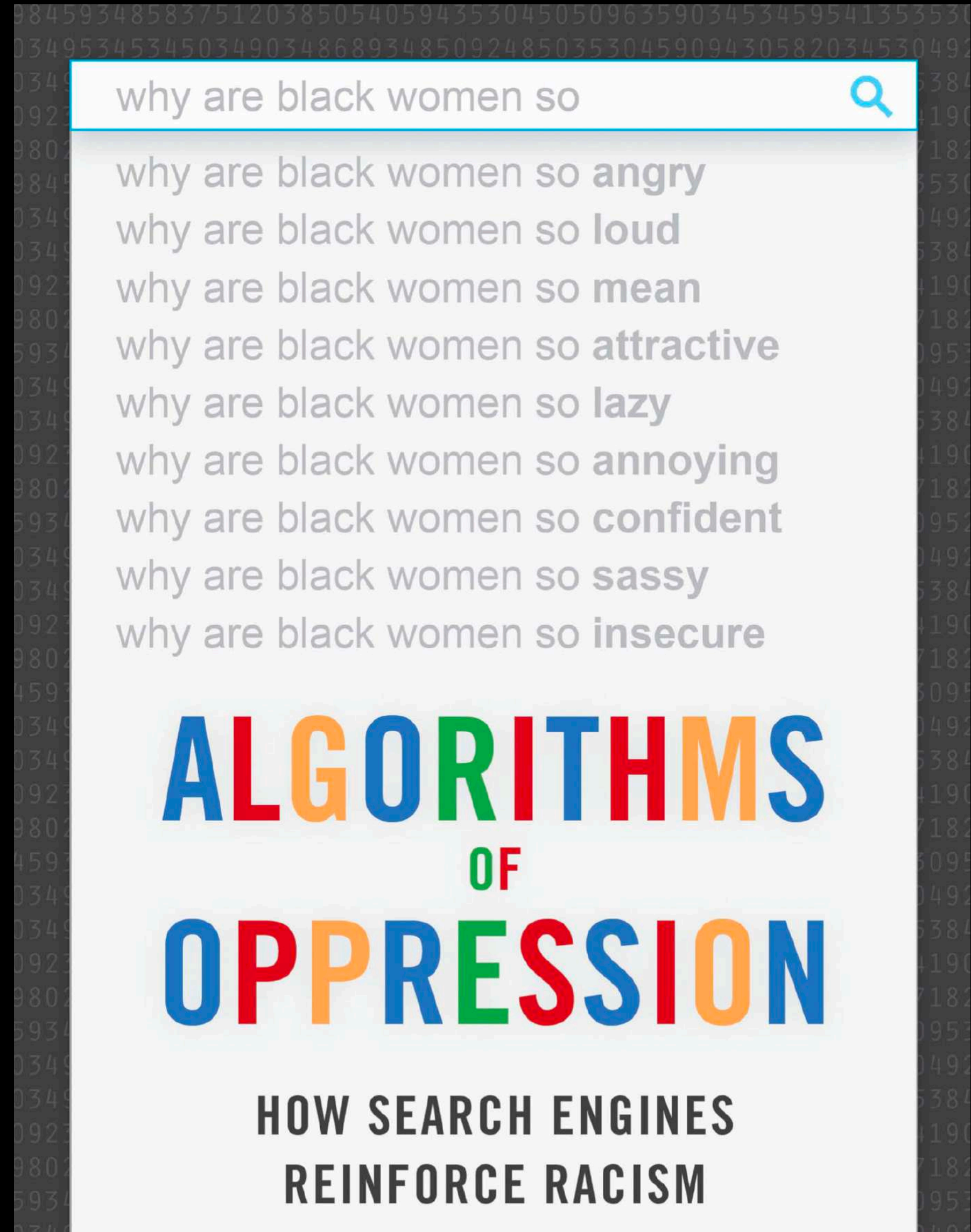


digital | kultur

A. Cultural studies

B. German media theory

Föreläsning 5. Safiya Umoja Noble & algoritmisk snedvridning





Föreläsning 6. Syntetiska medier & generativ AI





Foto: Walfrid Carlsson

Örebro Stadsarkiv

Fotograf: Walfrid Carlsson / Örebro Stadsarkiv



Acceptera licens och ladda ner bild

Kolorerad ateljébild, 1930-tal

Anmärkning: Firma Fotografi Örebro

seminarier

gruppindeIning

A & B

25/1 textseminarium A1 & B1:



