LUNDS UNIVERSITET

Introduktion: Digitalt kulturarv & Digital historia

ABMF10 & DIKM01 (7,5 hp)

Professor Pelle Snickars
Institutionen för kulturvetenskaper

Tirage authentique du *VOLEUR*. — Numéro 95. — 18,000.

SÉRIE ILLUSTRÉE.

NUMÉRO 95.

TEXTE : ROMANS, HISTOIRE, NOUVELLES, MÉMOIRES, VOYAGES, ESQUISSES DE MOEURS, ACTUALITÉS, THÉATRES, ARTS, SCIENCES, TRIBUNAUX, ETC.

On s'abonne à Paris.

Rue Neuve-des-Petits-Champs, 35.

A LONDRES, chez AD. BROWN et Cᵉ, Neuwmann street. Oxford street.

A DRESDE, au *Journal de Dresde*.

A KOENIGSBERG, au *Journal de Kœnigsberg*.

Pour le reste de l'ALLEMAGNE, la RUSSIE et les contrées du NORD de l'Europe, aux directeurs des Postes de COLOGNE et de SARREBRUCK.

A SMYRNE, chez M. Castellian, libraire.

A CONSTANTINOPLE, aux bureaux du *Journal de Constantinople* et de la *Presse d'Orient*.

PRIX DU NUMÉRO : 10 CENTIMES.

UN NUMÉRO TOUTES LES SEMAINES.

Il compilait, compilait, compilait.

TRENTE-UNIÈME ANNÉE.

27 AOUT 1858.

ILLUSTRATIONS : SCÈNES DE ROMANS ET DE PIÈCES NOUVELLES, PAYSAGES, MONUMENTS, PORTRAITS, MODES, FANTAISIES, CARICATURES, RÉBUS.

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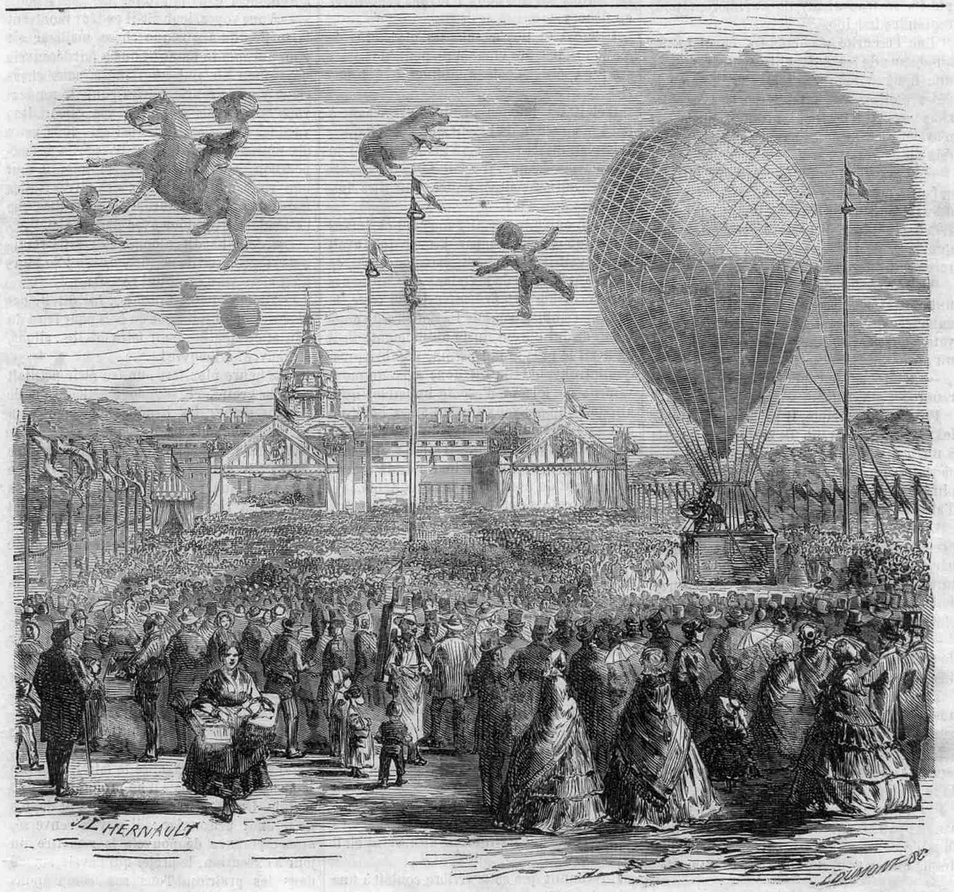
LE VOLEUR

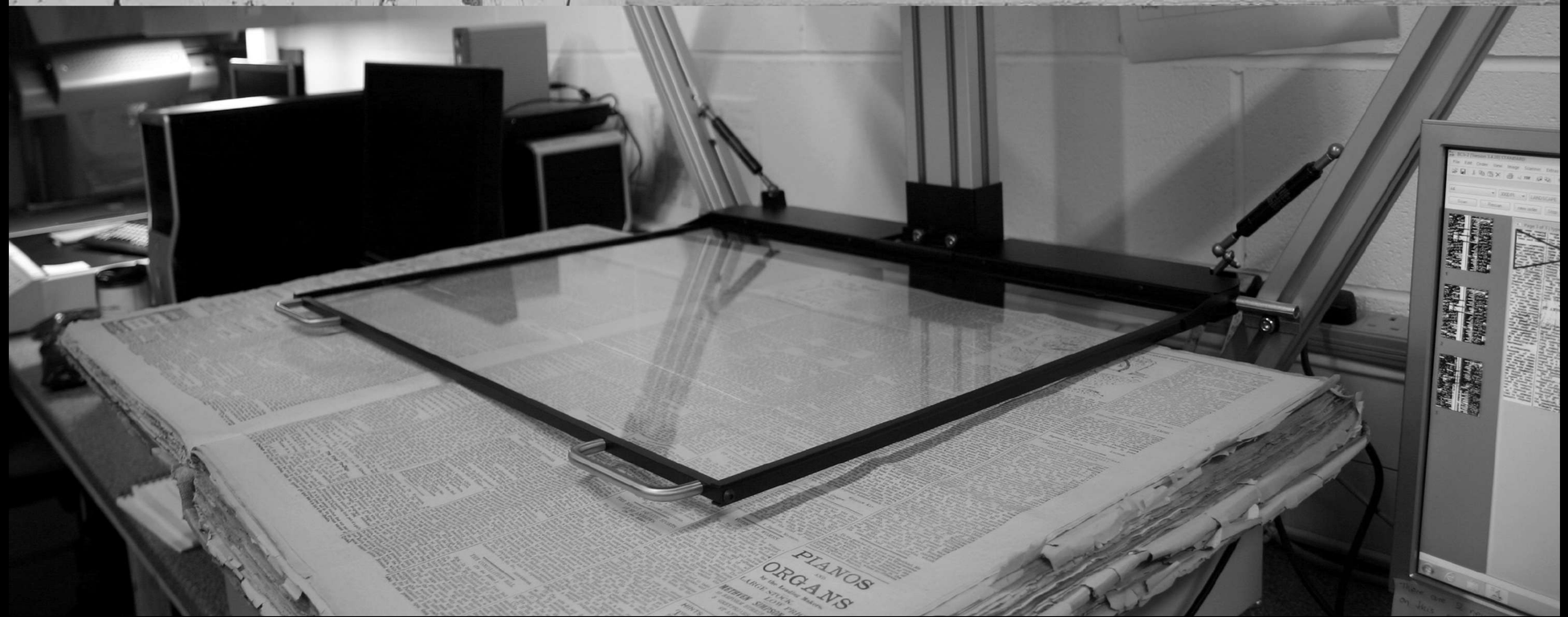
SOMMAIRE du N° 95 : — ROMANS : *Les Trappeurs de l'Arkansas* (suite), par M. GUSTAVE AIMARD. — FANTAISIES : *Un Amour de madame Dubarry*, par MM. EDMOND ET JULES DE GONCOURT. — HISTOIRES LITTERAIRES : *Les lettrés et les coups de bâton* (1ᵉʳ article), par M. VICTOR FOURNEL. — SOLENNITÉS CONTEMPORAINES : *Voyage de Leurs Majestés en Bretagne* (illustration de PASTELOT). — TYPES ET CARACTÈRES : *Les Joueurs de boules* (illustration de GAVARNI). — ACTUALITÉS : *Fête nationale du 15 Août*, illustration de J. L'HERNAULD). — NOUVELLES : *La pièce de 40 francs* (suite et fin), par Mᵐᵉ SOPHIE GAY. — ORIGINES DU THEATRE : *Le créateur de la parade*, par M. PAUL DE SAINT-VICTOR. — REVUE ANECDOTIQUE (illustration). — PETIT DOSSIER DE LA CRINOLINE. — BULLETIN DRAMATIQUE. — FAITS DIVERS. — REBUS. — EXPLICATION DU DERNIER REBUS.



FÊTE DU 15 AOUT (page 265, col. 3ᵉ).

Tidningsmakande under 1800-talet handlade i hög grad om att klippa och klistra ....

S. Benisch in Deschenitz Nr. 84, Böhm
Magensalz
vor Friedensc
Spielt ohne Nadelwechsel mit einem unzerstörbaren Saphirstift! — Keine Plattenabnützung mehr!
Bial & Freund, G. m. b. H., Wien


PIANOS
ORGANS

Sök i Svenska tidningar

Utforska tusentals digitiserade tidningar och tidskrifter från 1645 fram till idag.

Alla titlar | Skriv in ditt sökord | Sök | ?

Tidningar och tidskrifter i tjänsten

Expressen | Dagens nyheter | Aftonbladet | Svenska dagbladet | Göteborgsposten | GT (1995)

Arbetet (1887) | Dagens industri | Visa alla titlar

Sök i Svenska tidningar

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Alla titlar | Skriv in ditt sökord | Sök | ?

plagiat

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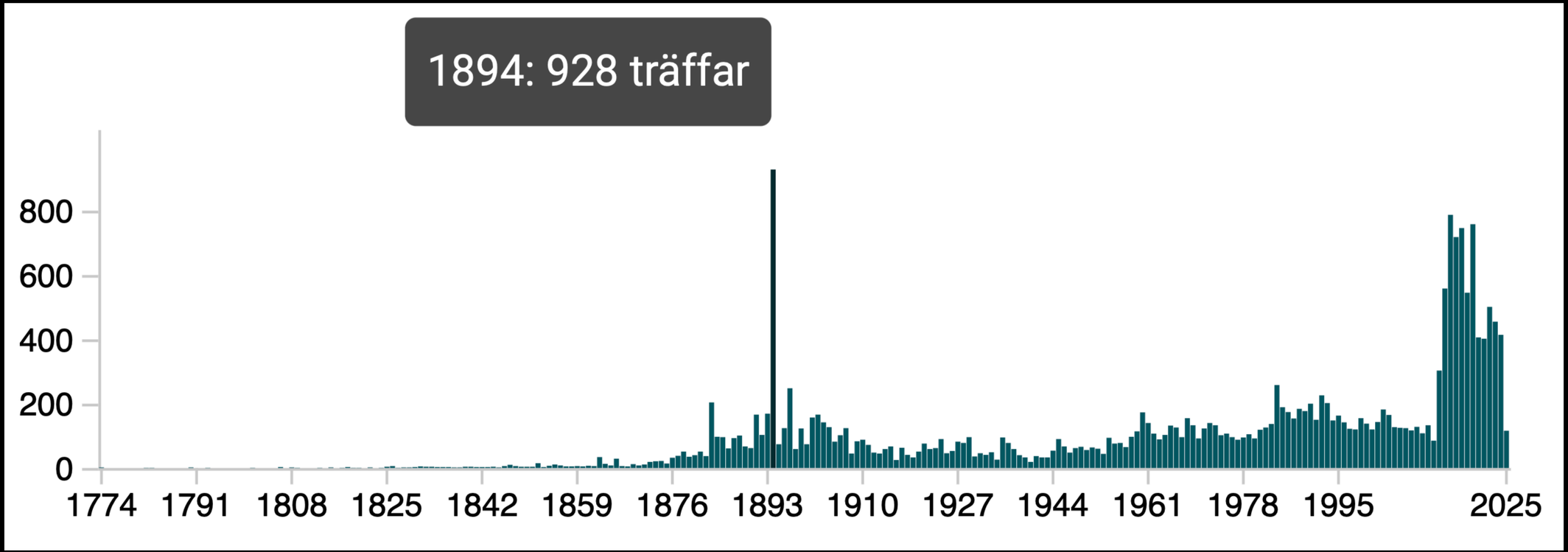

1894: 928 träffar
800
600
400
200
0
1774
1791
1808
1825
1842
1859
1876
1893
1910
1927
1944
1961
1978
1995
2025

← Till träfflistan

4 /4

an en tistel under
ta blås, när hustru
lockarens med yste.
ås i sken, så att
käringen vrickade
andes midt i pre-

ingen ro förr än
tt gå bort och slå
Ho' kunde inte bli
t hon.

ne, sutte jag kan-
, men jag använ-
räddades. Jag tog
åddes att jag skulle
pojken. Men jag
n gaf honom 3 skil-
let har jag välsig-
eviga år, som går.
vår länsman, och
så att det hviss-
ar i trädtopparne,
min bit vid vägsy-
re skulle jag också
han sjelf år utå
ulle skicka vakten
nötena.
en passa sej väl

m de allra värste
råkat bli storgub-

— Nå nä men, det är just det som är knuten och svårigheten. Men hufvudsaken är att en behandlar ungdomen med fyllesofi — slöt Petter och vek in på vågen. som slingrar fram till Fästampen. (Smål. Alleh.)

En konkurent till teknlska Fabriken Röda Korset annonserar, att fabriken icke kommer att få patent å Maltos-Cannabis, hvadan det icke skulle vara förenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan erhållits. Finland och Belgien utf. patentbref redan i April. Den svenska anmälan hvilar ännu oafgjord hos högsta myndighet.

Efteraparen ex professo är van vid att göra påståenden. Som t. ex. när han förleden höst började att eftergöra hampfröextrakt, så "varnade" han för uppfinnarens tillverkning. Tekniska Fabriken röda korsets fabrikat kallade han för "en förfalskad vara"; en jemförande offentliggjord analys visade dock att detta innehöll sju gånger större procent af hampfröfett än herr apotekarens plagiat.

Och då han för 3 år se'n eftergjorde Fabriken Röda Korsets redan då välkända giktmedel Samaritbalsam, förklarade han djerft att hans plagiat var "äkta" och "varnade" för — originalvaran. Fabriken Röda korset har al-

WIMMERBYS TIDNING

rekommenderar sig till prenumeration för halfåret från **den 1 Juli.**

Tidningen, som utkommer hvarje helgfri Fredag morgon, lemnar sina läsare så färska nyheter och i öfrigt läsvärdt innehåll som möjligt.

Wimmerbys Tidning kostar då prenumeration sker å redaktionen till årets slut ***endast 1 krona.*** Vid prenumeration å posten tillkommer stadgadt postarvode.

REDAKTIONEN.

Kyrkovaktaretjensten

vid Vimmerby kyrka sökes hos pastor före den 30 nästkommande Augusti. Årlig lön: 150 kr. Kyrkovaktaren är skyldig att jemväl vara eldare vid kyr-

1894-07-05 Sida 8

Svenska sändebudet

[omärkt], Stockholm

4 träffar

förenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan ● procent af hampfröfett än herr apotekarens plagiat. Och då han för 3 år se'n ● Samaritbalsam, förklarade han djärft att hans plagiat var »äkta» och »varnade» för — originalvaran ● människa lika klar, som att ofvan nämda plagiat är

1894-07-04 Sida 2

Mejeriernas annonsblad

[omärkt], Stockholm

4 träffar

förenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan ● procent af hampfröfett än herr apotekarens plagiat. Och då han för 3 år se'n ● Samaritbalsam, förklarade han djärft, att hans plagiat var »äkta» och »varnade» för originalvarau. ● människa lika klar, som att ofvan nämda plagiat är

1894-07-09 Sida 3

Nationaltidningen

[omärkt], Stockholm

4 träffar

procent af hampfröfett än herr apotekarens plagiat. Och då han för 3 år se'n ● Samaritbalsam, förklarade han djärft, att hans plagiat var »äkta» och »varnade» för originalvaran. ● människa lika klar, som att ofvan nämda plagiat är ● förenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan

1894-07-07 Sida 4

Cimbrishamnsbladet

[omärkt], Simrishamn

4 träffar

törenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan ● procent af hampfröet än herr apotekarens plagiat. Och då han för 3 år se'n ● Samaritbalsam, förklarade han djärft att hans plagiat var "äkta" och "varnade" för — originalvaran ● da plagiat är

1894-07-06 Sida 4

Wimmerbys tidning

[omärkt], Vimmerby

4 träffar

förenadt med någon risk att sålja hans plagiat. Patent har dock i vissa land redan ● procent af hampfröfett än herr apotekarens plagiat. Och då han för 3 år se'n ● Samaritbalsam, förklarade han djerft att hans plagiat var "äkta" och "varnade" för — originalvaran ● menniska lika klar, som att ofvan nämda plagiat är

1894-07-06 Sida 4

Sydhalland

[omärkt], Laholm

4 träffar

förenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan ● procent af hampfröfett än herr apotekarens plagiat. Och då

1894-07-05 Sida 4

Hallands tidning

[omärkt], Falkenberg

4 träffar

förenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan ● procent af hampfröfett än herr apotekarens plagiat. Och då

1894-07-05 Sida 3

Fosterlandet (1886)

[omärkt], Stockholm

4 träffar

med någon risk att sälja hans plagiat. Patent har dock redan i vissa ● procent af kampfröfett än herr apotekarens plagiat. Ooh då han för 3 år se'n ●

1894-07-06 Sida 4

Gotlandsposten

[omärkt], Visby

4 träffar

förenadt med någon risk att sälja hans plagiat. Patent har dick i vissa land ridan ● procent af hampfröfett än herr apotekarens plagiat.. Och då

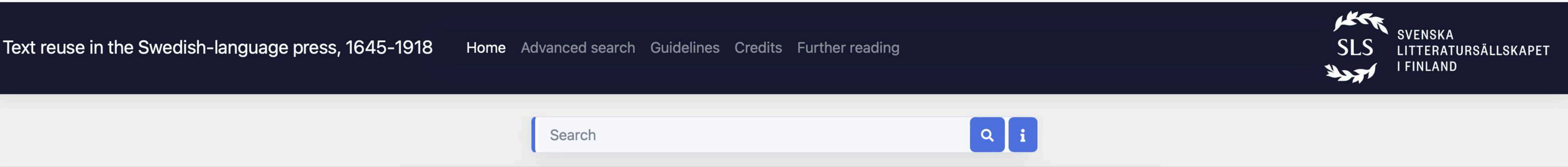
1894-07-06 Sida 4

Boråsposten

[omärkt], Borås

4 träffar

förenadt med någon risk att sälja hans plagiat. Patent har dock i vissa land redan ● procent af hainpfröfett än herr apotekarens plagiat. Och då



https://textreuse.sls.fi/

Text reuse & BLAST

En sökmotor för analys av **textåteranvändningskluster** i den svenskspråkiga pressen mellan åren 1645 och 1918. Sökmotorn omfattar innehåll från Finland, Sverige och USA.

