



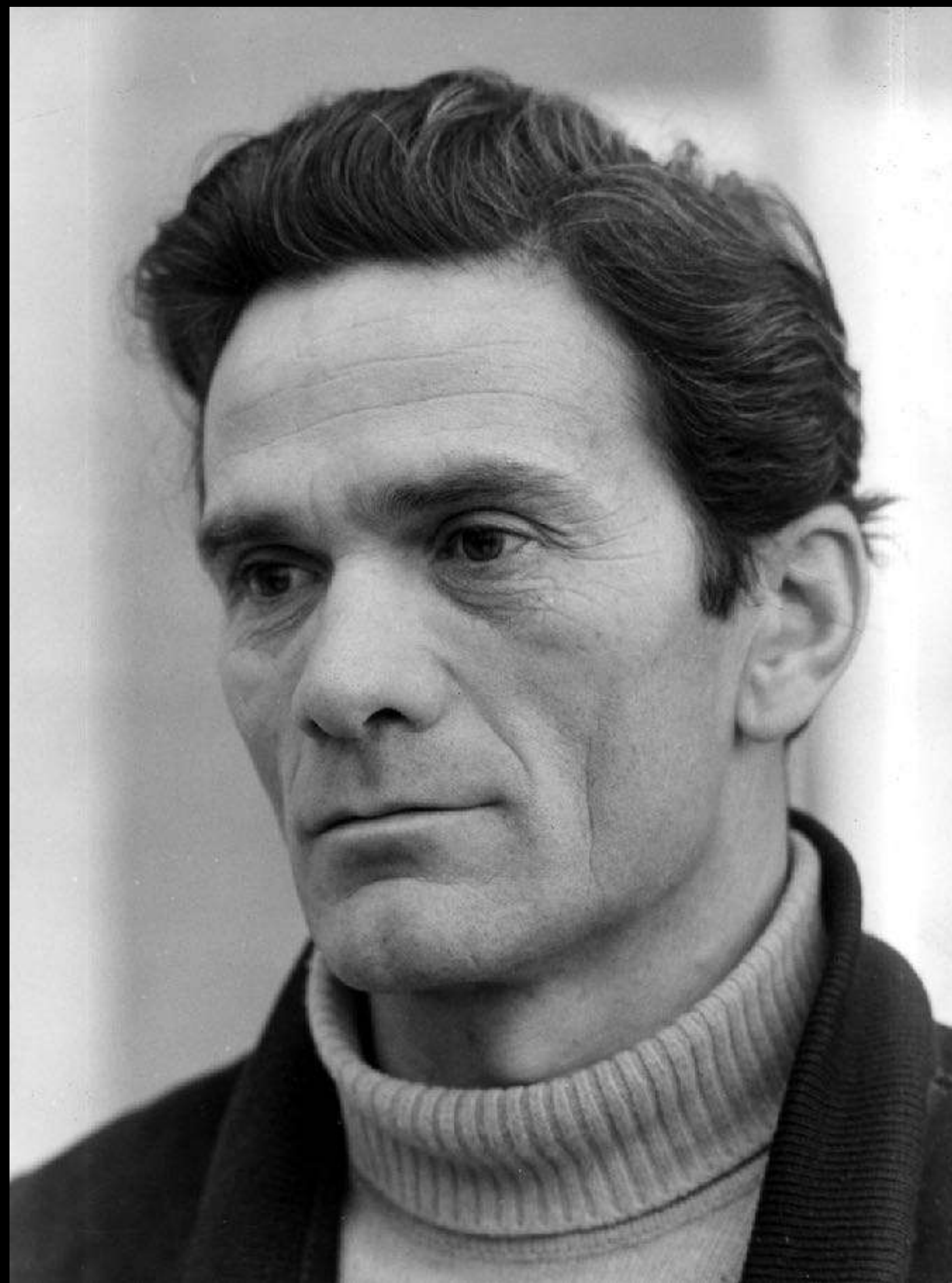
LUNDS UNIVERSITET

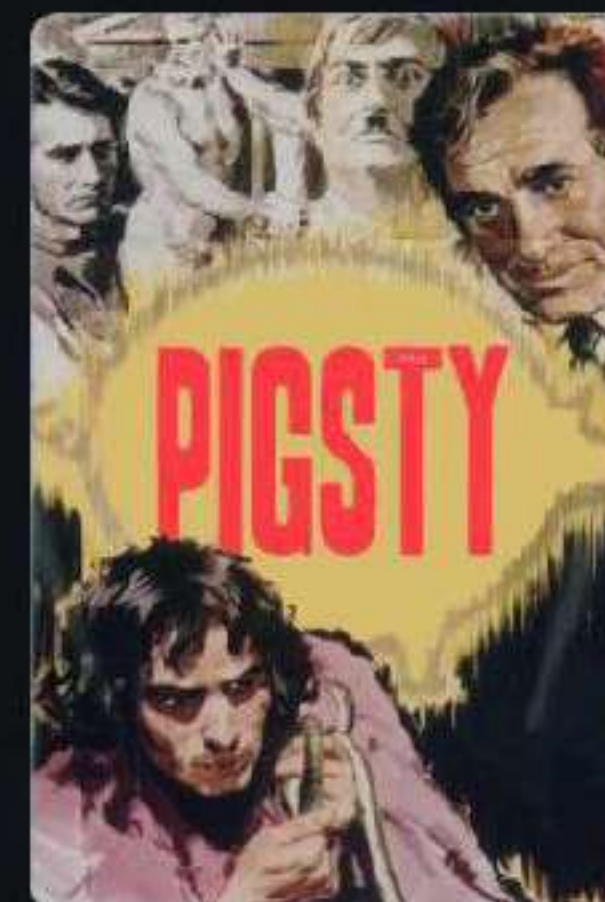
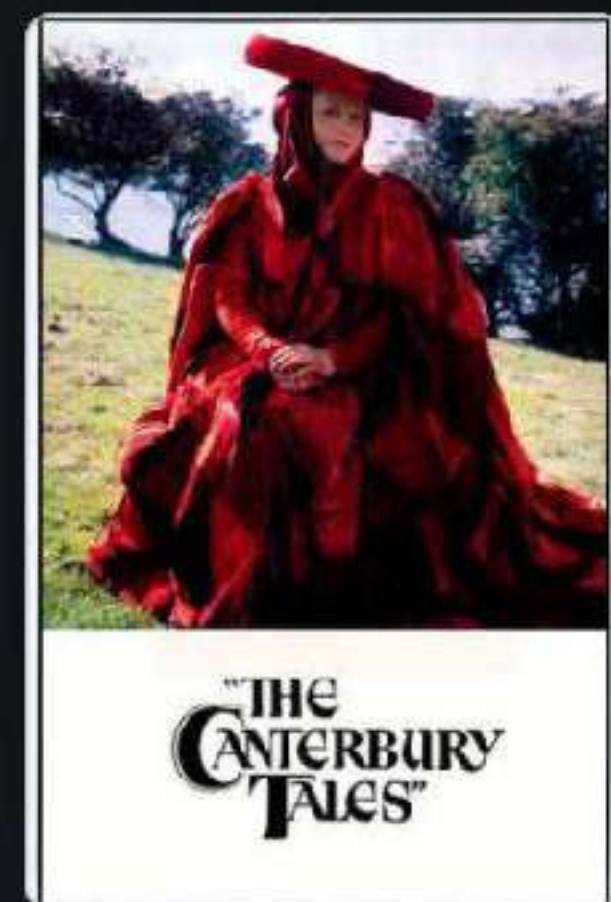
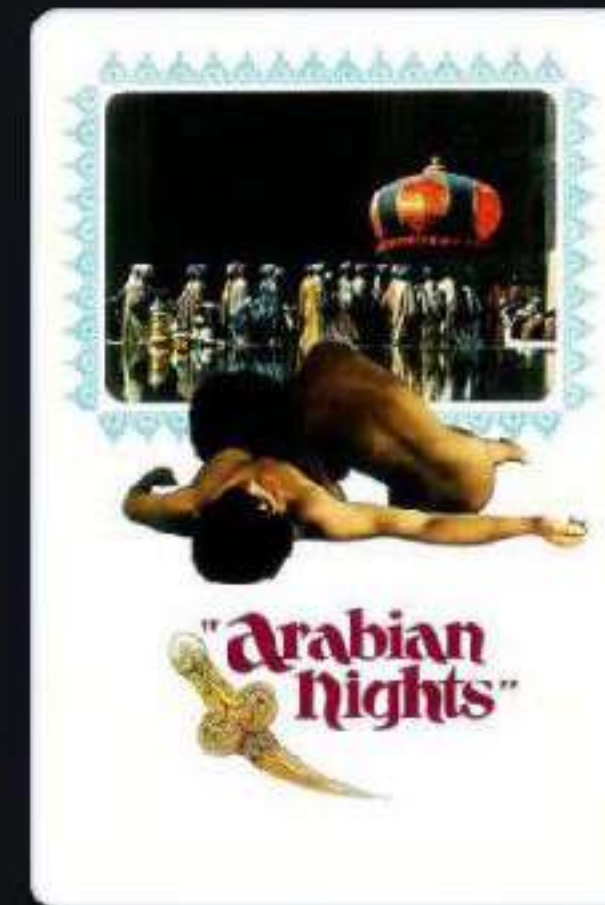
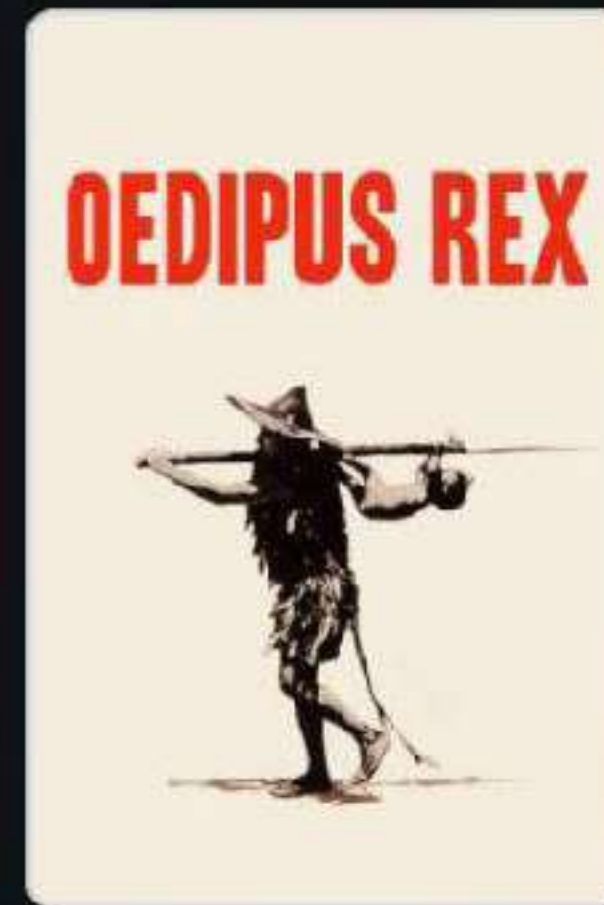
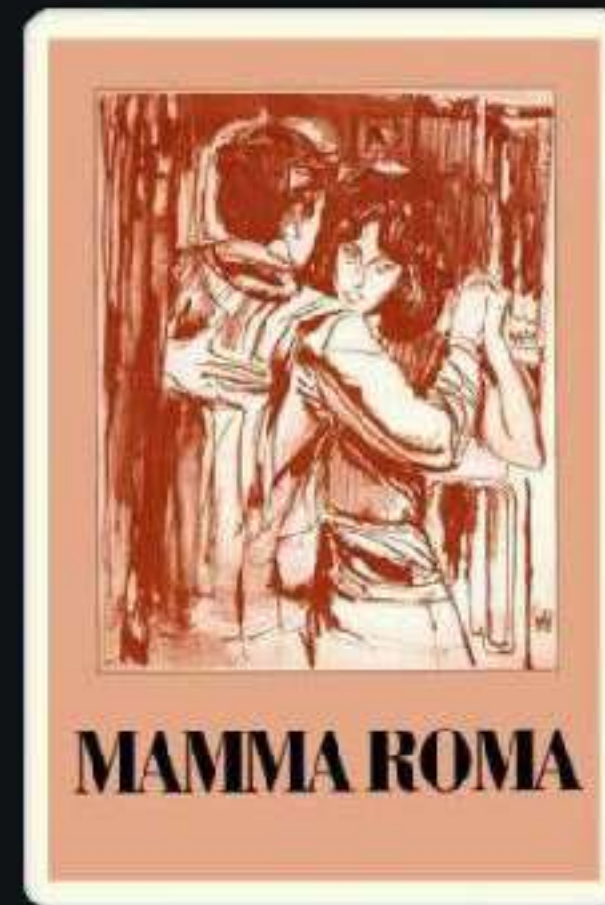
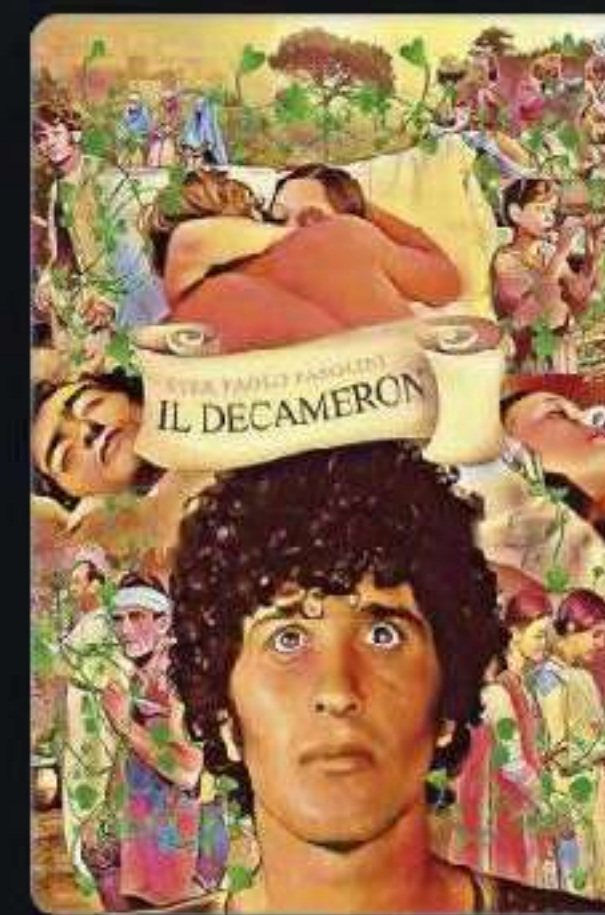
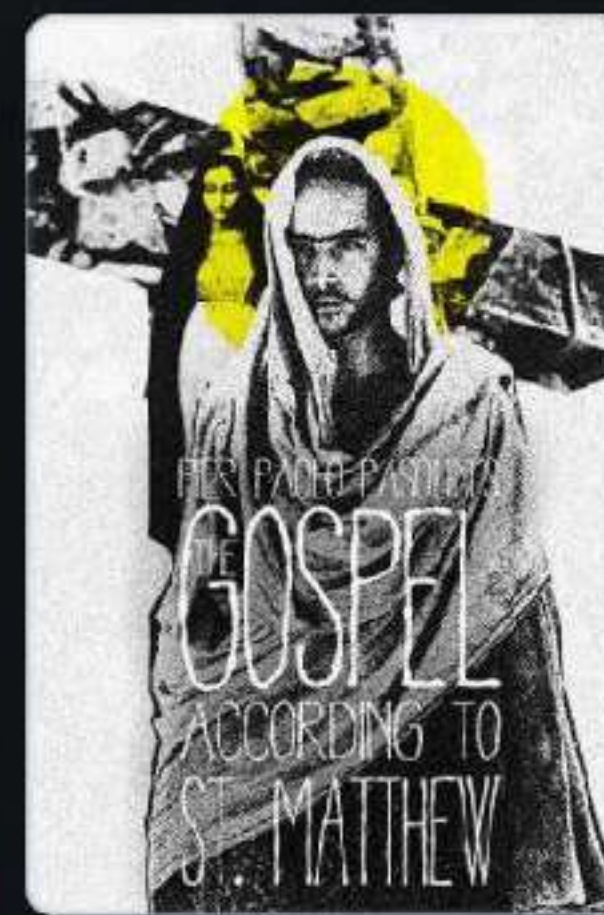
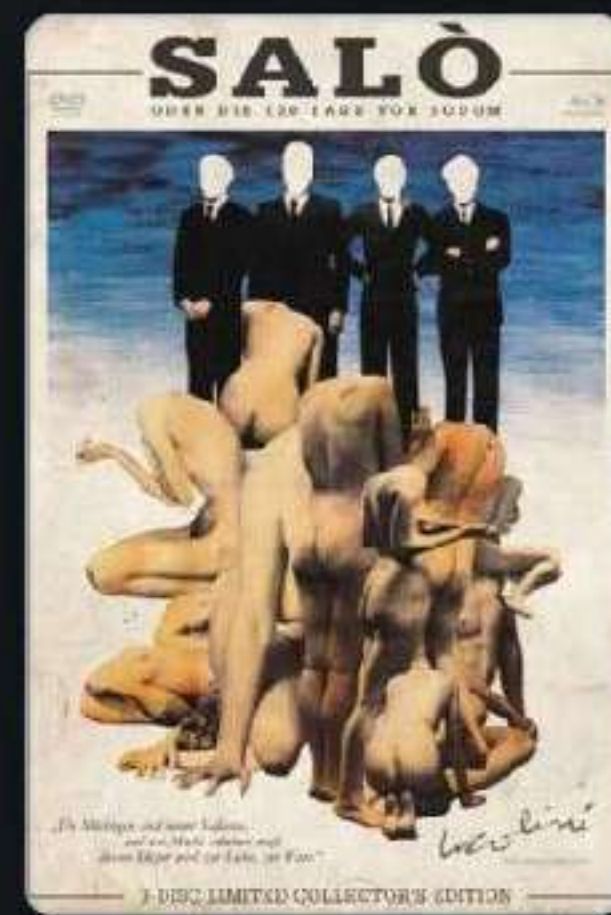
Föreläsning 7. Historievetenskapens digitala gränssnitt & exemplet *Journal of Digital History*

DIKM01 (7,5 hp)

Professor Pelle Snickars

Institutionen för kulturvetenskaper





Filmvetenskap 1995

Att med hjälp av dataprogram ge möjlighet att **citera film och rörliga bilder på skärm** – parallellt med själva uppsatstexten.

Det är också vid denna tidpunkt som begreppet **intermedialitet** dyker upp på allvar – det vill säga att i en digital kontext låta olika medier sammanfogas till en helhet.