25/1 textseminarium A1 & B1:



22 / Donna Haraway: Ett cyborgmanifest (1985)

CAMILLA HERMANSSON

Donna Haraways text "Ett cyborgmanifest" skrevs år 1985 i USA. Haraway använder cyborgen som en tankefigur för att diskutera feminism i relation till den tekniska och vetenskapliga utvecklingen. Manifestet vill få oss att fundera kring gränser vi tar för givna, mellan natur och kultur, människa, djur och maskin, man och kvinna. Texten är på samma gång ett feministiskt politiskt manifest och en problematisering av kategorierna genus och makt i vårt högteknologiska samhälle. Haraways text har visat sig fortsatt inflytelserik inom posthumanistisk och cyberfeministisk teori, till exempel i studiet av artificiell intelligens och digitala medier.

Medievetenskapens
idétraditioner

Stina Bengtsson, Staffan Ericson
Fredrik Stiernstedt (red.)

30/1 textseminarium A2 & B2:

Gamifying piracy: functions and users of the Z-library

Zakayo Kjellström

Department of Culture and Media Studies, Umea Universitet, Umea, Sweden

Abstract

Purpose – This paper aims to show how an illegal repository of literature, the Z-library, relates to and influences its users and how this relation is unique due to the illegal nature of the platform. The paper utilizes the idea of gamification to exemplify how to motivate users to contribute to a large shadow library in order to create the “world’s largest e-book library,” sans “librarians.”

Design/methodology/approach – The study makes use of an ethnographic approach. It interrogates the functions of the website through intensive use—a close reading of sorts. The data provide a foundation for illustrating how illegal text repositories function at a surface level and how their design appeals to their user-base.

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Research limitations/implications – Due to the design of the study, the findings are not universal or applicable to all illegal repositories of text. Readers and researchers are encouraged to apply the concept introduced here to other cases.

Social implications – This paper includes implication on the perception of literature piracy, how pirated literature is distributed and who performs the labor required to sustain illicit text repositories.

Originality/value – This paper provides a novel conceptual basis to study literature piracy.

Keywords Z-Library, Book piracy, Shadow library, Black open access, Gamification

Paper type Research paper

Introduction

Shadow libraries are large illicit repositories of text. Websites such as Sci-Hub and Libgen are among the largest of the shadow libraries, containing tens of millions of academic articles and books ([Karaganis, 2018](#)). Their message is one of resistance: against a publishing oligopoly ([Larivière *et al.*, 2015](#)), and for the free dissemination of information and knowledge to those in need, beyond paywalls. Both Sci-Hub and Libgen are clear about the reasons for their existence; they do not host ads or give privileges to donors, instead they strive toward an ideal through illicit participatory culture.

Henry Jenkins argues that efforts, particularly within fan culture, that border upon the illegal, can be commercialized within the purview of the market sector and thus push the possibilities of new markets ([Jenkins *et al.*, 2013](#)). In many ways, this vision has been fulfilled. From the perspective of piracy, the introduction of Netflix, Spotify and Steam has been instrumental in offering alternatives to illegally distributing music, film and games. For academic texts, solutions are available through deals between scientific publishers and university libraries; however, these cannot compete with their illegal counterparts such as Sci-Hub and Libgen. But what happens when the logic is inverted, and the aesthetics of the market are subsumed into and utilized in illicit spaces?

30/1 textseminarium A2 & B2:

Gamifying piracy: functions and users of the Z-library

Zakayo Kjellström

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Abstract

Purpose – This paper aims to show how an illegal repository of literature, the Z-library, relates to and influences its users and how this relation is unique due to the illegal nature of the platform. The paper utilizes the idea of gamification to exemplify how to motivate users to contribute to a large shadow library in order to create the “world’s largest e-book library,” sans “librarians.”