Den har utvecklats som en del av projektet **Informationsflöden över Östersjön: Svenskspråkig press som kulturförmedlare 1771–1918**.

plagiat

Search limiting:

- Title
- Year of appearance
- Location
- Country

Individual hits | Clusters

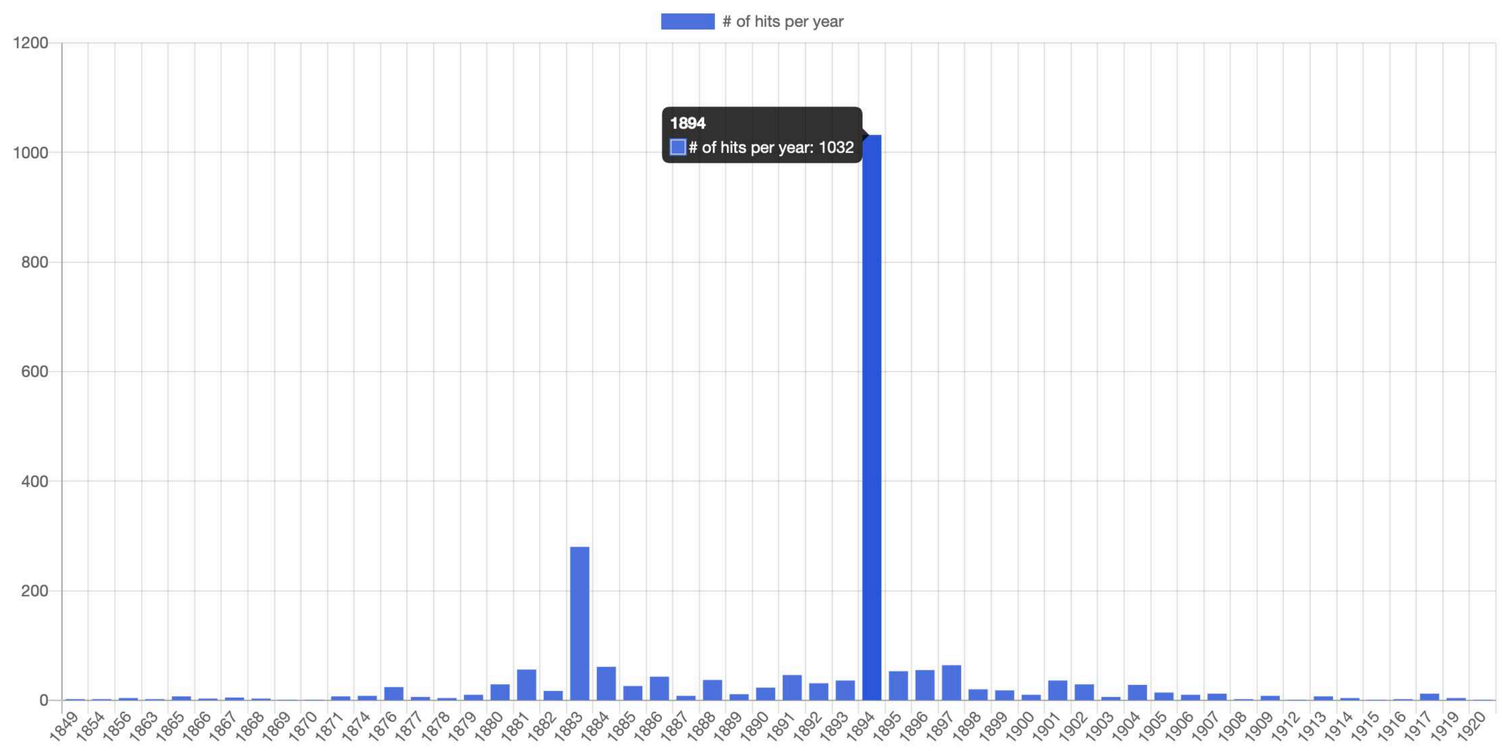
Sort by date, ascending | 10 per page

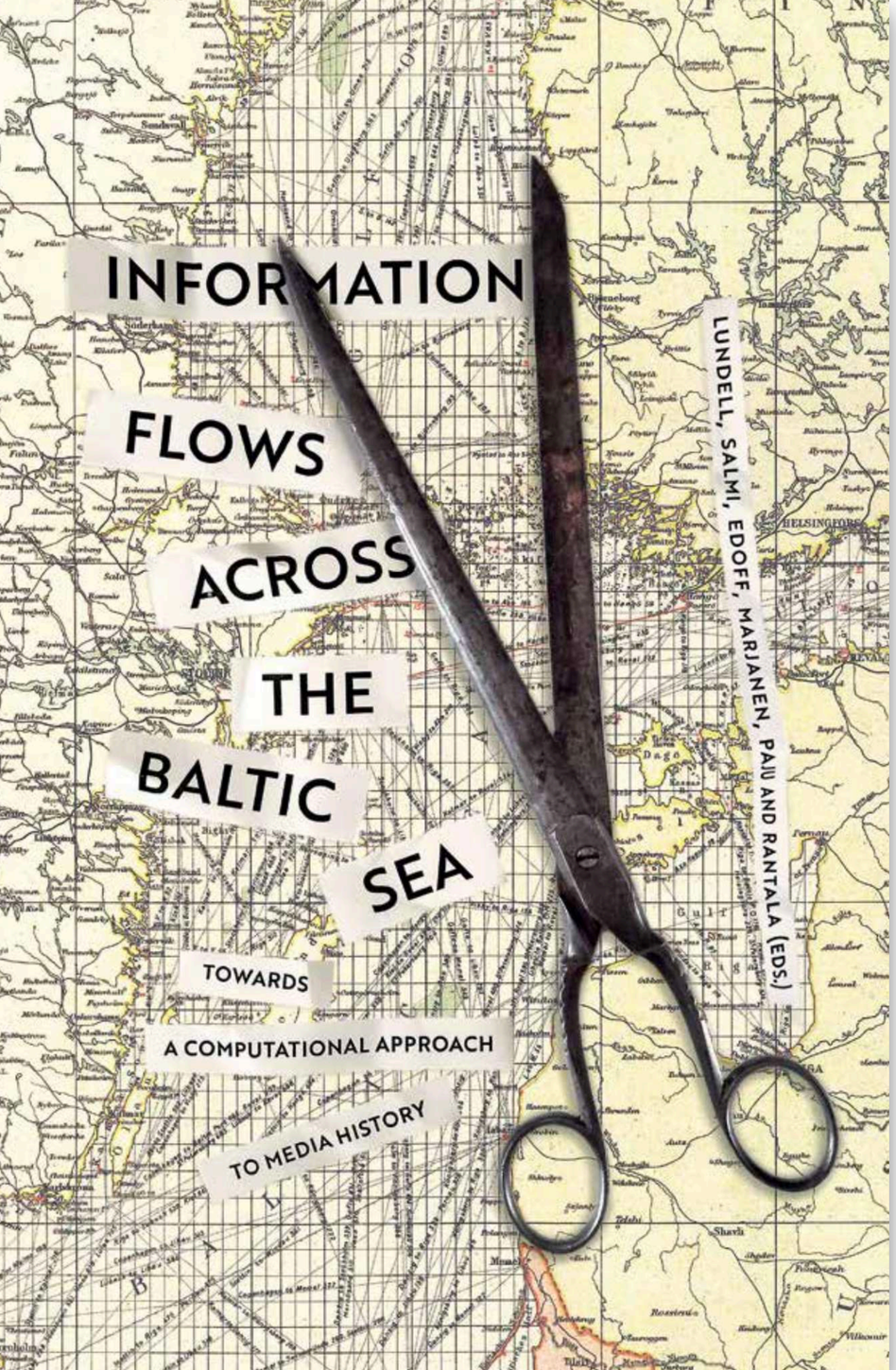
Change whether to normalize the values on the amount of characters in the data per year.

Absolute values | Normalized values

Change whether to chart the data by year or month.

Year | Month





MEDIE
HISTORISKT
ARKIV

Digitaliserad dagspress som ett metamedium ...

N. NIELSENS

Panoptikon,

Skandinaviens största **Vaxkabinett** och **Anatomiska Museum,** innehållande öfver 200 nummer, Grupper och Figurer i

naturlig storlek.

I intet annat Vaxkabinett förekommer så många berömda personligheter, hvilket också pressen framhållit under de senaste åren. — särskildt framhålles: *Stanley och hans ledsagare från Afrika, Emin Pascha, Tippu Tip, Kejsar Wilhelm, Österrik. kronprinsen Rudolf, baronessan Vetsera, John Ericsson, kapten Rolla, dr Nansen, dr prof. Koch, Yngsjömörderskan Anna Månsdotter.*

Ett skönhetsgalleri af verldens skönaste qvinnor, deribland flera prisbelönta ifrån Spaa.

Obs. *Aldrig sedt i något annat Museum.*

Blomsterflickor i Irgården.

Obs.! Detta museum är snyggt och elegant utstyrdt och motsvarar nutidens fordringar i alla hänseenden; intressant och lärorikt för såväl damer som herrar och barn.

Entré: 35 öre för äldre; 20 öre för barn.

524 **N. Nielsen.**

museum.

En stor anatomisk afdelning hvaribland två figurer, som erhållit medalj på världsutställningen i Paris, utmärka sig som fysionomiska naturfenomen.

Juliana Pastrana,

den hårbevuxna damen med sitt barn.

Ap-, Björn-. Hund-, Får-, Uggle- och Svin-människor, sammanvuxna tvillingpar i flera stadier.

2 gorillor,

7 fot höga, från ön Garbo.

Detta museum är vackert och elegant utstyrdt efter nutidens fordringar, ***intressant*** och ***lärorikt*** såväl för Damer som Herrar och Barn.

Museum är dagligen öppet från kl. ***10*** f. m. till ***10*** e. m.

Entrée ***50*** p. för äldre, ***25*** p. för barn.

Högaktningsfullt:

N. Nielsen,

876 Museumegare.

Från och med

Söndagen den 18 Mars

förevisas å

Jernvågen

N. Nielsens

Collosseum, Panoptikon

och

Anatomiska

Museum

(det största resande vaxkabinett)

innehåller öfver **1,000 nummer** grupper och figurer, utförda i vax i naturlig storlek. I intet annat vaxkabinett förekommer så många berömda personligheter, hvilket också pressen har framhållit under de senare åren.

Alla existerande menniskoracer i sina nationaldräkter.

Berömda personligheter, krönta hufvud och förbrytare som tidningarne brakt underrättelse om under de senare åren. **Kejsar Wilhelm** och **Kejsar Fredrik af Tyskland. Kronprins Rudolph af Österrike. Baronessan Vetsera. General Boulanger. John Eriksson. General Booth** (Frälsningsarmén). **Luftseglaren kapten Rolla. Professor Dr Koch. Emin Pascha. Tippu Tip** med flere berömda personligheter.

Af Grupper framhålles:

Karl XIIs död vid Fredrikshald. Kristian IIs besök vid Dyvekes dödsläger. Yngsjömörderskan Anna Månsdotter (afrättad i Kristianstad den 7 Augusti 1890). Massmördaren Jan Umb som mördade 6 man på skonerten "Johannes". Stanley och hans följeslagare i Afrika. Tantali qval. Lustiga karnevalsgäster. Kristi födelse i Betlehem. Droppstensgrottan.

OBS.! Blomsterflickor i Irrgången.

Ett skönhetsgalleri af världens vackraste qvinnor.

(Däribland flera prisbelönta från skönhetsutställningen i Spaa).

Fins icke i något annat museum.

En stor anatomisk afdelning, hvaribland tvenne figurer som erhållit medalj på världsutställningen i Paris utmärak sig samt fysionomiska naturfenomen.

Den hårbevuxna qvinnan med sitt barn.

Ap-, Björn-, Hund-, Får-, Uggle- och Svinmenniskor samt sammanvuxna tvillingpar i flera stadier.

En Gorilla,

7 fot hög, från ön Garbo.

Detta museum är vackert och elegant utstyrdt efter nutidens fordringar, intressant och lärorikt såväl för damer som herrar och barn.

Entrée: 25 öre för äldre, 10 „ „ barn.

Högaktningsfullt

03596 **S. Nielsen.**

From Wax Cabinets to Early Cinema:
Visual entertainment over the Baltic Sea

★

HANNU SALMI

Digitaliserad dagspress som ett metamedium ...

N. NIELSENS

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Ett skönhetsgalleri af verldens skönaste qvinnor, deribland flera prisbelönta ifrån Spaa.

Obs. *Aldrig sedt i något annat Museum.*

Blomsterflickor i Irgården.

Obs.! Detta museum är snyggt och elegant utstyrdt och motsvarar nutidens fordringar i alla hänseenden; intressant och lärorikt för såväl damer som herrar och barn.

Entré: 35 öre för äldre; 20 öre för barn.

524 **N. Nielsen.**

museum.

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Museum är dagligen öppet från kl. ***10*** f. m. till ***10*** e. m.

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Från och med
Söndagen den 18 Mars
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Entrée: 25 öre för äldre.
10 „ „ barn.

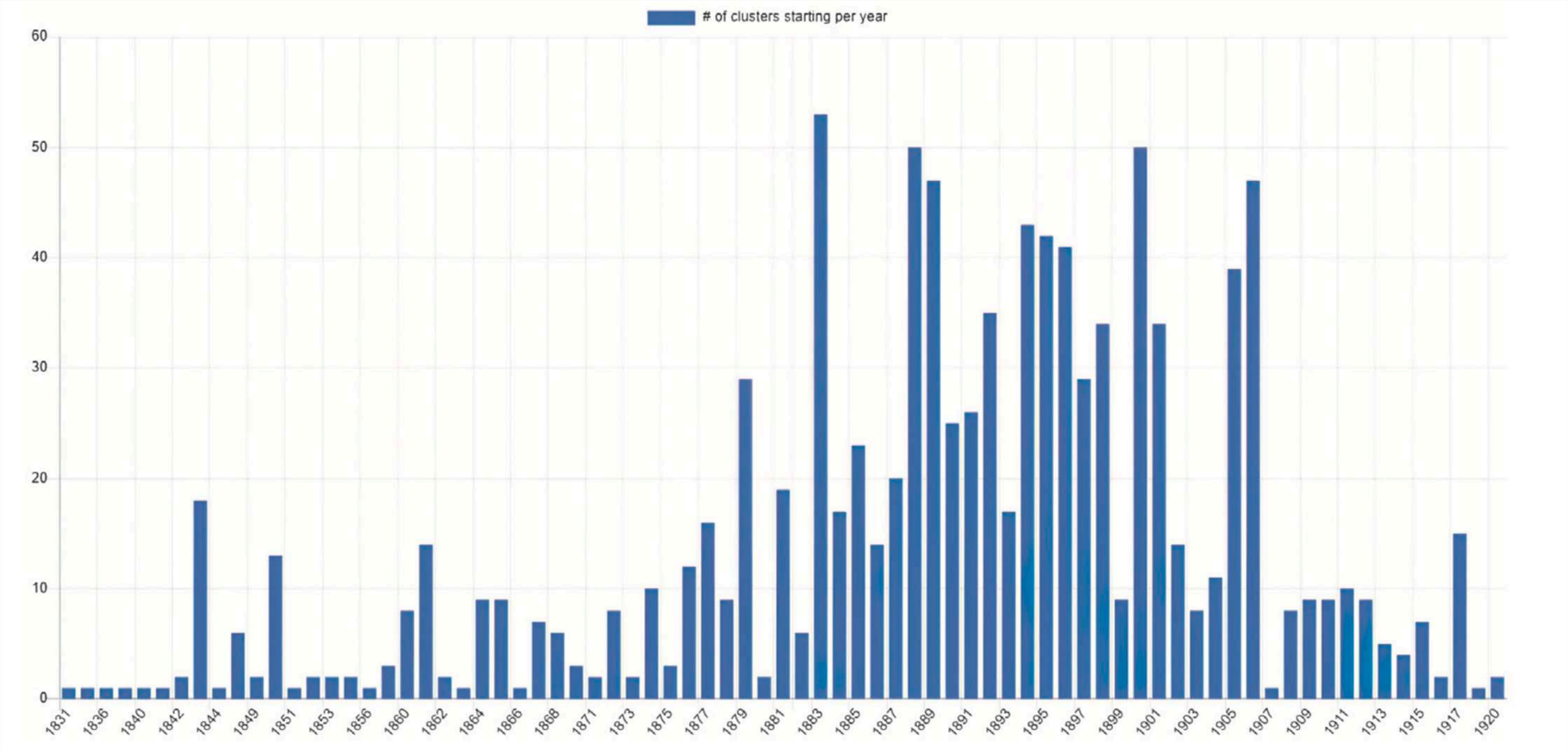
Högaktningsfullt
S. Nielsen.

03596

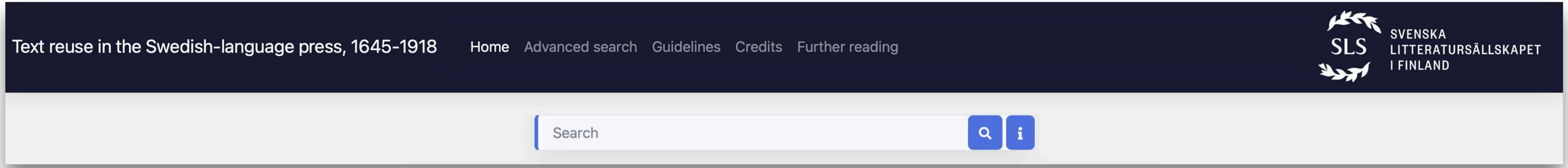
From Wax Cabinets to Early Cinema:
Visual entertainment over the Baltic Sea

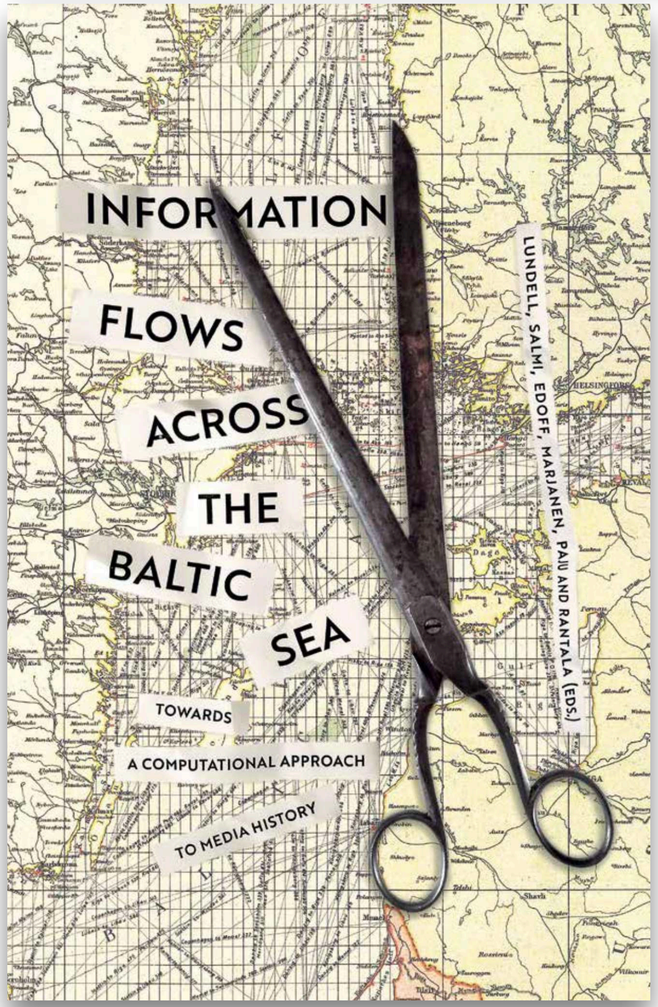
★

HANNU SALMI



• Figure 1. Text reuse clusters on wax cabinets, based on the starting year.

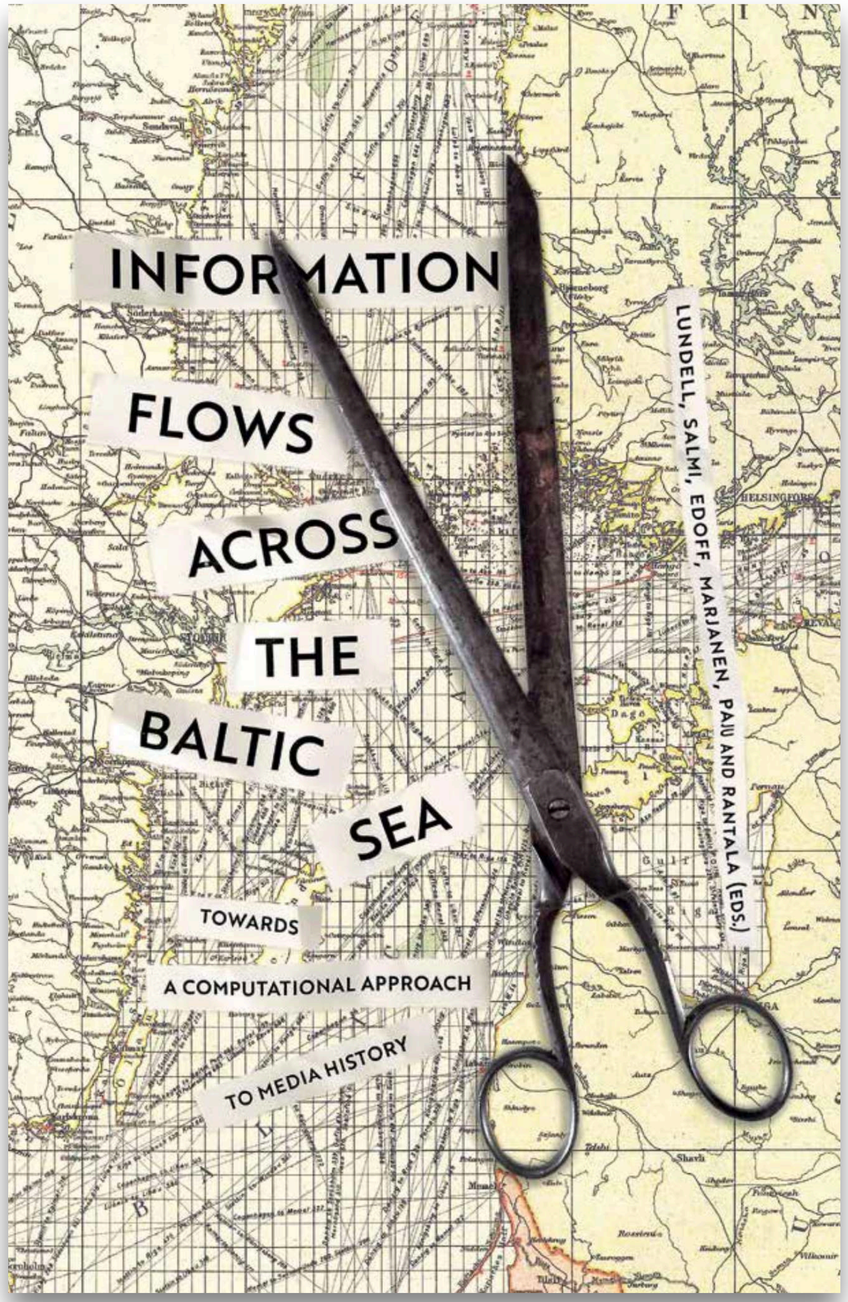


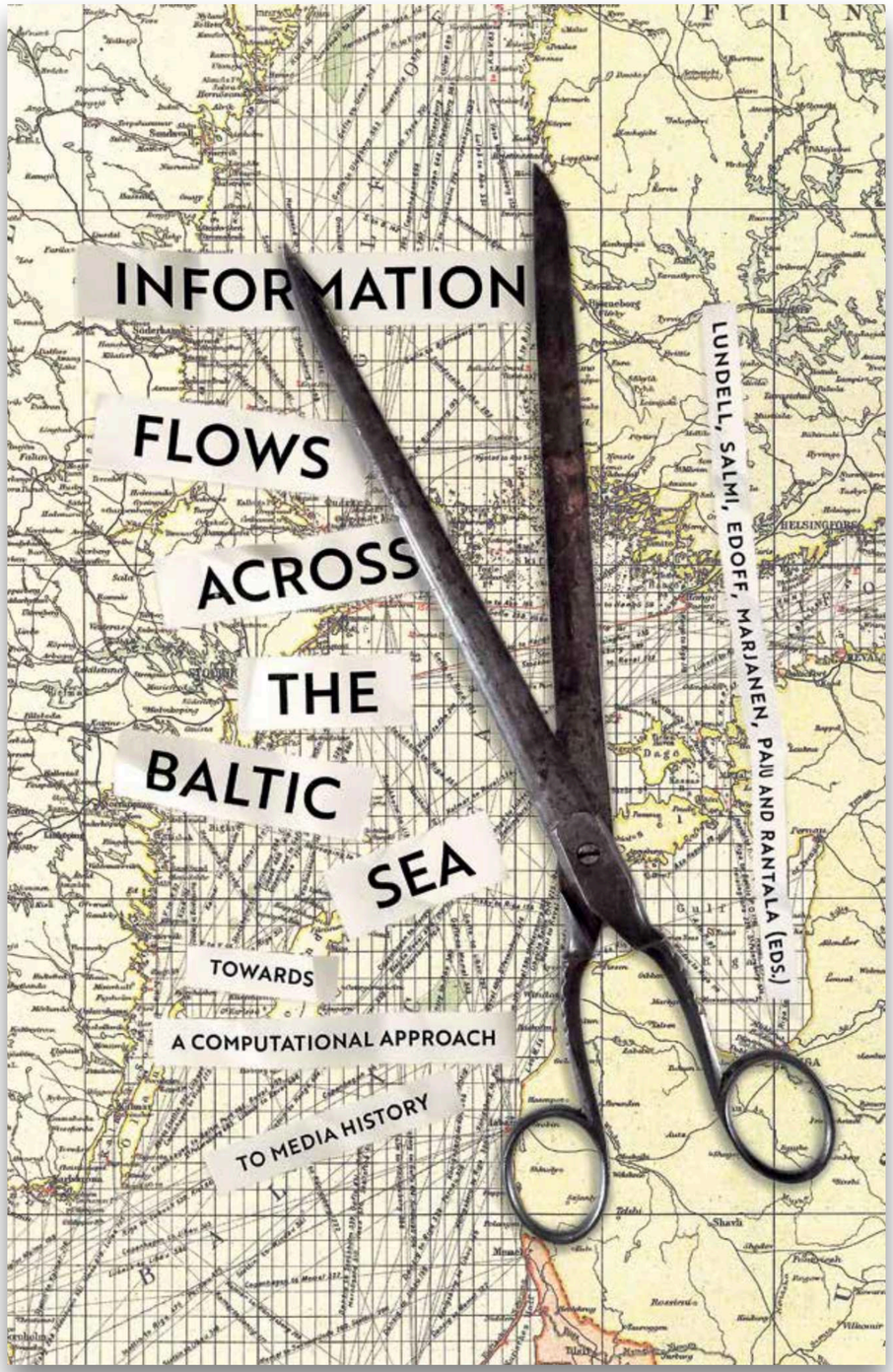


Ett DH-projekt som visar på de **mediehistoriska möjligheter** som kan uppstå när kvalitativa och kvantitativa ansatser kombineras.