DIRECTOR

Installer



Now would be a good time to
fill out your registration card

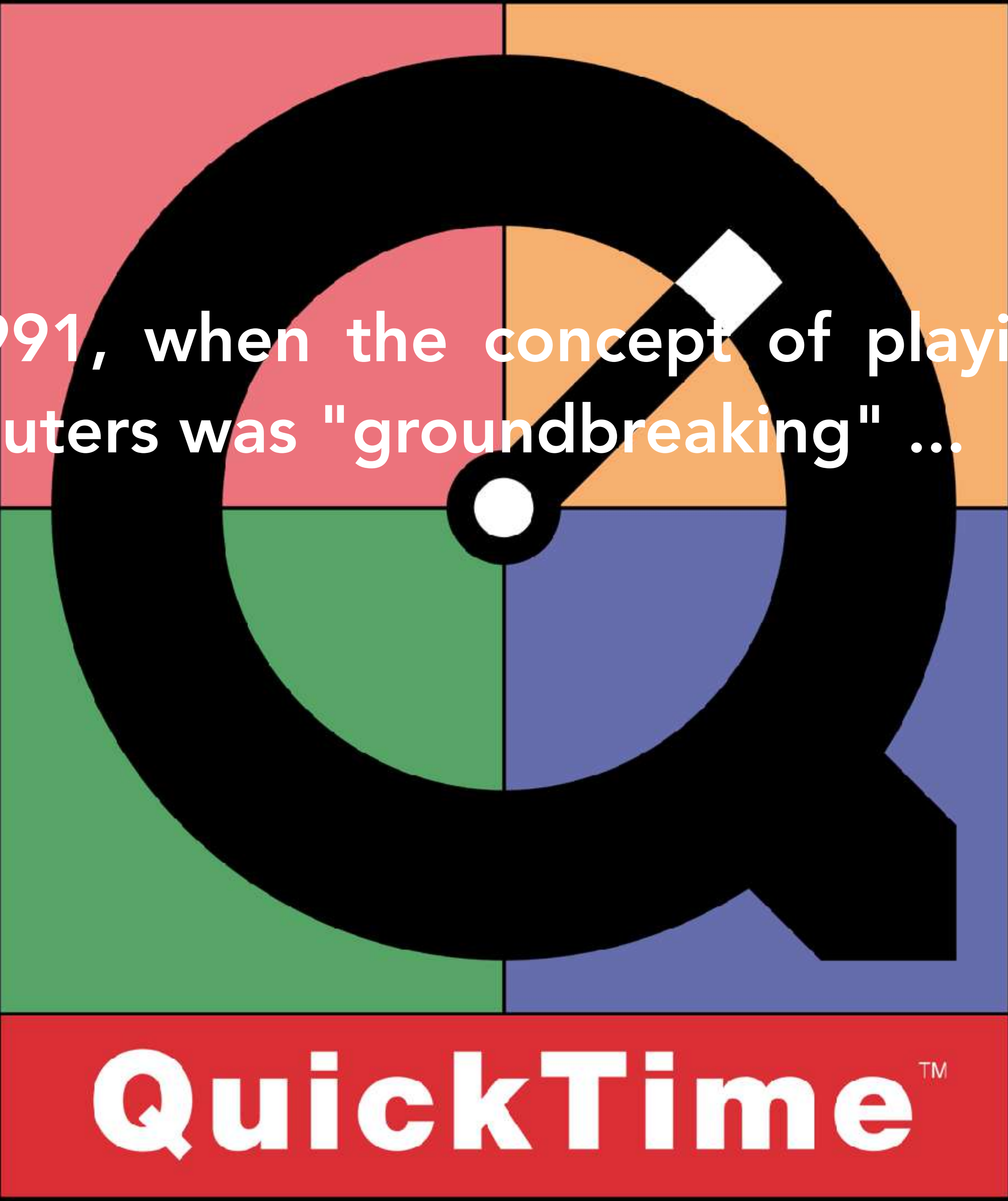


M
MACROMEDIA

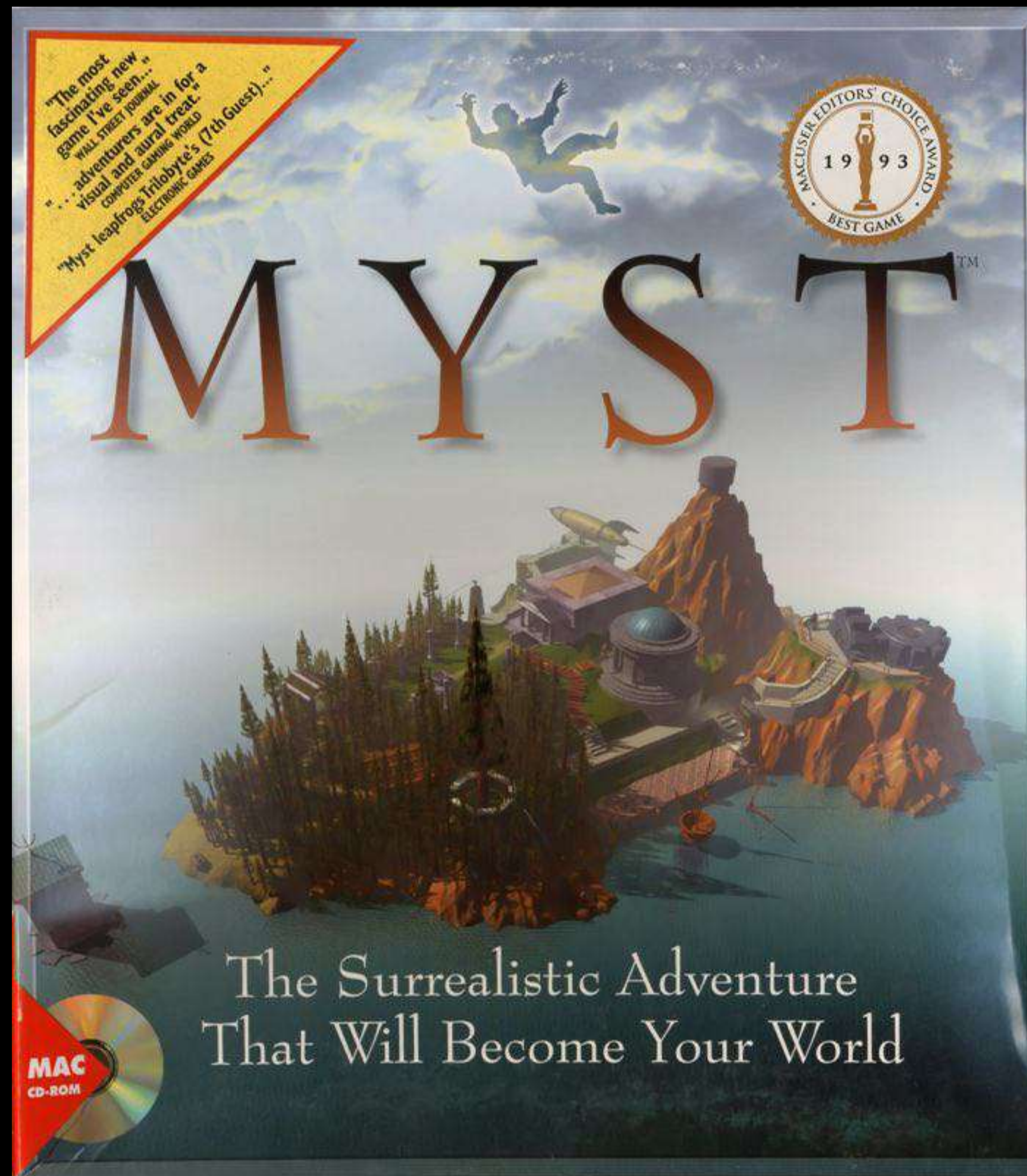
Continue



... created in 1991, when the concept of playing digital video directly on computers was "groundbreaking" ...

The QuickTime logo features a large, stylized letter 'Q' in the center. The 'Q' is black with a white dot in the middle. The background of the 'Q' is divided into four quadrants: top-left is pink, top-right is orange, bottom-left is green, and bottom-right is blue. The entire logo is set against a black background. At the bottom, the word 'QuickTime' is written in white, bold, sans-serif font, followed by a small 'TM' trademark symbol.

QuickTimeTM



Spel utvecklat 1993 genom en kombination av Macromedia, Quicktime & Hypercard.

Memex

Nya (gamla) gränssnitt

Att använda **digitala gränssnitt** för att publicera akademiska texter har alltså en **längre mediehistoria** – vilken dels är kantad av betydande mediala **förhoppningar**, dels av **teknologiska tillkortakommanden** (över tid).

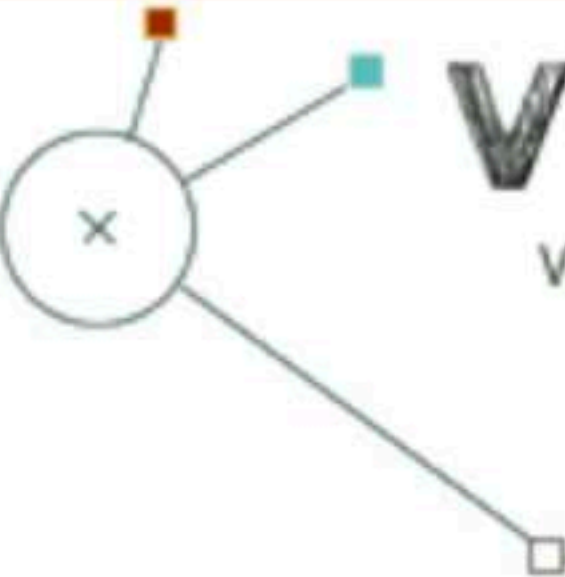
Vectors Journal (UCS 2006-)

INTERNET ARCHIVE
WayBackMachine

<http://vectors.usc.edu/>
[213 captures](#)
12 Sep 2006 – 2 Oct 2025

University of Southern California

USC



VECTORS Journal of Culture and Technology in a Dynamic Vernacular

Vectors is a new international electronic journal that brings together visionary scholars with cutting-edge designers and technologists to propose a thorough rethinking of the dynamic relationship of form to content in academic research, focusing on ways technology shapes, transforms and reconfigures social and cultural relations.

USC
SCHOOL OF
CINEMA
TELEVISION

USC Vectors Journal
[USC Vectors Journal](#) [USC Vectors Journal Current Issue](#)

Scalar (≈2010–)

"Scalar is a free, open source authoring and **publishing platform** that's designed to make it easy for authors to write long-form, **born-digital scholarship online**.

Scalar enables users to **assemble media from multiple sources** and juxtapose them with their own writing in a variety of ways, with minimal technical expertise required."



The Alliance for Networking Visual Culture

HOME

ABOUT

SCALAR

BLOG

PEOPLE

CONTACT



Scalar

ABOUT SCALAR

[About Scalar](#) [Showcase](#) [Webinars](#) [Get Involved](#) [Sign up](#)

Overview

Annotations

Media support

Flexible structure

Web standards

Open API

Archive partners

Reader feedback

Custom styling

Built-in visualizations

Multiple authors

Third party apps

Born-digital, open source, media-rich scholarly publishing that's as easy as blogging.



Scalar 2.0 — Trailer



Titta senare



Dela



Scalar

Titta på YouTube



The Alliance for Networking Visual Culture

HOME

ABOUT

SCALAR

BLOG

PEOPLE

CONTACT



Scalar

SHOWCASE

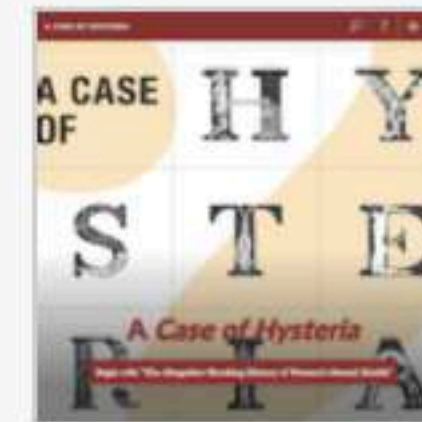
[About Scalar](#) [Showcase](#) [Webinars](#) [Get Involved](#) [Sign up](#)

A selection of projects authored with Scalar.

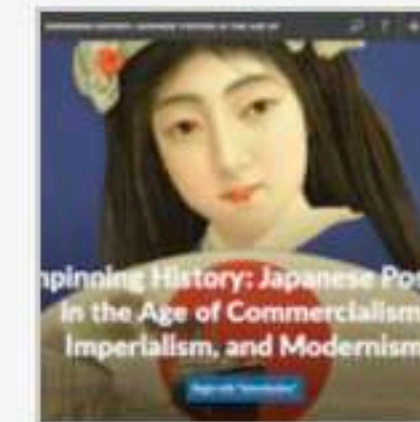
Digital Exhibits



Mirrors and Mass



A Case of Hysteria



Unpinning History

[More Digital Exhibits »](#)

Critical Editions



USC Digital Voltaire



Digital Paxton



Women of the Early Harlem Renaissance

<https://scalar.me/anvc/scalar/showcase/>



Unpinning History: Japanese Posters in the Age of Commercialism, Imperialism, and Modernism

Begin with "Introduction"

Background: (Woman with a fan) Artist Unknown Toyo Kisen Kaisha/Oriental Steamship Co. Japan, Taisho Period (1912-1926), 1917

Thanks for your patience during our recent outage at scalar.usc.edu. While Scalar content is loading normally now, saving is still slow, and Scalar's 'additional metadata' features have been disabled, which may interfere with features like timelines and maps that depend on metadata. This also means that saving a page or media item will *remove* its additional metadata. If this occurs, you can use the 'All versions' link at the bottom of the page to restore the earlier version. We are continuing to troubleshoot, and will provide further updates as needed. Note that this only affects Scalar projects at scalar.usc.edu, and not those hosted elsewhere. 

OF

S

T

E

R

A Case of Hysteria

Begin with "The Altogether Shocking History of Women's Mental Health"

I

A

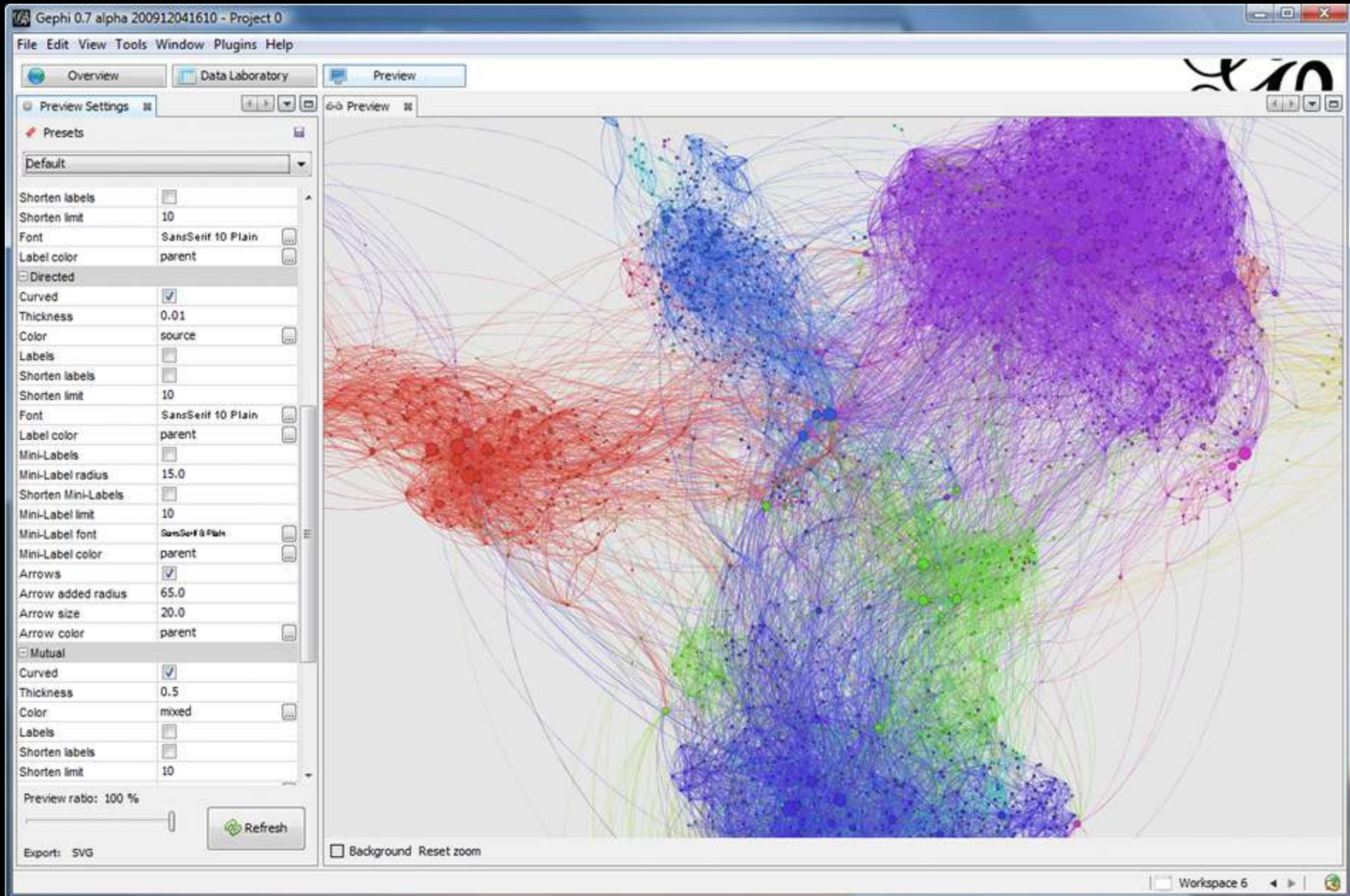
Digitala publiceringssystem

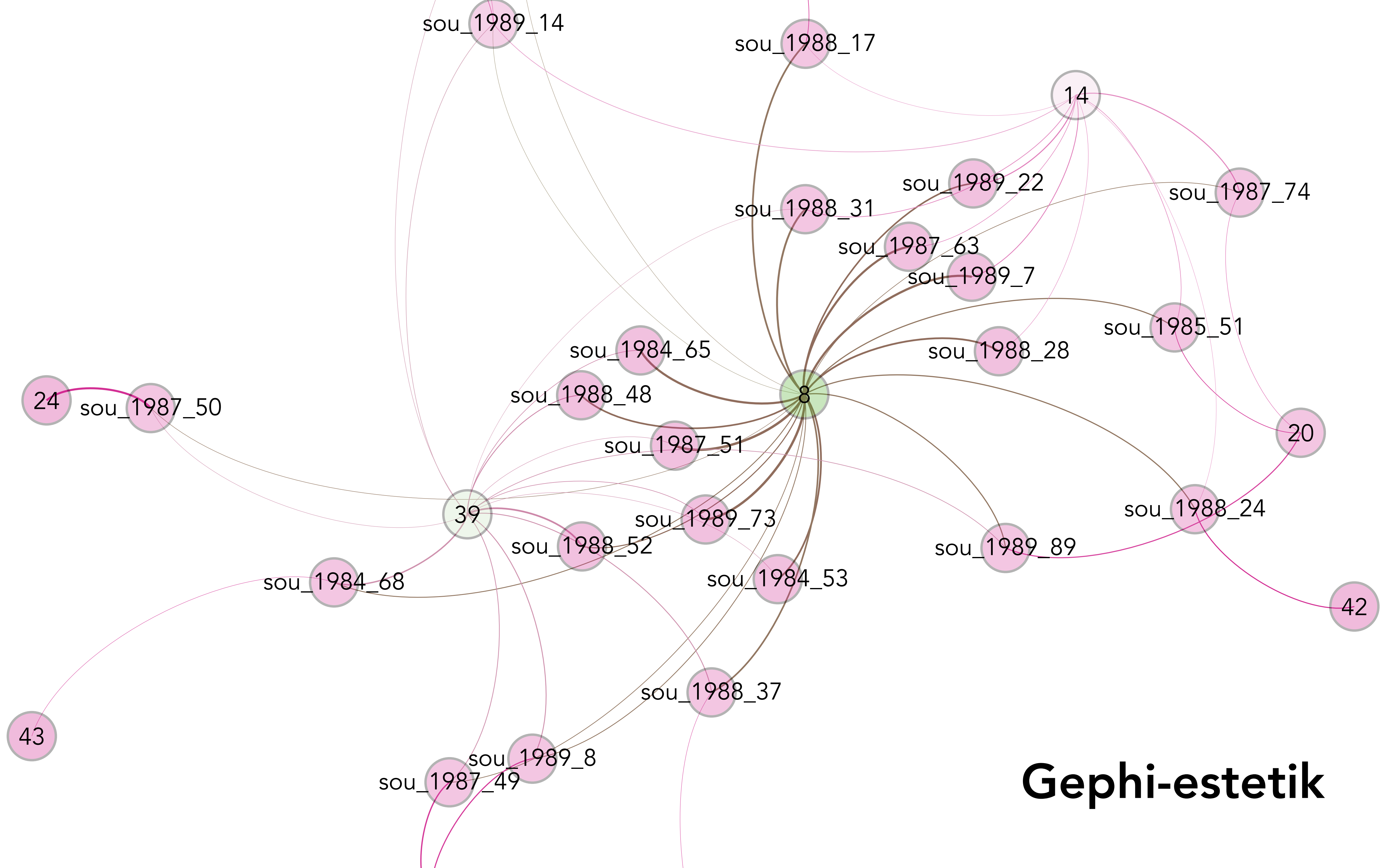
Sammanfattningsvis kan man säga att från mitten av 1990-talet och framåt så har en rad olika **webbaserade publiceringsplattformar** lanserats.

De har alla drivits av de **möjligheter** som **digitala gränssnitt** erbjuder historiker (i olika discipliner) – och samtidigt har de alla över tid präglats av **tekniska problem** eftersom plattformar (till skillnad från böcker) konstant måste underhållas.

Digitala publiceringssystem

Ett undantag är **visualiseringsprogrammet Gephi** – som lanserades 2008. Gephi har använts i olika forskningsprojekt och används flitigt inom **digital humaniora** primärt för olika typer av nätverksanalyser.