Design/methodology/approach – The study makes use of an ethnographic approach. It interrogates the functions of the website through intensive use—a close reading of sorts. The data provide a foundation for illustrating how illegal text repositories function at a surface level and how their design appeals to their user-base.

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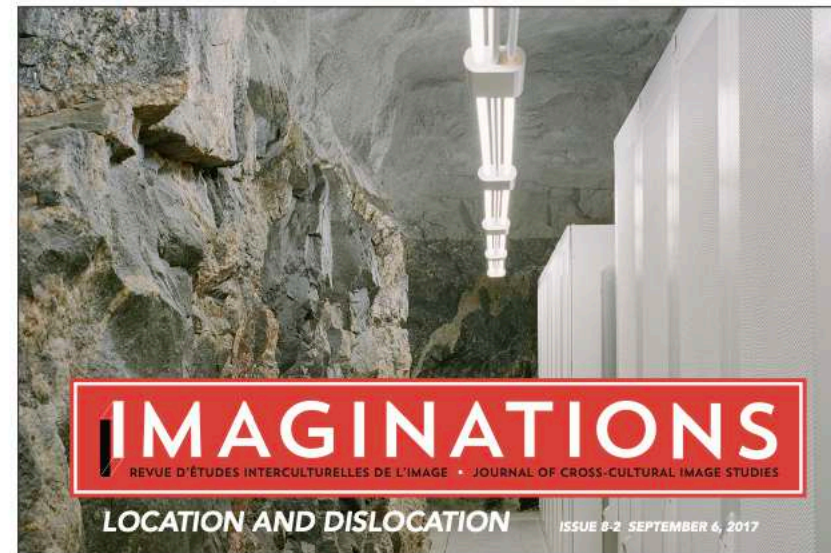
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September 6, 2017

To cite this article:

Vonderau, Asta. "Technologies of Imagination: Locating the Cloud in Sweden's North." *Imaginations* 8:2 (2017): Web (date accessed) 8-21.
DOI: 10.17742/IMAGE.LD.8.2.2

To link to this article:

<http://dx.doi.org/10.17742/IMAGE.LD.8.2.2>

ETHNOS
2019, VOL. 84, NO. 4, 698–718
<https://doi.org/10.1080/00141844.2018.1471513>

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Scaling the Cloud: Making State and Infrastructure in Sweden

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ABSTRACT

Popular representations imagine the internet as being immaterial and fluid; hidden from the public eye are the industry and complex infrastructure securing the functionality of the World Wide Web, as well as this industry's social and environmental effects. Focussing on the implementation of a Facebook data centre in the Swedish city of Luleå, this article investigates how the global cloud is localised within a specific historical and social context. It shows how this new industrial development becomes a part of state-making and regional identity-building processes by triggering the re-scaling of territories and shaping new geographies in relation to expanding cloud infrastructures. Tracing those infrastructure-making processes reveals some of the key dynamics between the Swedish state, its regions and the global IT economy.

KEYWORDS Cloud computing; data centre; infrastructure; Facebook; Sweden

Introduction

In 2014, Volvo published a cross-promotional video entitled *Swedish Thinking: Journey to the Node Pole* on its YouTube channel.¹ The video carries its viewers to Luleå, a small town high up in Sweden's North where Facebook had recently begun building its first European data centre, arguably also the largest and most innovative to date. Acting as the main protagonist in the video's narrative, municipal commissioner Karl Petersen relates Luleå's story as that of a city that has always managed to make productive use of its cold climate and peripheral geographical position, in this case by cooling servers and securely storing the world's Big Data. Strolling through his snow-covered hometown, Petersen suggests:

In Sweden we make the most out of the cold. When I became mayor, I saw the potential for change. The world needs a lot of Big Data in the future. [...] Data centres need cooling. We use the arctic cold to get more from less. In Sweden we have a climate for innovation.