Digital-historisk forskningspraktik

Nästan all digital-historisk storskalig textanalys bygger på möjligheten att **växla perspektiv** – att studera **både stora mönster och kvalitativa utsagor**.





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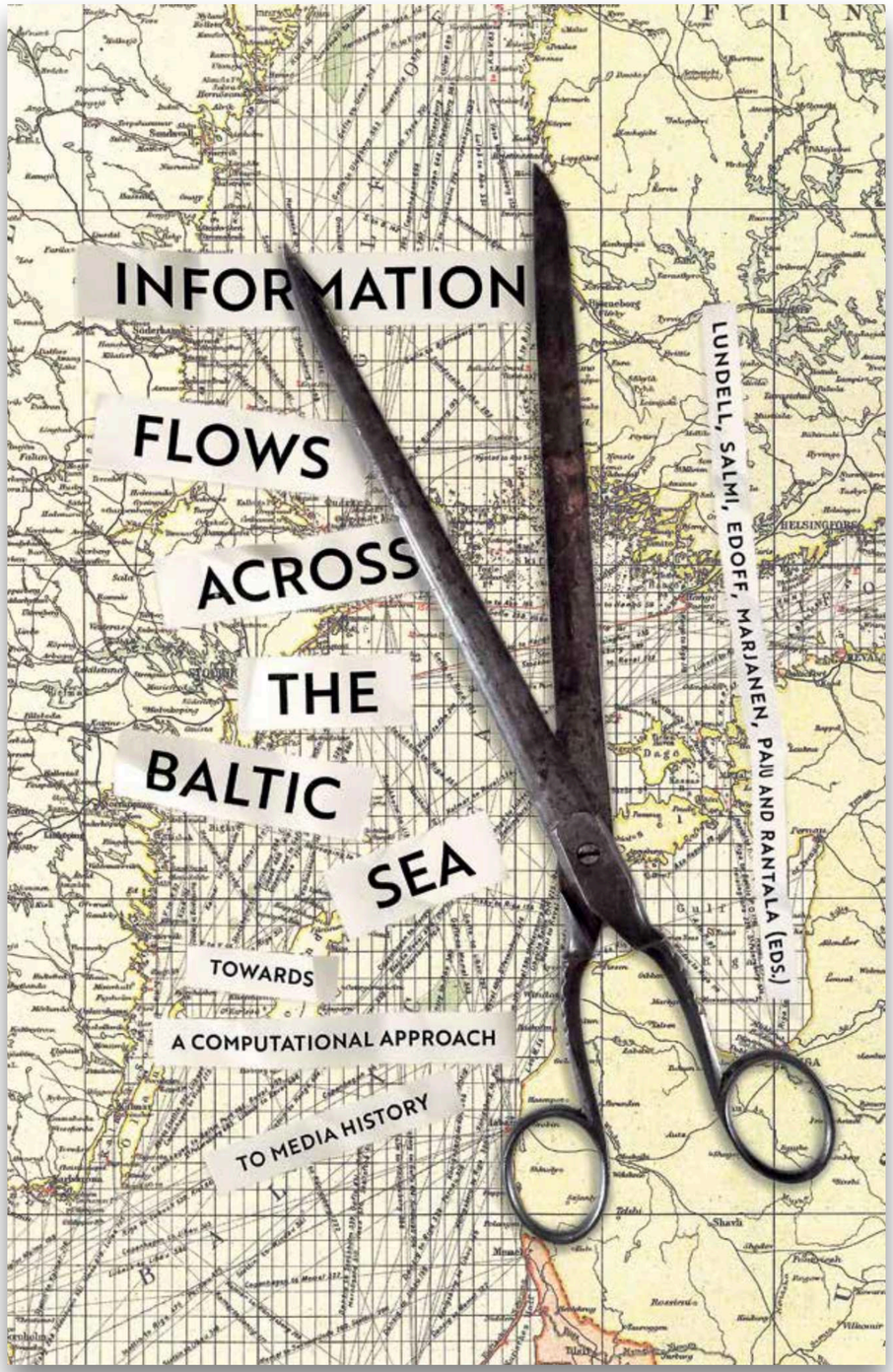

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emellan
STOCKHOLM och ÅBO
G. Biurman fecit
BOTTNISKA
WIKEN
ÅBO LÄN
Nijstad
Tomois
Åbo
Nändal
Kurfalö
Jurmo
Afva
Sudsalo
Waritsala
Rimito
Biörnholm
Fisko
Rogholm
Brandö
Tilsön
Astellholm
Enklinge
Säfwar
Lappnäset
Wattu
Kumlinge
Skiftet
Snäkö
Seglinge
Delen
Wargata
Bergö
Ingön
Öfvero
Brändö
Gudö
Somerö
Flijsehamn
Granhamn
Lemland
Lemsund
Lomparn
Iomala
Iarsön
Eckerö
Ålands
Signilskär
Hof
Dutisö
Geta
Aspö
Finnbö
ÅLAND
Salhuik
Bomarsund
Kastelholm
Mariehamn
Föreslund
Örskärs Bäk
Gräs ön
Öregrund
Östhammar
Söderön
Risön
Orön
Raggön
Singön
Fogdön
Biöholmen
Pästwägen til Åbo
Griselhamn
UP
LAND
Töflinge
Biörkön
Ahlholm
Svanberga
Kraksta
Norr Tälje
Wättö
Gisslingen
Rådmansön
Bilanda
Hall
Östbij
Oxlarn
Oxhalsön
Blidön
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Lurtan
Möjan
Waxholm
Wind ön
Stockholm
Wermdö
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1 2 3 4 5 6 7
Swenska Mijl

1749

CHARTA
Öfver
PÅSTWÄGEN
emellan
STOCKHOLM och ÅBO
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Swenska Mijl

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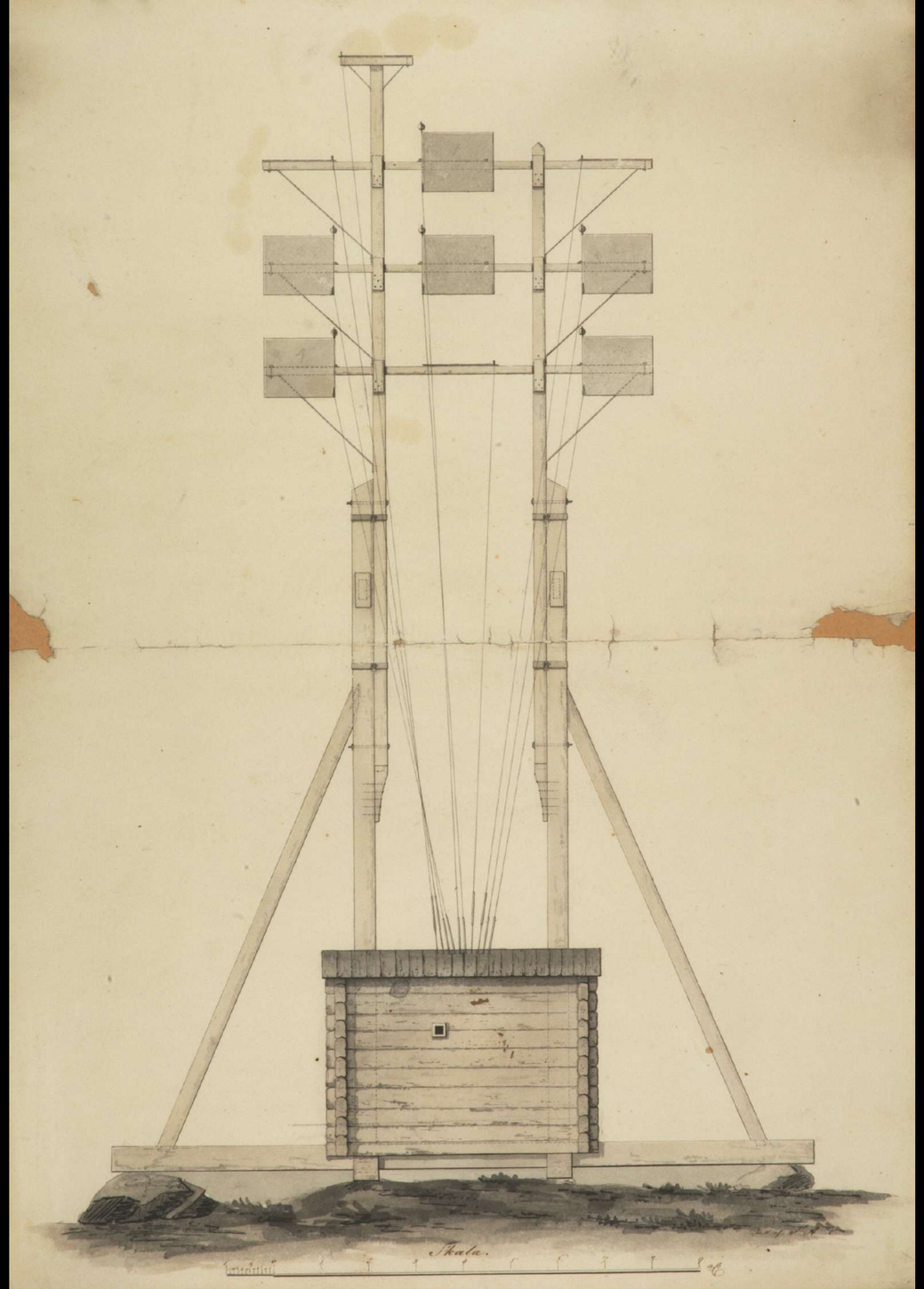
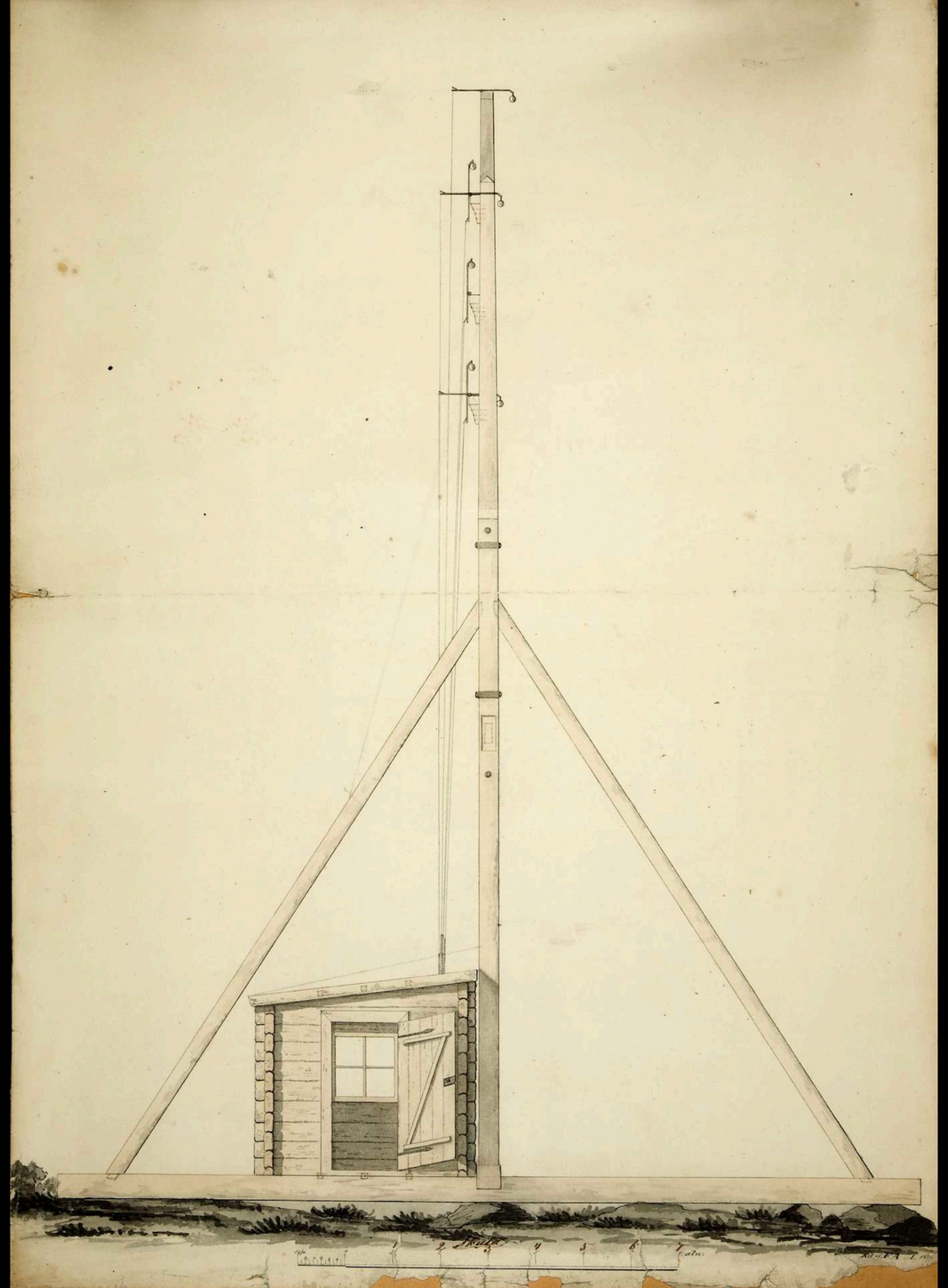
1756





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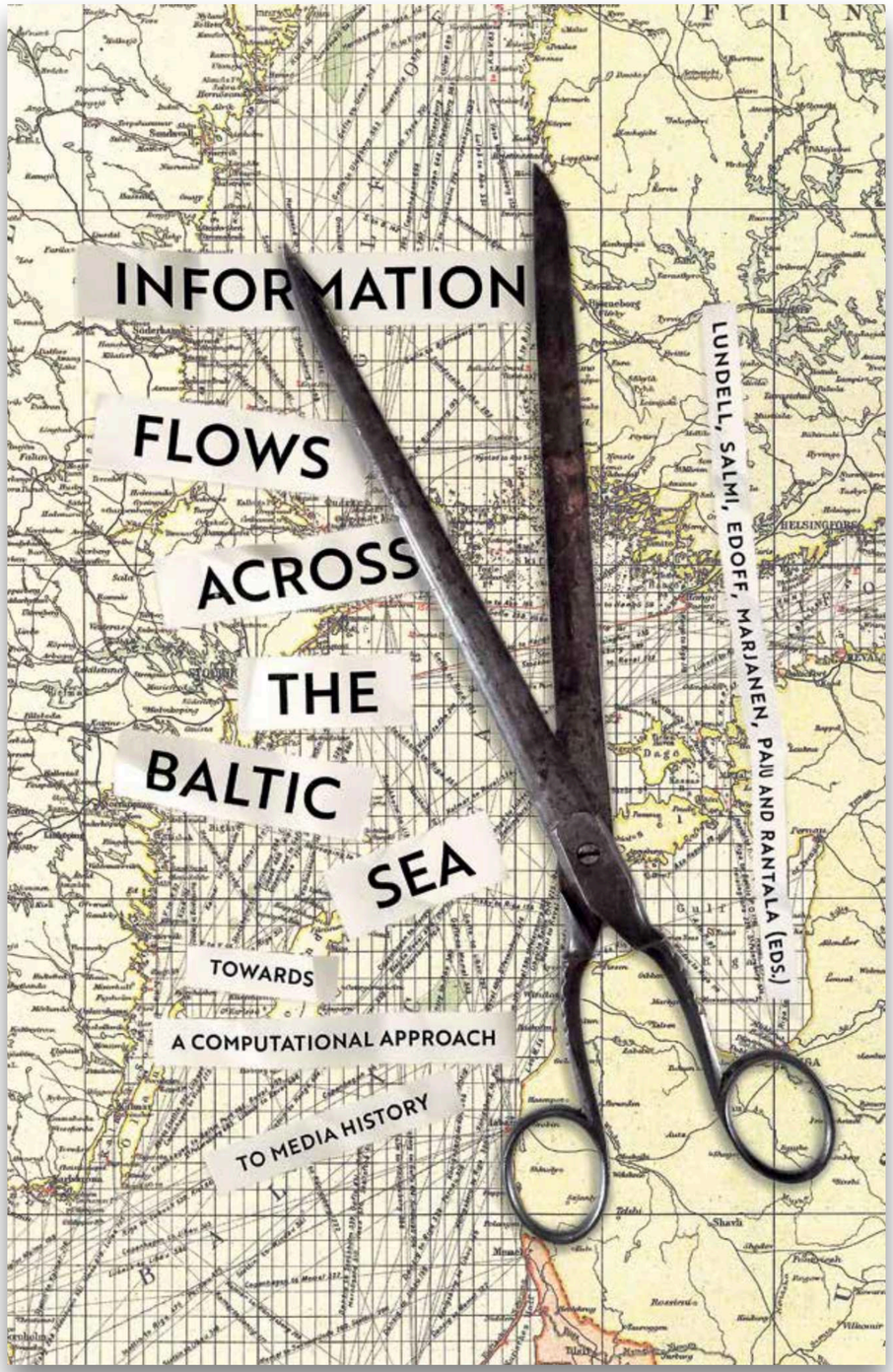

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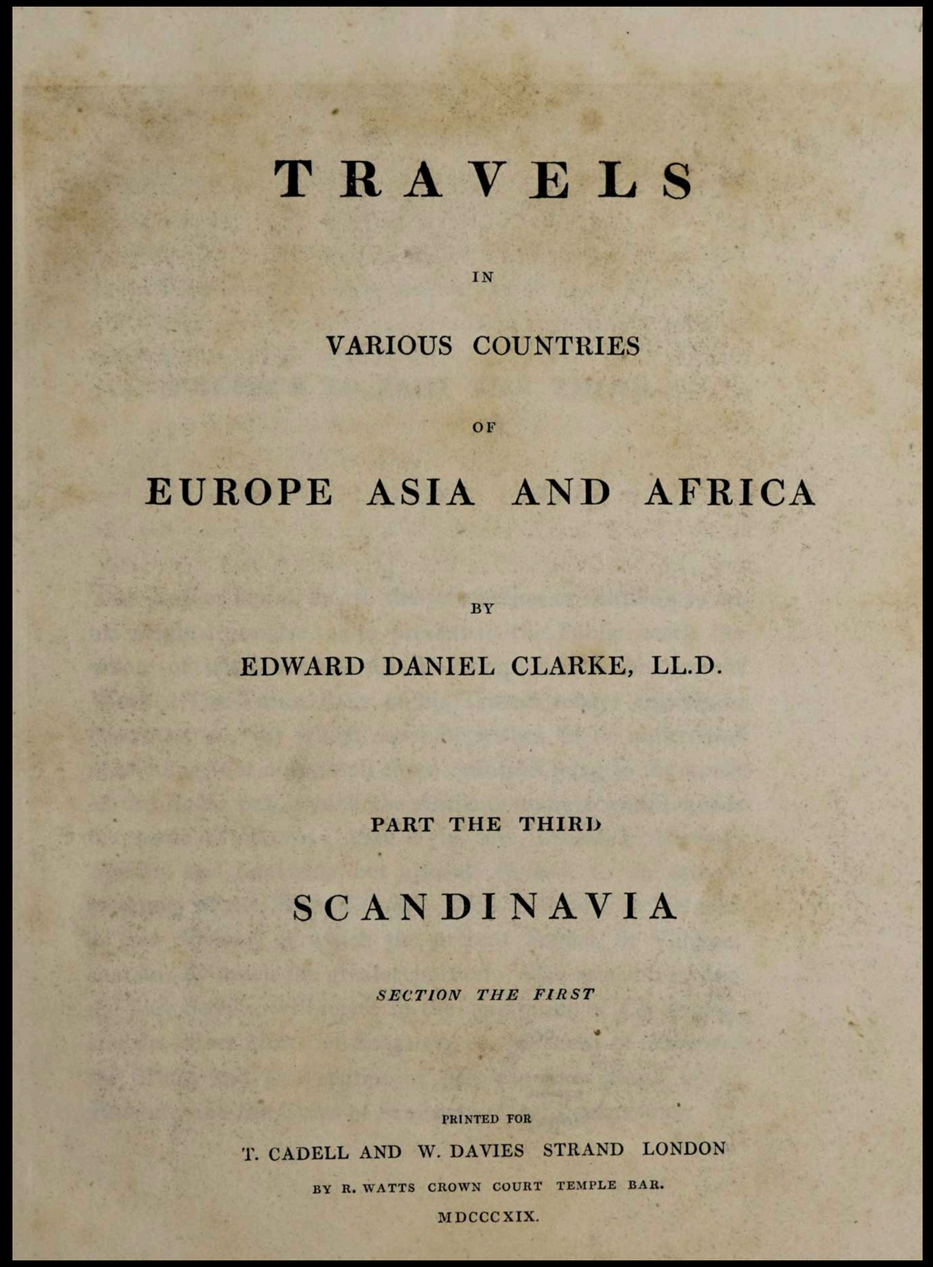


TRAVELS

IN

VARIOUS COUNTRIES

OF

EUROPE ASIA AND AFRICA

BY

EDWARD DANIEL CLARKE, LL.D.