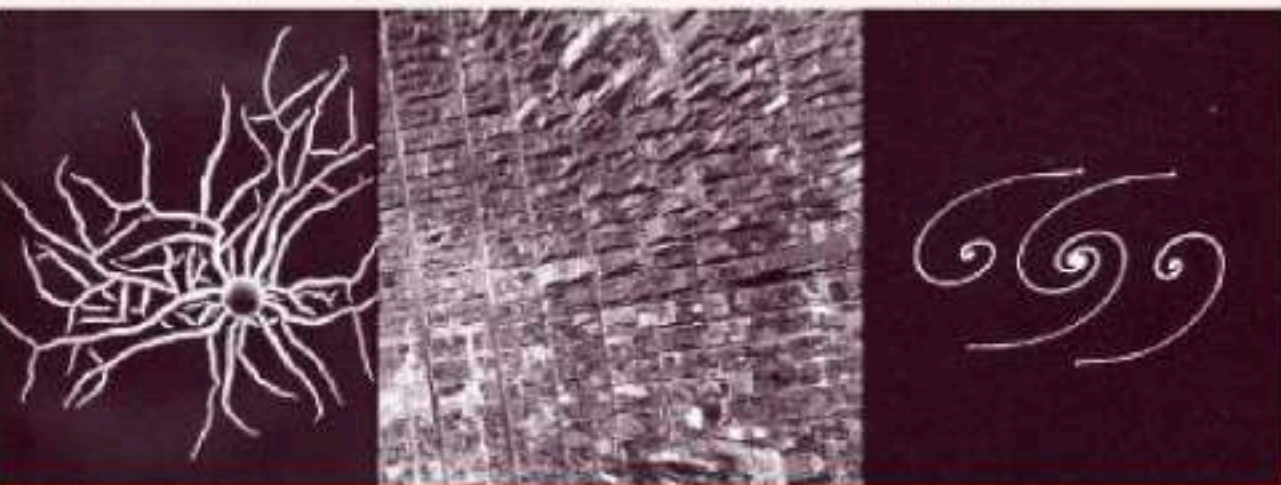




...movement, or, in other words, in his-
 torical movements rather than indi-
 viduals and therefore should not be
 taken as a catalogue of names.
 Except for the Fluxus group, none
 others are complete. By the next
 edition it is hoped this diagram can
 be expanded to include more artists.

Any com-
 and/or ch
 welcome,
 artists in
 cases for
 themselves
 were and
 studied to
 controversy
 nationally
 were born
 of many a
 hearsay,
 lowering
 bare bones
 any such
 dictionary.
 Throwing
 ering sell
 be consid
 Examples
 and perven
 to mention
 intended to
 response to
 tension from
 which may
 such strate
 or "expres
 been driv
 lists at be
 knowledge
 variable to
 repairman
 that of an
 spends me
 specialty
 many years
 knowledge
 best repre
 diagrams, b
 storic com
 electric mod
 seminate
 Unfortunat
 most of the
 term is of
 Collaboration
 achieve only
 comprehension
 (1) artist's
 will be affe
 his own p
 scientific
 uncommon
 engineer,
 (2) the col
 while, can
 a sophisti
 stic knowl
 giving him
 course on
 course on

Categories
 cal scale
 spectrum
 "artistic"
 at the bot
 ending with
 The horizontal scale is chronologi-
 cal, influences upon various move-
 ments is indicated by the source of
 influence and the strength of this
 influence (varying thicknesses of
 connecting links). Another vertical
 column indicates, endless, or major
 organizations, events, publications
 or institutions associated with the
 particular movement or group. Lines
 leading in and out of each persons
 name indicate various changes in
 the persons associations or chrono-
 logical continuity of his work within
 any particular movement or group.
 These artists © since these are



Orit Halpern **BEAUTIFUL DATA**

A History of Vision and Reason since 1945



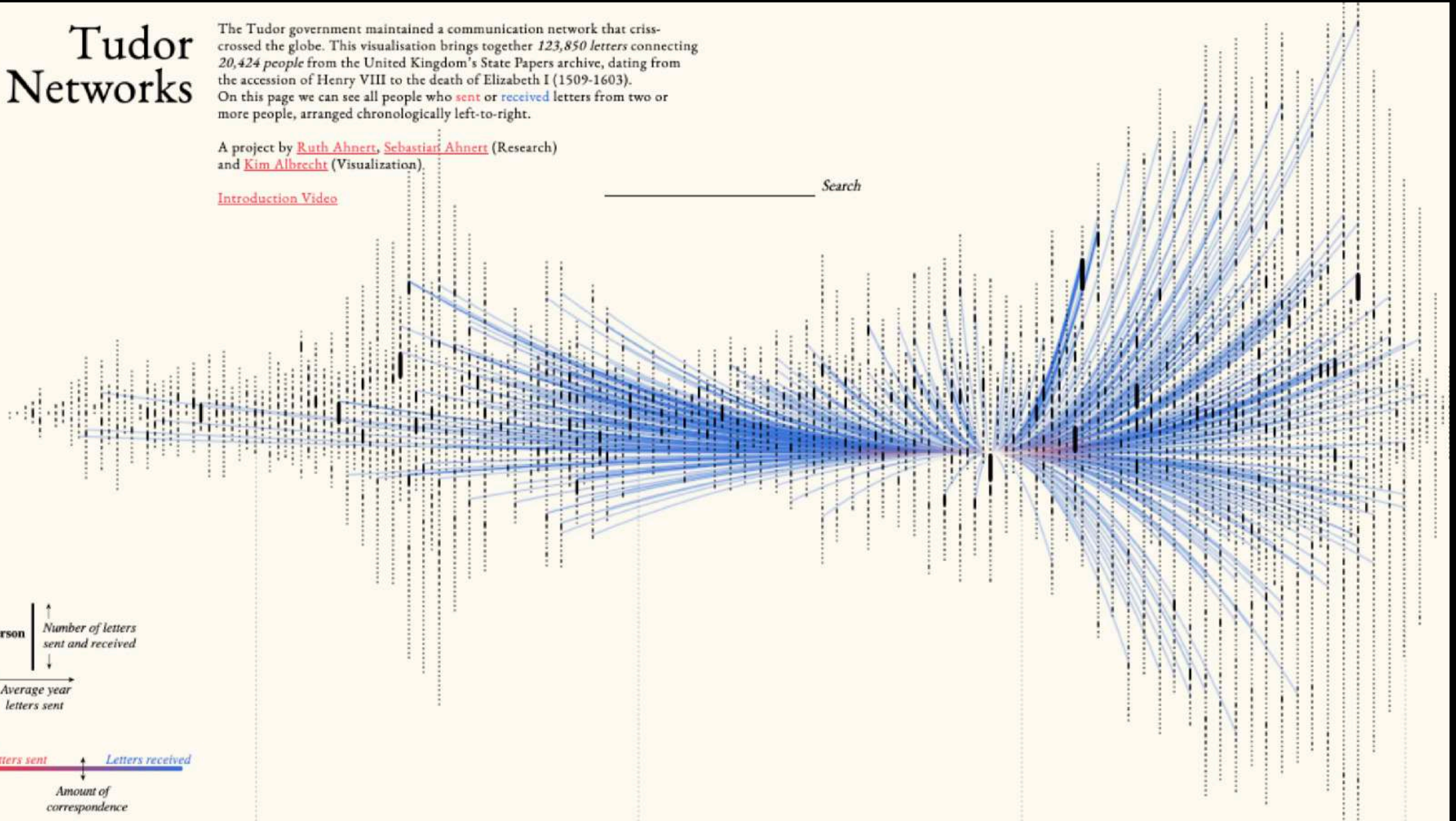
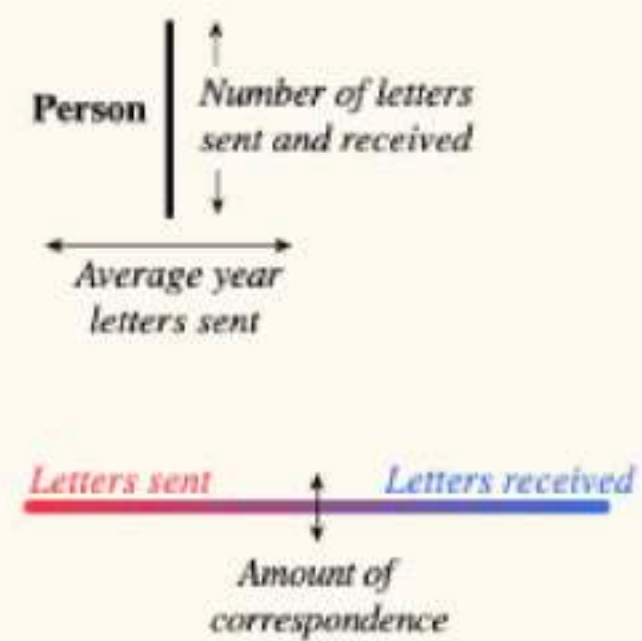
Tudor Networks

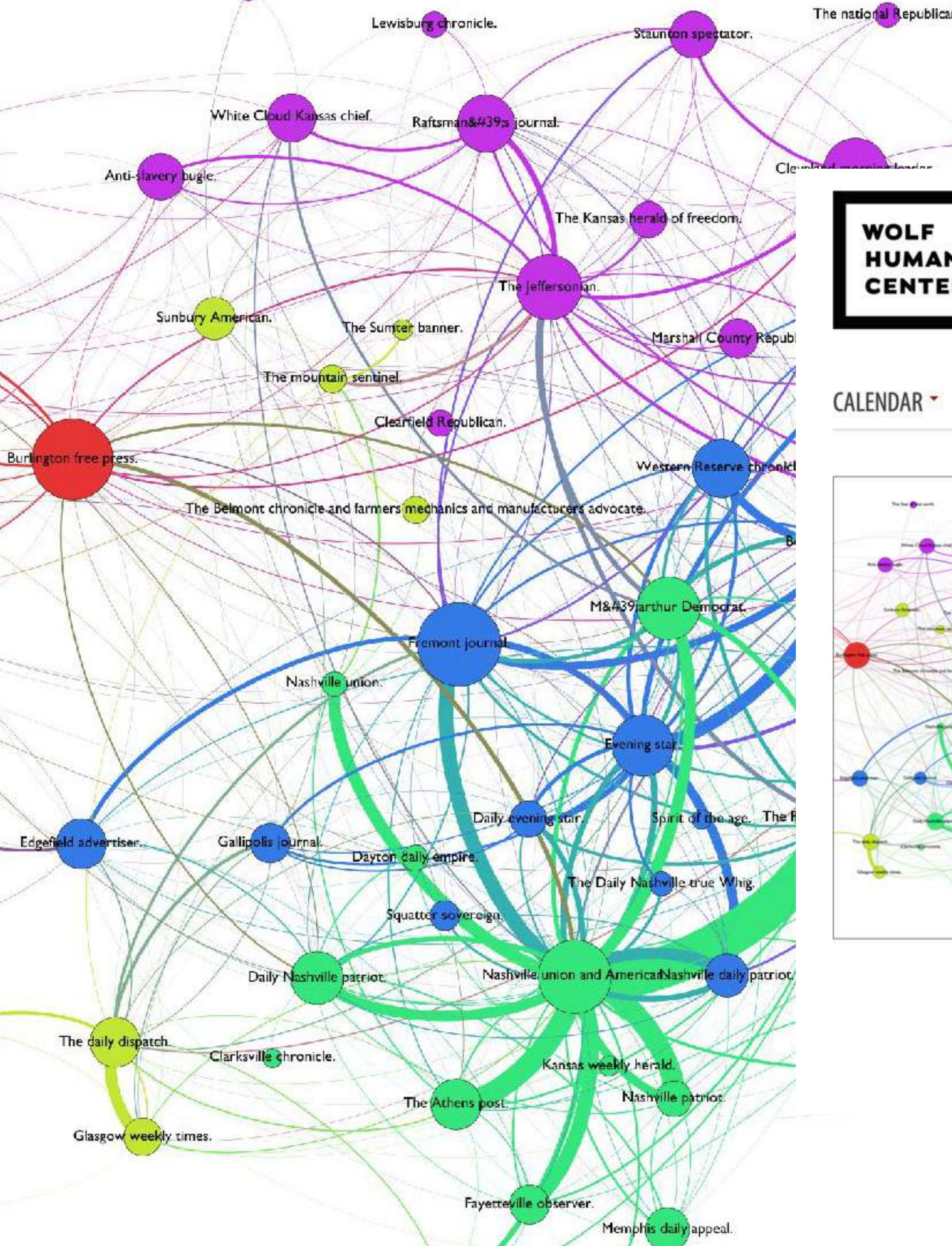
The Tudor government maintained a communication network that criss-crossed the globe. This visualisation brings together *123,850 letters* connecting *20,424 people* from the United Kingdom's State Papers archive, dating from the accession of Henry VIII to the death of Elizabeth I (1509-1603). On this page we can see all people who *sent* or *received* letters from two or more people, arranged chronologically left-to-right.

A project by [Ruth Ahnert](#), [Sebastian Ahnert](#) (Research) and [Kim Albrecht](#) (Visualization).

[Introduction Video](#)

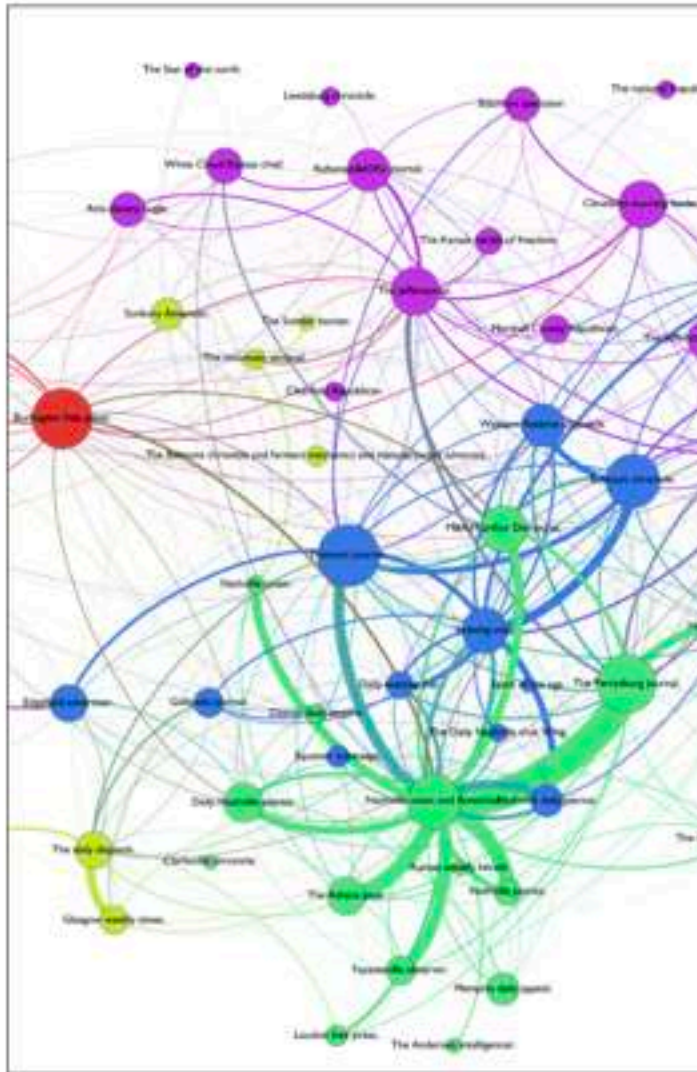
[Search](#)





[About](#) / [People](#) / [Topics](#) / [Accessibility](#)

[CALENDAR](#) / [FELLOWSHIPS](#) / [FUNDING](#) / [HUMANITIES RESOURCES](#) / [ARCHIVE](#) / [SUBSCRIBE](#)



DIGITAL HUMANITIES FORUM

November 6, 2014 (Thursday) / 12:00 pm—1:30 pm

Seminar Room 625/626, Penn Library, 3420 Walnut Street

Visualizing Literacy and Historical Networks with Gephi

Ryan Cordell

Assistant Professor of English

Founding Core Faculty Member, NULab for Texts, Maps, and Networks

Northeastern University

In this workshop Cordell will discuss the affordances and limitations of Gephi—a network analysis tool developed primarily for modern social science research—for illuminating relationships in literary and historical datasets, situating his discussion of this specific tool within a wider conversation about network analysis and visualization methods. Cordell will ground these discussions in hands-on work using sample data from Mapping the Republic of Letters and his own Viral Texts project.

Lunch will be provided.

TOOLS-AND-TECHNIQUES IN THE DIGITAL HUMANITIES

Our T&T Luncheons are informal show-and-tell sessions where digital researchers share their knowledge about specific tools or methods of DH research. These luncheons are open to all members of the Penn community. Food and drink are provided.

T&T Luncheons may be led by researchers from SAS, from other schools at Penn, or from other universities. Most sessions are conducted by recent recipients of DH Forum training grants. We award approximately 12 of these each year to enable graduate students or occasionally faculty to attend classes at a DH Institute or other established certification program in digital research methods. After receiving their training,



The Open Graph Viz Platform



Article published in Open Access — [Scalable historiography: Storytelling, Hermeneutics, Data](#)

2021

[Cite](#)[Play with the article](#)[narrative](#) [hermeneutics](#)

On pyramids, prisms, and scalable reading

Andreas Fickers 

University of Luxembourg

Frédéric Clavert 

University of Luxembourg

In collaboration with [Robert Beta](#), [Ori Elisar](#), [Elisabeth Guerard](#), [Daniele Guido](#), [Andy O'Dwyer](#), [Mirjam Pfeiffer](#), and [Lars Wieneke](#).

Abstract

[digital publishing](#)[digital hermeneutics](#)[trading zone](#)[digital history](#)[multi-layered articles](#)[co-design](#)

Since Robert Darnton's 1999 essay sketched a broad vision of what could become historical scholarship, many scholars have tried to put into practice new ways to publish in the digital era. Inspired by the concept of digital hermeneutics, the *Journal of Digital History* – a joint venture between the C²DH and De Gruyter Publishing group – proposes to put Darnton's vision into reality by offering a multi-layered publication platform for data-driven scholarship in the field of digital history.

A plea for digital hermeneutics
figure 1 

Turning Theory into Practice: A Mul...
figure 2 

Acknowledgment 

Journal of Digital History (JDH)

Nystartad tidskrift från **2021** – "a **multi-layered publication platform for data-driven scholarship** in the field of digital history". Samtidigt en tidsskrift som skriver in sig i en tradition av snarlik art.

"As an international, academic, peer-reviewed and open-access journal, [JDH] will set **new standards in history publishing based on the principle of multi-layered articles.**"

[Home](#) > [Luxembourg Centre for Contemporary and Digital History \(C²DH\)](#) > [About](#)

Interdisciplinary Centre

Luxembourg Centre for Contemporary and Digital History (C²DH)

[Overview](#)[About](#)[Research](#)[Teaching](#)[Thinkering](#)[Outreach](#)[Forum Z](#)[People](#)[Join us](#)[Contact](#)

The digital future of history research

The C²DH's ambition is to venture off the beaten track and find new ways of doing, teaching and presenting contemporary history of Luxembourg and the history of Europe in the 20th and 21st centuries. It serves as a catalyst for innovative and creative scholarship and new forms of public dissemination.

[News](#)[People](#)

More info



C²DH award-winning
brochure

Committed to your research

[See how we serve authors](#)

I am

an author 

and I want to

publish a book 

Start

Nya (gamla) gränssnitt

Dagens föreläsning fokuserar på **presentation av metod, material och resultat** i olika former av **historievetenskapliga gränssnitt**.

Jag kommer dels att beröra historisk fotografi i **utställningssammanhang**, och dels säga något kort om **informationsgrafikens mediehistoria**. Detta för att ge en vidare **mediehistorisk kontext** till dagens tema.