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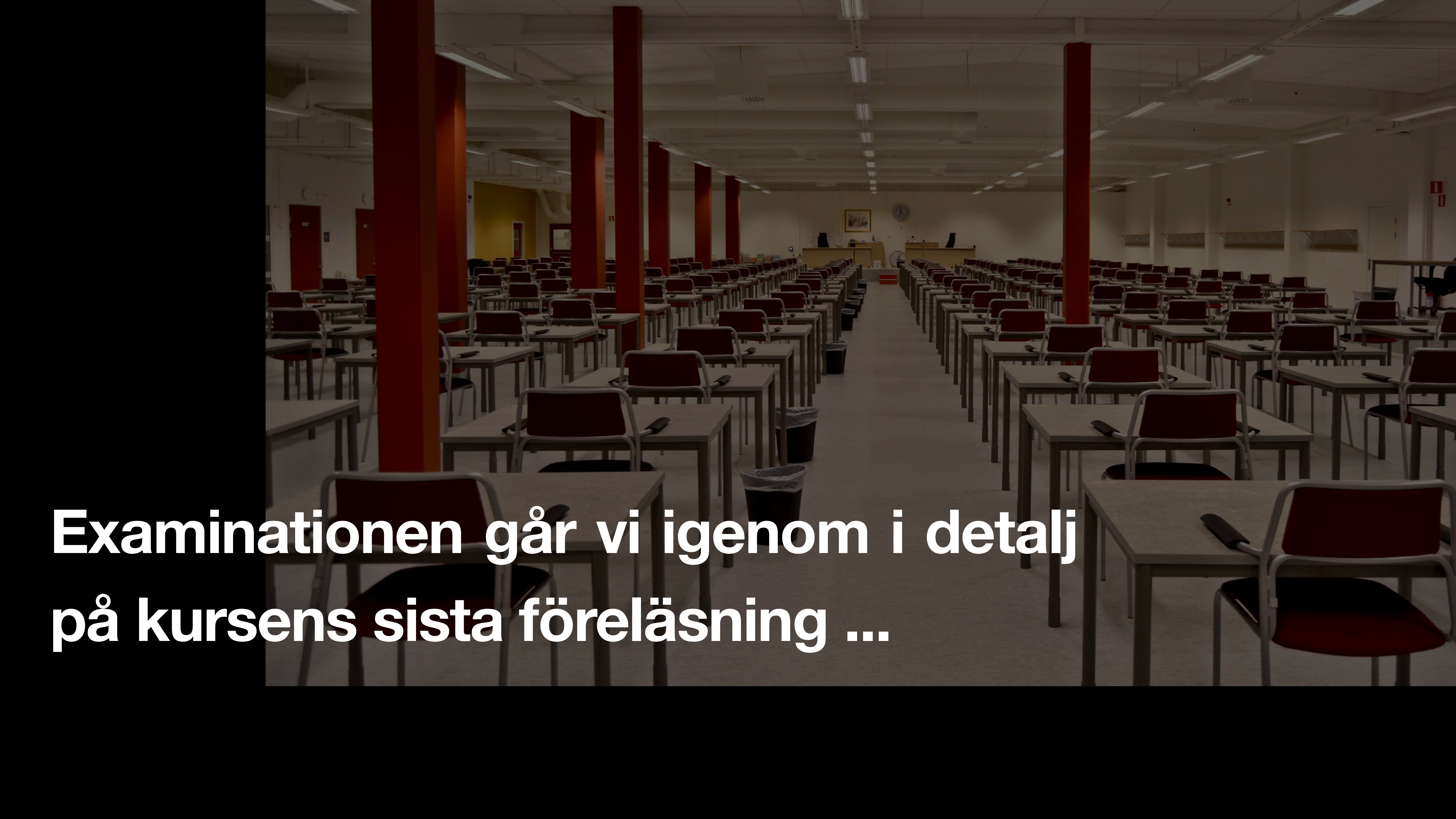
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examination



Examination DIKA21

A wide-angle photograph of a large, empty lecture hall. The room is filled with rows of light-colored wooden desks and dark red chairs. Several thick, red cylindrical pillars are spaced throughout the room. In the background, there is a stage area with a podium, a clock on the wall, and a yellow wall. The lighting is bright and even.

**Examinationen går vi igenom i detalj
på kursens sista föreläsning ...**

– tack!



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