PART THE THIRD

SCANDINAVIA

SECTION THE FIRST

PRINTED FOR

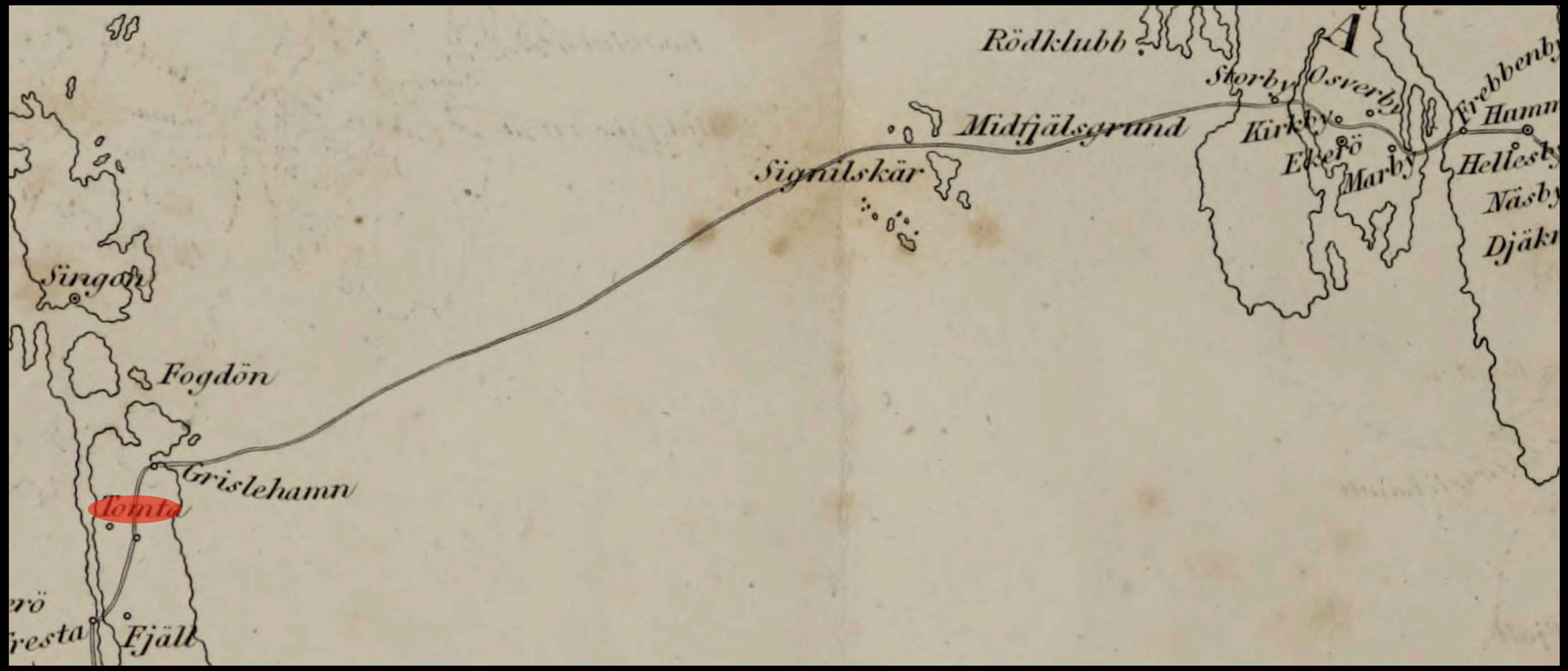
T. CADELL AND W. DAVIES STRAND LONDON

BY R. WATTS CROWN COURT TEMPLE BAR.

MDCCCXIX.

Grisschamn. to *Grissehamn.* This place consists of nothing more than a single post-house, built by Government about twenty years ago; near which is stationed a *Telegraph.* It serves also to travellers as an inn, although the worst in all *Sweden.* There is no situation better adapted for a house of accommodation; but a place more poverty-struck, dirty, cold, or in all respects more wretched, can hardly be conceived. It stands upon a rock, close to the mouth of the *Gulph of Bothniâ.* The country around it is low, barren, and full of rocks, with here and there a few stunted trees and shrubs. We were detained at this miserable place, owing to the violence of the wind, which was now stormy.

Telegraph.


A
Rödklubb
Storby
Osverby
Kirkby
Ekerö
Marby
Frebbenby
Hamn
Hellesby
Näsby
Djäkn
Midfjälsgrund
Signilskär
Singar
Fogdön
Grislehamn
Tomta
Fjäll

Text reuse in the Swedish-language press, 1645-1918

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SLS SVENSKA LITTERATURSÄLLSKAPET I FINLAND

grisslehamn

Search limiting:

- Title
- Year of appearance
- Location
- Country

Individual hits | Clusters | Sort by date, ascending | 10 per page

Showing 1-10 out of 6568 matches...

Hits:

Cluster ID:	cluster_106002162
Country:	Finland
Date:	1804-01-14
Document ID:	1771-1870_swe_1804_1457-4780_1804-01-14_4_001.xml
Location:	Turku
Text:	ri 1304. N:o 4. 4L\ H/ V && I w II I || V\% Eckerö. Den 2 Januari 1804. Den zo sistl. December gjorde Swenjka Postbok derne försök, att kunna hit öfwerkomma, men för is mot Eckerölandet, nödgades aterwända till ,Grisiell)amn. I dag gjordes försök med Finsia Posierne, att kunna komina till Signllstar, men genom issörja som med lugnet tilltog, måste de aterga ock landa wid Torpstaca, belägen frän Postkontoret i och en half mil. Genom denna nordliga wind fom nu ansatt, uppfyllesiatcr hafwet med drifisoch sörja, att owisit ar, nar och huru snart någon öfwerfart emellan Eckerö och *Grisslehamn* ste kan. I dag ankom Finst Post/ som med de förr hitankomne härsiades ligger tillika med resande. Den 9 Januari 1804. Sedan sista rapporten som den 2 deunes härifratt afgick, har icke någon förändring till öfwerfart i hafwet warit/ hwarföre de sa wäl förut hitankomne 5 si. Finsta Poster, som den, hwilken i ankom jemte He förut omnämnde resande äro <qwarliggande. Döde i Hbs^ EnkeFru Kaptenffan wälborna Susanna
Title:	Åbo Tidning
URL:	http://digi.kansalliskirjasto.fi/sanomalehti/binding/414533?page=1&term=grisslehamn
Year:	1804

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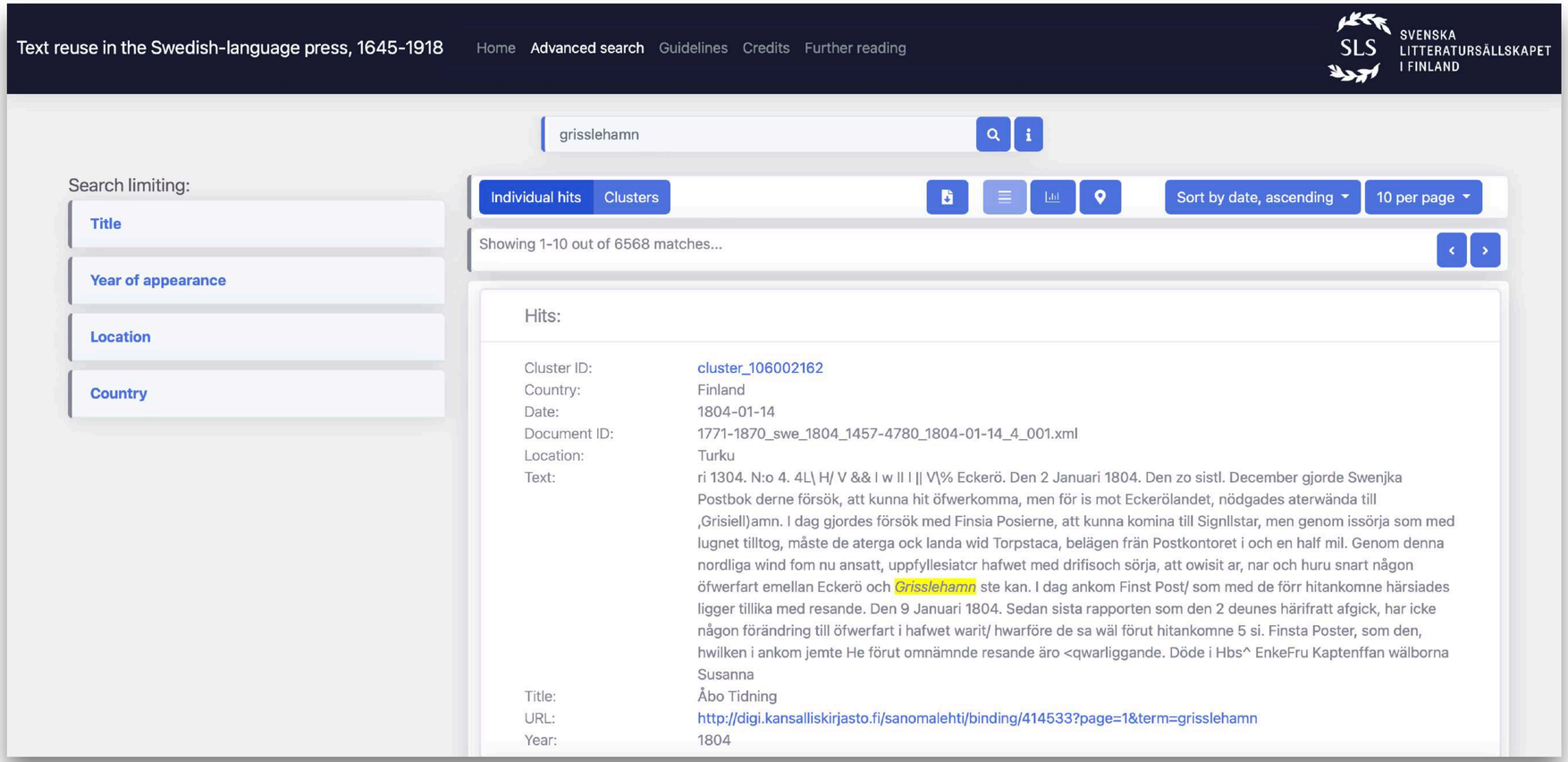
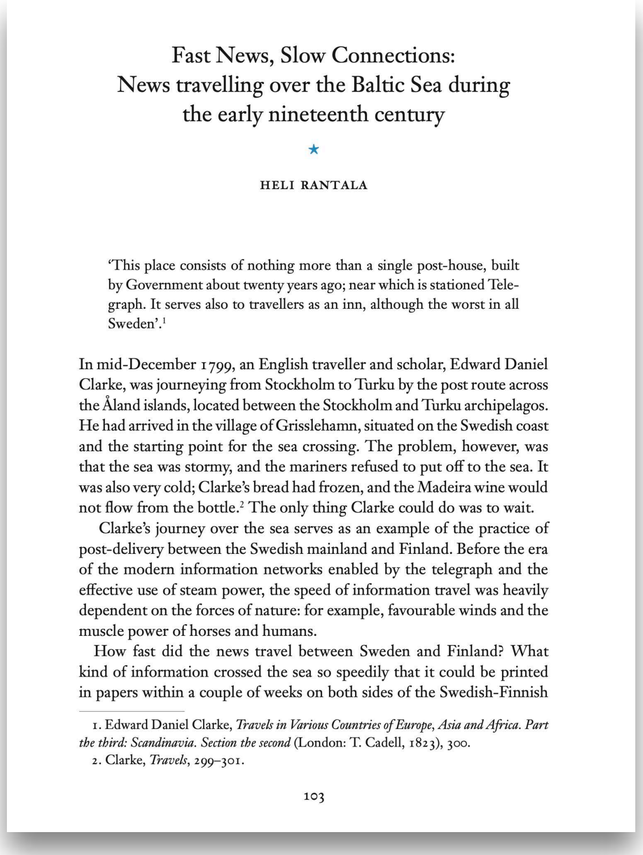
> 1810-tal nyhetshastighet mellan Sverige och Finland på omkring 11 till 14 dagar.





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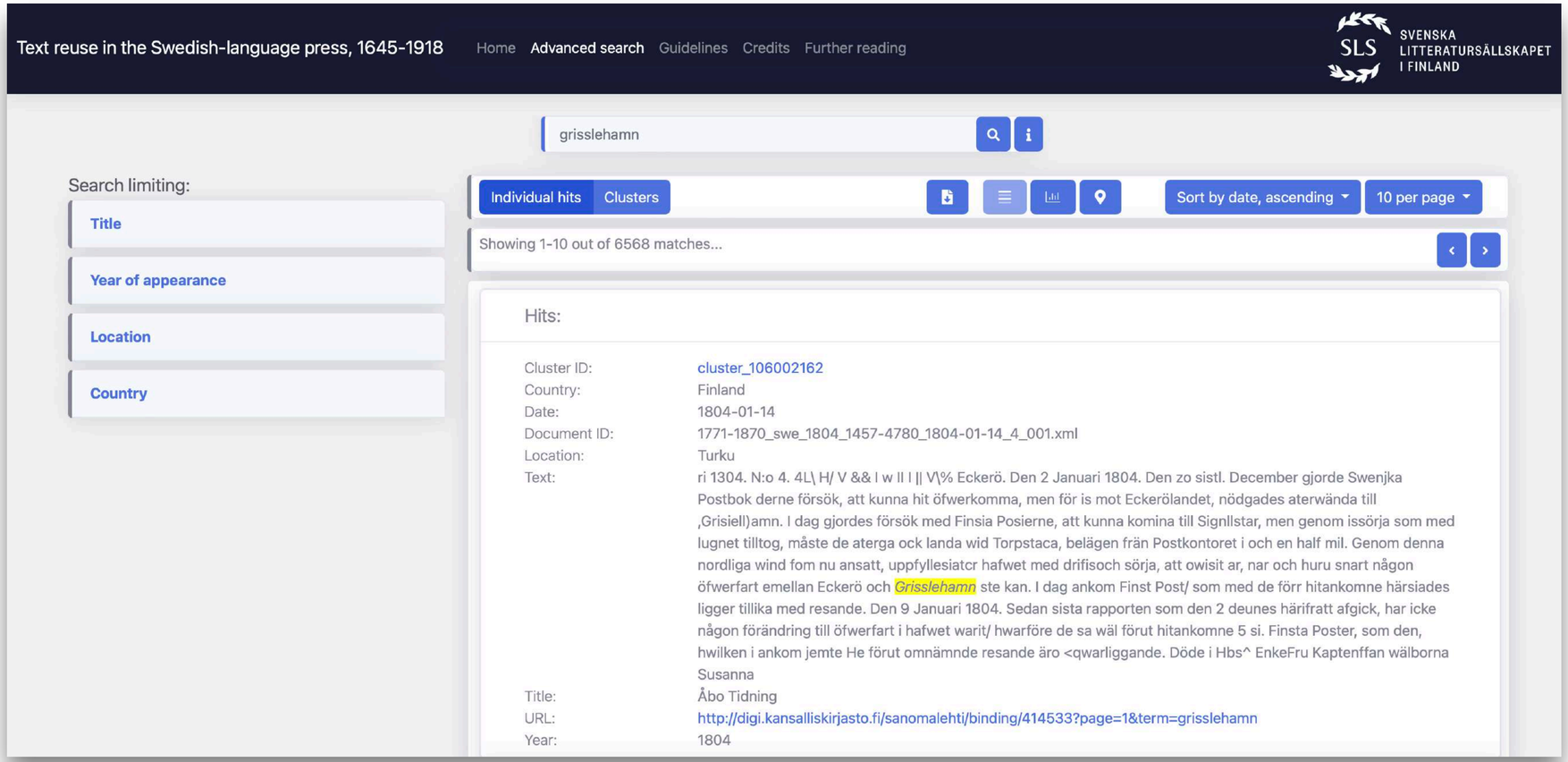
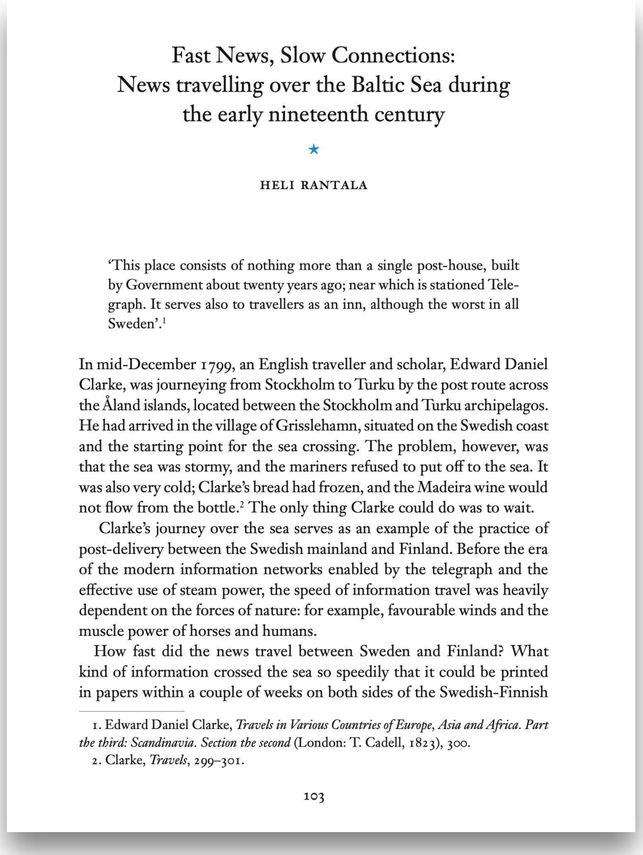
> 1820-tal – cirka 10 till 11 dagar.





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> 1820-tal – cirka 10 till 11 dagar.

> 1840-tal – cirka en vecka.

130
SVERIGE
EUROPA

Kommunikationens hastighet och dess materiella förutsättningar

ABMF10 Digitalt kulturarv DIKM01 Digital historia =

sant!

Schema ABMF10 Digitalt kulturarv 7,5 hp, HT 2025

Vecka 45:			
Tisdag 4/11	LUX: B352	kl. 13-15	DIKM01 & ABMF10 Gemensam kursstart
Torsdag 6/11	LUX: A233	kl. 15-17	Föreläsning 1. Vad är digitalt kulturarv?
Fredag 7/11	LUX: B352	kl. 13-16	Datalabb 1.
Vecka 46:			
Tisdag 11/11	LUX: C215	kl. 10-12	Föreläsning 2. Kulturarvets digitalisering – en mediehistoria
Onsdag 12/11	LUX: B352	kl. 10-12	Föreläsning 3. Digitaliseringens specifictet, 3D & forskningsprojektet Digitala modeller (gemensamt ABMF10 & DIKM01)
Torsdag 13/11	LUX: B352	kl. 13-16	Datalabb 2.
Vecka 47:			
Onsdag 19/11	LUX: B429	kl. 10-12	Föreläsning 4. Gästföreläsning av digitaliseringskoordinator Karin Glasemann (ArkDes): Om ABM & digitalisering
Torsdag 20/11	LUX: B240	kl. 10-12	Föreläsning 5. Temamodellering, kurering & forskningsprojektet Välfärdsstaten analyserad (gemensamt ABMF10 & DIKM01)
Fredag 21/11	LUX: B339	kl. 13-16	Datalabb 3.
Vecka 48:			
Måndag 24/11	LUX: B339	kl. 10-12	Föreläsning 6. Datadriven forskning, kulturarv & Vetenskapsrådets forskningsprogram Digarv (gemensamt ABMF10 & DIKM01)
Onsdag 26/11	LUX: C337	kl. 10-12	Föreläsning 7. Digitalisering på Riksarkivet, Kungliga biblioteket & Riksantikvarieämbetet
Torsdag 27/11	LUX: B152	kl. 10-12	Föreläsning 8. Generativ AI, kulturarv & forskningsprojektet Moderna tider 1936 (gemensamt ABMF10 & DIKM01)

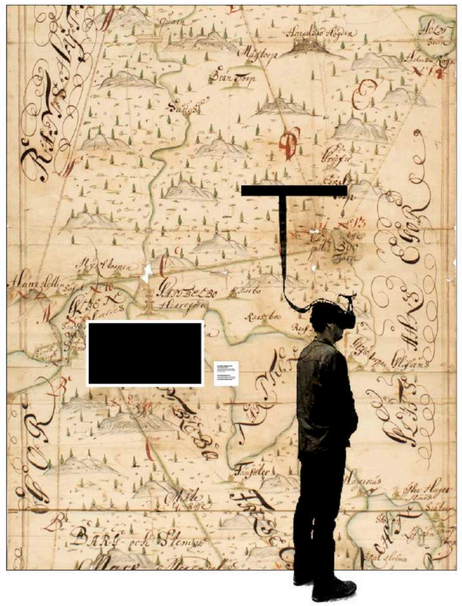
Schema DIKM01 Digital historia 7,5 hp, HT 2025