Nya (gamla) gränssnitt

Lite senare i föreläsningen ligger fokus på tidskriften **Journal of Digital History** – fast som exemplet med min uppsats illustrerar och andra liknande initiativ så har den här typen av **digital visualisering mer än trettio år på nacken.**

Nya (gamla) gränssnitt

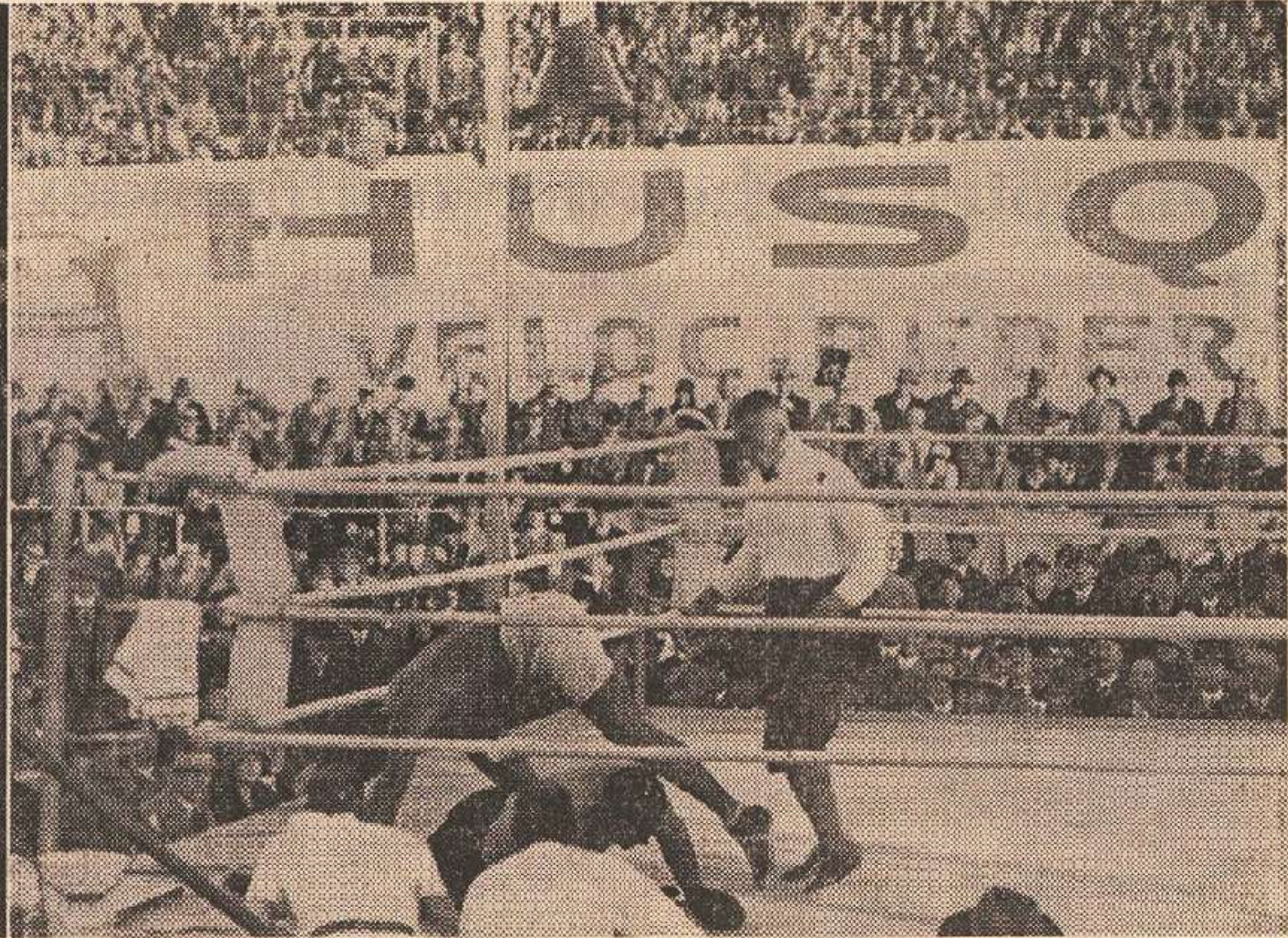
Personligt: även om jag intresserat mig för nya former av mediala och historiska framställningar, så har jag samtidigt lagt grunden till en bokserie, samt inte minst skrivit och gjort en rad fysiska böcker.





Nya (gamla) gränssnitt

När vi talar om nya historievetenskapliga gränssnitt bör man glömma bort hur **audio-visuella medier** använts under mer än hundra år för att **berätta om, illustrera och förevisa det förflutna** – om än ofta i en mer populärvetenskaplig tappning.



Flickan framför spegeln, klädd i det som var sista skriket 1920, skulle med tiden bli mycket berömd och mycket svår att fotografera. Det är Greta Garbo vid en mannekänguppvisning på PUB. Boxningsbilden är från Harry Perssons möte med Bud Gorman på Velodromen i Stockholm 1927. Båda bilderna ur SF:s arkiv som TV nu har övertagit.

TV KÖPER RARA FILMER FÖR 3 MILJONER

Ett stort förvärv av rara filmer gjordes på fredagen i Sveriges radios styrelserum. För en summa av 3 milj. kr. överlät Svensk filmindustris chef direktör Kenne Fant bolagets innehållsrika journalfilmarkiv. Underhandlingar om köpet har — såsom nyligen framgick av SvD — pågått sedan drygt ett år. Det har kunnat ske genom att regeringen nu har beviljat Sveriges radio ett extraanslag.

Förvärvet gör det möjligt för TV

att i fortsättningen presentera program av en typ som hittills förekommit mycket sparsamt — historiska kavalkader, "porträtt" av kända svenskar etc. Utländska program av denna typ har TV däremot kunnat visa.

Exempel på vad TV genom köpet kan åstadkomma kommer publiken att få se ganska snart, omtalade programdirektör Nils Erik bilhrendtz. I februari sänds ett program i anslutning till 50-årsminnet av Borggårdskrisen och där

kommer filmer från SF-arkivet till användning.

Värderingen av arkivet har gjorts av riksarkivarie Ingvar Andersson och direktör Harry Schein. Deras utlåtande gick ut på att det här var fråga om ett kulturhistoriskt sett synnerligen värdefullt material, och att det måste betraktas som ett samhällsintresse att materialet bevaras för framtiden.

Sveriges radios utgifter kommer inte att stanna vid de 3 miljonerna. Radio-

chefen Olof Rydbeck omtalade för SvD att företaget under en tid av fem år får ta på sig ganska höga kostnader för vården och konserveringen av materialet. Omkring 30 proc. av arkivets c:a 1 miljon meter journalfilm måste omkopieras. Det rör sig nämligen här om film av äldre typ, som inte tål längre förvaring.

Arkivet följer svenska folkets liv i helg och söcken från år 1897 och fram till år 1960. Sistnämnda år upphörde

SF-journalen på grund av TV:s möjligheter att ge snabbare nyhetsförmedling. TV förfogar alltså nu över ett filmarkiv som sträcker sig från förra seklets slut och fram till i dag. Bland dyrgriperna i arkivet märks bilder från Oscar II:s tid samt reportage från svenska städer och samhällen som Svenska biografteatern gjorde omkring 1910. Arkivet innehåller också utländska filmer men det är de inhemska reportagen som dominerar.



EN BILDKAVALKAD
1897-1914
AV GARDAR SAHLBERG

MUSIK: CHARLES REDLAND



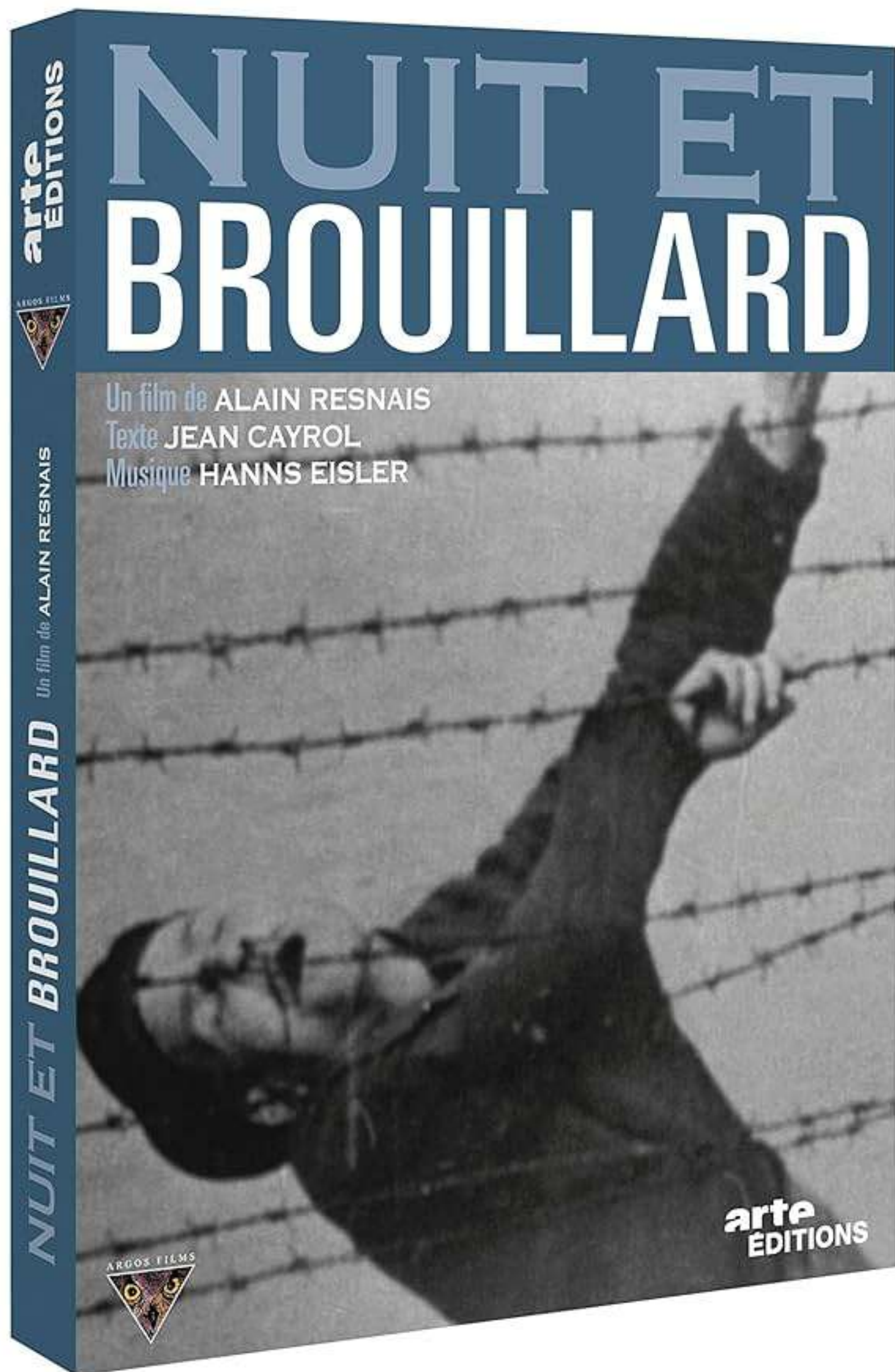
NÄR SEKLET VAR UNGT

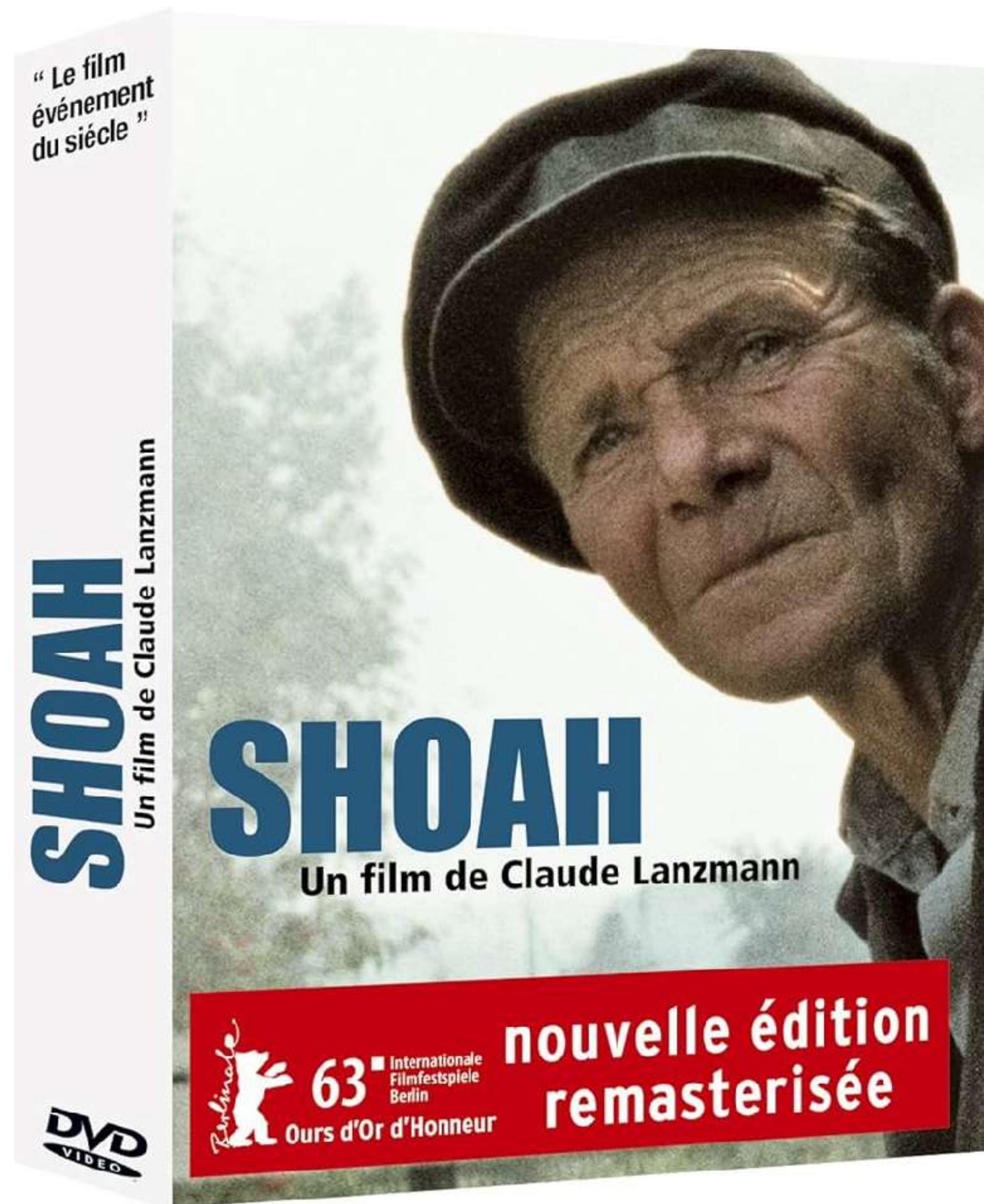
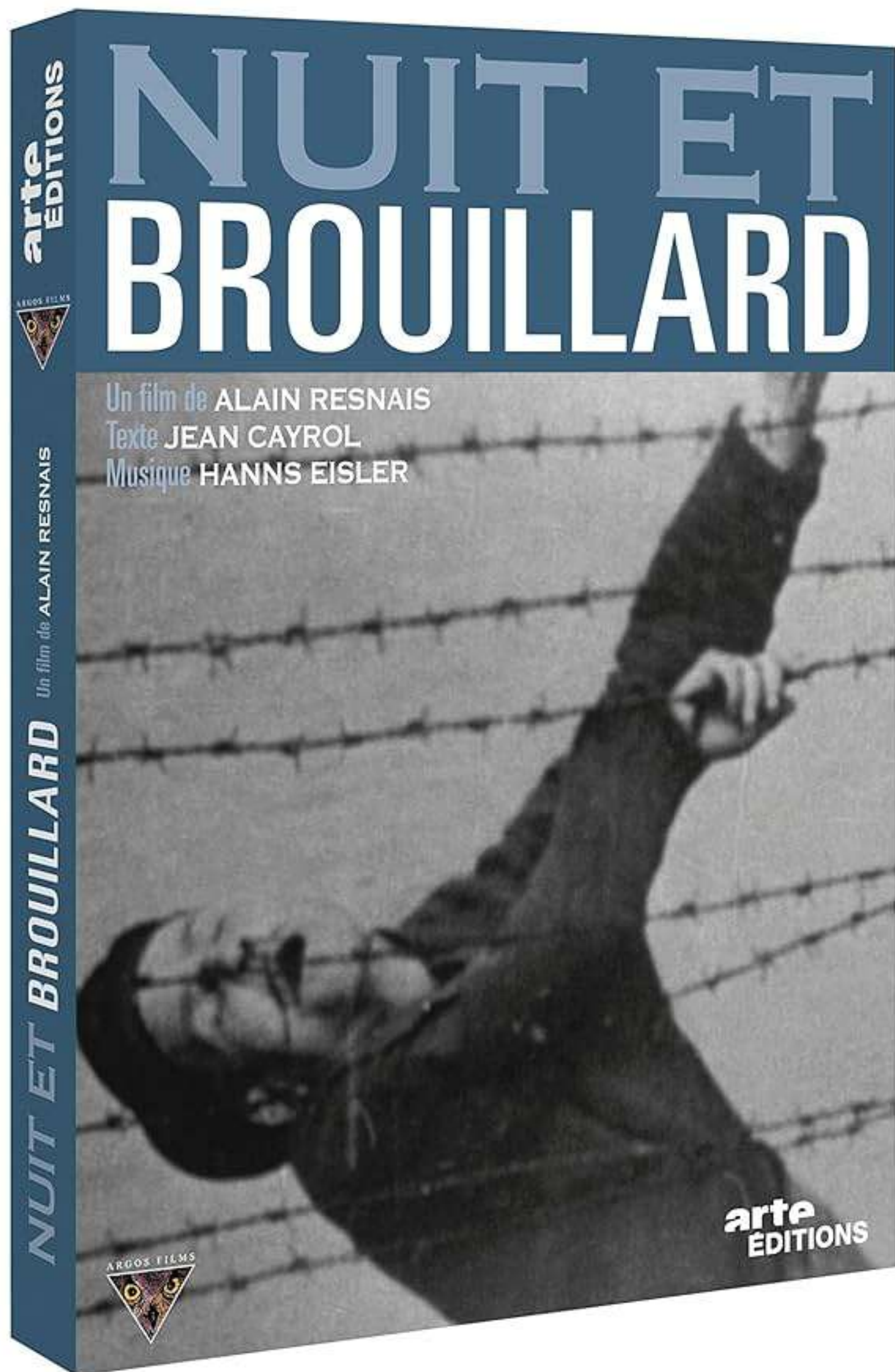


SPEAKERS:

GUSTAF MOLANDER
NILS JERRING
GÖSTA PRÜZELIUS
LENA GRANHAGEN
OLOF THUNBERG







Nya (gamla) gränssnitt

Därtill: **fotografier** har inte sällan fungerat som ett slags **historiska markörer** i otaliga historievetenskapliga framställningar i bokform – även om professionella historiker ofta varit skeptiska till den typen av mediala framställningar (med vissa undantag).

Eyewitnessing

*The Uses of Images as
Historical Evidence*

PETER BURKE



ROUTLEDGE ADVANCES IN GAME STUDIES

Digital Games as History

How Videogames Represent the Past
and Offer Access to Historical Practice

Adam Chapman



Photographic evidence

Fotografisk bevisföring av händelser – både i **juridisk och historisk bemärkelse**. Även om fotografier förstås alltid är utsnitt av verkligheten – och möjligen att **manipulera**.





Namn *Andersson Carl*
Besv Emanuel (Pölskeson)

Född d. *24/7 68*

Hemort *Stockholm*

Yrke *f. plötslagerarbetare*

Nr *Kl. af brott*

Längd *1,77 m.*

Ögon *blå*

Hår *brunt*

Skägg *-*

Ansigte *avall*

Näsa *rak*

Mun *ordinär*

Särsk. kännet. *tatuerad i båda*
händer i armar; i v. "1867" en an-
kare, svärd, arm och en "A"

Förekommer P.U. *136 46. - 1895*

Prot. *4389*

Rapp.

Porträtt från år *1897*

Media Essay

"WE WILL SHOW YOU THEIR OWN FILMS": FILM AT THE NUREMBERG TRIAL - HISTORICAL FILM FOOTAGE

TAGS [Nuremberg](#) [International Military Tribunal](#) [Third Reich](#) [war crimes trials](#)
[aftermath of the Holocaust](#)



SCREENING OF CONCENTRATION CAMP FILM FOOTAGE



Film som historiskt bevis

I rättegångssalen i Nürnberg i november 1945 presenterades **dokumentärfilmen** *Nazi concentration camps* som **belägg** för de illgärningar som begåtts. Den amerikanske åklagaren menade till och med att filmen utgjorde ett "överväldigande bevis" på vad som skett.