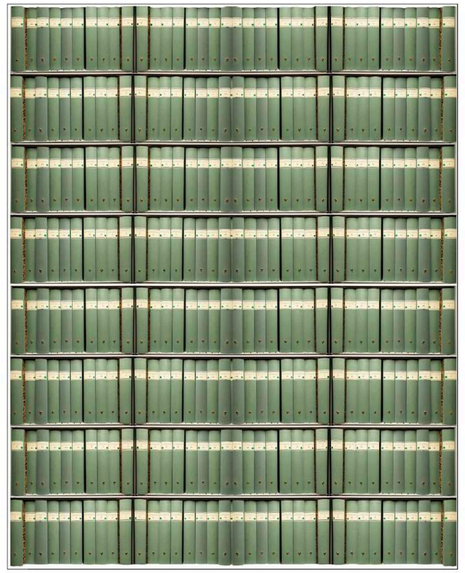
Vecka 45:			
Tisdag 4/11	LUX: B352	kl. 13-15	DIKM01 & ABMF10 Gemensam kursstart
Onsdag 5/11	LUX: C213	kl. 10-12	Föreläsning 1. Vad är digital historia?
Fredag 7/11	LUX: B129	kl. 9-12	Datalabb 1
Vecka 46:			
Måndag 10/11	LUX: C213	kl. 10-12	Föreläsning 2. Om digitala metoder & historievetenskap
Onsdag 12/11	LUX: B352	kl. 10-12	Föreläsning 3. Digitaliseringens specifictet, 3D & forskningsprojektet Digitala modeller (gemensamt ABMF10 & DIKM01)
Torsdag 13/11	LUX: B129	kl. 9-12	Datalabb 2
Vecka 47:			
Tisdag 18/11	LUX: C337	kl. 10-12	Föreläsning 4. Gästföreläsning av FD Merisa Ariel Martinez (Högskolan i Borås): Library digitization and digital textual scholarship
Torsdag 20/11	LUX: B240	kl. 10-12	Föreläsning 5. Temamodellering, kurering & forskningsprojektet Välfärdsstaten analyserad (gemensamt ABMF10 & DIKM01)
Fredag 21/11	LUX: B339	kl. 9-12	Datalabb 3
Vecka 48:			
Måndag 24/11	LUX: B339	kl. 13-15	Föreläsning 6. Datadriven forskning, kulturarv & Vetenskapsrådets forskningsprogram Digarv (gemensamt ABMF10 & DIKM01)
Tisdag 25/11	LUX: C215	kl. 10-12	Föreläsning 7. Historievetenskapens digitala gränssnitt & exemplet *Journal of Digital History*
Torsdag 27/11	LUX: B152	kl. 10-12	Föreläsning 8. Generativ AI, kulturarv & forskningsprojektet Moderna tider 1936 (gemensamt ABMF10 & DIKM01)

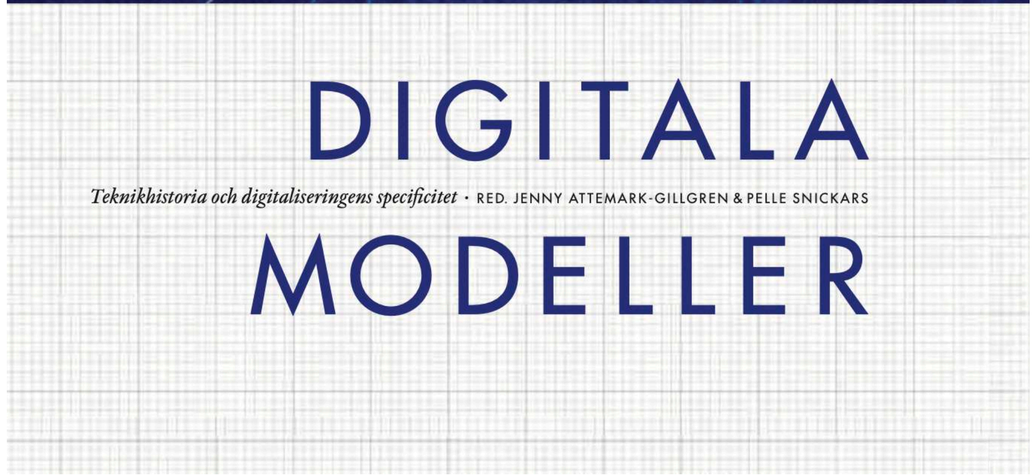
Försök att närvara på respektive kurs gäst-föreläsning.

ABMF10 & DIKM01 – kurser som är osedvanligt forskningsorienterade.

Föreläsning 3. Digitaliseringens specifictet, 3D & forskningsprojektet Digitala modeller







Föreläsning 5. Temamodellering, kurering & forskningsprojektet Välfärdsstaten analyserad

BROWSE Browse Topic Documents **TRY**

Displays documents in which a topic occurs above a given threshold.

```
[3]: gui.display_topic_documents_gui(current_state())
```

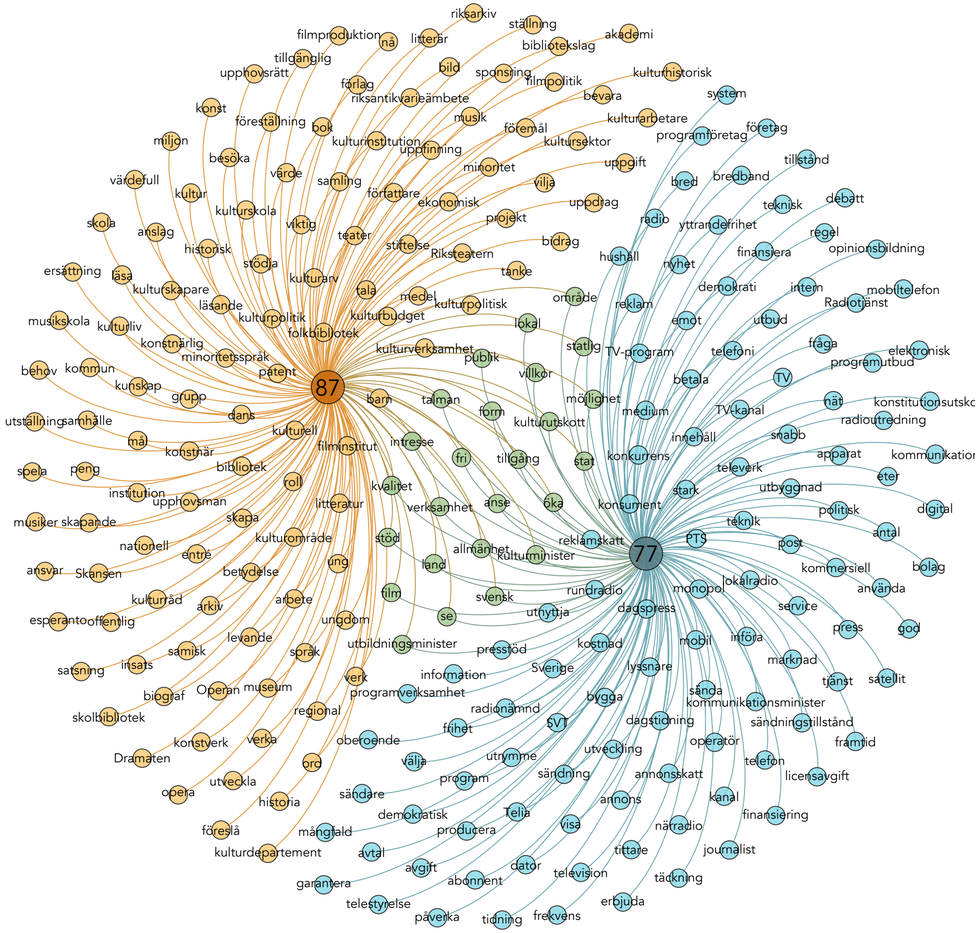
<< >> Topic ID 8

Max number of documents to show Threshold 0.20

75

ID 8: Film Tidning Radio Program Sverige Reklam Tv År Skrift Verk Bild Medium Del Television Press Sändning Allmänhet Kostnad Företag Information Land Produktion Innehåll Kr Material Skall Annon
Upplaga Exemplar Upphovsman Tf Biograf Möjlighet Avtal Författare Regel Intresse Får Form Antal Tidskrift Massmedium Distribution Dagspress Fråga Utgivare Vecka Stockholm Yttrandefrihet Publi
Sida Tv-Program Dagstidning Spridning Grupp Sr Inspelning Uppgift Tid Framställning Kanal Organisation Slag Skydd Producent Verksamhet Sätt Mottagare Närradio Videogram Användning Visning
Utgivning Sändningstid Område Ljudradio Radioprogram Rundradio Sändare Nyhet Text Bruk Meddelande Ab Jury Hand Tv-Reklam Sammanslutning Fall Journalist Upptagning Intäkt Milj
Programverksamheten Bok Omfattning Upphovsrätt Kommitté Gång Ljud Timme Debatt Utbud Artikel Princip Annonsering Publikation Radiolag Samhällsinformation Fonogram Avgift Inslag Bidrag Avs
Grundlag Upplysning Apparatur Tidningsföretag Bl System Exempel Lokalradio Följande Förlag Teledata Läsare Televerk Teknik Bilaga Samhälle Plats Stöd Syfte Tryckfrihet Förening Kapitel Konstnär
Förslag Person Konkurrens Text-Tv Utrustning Band Url Station Framställan Ställning Andratidning Satellit Ensamrätt Filmproduktion Marknad Utrymme Hänsyn Apparat Alb Trycksak Biografbyrå
Utnyttjande Tillstånd Produktionsbidrag Utsträckning Institution Bolag Typ Svenska Annonsör Början Försök Tryckfrihetsförordningen Censur Mmu Filminstitutet Barn Kopia Utsändning Effekt Lokal A
Medborgare Presstöd Skäl Mening Propaganda Framförande Meddelare Postverk Försöksverksamhet Rättighet Post Ansvar Försäljning Göteborg Sou Ort Redaktion Programverksamhet
Yttrandefrihetsbrott Länd

id	weight	year	filename	n_raw_tokens	n_tokens	n_terms	document_id	number
sou_1987_51	0.663780	1987	sou_1987_51.txt	26526	25202	4123	2941	51
sou_1989_73	0.651359	1989	sou_1989_73.txt	15564	14860	3074	3125	73
sou_1974_102	0.620431	1974	sou_1974_102.txt	23667	22213	4583	1835	102
sou_1974_94	0.619562	1974	sou_1974_94.txt	41833	39319	6573	1928	94
sou_1973_8	0.615914	1973	sou_1973_8.txt	39214	36348	6787	1829	8


87
77
PTS
Radiotjänst
Televerk
Sveriges Radio
Dramaten
Operan
Skansen
Riksteatern
Filminstitutet
Folkbiblioteket
Kulturministern
Utbildningsminister
Kommunikationsminister
Kulturdepartement
Kulturråd
Kulturskolan
Kulturpolitik
Kulturbudget
Kulturverksamhet
Kulturutskott
Kulturområde
Kulturarv
Kulturskapare
Kulturinstitution
Kulturarbetare
Kulturhistorisk
Kultursektor
Kulturell
Kulturmedel
Kulturpolitisk
Kulturmiljö
Kulturnämnd
Kulturtjänst
Kulturtillstånd
Kulturtillväxt
Kulturtillgång
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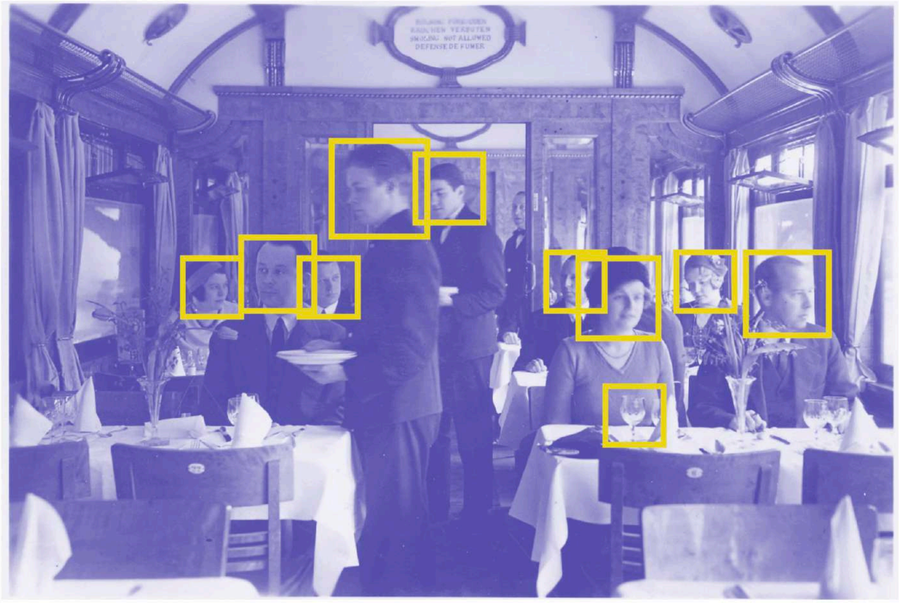
Föreläsning 8. Generativ AI, kulturarv & forskningsprojektet Moderna tider 1936

MODERNA TIDER 1936

Blogg
Om forskningsprojektet
Dataset
Medverkande
Publikationer & resultat
In English



Vad ser och hör samtida algoritmer för mönsterigenkänning när de appliceras på mediehistoriskt källmaterial?

All historieskrivning kräver tolkningsarbete, men vilka algoritmiska uttolkningar av det förflutna åstadkommer mjukvara? Moderna tider 1936 är ett empiriskt orienterat forskningsprojekt som studerar hur maskiner tolkar vardagliga modernitetssymboler i medialt arkivmaterial från 1936.

Med utgångspunkt i fotografiska och audiovisuella samlingar analyserar projektet hur modernt Sverige egentligen var, samtidigt som det utforskar hur datadrivna metoder kan hjälpa oss förstå modernitetens historia på nya sätt.

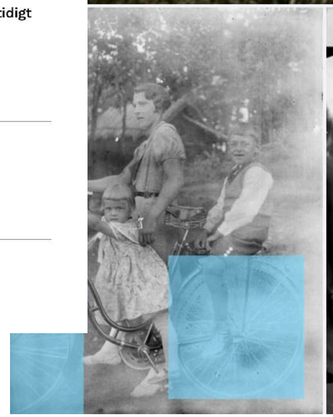
LÄS MER →

20 MAR 2024
SYNTETISK MEDIEHISTORIA

9 NOV 2023
MODERNA TIDER 1936 PÅ FLICKR

RIKSBANKENS JUBILEUMSFOND
STIFTELSEN FÖR HUMANISTISK OCH SAMHÄLLSVETENSKAPLIG FORSKNING

LUNDS UNIVERSITET



Digitalisering & digitisering

Digitalisering & digitisering

Termen **digitalisering** (av kulturarv) har på senare tid inom ABM-sektorn (i dess interna språkbruk) alltmer ersatts av begreppet **digitisering**, efter engelskans ***digitization***.

Jag är medvetna om denna begreppsförskjutning, men har valt att fortsatt använda termen digitalisering. Det är jag nu inte ensam om; även en stor myndighet som Riksantikvarieämbetet använder fortsatt bägge termerna.

Föreläsningar & kurslitteratur

> fem gemensamma föreläsningar
> tre gemensamma datalabbar

> fyra kursspecifika föreläsningar (en med gäst)

... alla föreläsningar finns att ladda ned som PDF på min sajt:

pellesnickars.se

Pelle Snickars

Blogg Artiklar & bokkapitel Böcker Arkiv Kontakt In English

Kontakt

E-post: pelle.snickars [at] kultur.lu.se
Mobil: 073 047 35 18

Nuvarande arbetsadress:
Lunds universitet
LUX Institutionen för kulturvetenskaper
22100 Lund

Fritt fotografi att använda i press och media på mig finns här:

Om Pelle

Pelle Snickars är professor i digitala kulturer vid Lunds universitet. All information på denna sajt (som exempelvis böcker och artiklar) är CC-licensierad – erkännande, icke-kommersiell, inga bearbetningar 3.0 – använd och sprid gärna mina texter.

Aktuella projekt

Moderna tider 1936 (Riksbankens jubileumsfond) – mer information på projektsajten Modernatider1936.

DIGARV – Digitalisering och tillgängliggörande av kulturarvssamlingar (som jag koordinerar med professor Anna Näslund) – mer information på projektsajten DIGARV.

Bokserien Mediehistoriskt arkiv

RSS

Vill du prenumerera på denna blogg? Du har RSS-flödet här.

... ta alltid med era datorer!

Datalabbar ABMF10 & DIKM01

Mathias Johansson

Systemutvecklare
Forskningsingenjör, DigitalHistory @ Lund
Systemutvecklare, Digitala kulturer
https://orcid.org/0000-0002-3338-0551

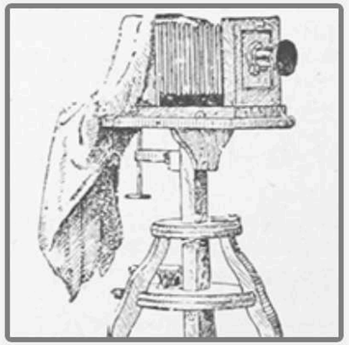
Telefon
+46725180898

E-postadress
mathias.johansson@kultur.lu.se

> 7/11, 13/11 & 21/11

ceremoni & gruppindelning A & B

Datalabbar ABMF10 & DIKM01



Computer Vision for the Humanities: An Introduction to Deep Learning for Image Classification (Part 1)

Daniel van Strien, Kaspar Beelen, Melvin Wevers, Thomas Smits, and Katherine McDonough

This is the first of a two-part lesson introducing deep learning based computer vision methods for humanities research. Using a dataset of historical newspaper advertisements and the fastai Python library, the lesson walks through the pipeline of training a computer vision model to perform image classification.

Peer-reviewed CC-BY 4.0 Support PH

Datalabb 1: **Transkribus**
Förberedelse: gör ett konto på https://www.transkribus.org/
Frivilligt: förbered dokument att transkribera

Datalabb 2: **Voyant**
Frivilligt: ta med ett textkorpus

Datalabb 3: **Moondream**
Förberedelse: gör ett konto på https://colab.research.google.com
Frivilligt: förbered fotografier att arbeta med

Examination

LUNDS UNIVERSITET

Examination & betygskriterier ABMF10 Digitalt kulturarv 7,5 hp, HT 2025

Kursen ABMF10 examineras genom två uppgifter:

(1.) obligatorisk närvaro vid kursens tre datalabbar.

(2.) en individuell inlämningsuppgift (hemtenta) – som lämnas in och laddas upp på Canvas senast tisdag 2/12 kl. 24.00.

Den skriftliga uppgiften består för det första i att utifrån kurslitteratur och föreläsningar beskriva vad digitalt kulturarv egentligen är för något (i mer generell bemärkelse). För det andra ska hemtenan också innehålla en specifik fallstudie av ett valfritt kulturarv som digitaliserats – såsom objekt, text, bild, ljud, film, 3D – inklusive vad denna förändring inneburit. I hemtentan ska ni därtill applicera teoretiska och kontextualiserande perspektiv i en resonerande text. Hemtentan ska innehålla ett flertal referenser till kurslitteraturen i valfritt akademiskt referenssystem, antingen Harvard (parenteser) eller Oxford (fotnotssystem). Texten ska vara cirka tvåtusenfemhundra ord lång.

Vid bedömningen av hemtentan tas hänsyn till i vilken omfattning och hur aktivt ni har använt er av kurslitteraturen. För att visa att ni tillägnat er denna är det viktigt att ni hänvisar till kurslitteraturen fortlöpande i texten. Bedömning sker framför allt utifrån följande kriterier:

> Att visa på inhämtning av kunskapsstoff (litteratur och föreläsningar) under kursen.
> Förmåga att att använda kunskapsstoffet för reflektion, analys och diskussion.
> Förmågan att tydliggöra er argumentation i texten för läsaren (röd tråd).
> Förmåga att korrekt följa svenska språkets normer för skriftspråk.
> Tydlighet med akribi – det vill säga, hantering av källor och referenser.
> Att inlämningsuppgiften hålls inom givna omfångsramar samt lämnas in i tid.

För betyget VG krävs dessutom:

> Förmåga att allsidigt belysa frågeställningar genom att integrera och kontrastera resonemang från olika delar av kurslitteraturen.
> Förmåga till självständig reflektion och analys.
> Att inlämningsuppgiften är välformulerad, samt uppvisar tydlig kontinuitet och struktur.

LUNDS UNIVERSITET

Examination & betygskriterier DIKM01 Digital historia 7,5 hp HT25

Kursen DIKM01 examineras genom två uppgifter:

(1.) obligatorisk närvaro vid kursens tre datalabbar.

(2.) en individuell inlämningsuppgift (hemtenta) – som lämnas in och laddas upp på Canvas senast tisdag 2/12 kl. 24.00.

Den skriftliga uppgiften består för det första i att utifrån kurslitteratur och föreläsningar beskriva vad digital historia egentligen är för något (i mer generell bemärkelse). För det andra ska hemtenan också innehålla en specifik (valfri) historisk fallstudie där digitala perspektiv förmår att beskriva denna på ett annorlunda sätt (jämfört med mer traditionell historievetenskap). Tanken är inte att den senare förklaringen är bättre – utan olikartad. Men hur då? I hemtentan ska ni därtill applicera teoretiska och kontextualiserande perspektiv i en resonerande text. Den ska innehålla ett flertal referenser till kurslitteraturen i valfritt akademiskt referenssystem, antingen Harvard (parenteser) eller Oxford (fotnotssystem). Texten ska vara cirka tvåtusenfemhundra ord lång.

Vid bedömningen av hemtentan tas hänsyn till i vilken omfattning och hur aktivt ni har använt er av kurslitteraturen. För att visa att ni tillägnat er denna är det viktigt att ni hänvisar till kurslitteraturen fortlöpande i texten. Bedömning sker framför allt utifrån följande kriterier:

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> Förmåga att att använda kunskapsstoffet för reflektion, analys och diskussion.
> Förmågan att tydliggöra er argumentation i texten för läsaren (röd tråd).
> Förmåga att korrekt följa svenska språkets normer för skriftspråk.
> Tydlighet med akribi – det vill säga, hantering av källor och referenser.
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För betyget VG krävs dessutom:

> Förmåga att allsidigt belysa frågeställningar genom att integrera och kontrastera resonemang från olika delar av kurslitteraturen.
> Förmåga till självständig reflektion och analys.
> Att inlämningsuppgiften är välformulerad, samt uppvisar tydlig kontinuitet och struktur.

... vi återkommer till hemtenta-uppgiften på sista föreläsningen 27/11

Kurslitteratur

ABMF10 & DIKM01 – *online*

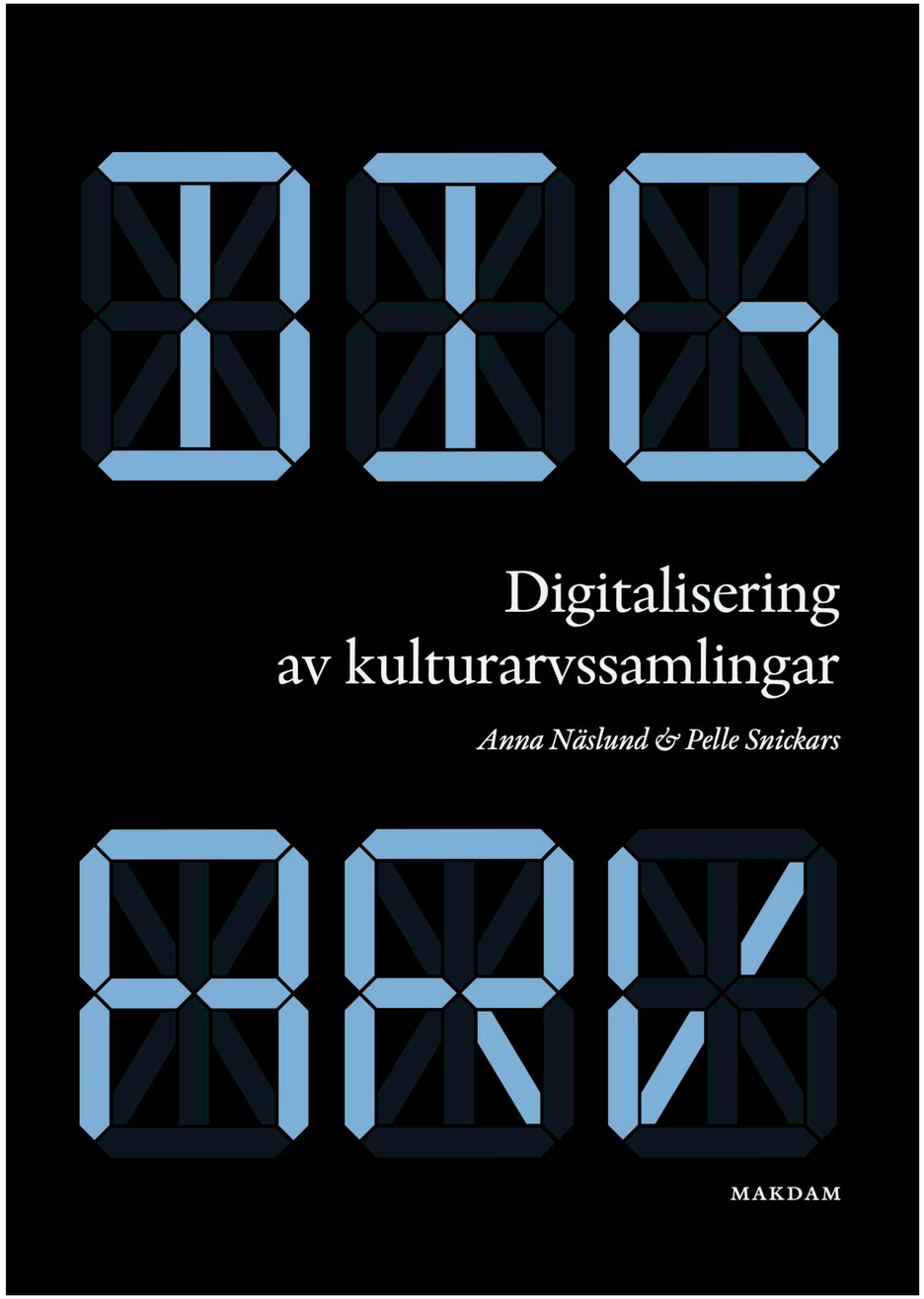
Programming Historian: Computer Vision for the Humanities: An Introduction to Deep Learning for Image Classification (2022) – https://programminghistorian.org/en/lessons/computer-vision-deep-learning-pt1

Maria Eriksson, Pelle Snickars & Tomas Skotare, "Tracking and tracing audiovisual reuse: Introducing the Video Reuse Detector", *Journal of Digital History* nr 3, 2024 – https://journalofdigitalhistory.org/en/article/BuWvtJFxh3wy

ABMF10 – *online*

Jonathan Westin, Jonathan, "Kulturarvets digitalisering", *Digitalisering inom kultursektorn* (Nordiska ministerrådet 2025) – https://pub.norden.org/kulturanalysnorden2025-2/nord2025-009.pdf

ABMF10 – (i *korrektur*)

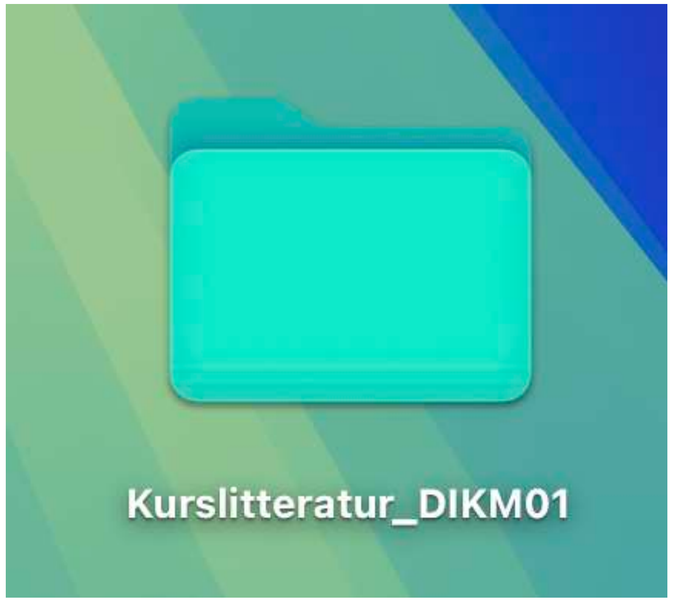


hela

DIKM01 – *online*

Andreas Fickers & Frédéric Clavert, "On pyramids, prisms, and scalable reading", *Journal of Digital History* nr 1, 2021 – https://journalofdigitalhistory.org/en/article/jXupS3QAeNgb

Kurslitteratur_ABMF10


Kurslitteratur_DIKM01

Kingston
64GB

RIKSDAGEN

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Open

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- 606.4TB 4–10 seeders
- 35.1TB >10 seeders

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Anna's Blog

An update from the team	2025-08-07
Winners of the $10,000 ISBN visualization bounty	2025-02-24
Copyright reform is necessary for national security	2025-01-31
Visualizing All ISBNs — $10k by 2025-01-31	2024-12-15
The critical window of shadow libraries	2024-07-16
Exclusive access for LLM companies to largest Chinese non-fiction book collection in the world	2023-11-04
1.3B WorldCat scrape	2023-10-03
Anna's Archive Containers (AAC): standardizing releases from the world's largest shadow library	2023-08-15

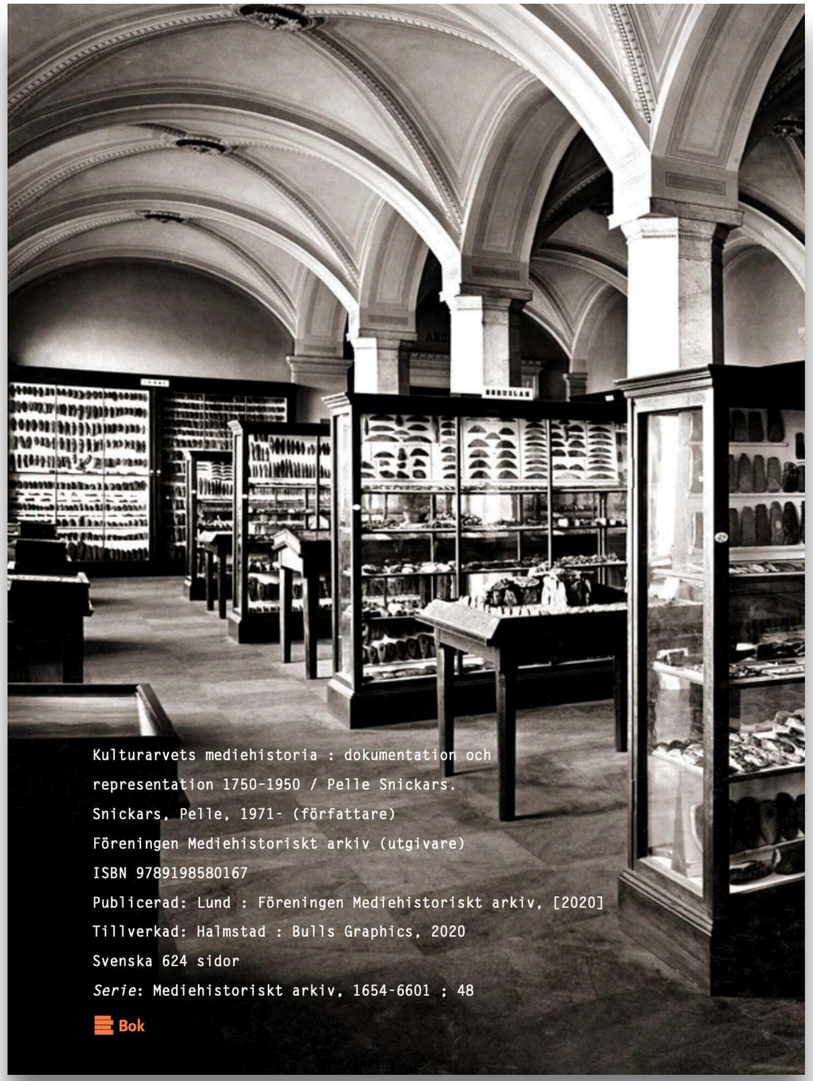
Learn more...

Läsanvisningar & föreläsningar

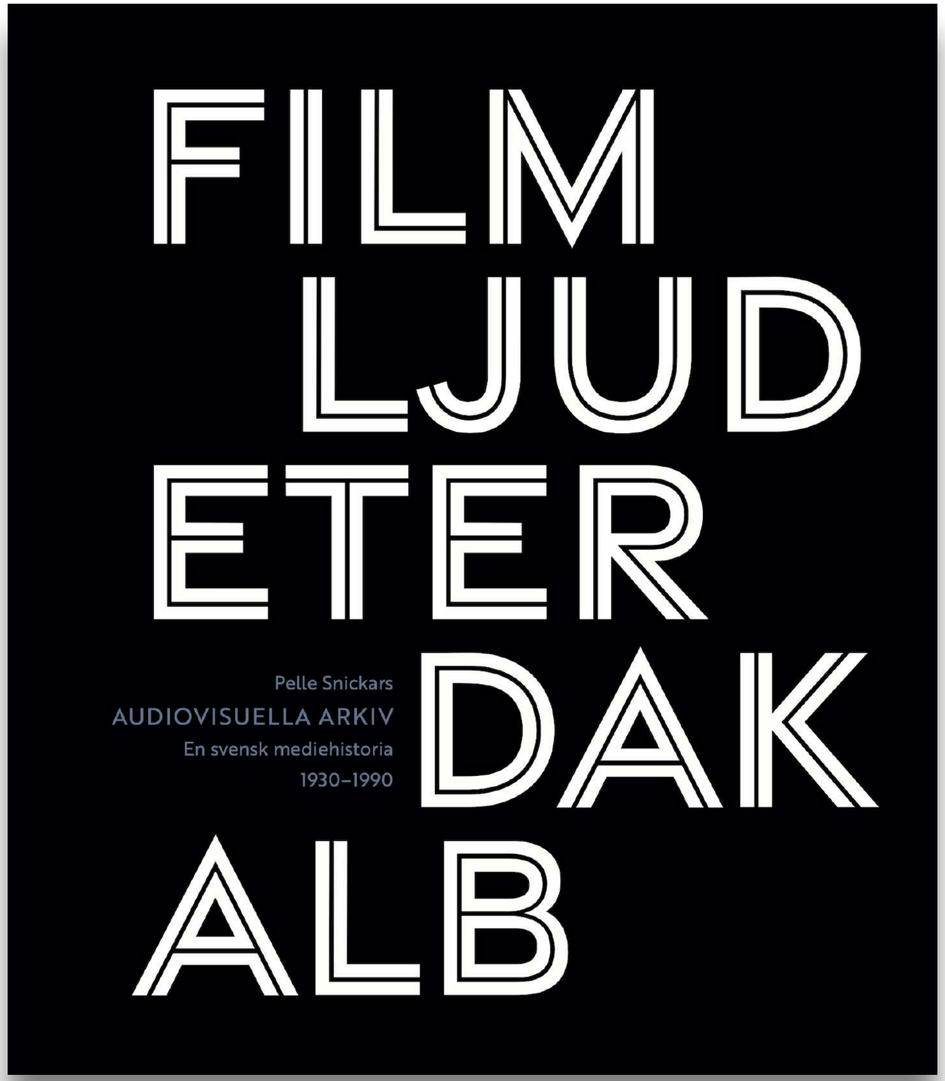
Kurslitteratur kommer förstås att ligga till grund för bägge kurser – och jag kommer **att introducera de flesta texter på en eller annan föreläsning**. Vad som följer är tentativa läsanvisningar – det är förstås bra att förbereda sig, men det är också en hel del att läsa ...

Sidanvisningar för all kurslitteratur återfinns alltså i denna introduktion (ladda ned som PDF).

ABMF10 & DIKM01



s. 1–61



s. 1–30

ABMF10 & DIKM01 – föreläsning 3.

Media History, 2021
Vol. 27, No. 2, 251–265, https://doi.org/10.1080/13688804.2020.1779047

Check for updates

DIGITAL ARCHIVAL LITERACY FOR (ALL) HISTORIANS*

Helle Strandgaard Jensen

For centuries, understanding archives has been key to historians' work. Within the last decades, the increasing availability of sources in digital archives has fostered a growing need to understand how the logics of these influence historical research. Because, even if the digital representations of the individual sources might appear similar to those in analogue archives, using digital archives impacts the work of historians in new ways. In this article, I offer an outline for a digital archival literacy which supports a professional reflection on the everyday uses of digital archives. I propose seeing the shift from analogue to digital archives as a shift in medium, which establishes a new set of logics for the archival production, content, distribution and use. The framework draws upon notions of media literacy developed within the British Cultural Studies tradition.

KEYWORDS twentieth century; archives; contemporary digital media; cultural studies; media historiography; methodology; media literacy

In recent decades, digitisation of analogue collections has been high on the agenda in archival institutions in affluent parts of the world. Prompted by the easy availability of millions of new sources online scholars have begun to consider what this means to historical research.[1] However, most discussions have focused on changing research practices rather than the digital archives themselves and the cyberinfrastructure in which they are embedded.[2] The focus on end-users' practices downplays the influence economic, technical and political aspects have on the possible uses of digital archives. However, these are just as important as scholarly practices as they impact the availability, knowledge organisation and accessibility of digital archives.

In this article, I argue why historians, no matter if their subfield, needs to be able to question the economics, policies and systems design of digital archives. To that end, I offer a framework for supporting a professional reflection on the 'everyday use' of digital archives and the powerful forces that shape online content and availability. The framework draws upon Stuart Hall's encoding/decoding model.[3] Hall's model sets out the parameters for a critical exploration of how the production, distribution and circulation of media (in this case, digital archives) influence signifying practices

*The author would like to thank everyone who has contributed to this article. This includes the peer-reviewers and the many employees in archival institutions who have endured an endless number of questions about their digitised archives. A special thanks to Jane Winters, Henrik Bødker, Lara Putnam and Greg Bak without whose encouragement this article would not have been published, and to the audience and organisors of my keynotes at Cambridge Digital Humanities' Maschine Reading the Archive 2018 and DHBenelux 2019 where I presented some of the ideas for this article.
This article has been republished with minor changes. These changes do not impact the academic content of the article.

ABMF10 & DIKM01 – föreläsning 5.

100 miljoner ord

Reflektioner kring forskningsarbete med storskaliga textuella dataset som historisk empiri

PELLE SNICKARS *Lunds universitet*

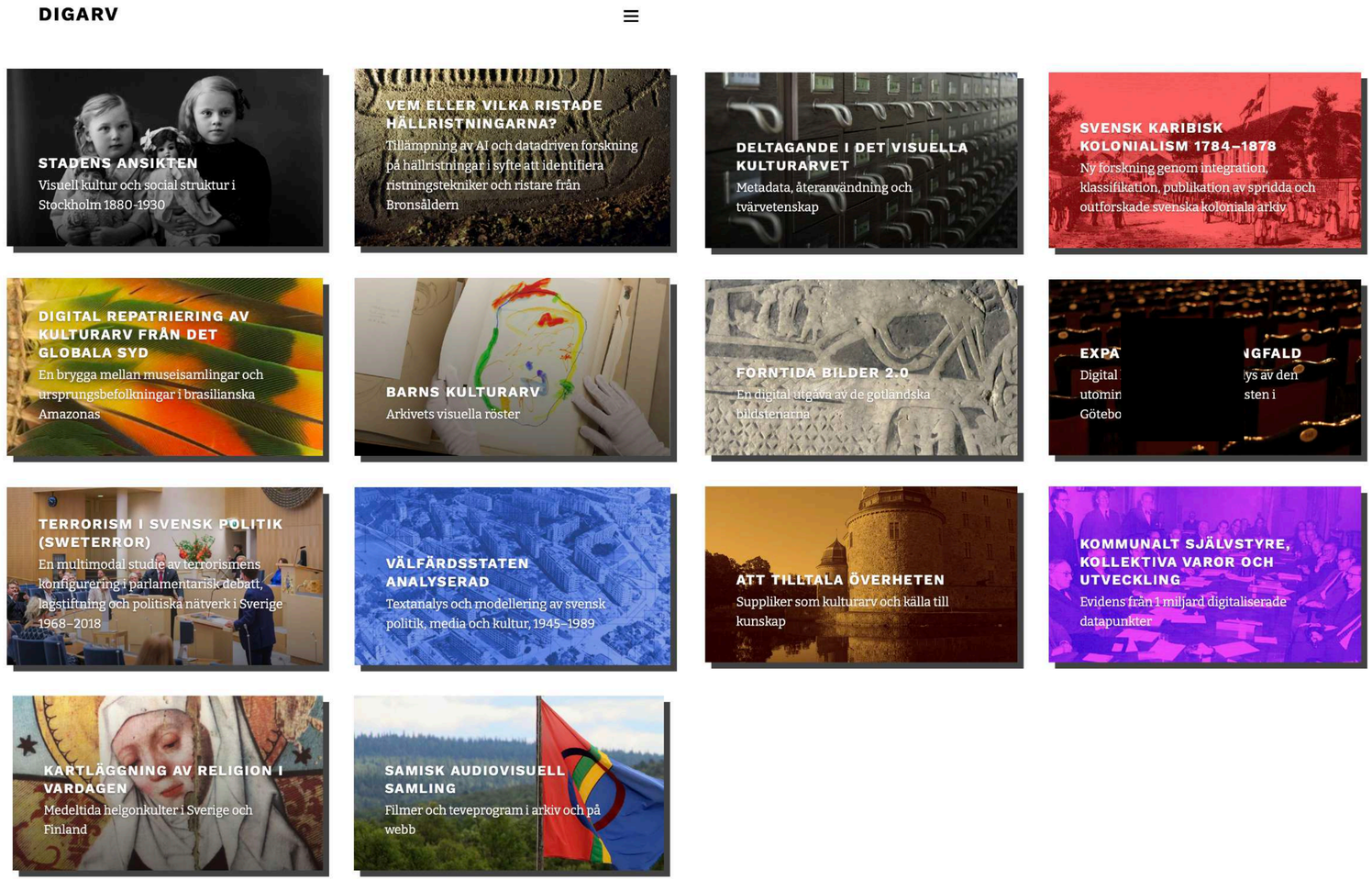
I forskningsprojektet "Välfärdsstaten analyserad" (1945–1989) arbetar vi med olika typer av algoritmisk textanalys av storskalig empiri från politikens sfär (digitaliserat riksdagstryck och statliga offentliga utredningar under perioden), dagspress och skönlitteratur. Svensk efterkrigstid är en väl utforskad period, men genom att applicera digitala metoder på kurerade dataset kan politikens, nyhetsmediernas och kulturens sfärer granskas på nytt. I artikeln presenteras vår digitala historieforskning, men fokus ligger främst på erfarenheter och reflektioner kring det praktiska hantverket med att arbeta med storskalig empiri, på iordningställande av dataset och datakurering, samt de möjligheter och tillkortakommanden som sådana forskningspraktiker inbegriper.

"Empiri är datainsamling genom vetenskapliga undersökningar av verkligheten", kan man läsa på Wikipedia. Men hur är egentligen begrepp som empiri och data relaterade? Det är förstås en omtvistad fråga. Men den kan undersökas empiriskt – exempelvis genom att studera versionshistoriken av artikelposten om just empiri på Wikipedia. Även på vårt svenska språk är data om posten omfattande: under fliken "Visa historik" återfinns hundratals ändringar publicerade under snart 20 års tid. "Empiri är vetenskapliga undersökningar av verkligheten", hette det i den första artikelversionen från 2002. Några år senare hade den inledande meningen ändrats till: "Empiri innebär när människan bygger en slutsats utav våra sinnen", en något ålderdomlig formulering, men inte uppseendeväckande eftersom svenskt innehåll på Wikipedia ibland baserar sig på

Artikeln har granskats av två externa lektörer enligt modellen *double blind peer review*.

Pelle Snickars (f. 1971) är professor i digitala kulturer vid Lunds universitet. Han leder forskningsprojekten "Välfärdsstaten analyserad. Textanalys och modellering av svensk politik, media och kultur, 1945–1989" (Vetenskapsrådet) och "Moderna Tider 1936" (Riksbankens Jubileumsfond).
E-post: pelle.snickars@kultur.lu.se

ABMF10 & DIKM01 – föreläsning 6.



ABMF10

ABMF10 & DIKM01 – föreläsning 8.

Journal of Scandinavian Cinema
Volume 14 Number 3
© 2024 Intellect Ltd Feature Article. English language.
https://doi.org/10.1386/jsca_00118_1
Received 6 October 2023; Accepted 12 August 2024; Published Online December 2024

feature article

EMIL STJERNHOLM
Lund University

PELLE SNICKARS
Lund University

Upscaling Swedish Biograph

ABSTRACT
Following a boom of user-friendly artificial intelligence tools in recent years, AI-enhanced (or manipulated) films have been framed as a serious threat to film archives. The purpose of this article is to trace and critically evaluate how AI artists use algorithmic upscaling to modify early cinema, more particularly surviving films of the film company Swedish Biograph, and how fragments of this company's cinematic past circulate online today.