THIS IS AN OFFICIAL DOCUMENTARY REPORT COMPILED FROM UNITED STATES ARMY FILMS MADE BY MILITARY PHOTOGRAPHERS SERVING WITH THE ALLIED ARMIES AS THEY ADVANCED INTO GERMANY. THE FILMS WERE MADE PURSUANT TO AN ORDER ISSUED BY GENERAL DWIGHT D. EISENHOWER, SUPREME COMMANDER, ALLIED EXPEDITIONARY FORCES, MARCH 15, 1945.

ROBERT H. JACKSON
UNITED STATES
CHIEF OF COUNSEL

THE UNITED STATES WAR DEPARTMENT
WASHINGTON, D.C.

CERTIFICATE AND AFFIDAVIT

1. GEORGE C. STEVENS, COLONEL, ARMY OF THE UNITED STATES, HEREBY CERTIFY THAT:

1. FROM 1 MARCH 1945 TO 8 MAY 1945, I WAS ON ACTIVE DUTY WITH THE UNITED STATES ARMY SIGNAL CORPS, ATTACHED TO SUPREME HEADQUARTERS ALLIED EXPEDITIONARY FORCES, AND AMONG MY OFFICIAL DUTIES WAS THE DIRECTION OF THE PHOTOGRAPHING OF NAZI CONCENTRATION CAMPS AND PRISON CAMPS AS LIBERATED BY ALLIED FORCES.

2. THE MOTION PICTURES WHICH WILL BE SHOWN FOLLOWING THIS AFFIDAVIT WERE TAKEN BY OFFICIAL UNITED STATES ARMY SIGNAL CORPS PHOTOGRAPHIC TEAMS IN THE COURSE OF THEIR MILITARY DUTIES UNDER MY COMMAND, EACH TEAM BEING COMPOSED OF MILITARY PERSONNEL UNDER THE DIRECTION OF A COMMISSIONED OFFICER.

3. TO THE BEST OF MY KNOWLEDGE AND BELIEF THESE MOTION PICTURES CONSTITUTE A TRUE REPRESENTATION OF THE INDIVIDUALS AND SCENES PHOTOGRAPHED; THEY HAVE NOT BEEN ALTERED IN ANY RESPECT SINCE THE EXPOSURES WERE MADE.

4. THE ACCOMPANYING NARRATION IS A TRUE STATEMENT OF THE FACTS AND CIRCUMSTANCES UNDER WHICH THESE PICTURES WERE MADE.

SWORN TO BEFORE ME THIS
TWENTY SEVENTH DAY OF AUGUST 1945

Edward C. Betts

EDWARD C. BETTS, BRIG. GENERAL, USA
JUDGE ADVOCATE GENERAL
EUROPEAN THEATER OF OPERATIONS

George C. Stevens
GEORGE C. STEVENS,
COLONEL, AUS

Film som historiskt bevis

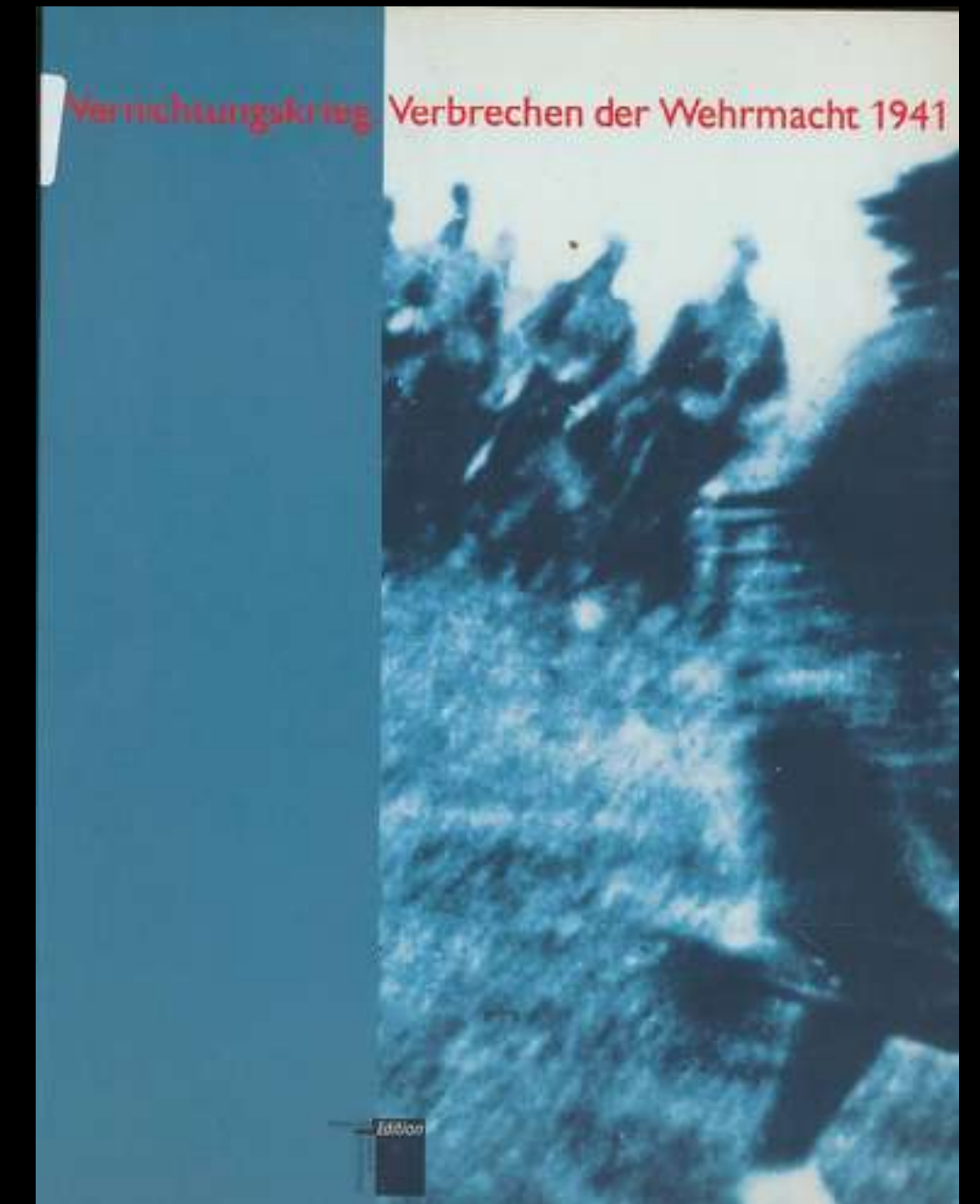
Men det var samtidigt en **underlig form av autentisering**, för som i all dokumentärfilm gjorde **närbilder, klipptechnik** och **berättarröst** att filmen presenterade en version av verkligheten – i sin tur givetvis öppen för olika tolkningar.



Vor 30 Jahren: Ausstellung über Wehrmacht löst Proteste aus

Stand: 03.03.2025 13:55 Uhr

Bilder von Gräueltaten deutscher Soldaten schockieren ab dem 5. März 1995 die Öffentlichkeit. Sie sind Teil einer Ausstellung zu Verbrechen der Wehrmacht. Es kommt zu heftigen Protesten.





Museiutställningar – där fotografi varit centralt

I **museiutställningar** med historiska teman har fotografi varit av vikt under lång tid.

I en ny utställning på Deutsches Historisches Museum i Berlin – som handlar om tidigare historiska utställningar – så **tematiseras just historiska bilders funktion i utställnings-sammanhang.**

Gewalt ausstellen:

24.05. –
23.11.2025

Erste Ausstellungen zur
NS-Besatzung in Europa,
1945–1948



מַאָרְטִירוֹלֹגְיָה און קאַמף Martirologye un kamf Martyrologia i walka

Warsaw / Warsau,
April 1948

14 Martyrism und Kampf

In April 1948, the Jewish Museum in Warsaw was the scene of a major exhibition on the history of the Jewish community in Poland, from the early days of settlement to the present day.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.

The exhibition was organized by the Jewish Museum in Warsaw, and was the first of its kind in the history of the Jewish community in Poland. It was a major event, and it was a great success.



Visualisering & informationsgrafik

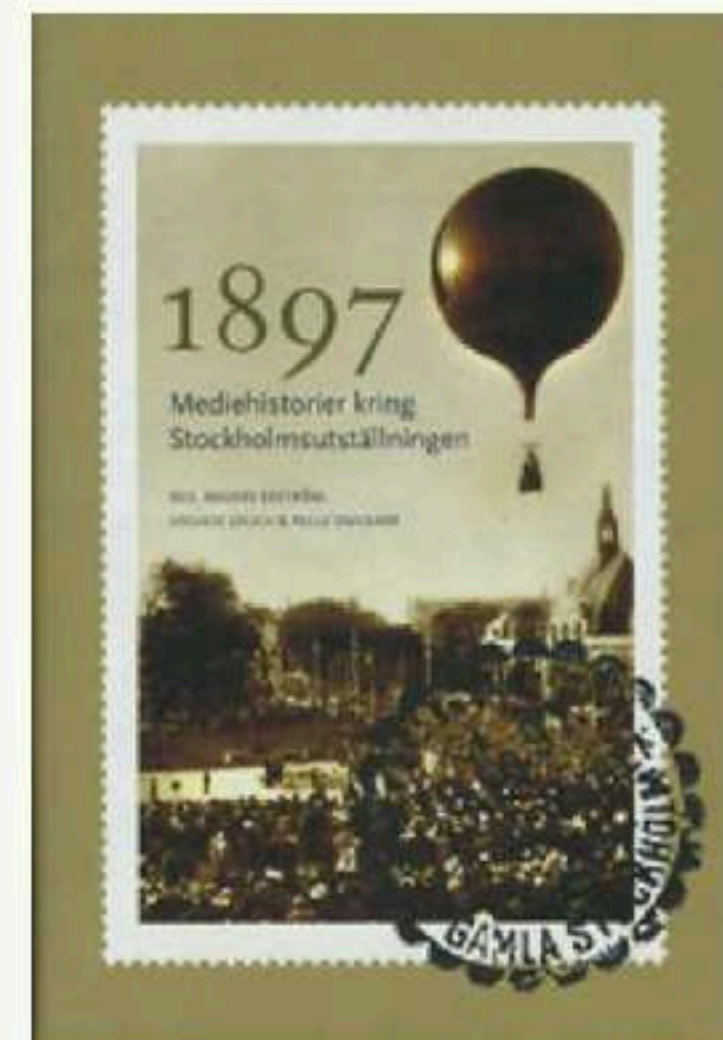
Att **visualisera kunskap och information** har alltså en **lång förhistoria** – som sträcker sig ned i 1800-talet. På **Stockholmsutställningen 1897** fanns det exempelvis en rad tablåer där olika typer av **statistik visualiserades** – ett specifikt **medieformat** som sedermera utvecklades i den illustrerade pressen och i olika undersökningar.



1897: Mediehistorier kring Stockholmsutställningen

Anders Ekström, Solveig Jülich, Pelle Snickars (red.)

Mediehistoria var länge liktydigt med historien om 1900-talets massmedier – press, radio, teve och film. I den här boken skildras istället ett äldre medielandskap. Med utgångspunkt i Stockholms- utställningen 1897 beskriver författarna det utbud av gamla och nya medier som samlades på utställningen, från äldre attraktioner som camera obscura, dioramor och vaxfigurer till spektakulära nyheter som fonograf, kinematograf och röntgenbilder. Boken ger inblickar i några av det sena 1800-talets ledande medieindustrier, och diskuterar bland annat frågor om mediekonsumtion, publikpositioner och historiska medieringsvillkor. Sammantaget framträder en komplex mediekultur med förbindelser både till det förra sekelskiftets museiinstitutioner och ett äldre utbud av audiovisuella attraktioner, men också till 1900-talets förmenta mediemodernitet och våra dagars digitala "revolution". De medietekniker som presenterades på Stockholmsutställningen 1897 lagrade på samma gång utställningen för framtiden. Ett centralt tema är därför hur dessa medieringar blivit identiska med minnet av utställningen, och hur detta arkiv organiserats utifrån mediernas specifika egenskaper. På den dvd-skiva som medföljer boken har ett nytt mediearkiv skapats över Stockholmsutställningen 1897 och dess många länkar till en bredare mediekultur.



Läs boken



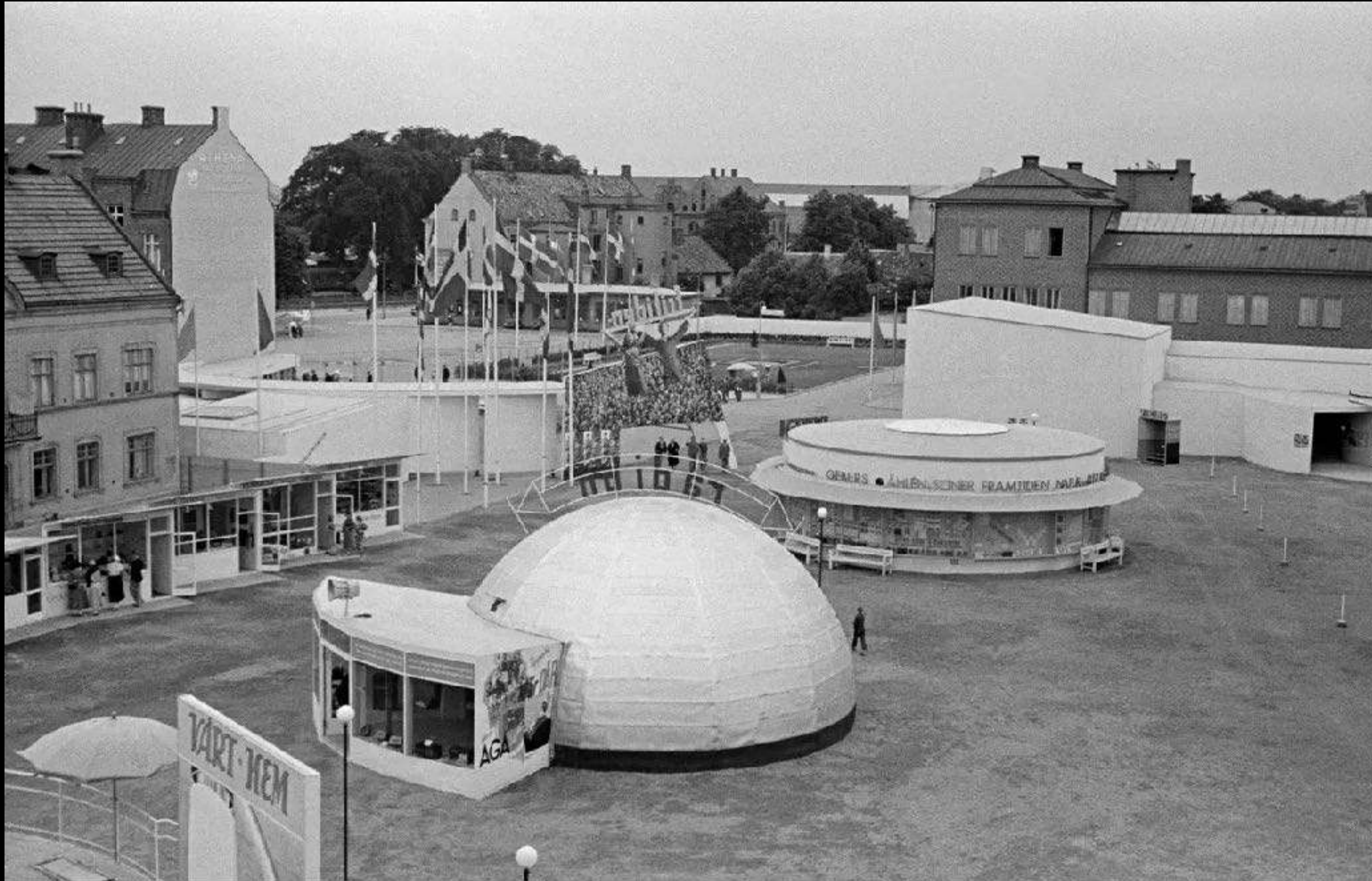
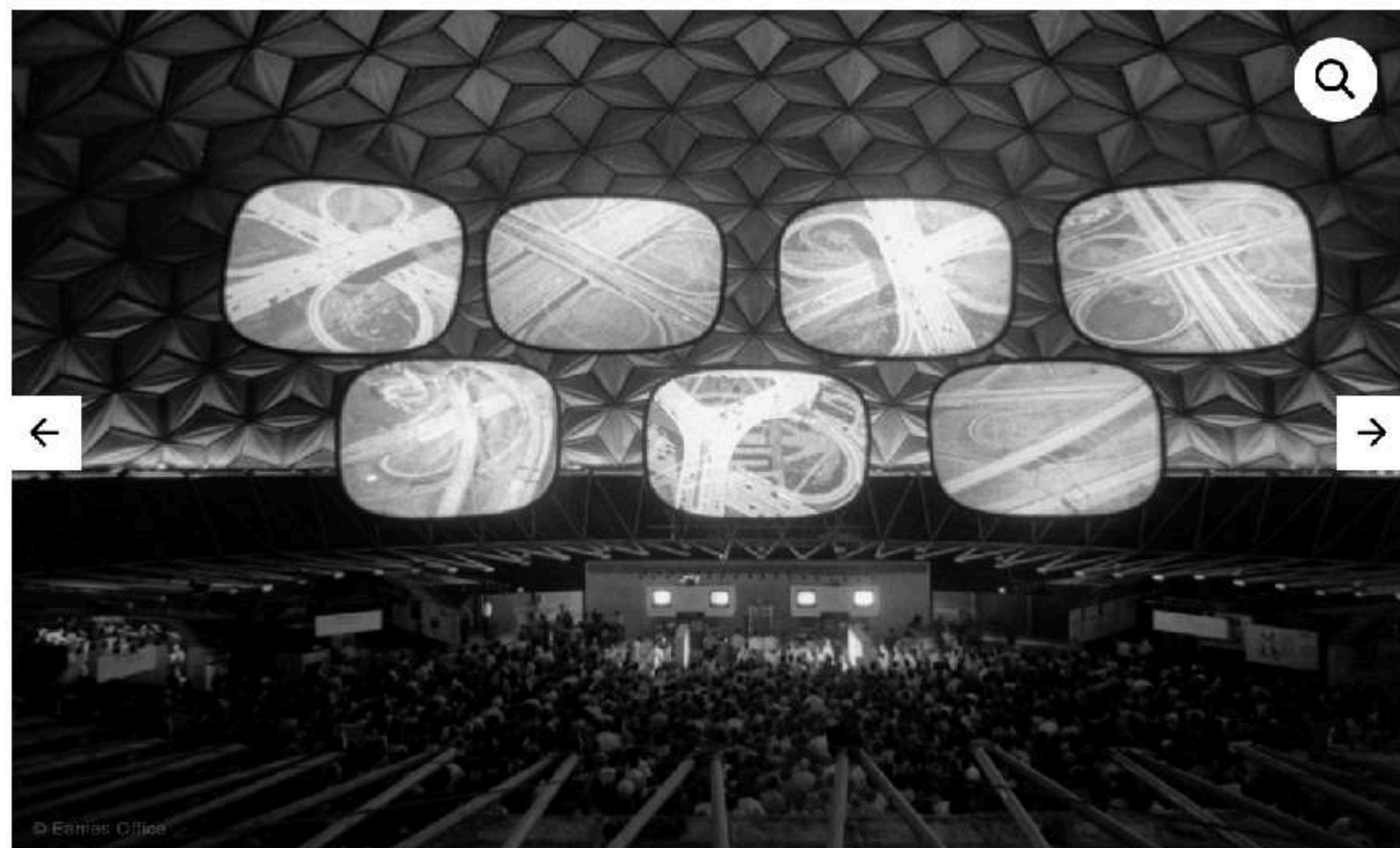