KEYWORDS
artificial intelligence
machine learning
archives
film restoration
digitization
film history
remix
reuse

Appropriation, remix and reuse of old footage is a well-known practice in both film and TV history as well as today on digital platforms. Online, each media asset becomes, 'at the instant of its release, an archive to be plundered, an original to be memorized, copied, and manipulated', media scholar Abigail de Kosnik argues in her book *Rogue Archives* (2016: 4). Such contemporary reuse, however, has a long media history. In 1964, for example, Swedish public service broadcaster Radio Sweden bought most of the old newsreels from the production company Svensk Filmindustri (SF). Dating from 1897 to 1960, the SF archive's 1 million metres of film promised extensive reuse and an array of forthcoming TV programmes (Eriksson et al. 2022). Among the material were some fifteen film fragments from 1911, produced by Svenska Biografteatern (Swedish Biograph), the film company that preceded SF.

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

The reuse and reappropriation of audiovisual content have been a recurring topic of research in the humanities, not least in studies of remix cultures. An open question that remains, however, is how artificial intelligence and machine learning may help scholars study the reuse of audiovisual heritage. In this article, we introduce the Video Reuse Detector (VRD) – a methodological toolkit for identifying visual similarities in audiovisual archives with the help of machine learning. Designed to assist in the study of the "social life" and "cultural biographies" (Kopytoff 1986, Appadurai 1986) of video clips, the VRD helps explore how the meaning of historic footage changes when it circulates and is recycled/cross-referenced in video productions through time. The toolkit uses machine learning techniques (specifically,

ABMF10 – föreläsning 1.

JD
73,6

1228

Received 5 September 2016
Revised 2 March 2017
Accepted 19 March 2017

Cultural heritage as digital noise: nineteenth century newspapers in the digital archive

Johan Jarlbrink and Pelle Snickars
Department of Culture and Media Studies, Umeå University, Umeå, Sweden

Abstract

Purpose – The purpose of this paper is to explore and analyze the digitized newspaper collection at the National Library of Sweden, focusing on cultural heritage as digital noise. In what specific ways are newspapers transformed in the digitization process? If the digitized document is not the same as the source document – is it still a historical record, or is it transformed into something else?

Design/methodology/approach – The authors have analyzed the XML files from *Aftonbladet* 1830 to 1862. The most frequent newspaper words not matching a high-quality references corpus were selected to zoom in on the noisiest part of the paper. The variety of the interpretations generated by optical character recognition (OCR) was examined, as well as texts generated by auto-segmentation. The authors have made a limited ethnographic study of the digitization process.

Findings – The research shows that the digital collection of *Aftonbladet* contains extreme amounts of noise: millions of misinterpreted words generated by OCR, and millions of texts re-edited by the auto-segmentation tool. How the tools work is mostly unknown to the staff involved in the digitization process? Sticking to any idea of a provenance chain is hence impossible, since many steps have been outsourced to unknown factors affecting the source document.

Originality/value – The detail examination of digitally transformed newspapers is valuable to scholars depending on newspaper databases in their research. The paper also highlights the fact that libraries outsourcing digitization processes run the risk of losing control over the quality of their collections.

Keywords Sweden, Archives, Documents, Accuracy, Print media, Auto-segmentation, Character recognition equipment, Large-scale digitization

Paper type Research paper

Introduction

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Within a digitization project initiated by the National Library of Sweden, the 1847 October copy of *Aftonbladet* was digitized in 2013 at the Swedish Media Conversion Centre. The newspaper *Aftonbladet*, founded in 1830, was one of the key titles in nineteenth century Sweden. It is often described as the first modern newspaper – consequently, it was also the first newspaper to be completely digitized by the National Library. Then again, if a telegraph struck by lightning in the late 1840s produced some real uncanny results, the same can be said of present day digitization processes. The digital version of the paper with the lightning-telegraph incident, in fact, literally reported that the struck assistant "saw a dazzling light along the wires on the walls conducting electricity de visI devärdigavid värdigavid dejemte fullkomen ihåförvintparkerslagna förvintparkerslagna parkerslagna ken – tas till70 70 misvårt fruktarsnart tAf eoch sisrans njes ej […] which fell down in pieces, burning the table and the floor."

This research has been funded by The Torsten Söderberg Foundation.

Journal of Documentation
Vol. 73 No. 6, 2017
pp. 1228-1243
© Emerald Publishing Limited
0022-0418
DOI 10.1108/JD-09-2016-0106

s. 46–64

... några fallstudier ...

ABMF10 – föreläsning 1.

3D Modeling Applications to Terracotta Figurines from Plakomenos, Greece

Dimitra Sarri and Effie F. Athanassopoulos

Abstract In the last ten years, 3D technologies have proliferated in archaeology with multiple applications, both in the field and the lab. The pace of development is very rapid and constitutes a paradigm shift. 3D modeling is becoming an indispensable tool and is transforming the field. So far, analysis of artifacts has relied on direct physical access to objects, 2D representations (photographs and drawings), and written descriptions. However, the growing popularity of 3D technology has established that a 3D model of an artifact provides a superior record, compared to 2D products. The 3D model closely approximates the experience of the original (Payne in Necrocorinthia. A study of Corinthian Art in the Archaic period, Oxford, [1]). High-fidelity 3D digital artifacts can bridge the gap in quality of data available to researchers. Also, they can be disseminated widely, which facilitates and encourages scholarly collaboration. Here, we will explore the application of 3D modeling to a particular category of artifacts, terracotta figurines of the Archaic period (7th–6th centuries BCE) from the site of Plakomenos, in Greece.

Keywords 3D modeling · Terracotta figurines · Archaic period · Plakomenos · Greece

1 The Site of Plakomenos

The site of Plakomenos is located in southern Greece, in the NE Peloponnese, in Corinthia, in an olive grove (Fig. 1). The olive grove is on a hillside, in the foot of the mountain Koukougeras, on the south side of the Phliasian plain. Several archaeological sites are nearby, including: Phlious, a classical city state where excavations have

D. Sarri
Greek Ministry of Culture Archaeological Ephoreia of Corinthia, 20007 Ancient Corinth, Greece
e-mail: dimitra.sari@gmail.com

E. F. Athanassopoulos (✉)
Department of Anthropology, University of Nebraska-Lincoln, 816 Oldfather Hall, Lincoln, NE 68588-0368, USA
e-mail: eathanassopoulos1@unl.edu

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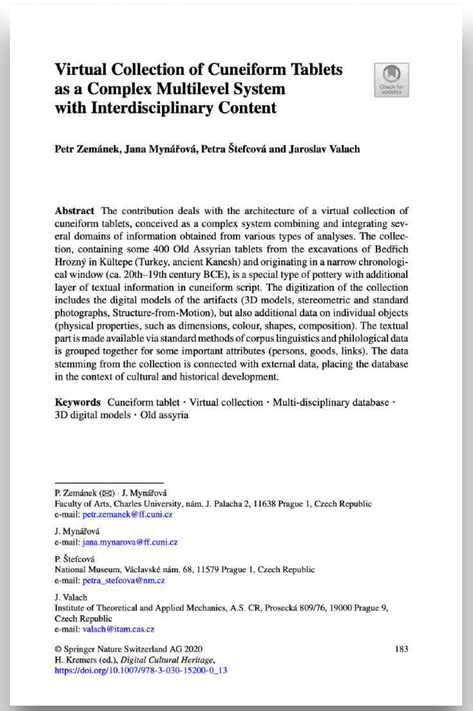
H. Kremers (ed.), *Digital Cultural Heritage*,
https://doi.org/10.1007/978-3-030-15200-0_12



Virtual Collection of Cuneiform Tablets as a Complex Multilevel System with Interdisciplinary Content

Petr Zemánek, Jana Mynářová, Petra Štefcová and Jaroslav Valach

Abstract The contribution deals with the architecture of a virtual collection of cuneiform tablets, conceived as a complex system combining and integrating several domains of information obtained from various types of analyses. The collection, containing some 400 Old Assyrian tablets from the excavations of Bedřich Hrozný in Kültepe (Turkey, ancient Kanesh) and originating in a narrow chronological window (ca. 20th–19th century BCE), is a special type of pottery with additional layer of textual information in cuneiform script. The digitization of the collection includes the digital models of the artifacts (3D models, stereometric and standard photographs, Structure-from-Motion), but also additional data on individual objects (physical properties, such as dimensions, colour, shapes, composition). The textual part is made available via standard methods of corpus linguistics and philological data is grouped together for some important attributes (persons, goods, links). The data stemming from the collection is connected with external data, placing the database in the context of cultural and historical development.

Keywords Cuneiform tablet · Virtual collection · Multi-disciplinary database · 3D digital models · Old assyria

P. Zemánek (✉) · J. Mynářová
Faculty of Arts, Charles University, nám. J. Palacha 2, 11638 Prague 1, Czech Republic
e-mail: petr.zemanek@ff.cuni.cz

J. Mynářová
e-mail: jana.mynarova@ff.cuni.cz

P. Štefcová
National Museum, Václavské nám. 68, 11579 Prague 1, Czech Republic
e-mail: petra_stefcova@nm.cz

J. Valach
Institute of Theoretical and Applied Mechanics, A.S. CR, Prosecká 809/76, 19000 Prague 9, Czech Republic
e-mail: valach@itam.cas.cz

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H. Kremers (ed.), *Digital Cultural Heritage*,
https://doi.org/10.1007/978-3-030-15200-0_13

Gamification in Cultural Heritage: A Tangible User Interface Game for Learning About Local Heritage

Ferdinando Cesaria, Anna Marina Cucinelli, Giuseppe De Prezzo and Italo Spada

Abstract During recent years, information and communication technologies have widely affected the cultural heritage sector, offering incredible opportunities to enhance the experiential value of heritage assets. Digital tools are powerful instruments for improving the cultural activities, and at the same time, they represent new paradigms for enhancing the diffusion and acquisition of the cultural message. Techniques such as augmented reality, virtual reality and, more broadly, all multimedia technologies, are offering the visitors new opportunities of interaction with the cultural activities. Furthermore, another trend has gained significant attention: increasing user's engagement through gamification. Several studies have showed the efficacy of gamification and serious games in learning, revealing improvements in learning achievements. This research aims at investigating and proposing new tools to improve the interest of students in cultural heritage and enhance their learning experience. We describe the design, development and use of a game addressed mainly to primary school students, which utilizes computer vision techniques and computer graphics to raise their engagement during educational workshops at the Caracciolo Castle in the town of Sammichele di Bari (Bari, Italy). The game combines manual activities with visual information in computer graphics, showed in a digital screen. The interaction with the player relies on a tangible user interface based on computer vision techniques. Our system utilizes a simple web camera, which recognizes the user's interactions with the tangible game board during the game, and guarantees a kinesthetic learning process. In this paper, we provide detailed descriptions of the system and, afterwards, we discuss the possible implications.

F. Cesaria (✉) · A. M. Cucinelli · G. De Prezzo · I. Spada
CETMA—Technologies, Design and Materials European Research Centre, Cittadella della Ricerca - S.S.7 Km. 706+030, 72100 Brindisi, Italy
e-mail: ferdinando.cesaria@cetma.it

A. M. Cucinelli
e-mail: marina.cucinelli@cetma.it

G. De Prezzo
e-mail: giuseppe.deprezzo@cetma.it

I. Spada
e-mail: italo.spada@cetma.it

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H. Kremers (ed.), *Digital Cultural Heritage*,
https://doi.org/10.1007/978-3-030-15200-0_28

Digitization of Acoustic Heritage in a Service of Protection, Research and Promotion of European Cultural Heritage

Zorana Đorđević, Marija Dragišić, Maria Cristina Manzetti and Dragan Novković

Abstract Archaeoacoustic research is closely related to the development of information and communication technology (ICT), generating digital data that could be further re-used. In this paper we argue that digitization of cultural heritage should include acoustic heritage in a systematic manner. We show how the sound of historical places could be researched and how it contributes our knowledge on past building practices. In order to provide a closer insight into the contribution of ICT to archaeoacoustic research, we present two examples. The study of Roman theatre in Crete (Greece) points out the significance of virtual acoustics analysis for the architectural reconstruction of theatres, as well as the ability of the digitalization of ancient monuments (above all through 3D models) together with the digitalization of ancient sounds (by the auralisation) to provide a valuable alternative to valorize our past and cultural heritage. The example of presentation of archaeoacoustic research results of Orthodox temples in medieval Serbia proved that public is thirsty of the new experiences and (re)bonding to its (often remote) cultural heritage. The paper considers the need for recognizing acoustic heritage in the framework of international heritage regulations, as a prerequisite for its systematic digitization, and discusses the challenges of acoustic heritage digitization, referring to several projects as poten-

Z. Đorđević (✉)
Institute for Multidisciplinary Research, University of Belgrade, Kneza Višeslava 1a, 11000 Belgrade, Serbia
e-mail: zoranadjordjevic.arch@gmail.com

M. Dragišić
Republic Institute for the Protection of Cultural Monuments of Serbia - Belgrade, Radoslava Grujuća 11, 11118 Belgrade, Serbia
e-mail: marijadragisic@yahoo.com

M. C. Manzetti
Laboratory of Geophysical-Satellite Remote Sensing & Archaeo-Environment, Institute for Mediterranean Studies, Foundation for Research & Technology, Hellas (F.O.R.T.H), Melissinon & Nikiforou Foka 130, Rethymno, Crete 74100, Greece
e-mail: cristina@ims.forth.gr

D. Novković
The School of Electrical and Computer Engineering of Applied Studies, Vojvode Stepe 283, 11000 Belgrade, Serbia
e-mail: dragan.novkovic@viser.edu.rs

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H. Kremers (ed.), *Digital Cultural Heritage*,
https://doi.org/10.1007/978-3-030-15200-0_30

ABMF10 – föreläsning 2.

Theorizing Digital Cultural Heritage

A Critical Discourse

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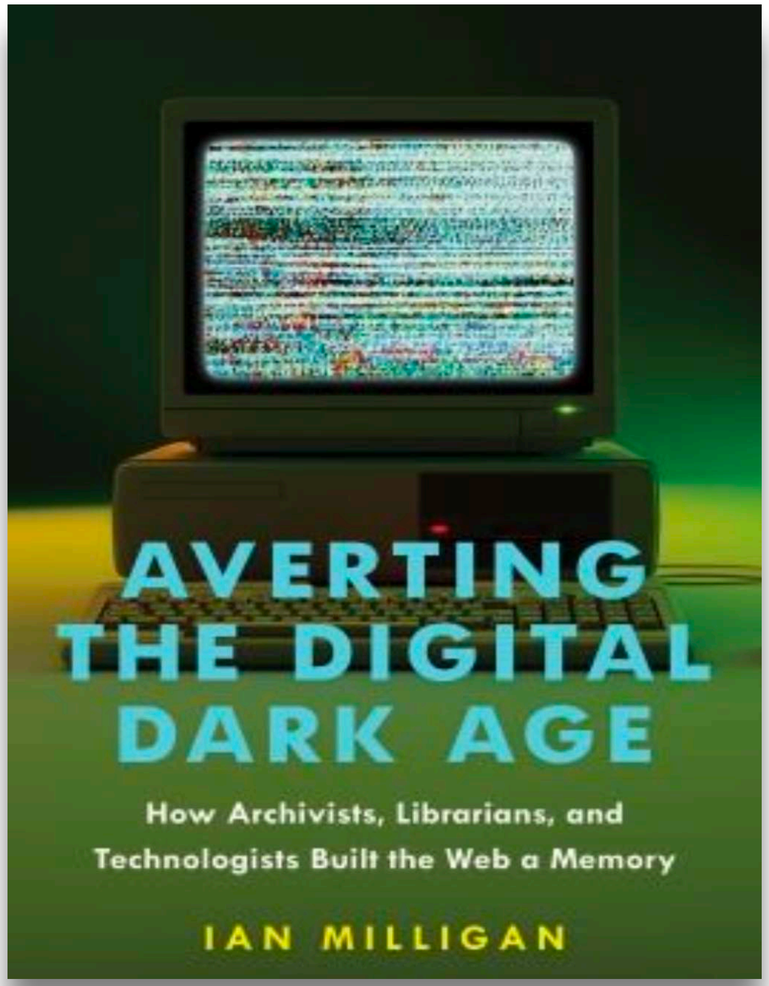
Introduktion & kapitel 3.



Introduktion + Kapitel 1. & 4 (KW3).

ABMF10 – gästföreläsning 4.

De flesta museer började använda databaser på 90-talet, när det inte fanns regler kring hur man ska beskriva en plats

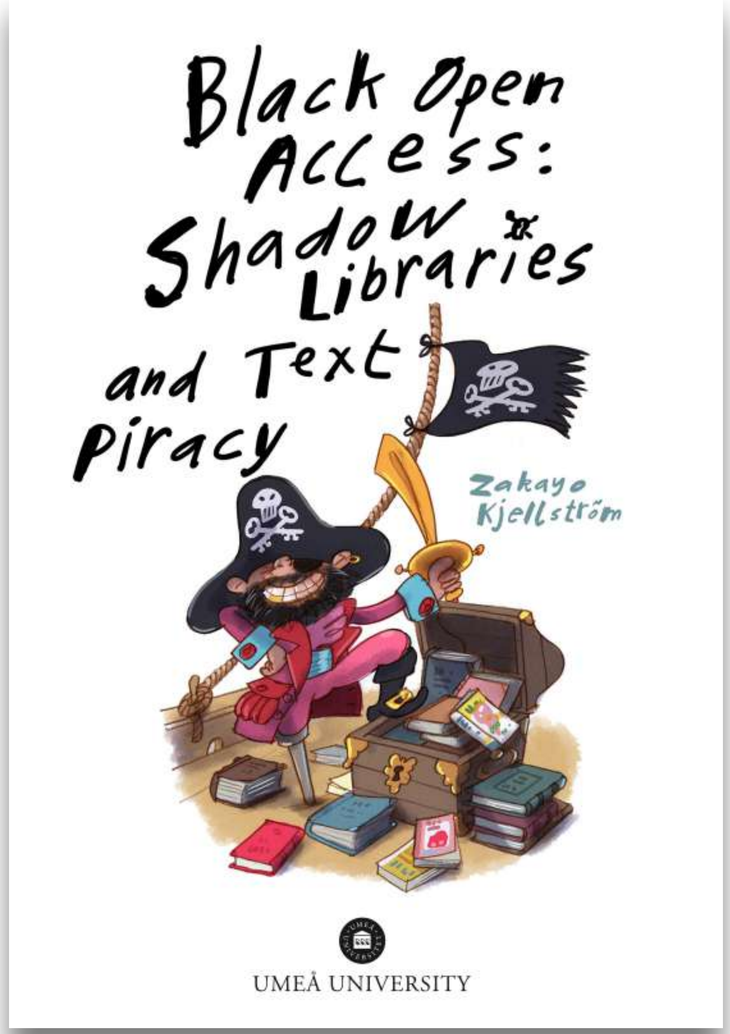
Genom länkad öppen data ska man kunna se all information direkt, utan att i förväg behöva veta vad som finns på respektive museum. På Arkdes kanske det finns ritningar av byggnaden, Nationalmuseum kanske har en oljemålning av den medan Tekniska museet kan ha en maskin som en gång brukade stå i byggnaden.

Förhoppningen är att länkad data ska underlätta för forskningsfrågor som rör vårt kulturarv – exempelvis hur många kvinnliga arkitekter som varit inblandade i en viss region.

– Kulturarvsdata är oftast inte tillräckligt strukturerat för att kunna användas på det här sättet. Vi vill undersöka om det går att förbättra och om det i så fall blir en vinst för forskarna, säger Karin Glasemann.

Karin Glasemann är samlingschef på Arkdes och projektledare för “Ett nätverk av platser".

ABMF10 – föreläsning 7.