Foto: Lundh, Gunnar

Nordiska museet



[CHARLES & RAY](#) ▾[COMPLETE WORKS](#) ▾[STORIES](#) ▾[VISIT & LEARN](#) ▾[AUTHENTIC EAMES](#) ▾[CART](#)[SHOP](#) ▾

Glimpses of the U.S.A. Film

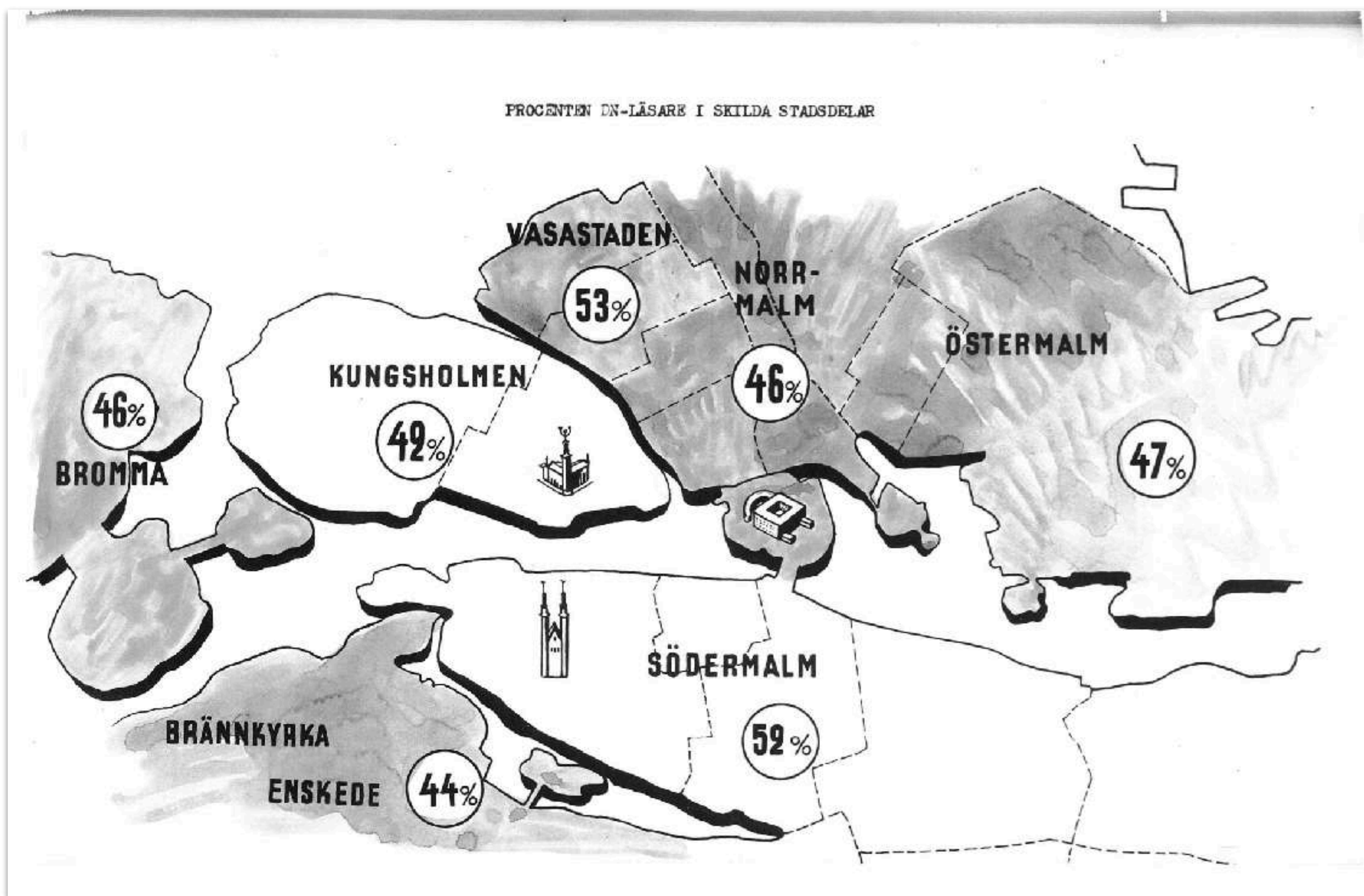
DATE - 1959

This film was the centerpiece of the American National Exhibition in Moscow for the 1959 USSR-USA cultural exchange, the first between the two countries since the Russian Revolution. The Eameses were assigned the task of introducing Russians to “a day in the life of the United States.” To do this, they presented more than 2200 still and moving images simultaneously on seven screens, each thirty feet across. The images provide a visual expression of the complexity and diversity of American life. Music by Elmer Bernstein.

12 minutes, 15 seconds



Informationsgrafik



66 62

SVENSKA Gallup INSTITUTET A/B

Gallupundersökning

press

storstadspress

Stockholm

TIDNINGSLÄSNINGEN I STOCKHOLM

En undersökning enl. Gallupmetoden
för Dagens Nyheter
oktober-november 1943

Får ej publiceras
utan medgivande av
Svenska Gallupinstitutet

Svenska Gallupinstitutet A/B
Avd. för marknadsundersökningar



Blogg / Böcker / Redaktionsråd
/ Om bokserien / Manus /
Kontakt / Förening / English

Om bokserien

Mediehistoriskt arkiv publicerar forskare från hela Sverige och rymmer antologier, monografier – inklusive avhandlingar – och källsamlingar. Sedan 2019 är det den ideella föreningen Mediehistoriskt arkiv som ger ut skriftserien. Alla böcker är CC-licensierade – Erkännande-Inga-Kommersiell-Inga-Bearbetningar 4.0 Internationell. Vi ser gärna att böckerna sprids och används så mycket som möjligt. Fysiska böcker kan köpas i nätbokhandeln.

Instagram

Följ arbetet med bokserien Mediehistoriskt arkiv på Instagram.

MEDIEHISTORISKT ARKIV 62

Att avlyssna folkviljan

Eskil Vesterlund

Att avlyssna folkviljan: Gallupundersökningen som ett nytt medium mellan press, politik, reklam och vetenskap 1941–1955 handlar om Gallupundersökningen och hur denna nya teknologi för att undersöka samhället gjorde sitt intåg i Sverige under 1900-talets mitt. Det är en mediehistoria om hur en rikstäckande infrastruktur av hålkort, frågeformulär och intervjuare transformerade svenskarnas åsikter och vanor till procentsatser och åskådliga diagram. Dessa siffror användes och diskuterades i en rad olika sammanhang: som en statistisk attraktion i pressen, som ett verktyg för politisk påverkan, som underlag för effektivare reklam och som en potentiellt vetenskaplig metod. Boken handlar också om ett Sverige på väg in i efterkrigstiden, om planhushållningsdebatten, om statens behov av kvantitativ kunskap och om den svenska samhällsvetenskapens konsolidering. Analysen av Gallupundersökningen som ett nytt medium och ett medialt gränsobjekt blottar tidens förändrade villkor för kunskap om samhället och historiserar den ofta förgivettagna förståelsen av den allmänna opinionen som ett i grunden kvantitativt fenomen.

<https://doi.org/10.54292/mv12g08za4>

Utgivningsår
2025

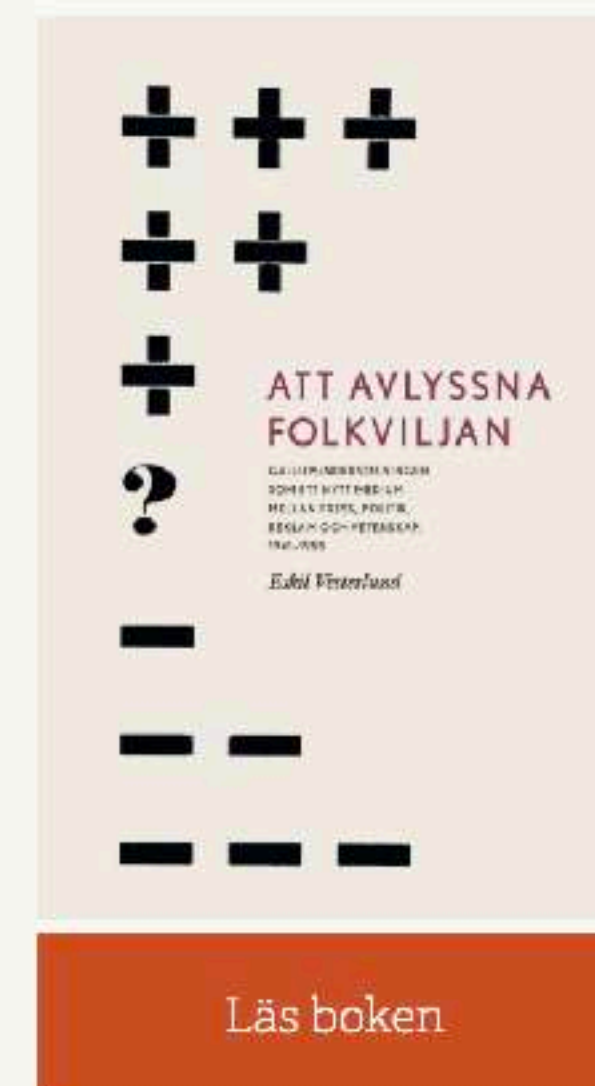
Arkivnummer
Mediehistoriskt arkiv 62

Språk
Svenska

Sidantal
334

ISSN
1654-6601

ISBN
978-91-988798-5-8



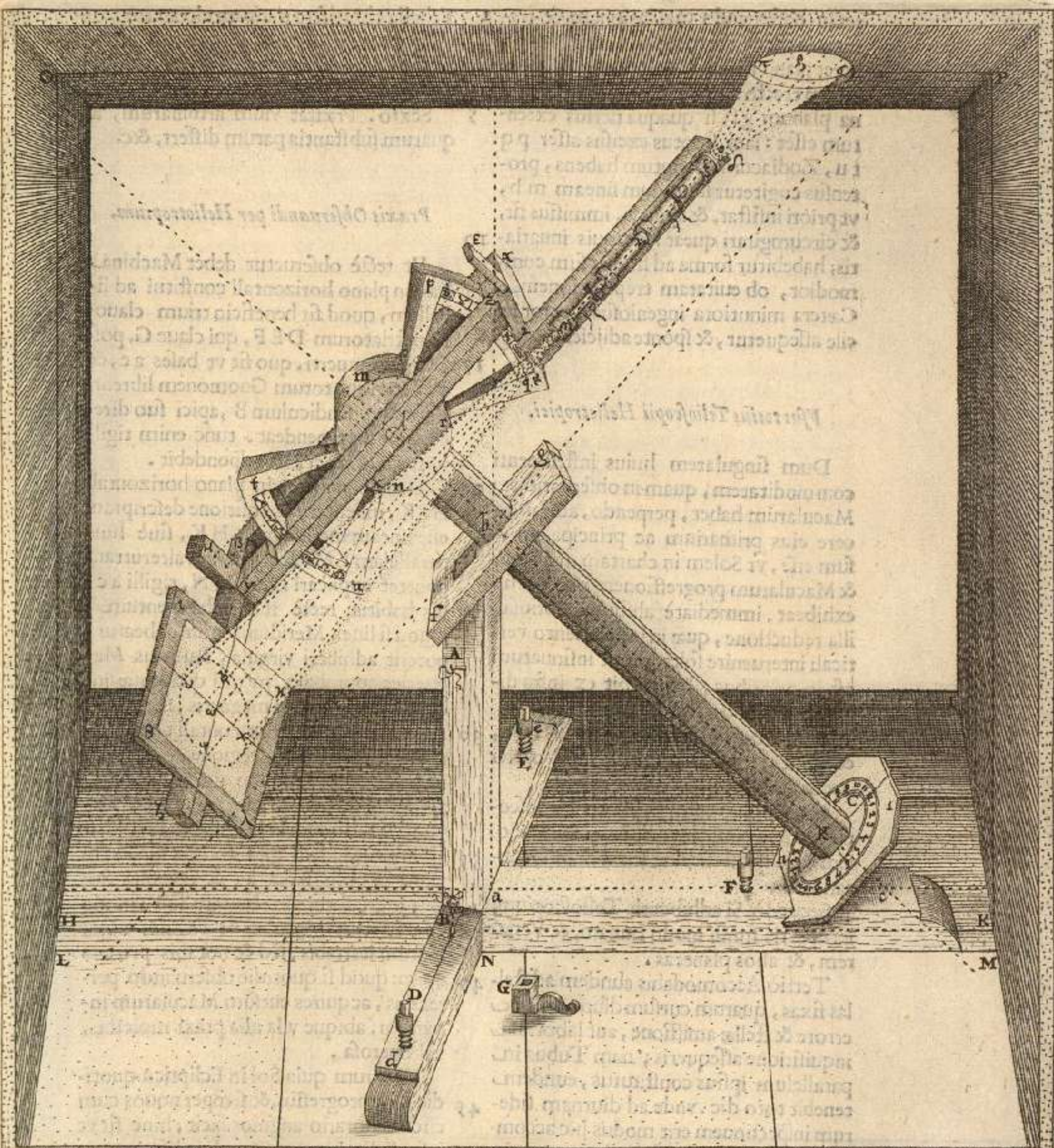
Informationsgrafikens mediehistoria

AI-modell: "**Infographics**, in the sense of visual communication using graphics to convey information, [as a] modern concept began to take shape in the 17th and 18th centuries".

Informationsgrafikens mediehistoria

"**Statistical graphics**, also known as statistical graphical techniques, are graphics used in the field of **statistics for data visualization**".

Astronomen **Christoph Scheiner** (1573/75–1650); statistikern **William Playfair** (1759–1823); statistikern och reformatorn **Florence Nightingale** (1820–1910); ingenjören **Charles Joseph Minard** (1781–1870).



Heliotropii Telioscopici, siue Telioscopii Heliotropici figura, qua
Machina Macularum Cursus absq; ullo perpendiculari, aut laboriosa
Ecliptica ad uerticalem Circulum inclinatione aquiritur.

XLVI. Imago
Observationum.

13. u.

MDCXXV
In Collegio Romano Societatis

5. Octobris.

1. Nouembris.



Cursus à die trigesimo Octobris, ad 14. Nouembris.

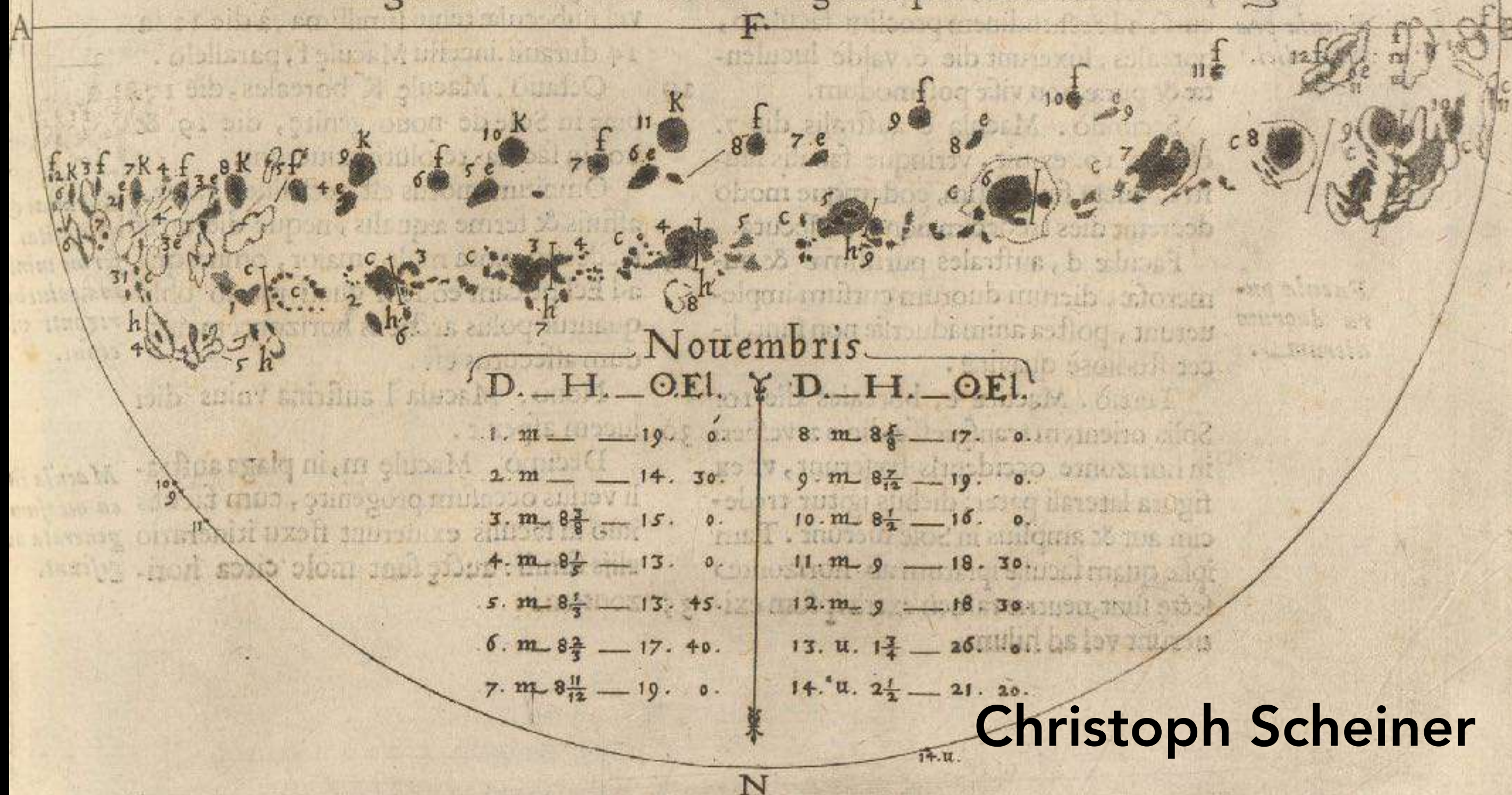
Octobris

D. — H. — O. Eleu.

30. m. $9\frac{1}{2}$ — 20. 50.

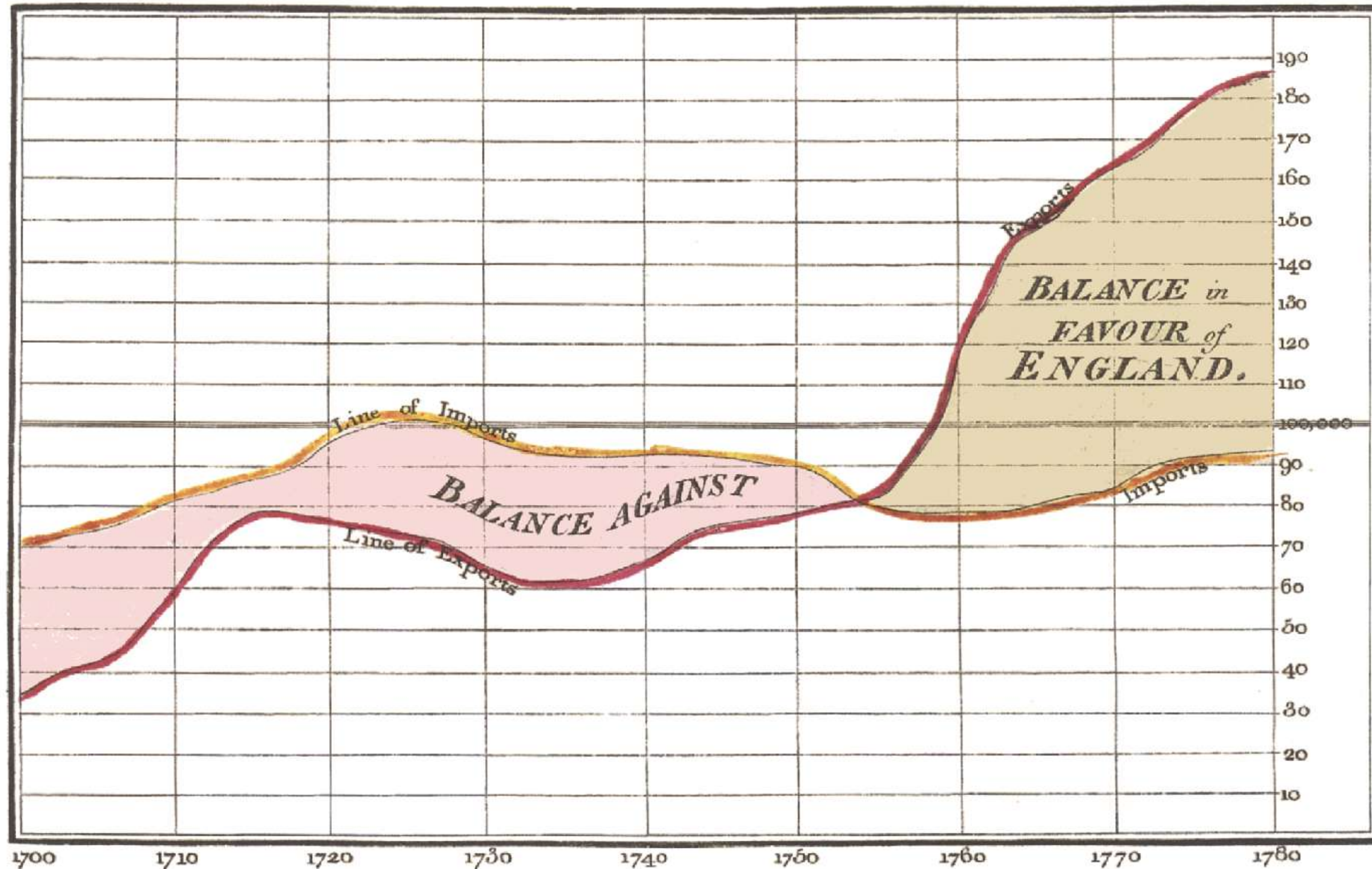
31. m. $9\frac{1}{2}$ — 22. 40.

A. Oriens, B. Occidens, A, B, est linea Ecliptica, ANBZ, Horizon Solaris,
numeri marginales lineam uerticalem designant, per centrum F transeunte.



Christoph Scheiner

Exports and Imports to and from DENMARK & NORWAY from 1700 to 1780.



The Bottom line is divided into Years, the Right hand line into £10,000 each.

Published as the Act directs, 14th May 1786. by W^m Playfair

Nesle sculpt 352, Strand, London.

William Playfair

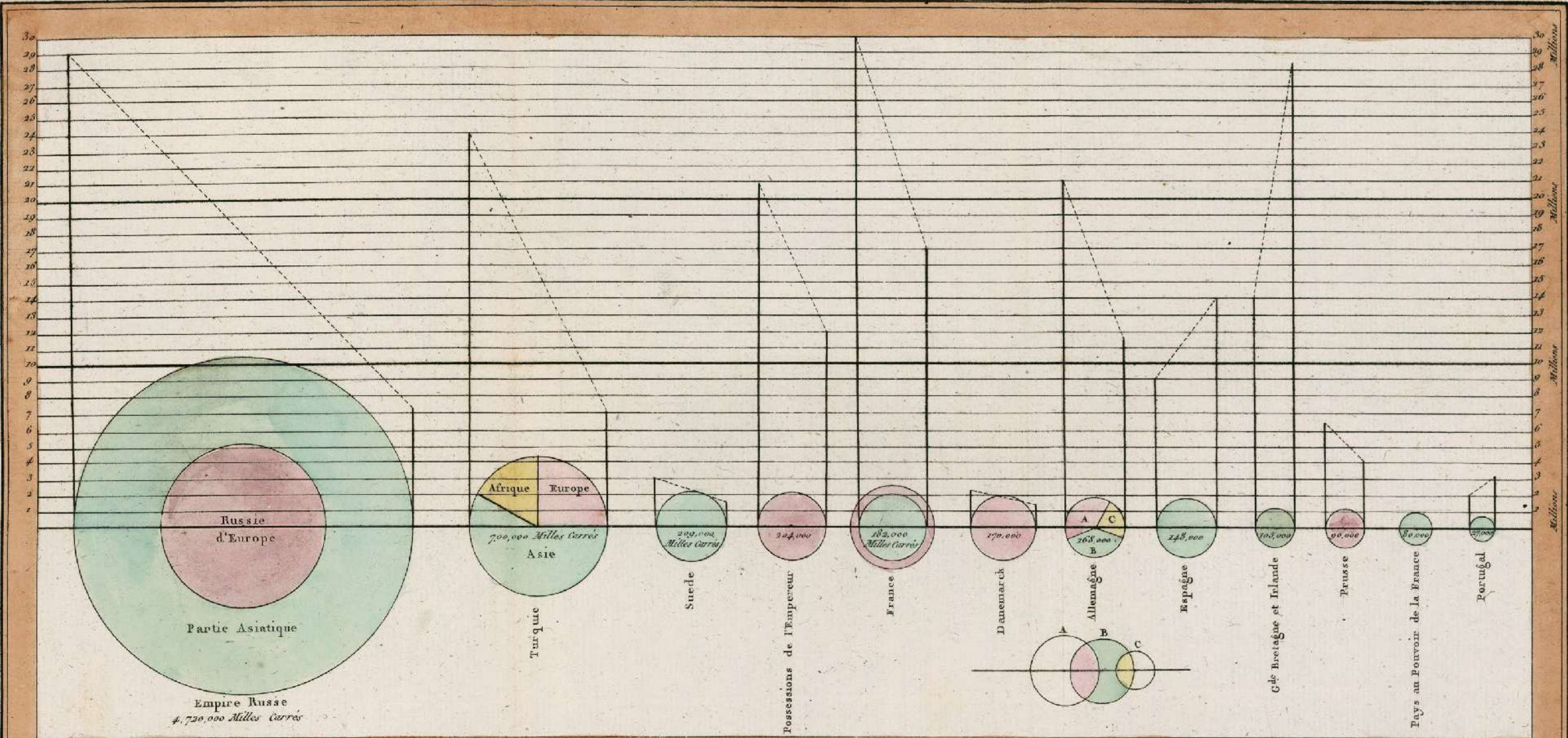
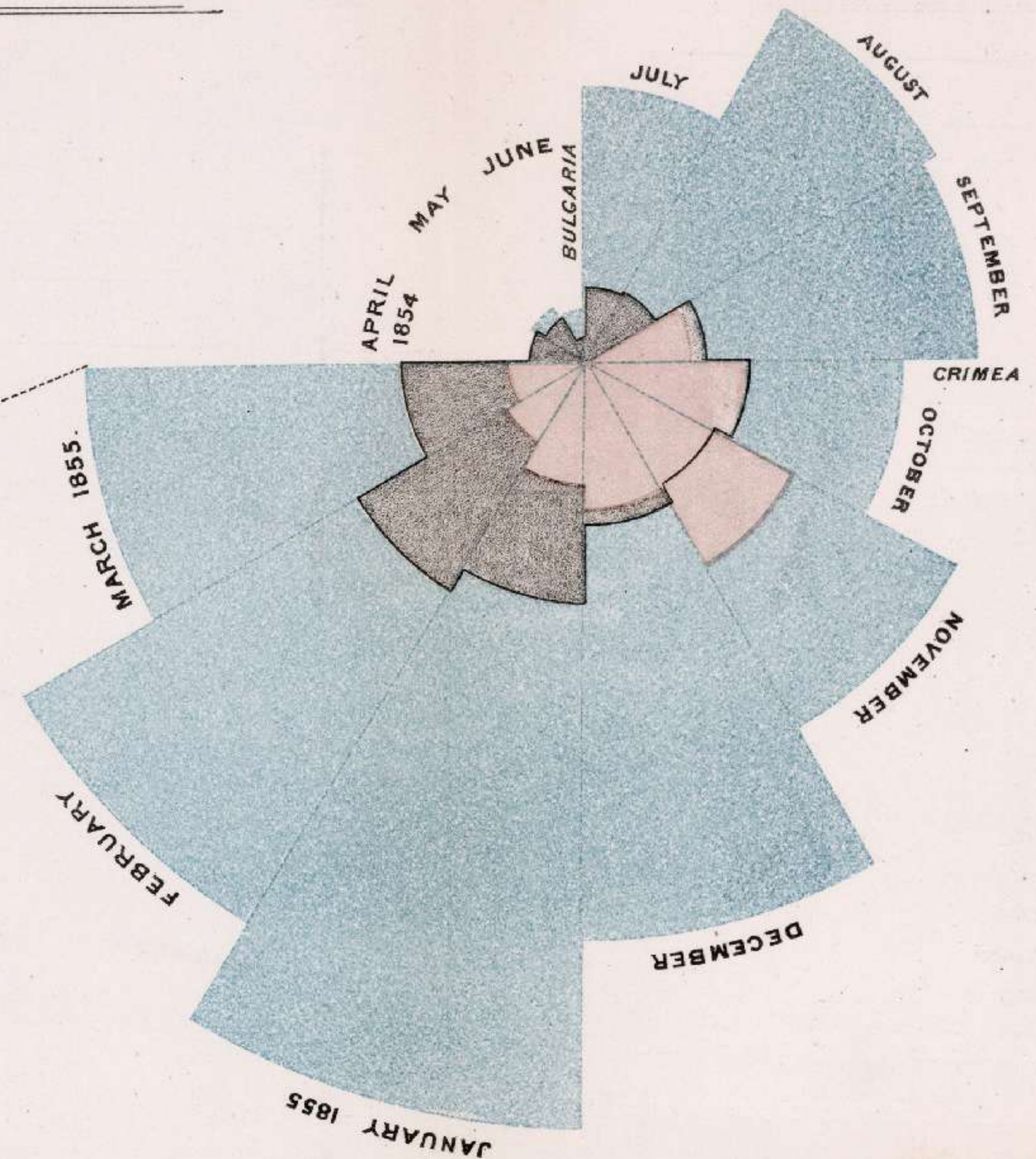
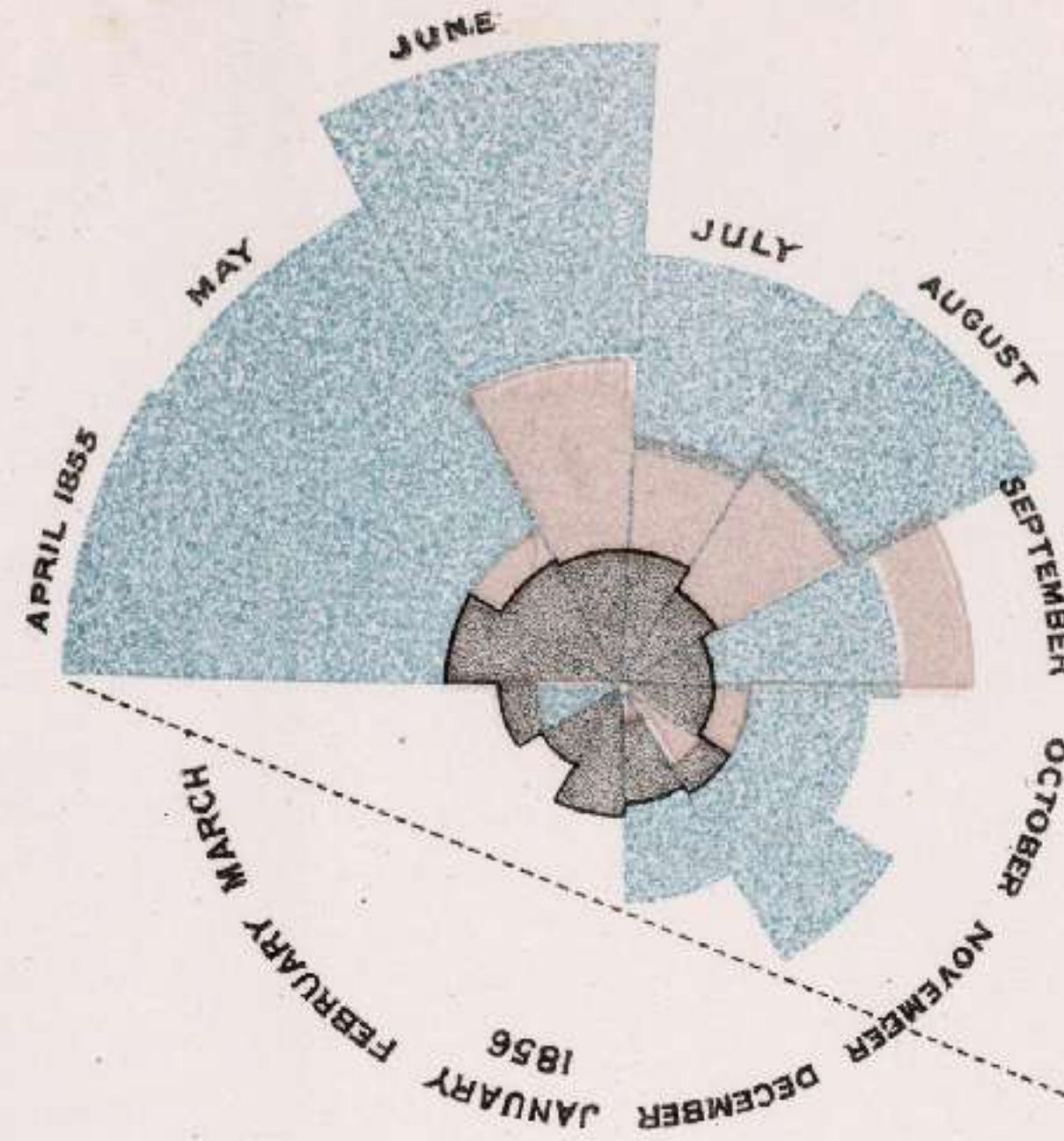


DIAGRAM OF THE CAUSES OF MORTALITY IN THE ARMY IN THE EAST.

2.
APRIL 1855 TO MARCH 1856.

1.
APRIL 1854 TO MARCH 1855.



The Areas of the blue, red, & black wedges are each measured from the centre as the common vertex.

The blue wedges measured from the centre of the circle represent area for area the deaths from Preventible or Mitigable Zymotic diseases; the red wedges measured from the centre the deaths from wounds; & the black wedges measured from the centre the deaths from all other causes.

The black line across the red triangle in Nov^r 1854 marks the boundary of the deaths from all other causes during the month.

In October 1854, & April 1855, the black area coincides with the red; in January & February 1855, the blue coincides with the black.

The entire areas may be compared by following the blue, the red & the black lines enclosing them.

Florence Nightingale

Carte Figurative des pertes successives en hommes de l'Armée Française dans la campagne de Russie 1812-1813.

Dressée par M. Minard, Inspecteur Général des Ponts et Chaussées en retraite Paris, le 20 Novembre 1869.

Les nombres d'hommes présents sont représentés par les largeurs des zones colorées à raison d'un millimètre pour dix mille hommes; ils sont de plus écrits en travers des zones. Le rouge désigne les hommes qui entrent en Russie, le noir ceux qui en sortent. — Les renseignements qui ont servi à dresser la carte ont été puisés dans les ouvrages de M. M. Chiers, de Ségur, de Fezensac, de Chambray et le journal inédit de Jacob, pharmacien de l'Armée depuis le 28 Octobre. Pour mieux faire juger à l'œil la diminution de l'armée, j'ai supposé que les corps du Prince Jérôme et du Maréchal Davoust qui avaient été détachés sur Minsk et Mohilow n'en rejoignent vers Orscha et Witebsk, avaient toujours marché avec l'armée.

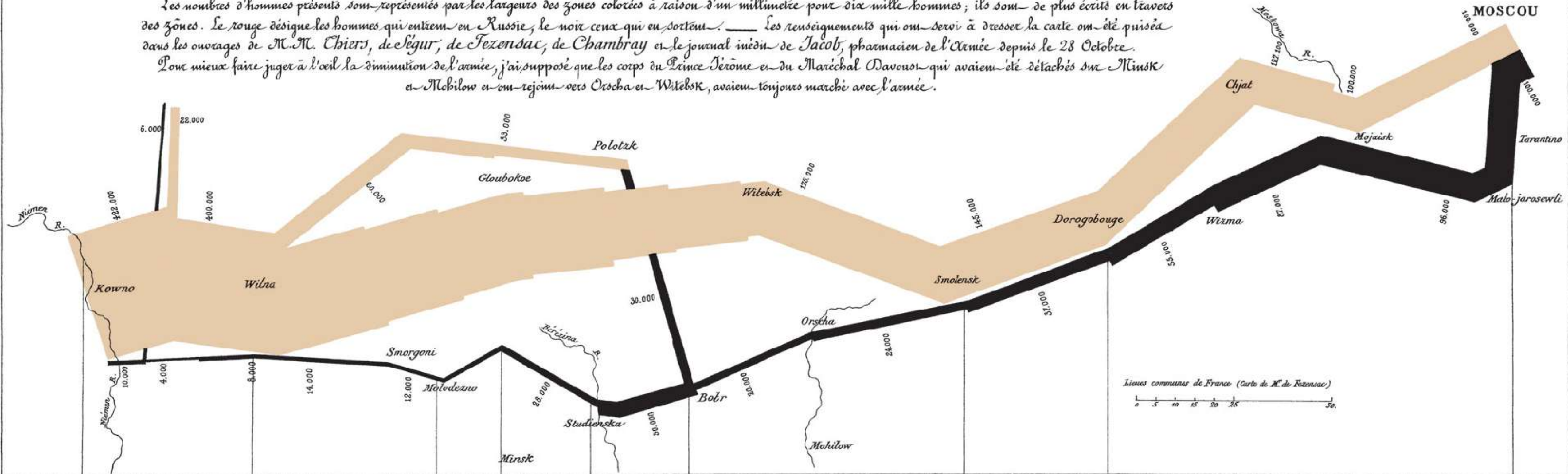
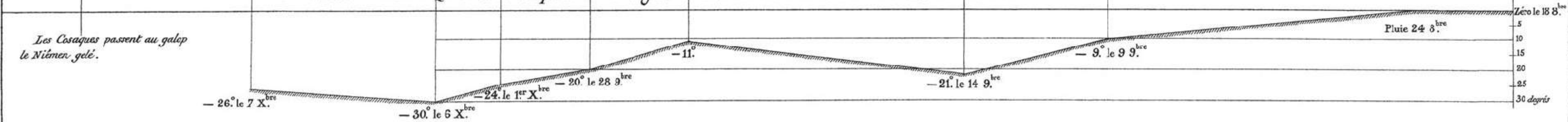


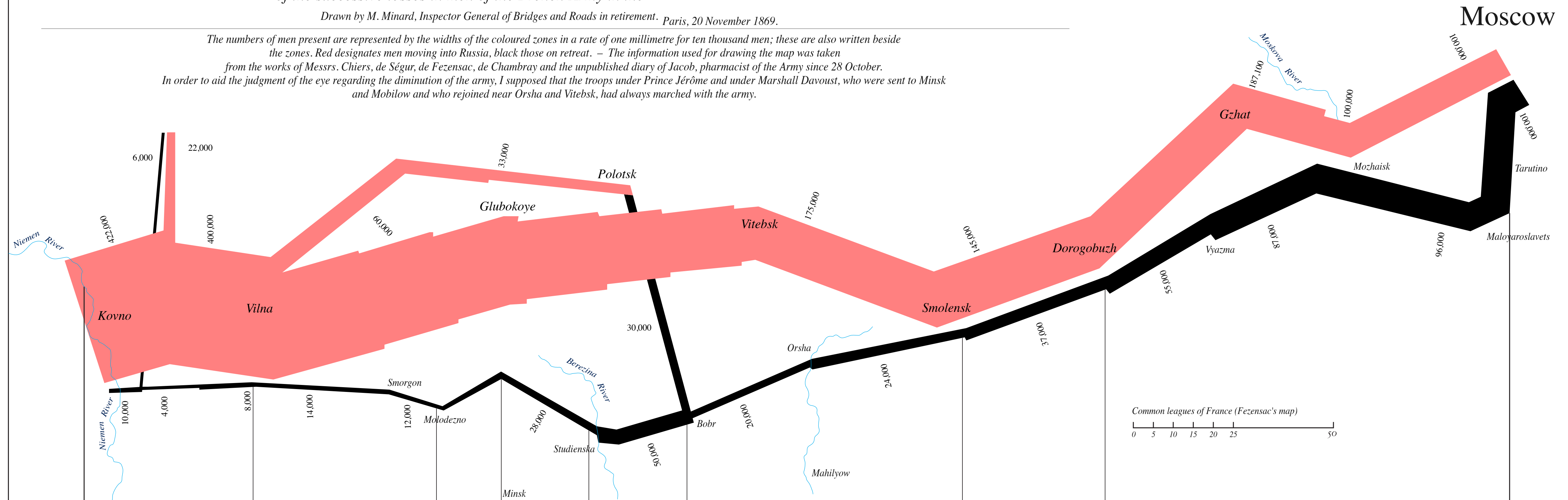
TABLEAU GRAPHIQUE de la température en degrés du thermomètre de Réaumur au dessous de zéro.



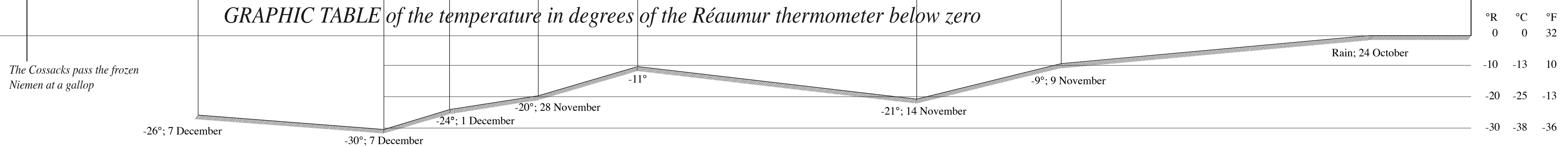
FIGURATIVE MAP of the successive losses in men of the French Army in the *RUSSIAN CAMPAIGN OF 1812-1813*

Drawn by M. Minard, Inspector General of Bridges and Roads in retirement. Paris, 20 November 1869.

The numbers of men present are represented by the widths of the coloured zones in a rate of one millimetre for ten thousand men; these are also written beside the zones. Red designates men moving into Russia, black those on retreat. — The information used for drawing the map was taken from the works of Messrs. Chiérs, de Ségur, de Fezensac, de Chambray and the unpublished diary of Jacob, pharmacist of the Army since 28 October. In order to aid the judgment of the eye regarding the diminution of the army, I supposed that the troops under Prince Jérôme and under Marshall Davoust, who were sent to Minsk and Mobilow and who rejoined near Orsha and Vitebsk, had always marched with the army.



GRAPHIC TABLE of the temperature in degrees of the Réaumur thermometer below zero





Article published in Open Access — [Scalable historiography: Storytelling, Hermeneutics, Data](#)

2021

[Cite](#)[Play with the article](#)[narrative](#) [hermeneutics](#)

On pyramids, prisms, and scalable reading

Andreas Fickers 

University of Luxembourg

Frédéric Clavert 

University of Luxembourg

In collaboration with [Robert Beta](#), [Ori Elisar](#), [Elisabeth Guerard](#), [Daniele Guido](#), [Andy O'Dwyer](#), [Mirjam Pfeiffer](#), and [Lars Wieneke](#).

Abstract

[digital publishing](#)[digital hermeneutics](#)[trading zone](#)[digital history](#)[multi-layered articles](#)[co-design](#)

Since Robert Darnton's 1999 essay sketched a broad vision of what could become historical scholarship, many scholars have tried to put into practice new ways to publish in the digital era. Inspired by the concept of digital hermeneutics, the *Journal of Digital History* – a joint venture between the C²DH and De Gruyter Publishing group – proposes to put Darnton's vision into reality by offering a multi-layered publication platform for data-driven scholarship in the field of digital history.

A plea for digital hermeneutics
figure 1 

Turning Theory into Practice: A Mul...
figure 2 

Acknowledgment 

Digital hermeneutics

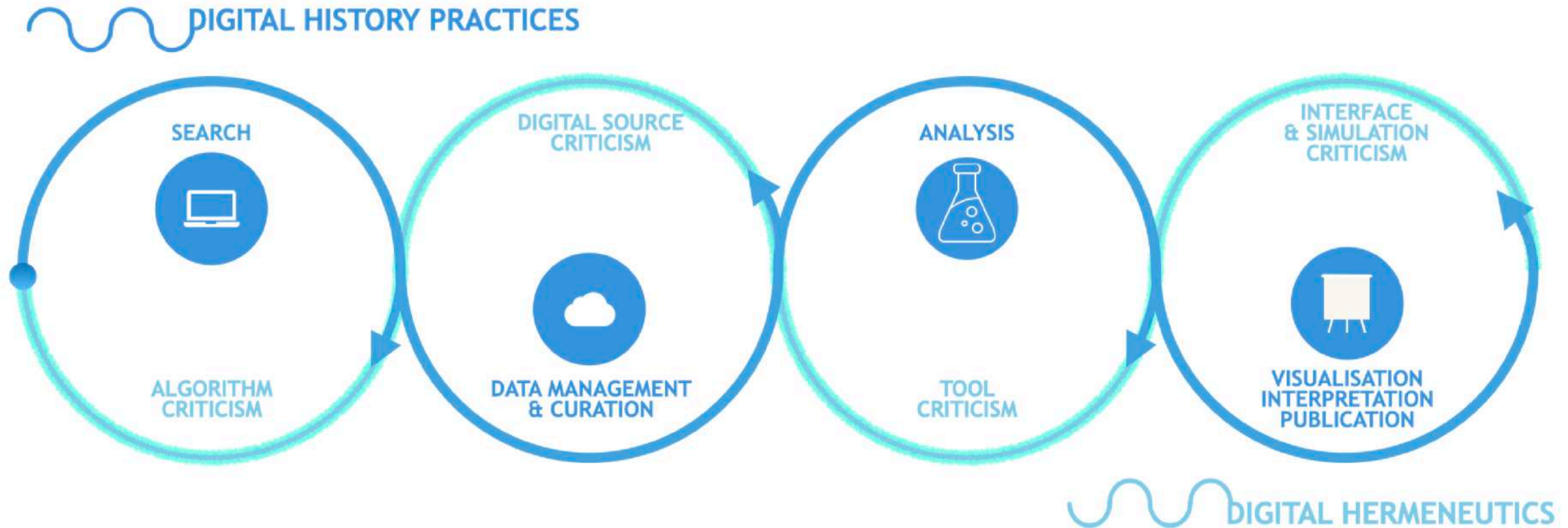
Begrepp lanserat av Andreas Fickers – som dels handlar om att anlägga "**critical digital skills**", dels att vara **självreflexiv** i användningen av digitala metoder.

"digital hermeneutics – making explicit how the production of historical knowledge by means of digital tools and technologies is the result of a complex **process of human-machine interaction**, of co-construction of the 'epistemic object' of historical inquiry and investigation".

Digital hermeneutics

Om initiativ som **Vectors** och **Scalar** främst handlade om att **citera multimediala objekt** i nya former av akademiska publiceringsformer – så präglas JDH dels av ökad **metodologisk medvetenhet**, dels av möjligheten att **presentera historiska data** och den **kod** som bearbetar denna.

Digital hermeneutics



C. Chen
W. Härdle
A. Unwin
(Editors)

Springer
Handbooks of
Computational
Statistics

Handbook of Data Visualization

 Springer



[Besök](#) ▼[Wisdom](#) ▼[Labb & lärmiljöer](#) ▼[Forskning & innovation](#)[Student & startup](#)[Boka](#) ▼

Världsunik visualisering mitt i **Norrköping**

Spetsforskningen på Visualiseringscenter C och Linköpings universitet ger oss helt nya nycklar till att se och förstå världen. Tillsammans blir vi en bubblande mötesplats för forskning, innovation och nyfikenhet – med interaktiva upplevelser för dig som vill komma riktigt nära. Välkommen.



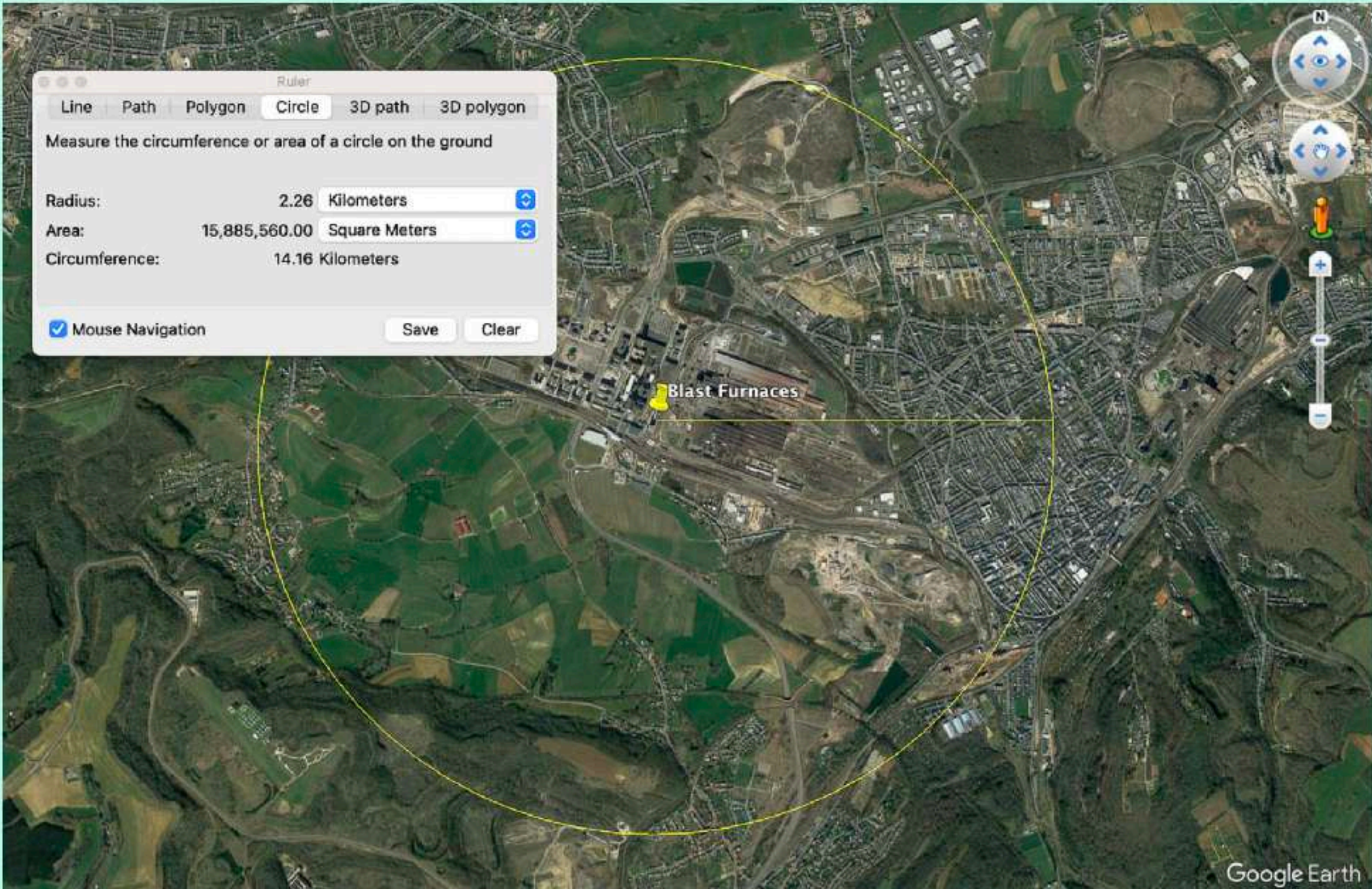
JDH & Digital hermeneutics

Artiklar skrivs i JDH i tre olika lager: **narrative, hermeneutics**, samt **data & code**. Till en början fanns det bara två synliga lager (koden var gömd), men nu håller tre-lager-strukturen på att implementeras.

Poängen är inte bara att lägga fram ett argument och en berättelse – utan även **inkludera kod samt att visa upp vad denna gör**.

66 Data visualisation

67 As introduced above, the data visualisation was generated using a Jupyter notebook with Python for a multi-layered approach, which allows us to share not only the narrative layer but also the data and the code. The data was not geocoded, since explicitly assigning coordinates to each concentration point in each dataset would have increased the volume of data considerably. Instead, the data was kept in the form of multiple matrices and positioned on the map using Google Earth to calculate the distance covered by the density matrix (see [Figure 8](#)).



Simulating and visualising data in environmental...

narrative hermeneutics

cover	📄
Introduction	🔗
figure 1	📄
Modelling and simulation	🔗
Dust pollution from a chemical an...	🔗
figure 2	📄
Esch-sur-Alzette and the Belval me...	🔗
figure 3	📄
Steelmaking techniques in Luxemb...	🔗
The simulation process	🔗
figure 5	📄
Data visualisation	🔗
figure 8	📄
figure 9	📄
figure 10	📄
video 1	📄
video 2	📄
figure 11	📄
figure 12	📄
Final analysis	🔗
Validation of the model	🔗
Limitations and lacunae of the dus...	🔗
Optimisation and improvement of ...	🔗

Article published in Open Access — [Digital tools](#)
2024

[Cite](#)[Play with the article](#)

Tracking and tracing audiovisual reuse: Introducing the Video Reuse Detector

Maria Eriksson 

Department of Art, Media, Philosophy, University of Basel

Tomas Skotare 

Humlab, Umeå University

Pelle Snickars 

Department of Art and Cultural Sciences, Lund University

Abstract

[Digital methods](#)[Machine learning](#)[Cultural reuse](#)[Video archives](#)[NARRATIVE](#)[HERMENEUTICS](#)[DATA & CODE](#)

25 To begin with, the VRD includes tools for dividing audiovisual content into still frames. Digital videos generally contain 24-30 frames per second and the VRD is instructed to extract one frame per second of video by default. These still images constitute the VRD's main object of analysis. Since our research team was originally interested in performing visual similarity searches, the current version of the VRD does not analyze sound. This means that the tool cannot detect if the audio track of a video file has been reused and reappears somewhere else. The rationale for this is that reused video is often dubbed/overlayed with different audio, meaning that the audio might not match even in cases where the video is reused. Adding audio features to the VRD has therefore not been a priority at this stage.

26 The first step in using the VRD involves importing a series of necessary modules.

```
1 from vrd import neural_networks, vrd_project, faiss_helper
2 from vrd.neural_networks import NeuralNetworks
3 from vrd.sequence_finder import SequenceFinder
```

Expand 

 Run code

 Explain code (close)

These lines import specific tools from the “vrd” library.

It looks like the code is working with visual and relational data (VRD).

Functions for neural networks, project management, and similarity searches are likely being used.

130

We also decide that we are not interested in analyzing sequences that come from the same TV series. For instance, one TV series production team may have reused the same video segment several times in different episodes, but such examples of reuse are uninteresting to us since we want to explore potential instances of reuse among *different* TV series producers. To do this, we apply a customized filter called `not_from_same_tv_series`. This filter will be applied in all proceeding displays of matching results.

```
1 def not_from_same_tv_series(sequences, project):
2     # NOTE: This example only works as we know that the first word is
    different in each included
3     # TV series, and is not a general solution.
4     frames = project.frame_extractor
5
6     new_sequence = []
7     for start1, start2, dur in sequences:
8         vid1 = frames.get_video_from_index(start1)
```

Expand

Run code

Ready

[see full log](#) ↓

kernel thebe.ipynb status changed to ready[idle]

Explain code

Reset cell

132

Next, we look at the remaining matching results in a stacked bar plot, where the reuse count on the Y-axis refers to the number of found sequences that are at least 5 seconds long.

```
1 TV_dataset_project.show_most_reused_files(TV_dataset_sequences, size=
    (1200, 1150))
```

Run code

Ready

[see full log](#) ↓

JDH & layers

Ett sätt att förstå hur tidskriften är uppbyggd är att tänka på den i **metodologiska termer** – centralt inom digital historia (som sagt).

Kodlagret och det hermeneutiska lagret är på flera sätt **redovisningar av hur forskaren går till väga** för att göra sin analys, det vill säga **metod**.

1 Highlight your Digital Method

Tired of journals asking you to cut down your methodological developments? JDH introduces a hermeneutics layer where you will be able to fully go into detail.

2 Show your Data

There's no history without primary sources. Turning them into a dataset is a hallmark of digital history today. Expose your dataset and – if possible – make it reusable for other researchers thanks to JDH's data layer.

3 Narrate (Hi)story

JDH allows you to elaborate a (multi-media) narrative layer that goes beyond the traditional scope of academic journals.

4 Don't give up on rigour

JDH is based on a single-blind peer review process.

JDH & layers

Till den traditionella akademiska framställningen – det **narrativet lagret** – har alltså adderats både **metod** och den **data** som artikeln baserar sig på.

Det hela kan förefalla bökigt, men samtidigt går det förstås utmärkt att endast läsa artiklar i det narrativa lagret.

JDH & layers

JDH handlar i mycket om att **visa upp historiska argument** – samt hur dessa tagits fram. "Simulating and **visualising data** in environmental history" – ett illustrativt exempel.

Simulating and visualising data in environmental history: Airborne dust concentration from the Belval plant in Luxembourg (1911-1997)

Dagny Aurich

University of Luxembourg

Aida Horaniet Ibanez

University of Luxembourg

Jens van de Maele

University of Luxembourg

Abstract

[Dust Pollution](#)

[Environment](#)

[Data visualization](#)

[Simulation](#)

[Steel Industry](#)

[History of Luxembourg](#)

```
generate_code=False
if generate_code:
    anim = animation.ArtistAnimation(fig,ims,blit=False)
    ffmpeg_local_path='Insert here your ffmpeg local path'
    plt.rcParams['animation.ffmpeg_path'] = ffmpeg_local_path
    FFwriter = animation.FFMpegWriter()
    anim.save('Insert here the local path to save the mp4',dpi=600,writer = FFwriter)
```



[show source code](#)

video 2

Pollution-Timelaps

MacBook Air som tillhör Pelle

Guidelines for authors

The journal makes use of **ipynb notebooks** to publish the articles. In addition to that, there is a couple of rules to *format content* and *visualize datasets*. The article shall be written in (British) English (and thus use English style typography).

[Introduction](#) [Styling and make up](#) [Windows](#) [Mac OS](#) 

87 Fingerprint

88 In line with our data-driven approach in this journal, we wanted this concept to be reflected visually in the cover for each article as well. We therefore created a data visualization that shows the unique characteristics of the author's writing style, a sort of *fingerprint* that readers can use to identify the nature of the article.



JDH, utvecklare & historiker

Att publicera i JDH kräver **kunskaper om data och kod** – själv har jag alltid haft hjälp av en **utvecklare**.

Är sådana akademiska meriter (eller support) nödvändigt för en historiker? Svaret är jakande – om man nu vill använda de **möjligheter som "det digitala"** innebär för historiska studier.

JDH, utvecklare & historiker

JDH är dessutom en tidskrift som kräver **institutionell uppbackning** – i långt högre grad än analoga akademiska tidskrifter. Det är flera **utvecklare på C2DH** som arbetar med tidskriften.

Journal of Digital History Mobile Version

Mirjam Pfeiffer · 3 months ago

The video displays the mobile version of the Journal of Digital History across three devices: iPhone 14 Pro Max, iPad Air 5, and MacBook Air. The iPhone screens show a text article and a table. The iPad screen shows a code snippet and a table. The MacBook screen shows a table of contents and a table.

Table 1 (iPhone 14 Pro Max):

id	Software	Supported storage / streaming services	Annotation modalities	Cooperation features
1	The name of the software	The website where the software can be accessed	Where is the interrogated media stored (a service like Youtube, dedicated server, local machine etc.)	Ways in which the user can add annotations, types of annotations
2	Memorekall (legacy)	• Youtube • Vimeo	• types of annotations: documents (pdf, image, video), text, etc. • annotations have metadata • can control the speed of video playback • type textual notes during playback • hit enter and the	Projects can have several authors

Table 2 (iPad Air 5):

id	Software	Supported storage / streaming services	Annotation modalities	Cooperation features	Sharing capabilities
1	The name of the software	The website where the software can be accessed	Where is the interrogated media stored (a service like Youtube, dedicated server, local machine etc.)	Ways in which the user can add annotations, types of annotations	Ways in which the documents can be worked on by several people
2	Memorekall (legacy)	• Youtube • Vimeo	• types of annotations: documents (pdf, image, etc), text, etc. • annotations have metadata • can control the speed of video playback • type textual notes during playback • hit enter and the	Projects can have several authors	Projects can be shared via a link, embedded in a website

Table 3 (MacBook Air):

id	Software	Supported storage / streaming services	Annotation modalities	Cooperation features	Sharing capabilities
1	The name of the software	The website where the software can be accessed	Where is the interrogated media stored (a service like Youtube, dedicated server, local machine etc.)	Ways in which the user can add annotations, types of annotations	Ways in which the documents can be worked on by several people
2	Memorekall (legacy)	• Youtube • Vimeo	• types of annotations: documents (pdf, image, etc), text, etc. • annotations have metadata • can control the speed of video playback • type textual notes during playback • hit enter and the	Projects can have several authors	Projects can be shared via a link, embedded in a website

<https://www.loom.com/share/269456dbca41426b83b7ff00a0b752d8?sid=57364db3-37e3-4615-a4b1-2eb9fe4b9bd4>

JDH & arkivering

En fråga som nu utreds av oss i redaktionsrådet är hur **tidskriften bäst ska bevaras**. Är det Wayback Machine och Internet Archive som gäller? Men då kommer alla lager inte med. Därför har ett samarbete med Luxemburgs nationalbibliotek initieras – vilket även det kräver en hel del **resurser**.

– tack!