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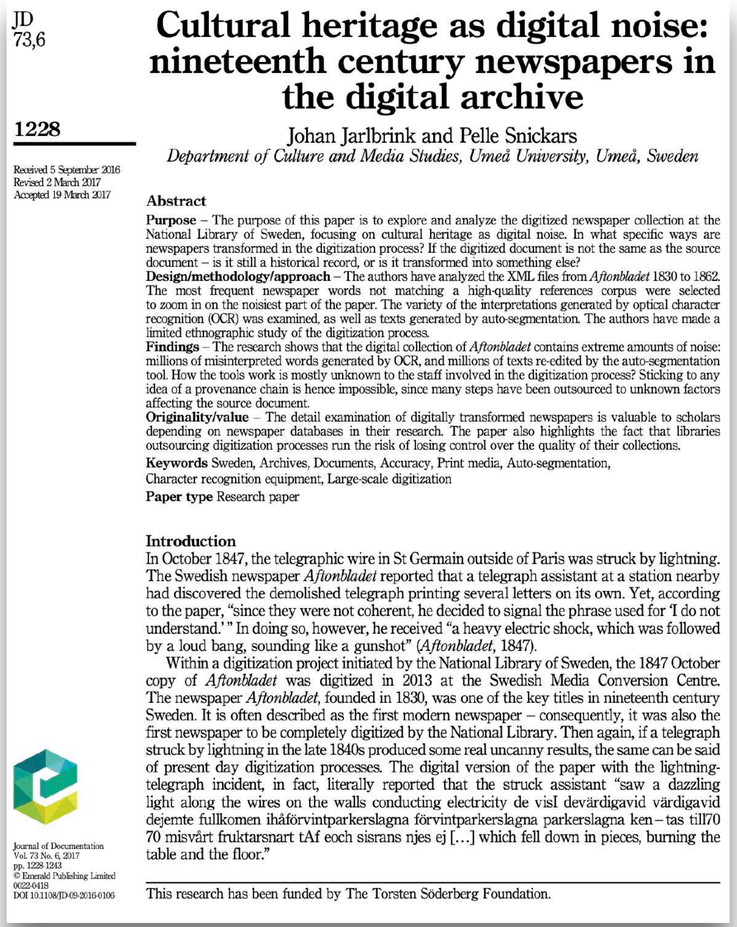

JD
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1228

Received 5 September 2016
Revised 2 March 2017
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Journal of Documentation
Vol. 73 No. 6, 2017
pp. 1228-1243
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0022-0418
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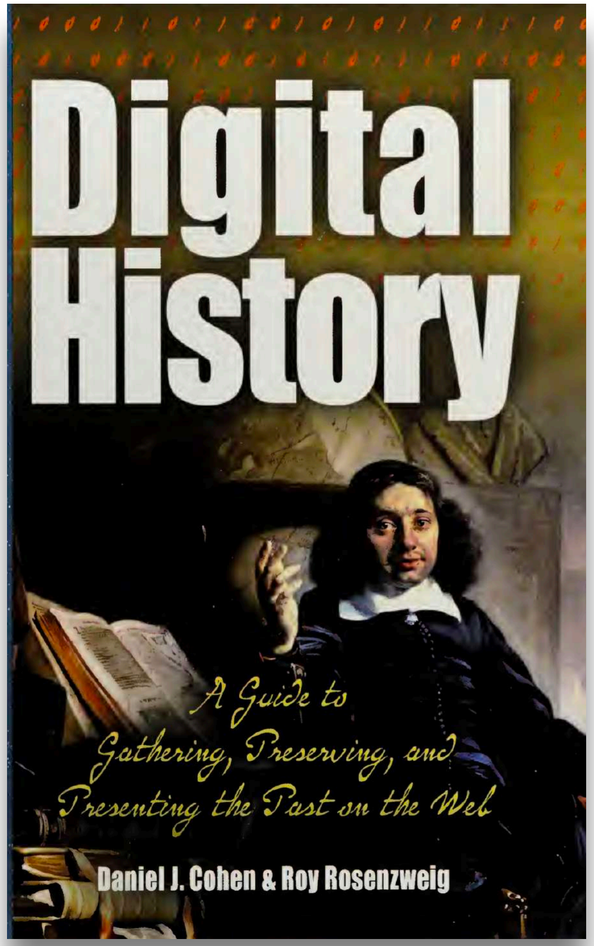

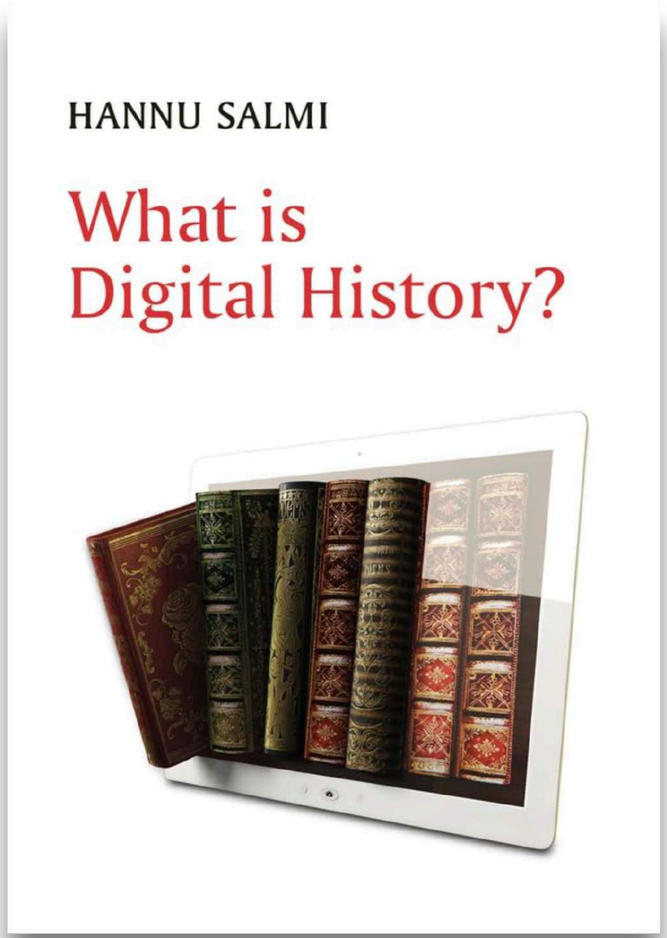

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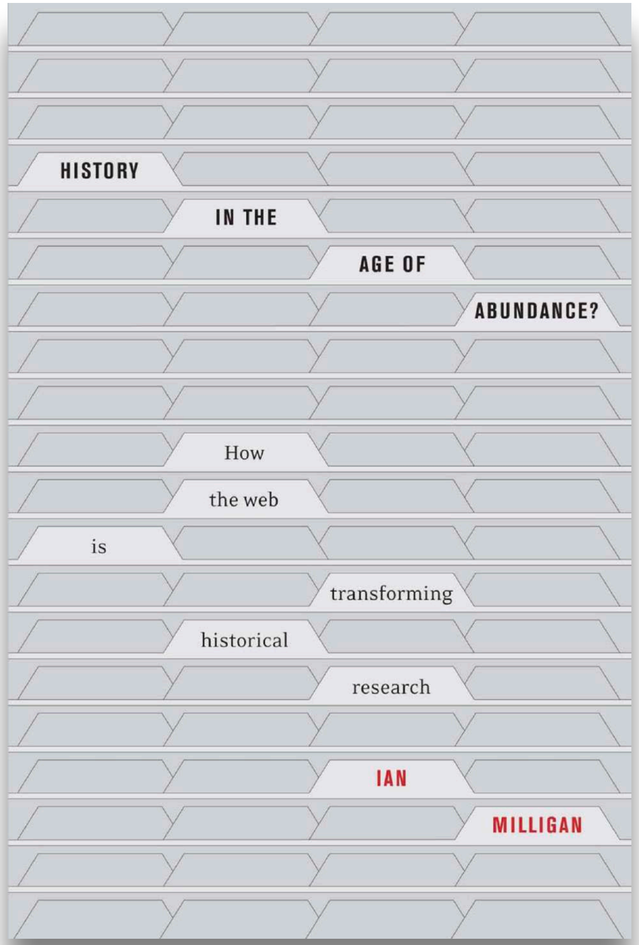
DIKM01 – föreläsning 2.



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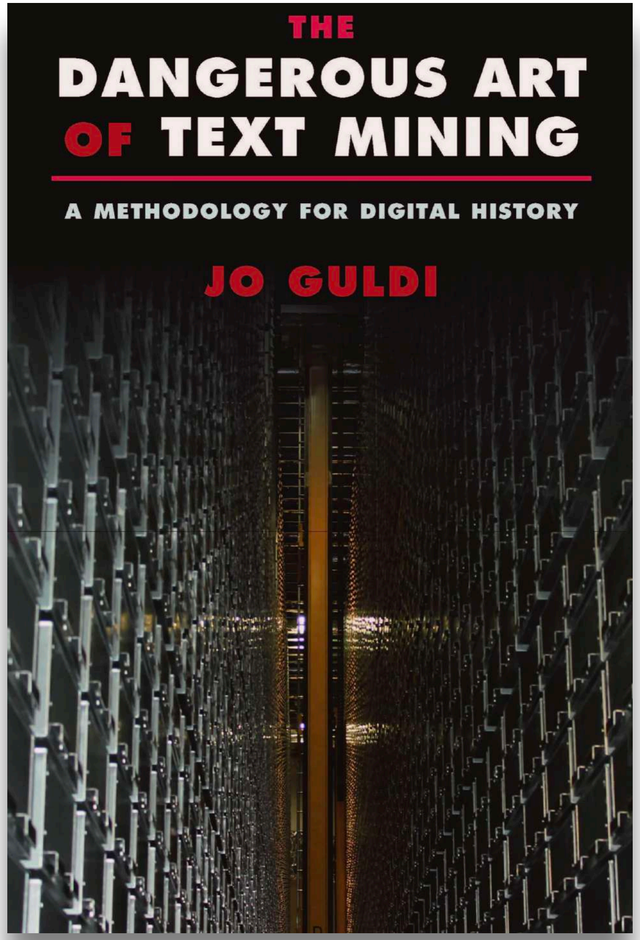

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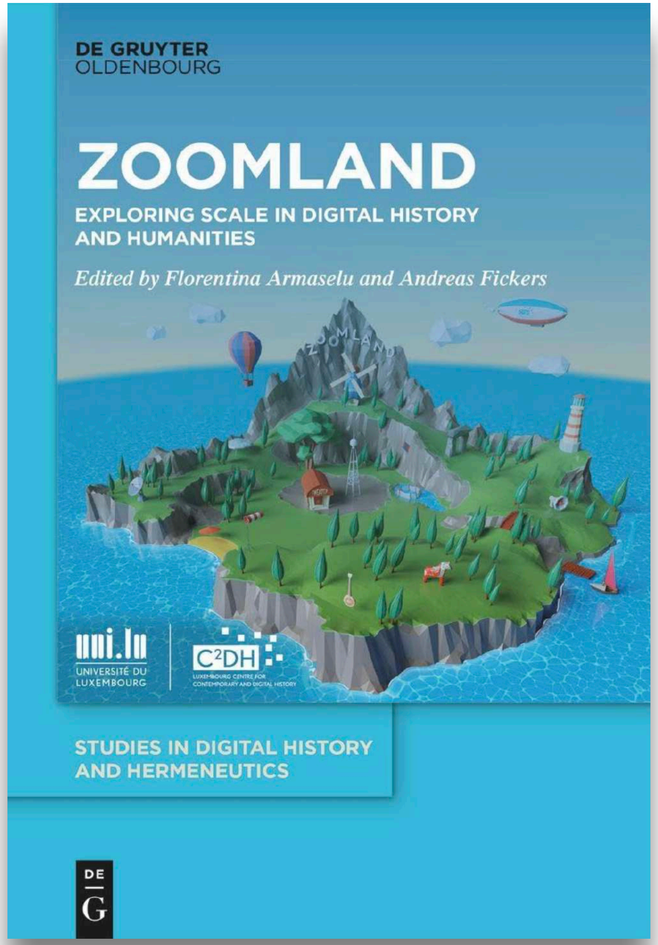
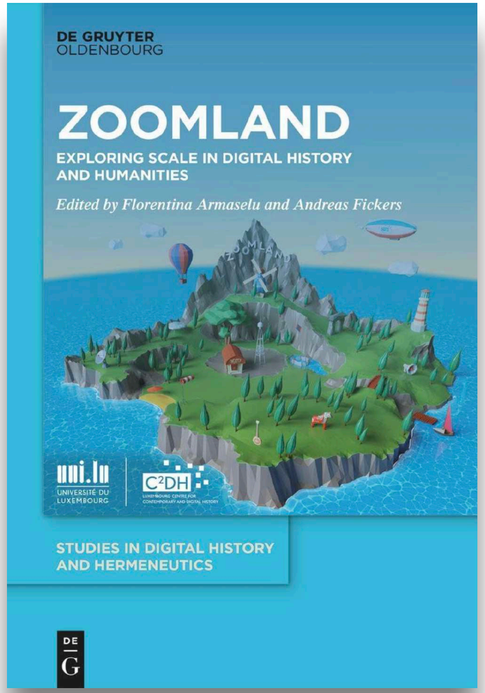
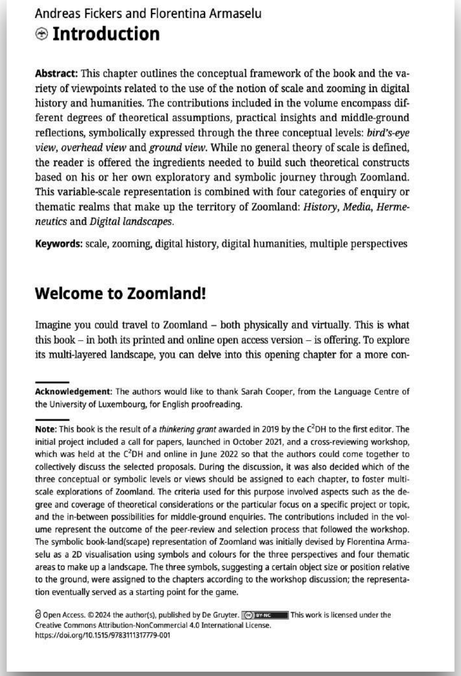


... några fallstudier ...

DIKM01 – föreläsning 2.





Andreas Fickers and Florentina Armaselu

Introduction

Abstract: This chapter outlines the conceptual framework of the book and the variety of viewpoints related to the use of the notion of scale and zooming in digital history and humanities. The contributions included in the volume encompass different degrees of theoretical assumptions, practical insights and middle-ground reflections, symbolically expressed through the three conceptual levels: *bird's-eye view*, *overhead view* and *ground view*. While no general theory of scale is defined, the reader is offered the ingredients needed to build such theoretical constructs based on his or her own exploratory and symbolic journey through Zoomland. This variable-scale representation is combined with four categories of enquiry or thematic realms that make up the territory of Zoomland: *History*, *Media*, *Hermeneutics* and *Digital landscapes*.

Keywords: scale, zooming, digital history, digital humanities, multiple perspectives

Welcome to Zoomland!

Imagine you could travel to Zoomland – both physically and virtually. This is what this book – in both its printed and online open access version – is offering. To explore its multi-layered landscape, you can delve into this opening chapter for a more con-

Acknowledgement: The authors would like to thank Sarah Cooper, from the Language Centre of the University of Luxembourg, for English proofreading.

Note: This book is the result of a *thinkering grant* awarded in 2019 by the C²DH to the first editor. The initial project included a call for papers, launched in October 2021, and a cross-reviewing workshop, which was held at the C²DH and online in June 2022 so that the authors could come together to collectively discuss the selected proposals. During the discussion, it was also decided which of the three conceptual or symbolic levels or views should be assigned to each chapter, to foster multi-scale explorations of Zoomland. The criteria used for this purpose involved aspects such as the degree and coverage of theoretical considerations or the particular focus on a specific project or topic, and the in-between possibilities for middle-ground enquiries. The contributions included in the volume represent the outcome of the peer-review and selection process that followed the workshop. The symbolic book-land(scape) representation of Zoomland was initially devised by Florentina Armaselu as a 2D visualisation using symbols and colours for the three perspectives and four thematic areas to make up a landscape. The three symbols, suggesting a certain object size or position relative to the ground, were assigned to the chapters according to the workshop discussion; the representation eventually served as a starting point for the game.

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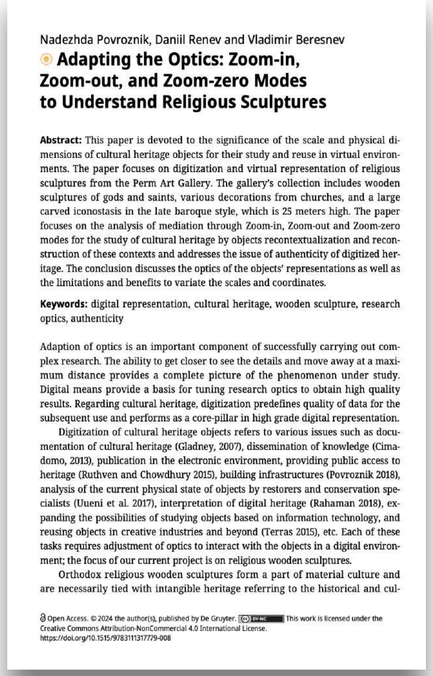

Nadezhda Povroznik, Daniil Renev and Vladimir Beresnev

Adapting the Optics: Zoom-in, Zoom-out, and Zoom-zero Modes to Understand Religious Sculptures

Abstract: This paper is devoted to the significance of the scale and physical dimensions of cultural heritage objects for their study and reuse in virtual environments. The paper focuses on digitization and virtual representation of religious sculptures from the Perm Art Gallery. The gallery's collection includes wooden sculptures of gods and saints, various decorations from churches, and a large carved iconostasis in the late baroque style, which is 25 meters high. The paper focuses on the analysis of mediation through Zoom-in, Zoom-out and Zoom-zero modes for the study of cultural heritage by objects recontextualization and reconstruction of these contexts and addresses the issue of authenticity of digitized heritage. The conclusion discusses the optics of the objects' representations as well as the limitations and benefits to variate the scales and coordinates.

Keywords: digital representation, cultural heritage, wooden sculpture, research optics, authenticity

Adaption of optics is an important component of successfully carrying out complex research. The ability to get closer to see the details and move away at a maximum distance provides a complete picture of the phenomenon under study. Digital means provide a basis for tuning research optics to obtain high quality results. Regarding cultural heritage, digitization predefines quality of data for the subsequent use and performs as a core-pillar in high grade digital representation.

Digitization of cultural heritage objects refers to various issues such as documentation of cultural heritage (Gladney, 2007), dissemination of knowledge (Cimadomo, 2013), publication in the electronic environment, providing public access to heritage (Ruthven and Chowdhury 2015), building infrastructures (Povroznik 2018), analysis of the current physical state of objects by restorers and conservation specialists (Uueni et al. 2017), interpretation of digital heritage (Rahaman 2018), expanding the possibilities of studying objects based on information technology, and reusing objects in creative industries and beyond (Terras 2015), etc. Each of these tasks requires adjustment of optics to interact with the objects in a digital environment; the focus of our current project is on religious wooden sculptures.

Orthodox religious wooden sculptures form a part of material culture and are necessarily tied with intangible heritage referring to the historical and cul-

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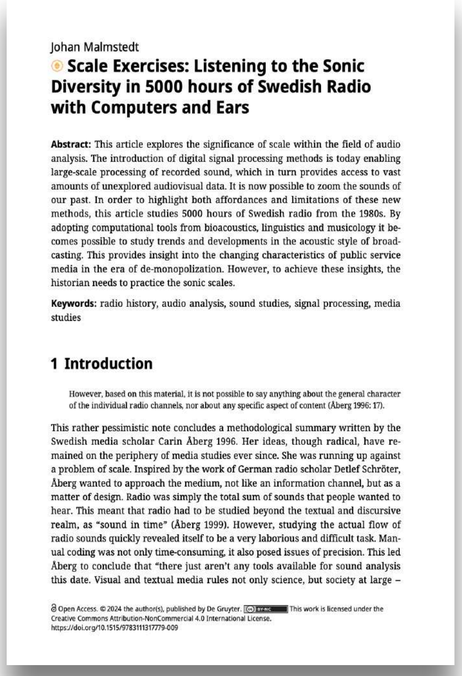

Johan Malmstedt

Scale Exercises: Listening to the Sonic Diversity in 5000 hours of Swedish Radio with Computers and Ears

Abstract: This article explores the significance of scale within the field of audio analysis. The introduction of digital signal processing methods is today enabling large-scale processing of recorded sound, which in turn provides access to vast amounts of unexplored audiovisual data. It is now possible to zoom the sounds of our past. In order to highlight both affordances and limitations of these new methods, this article studies 5000 hours of Swedish radio from the 1980s. By adopting computational tools from bioacoustics, linguistics and musicology it becomes possible to study trends and developments in the acoustic style of broadcasting. This provides insight into the changing characteristics of public service media in the era of de-monopolization. However, to achieve these insights, the historian needs to practice the sonic scales.

Keywords: radio history, audio analysis, sound studies, signal processing, media studies

1 Introduction

> However, based on this material, it is not possible to say anything about the general character of the individual radio channels, nor about any specific aspect of content (Åberg 1996: 17).

This rather pessimistic note concludes a methodological summary written by the Swedish media scholar Carin Åberg 1996. Her ideas, though radical, have remained on the periphery of media studies ever since. She was running up against a problem of scale. Inspired by the work of German radio scholar Detlef Schröter, Åberg wanted to approach the medium, not like an information channel, but as a matter of design. Radio was simply the total sum of sounds that people wanted to hear. This meant that radio had to be studied beyond the textual and discursive realm, as "sound in time" (Åberg 1999). However, studying the actual flow of radio sounds quickly revealed itself to be a very laborious and difficult task. Manual coding was not only time-consuming, it also posed issues of precision. This led Åberg to conclude that "there just aren't any tools available for sound analysis this date. Visual and textual media rules not only science, but society at large –

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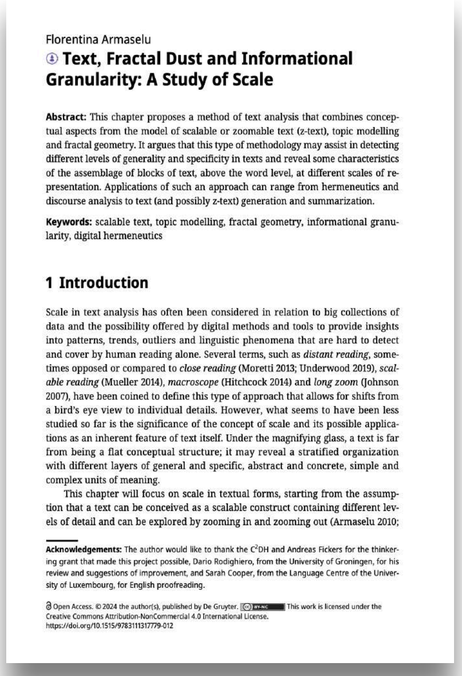

Florentina Armaselu

Text, Fractal Dust and Informational Granularity: A Study of Scale

Abstract: This chapter proposes a method of text analysis that combines conceptual aspects from the model of scalable or zoomable text (z-text), topic modelling and fractal geometry. It argues that this type of methodology may assist in detecting different levels of generality and specificity in texts and reveal some characteristics of the assemblage of blocks of text, above the word level, at different scales of representation. Applications of such an approach can range from hermeneutics and discourse analysis to text (and possibly z-text) generation and summarization.

Keywords: scalable text, topic modelling, fractal geometry, informational granularity, digital hermeneutics

1 Introduction

Scale in text analysis has often been considered in relation to big collections of data and the possibility offered by digital methods and tools to provide insights into patterns, trends, outliers and linguistic phenomena that are hard to detect and cover by human reading alone. Several terms, such as *distant reading*, sometimes opposed or compared to *close reading* (Moretti 2013; Underwood 2019), *scalable reading* (Mueller 2014), *macroscope* (Hitchcock 2014) and *long zoom* (Johnson 2007), have been coined to define this type of approach that allows for shifts from a bird's eye view to individual details. However, what seems to have been less studied so far is the significance of the concept of scale and its possible applications as an inherent feature of text itself. Under the magnifying glass, a text is far from being a flat conceptual structure; it may reveal a stratified organization with different layers of general and specific, abstract and concrete, simple and complex units of meaning.

This chapter will focus on scale in textual forms, starting from the assumption that a text can be conceived as a scalable construct containing different levels of detail and can be explored by zooming in and zooming out (Armaselu 2010;

Acknowledgements: The author would like to thank the C²DH and Andreas Fickers for the thinkering grant that made this project possible, Dario Rodighiero, from the University of Groningen, for his review and suggestions of improvement, and Sarah Cooper, from the Language Centre of the University of Luxembourg, for English proofreading.

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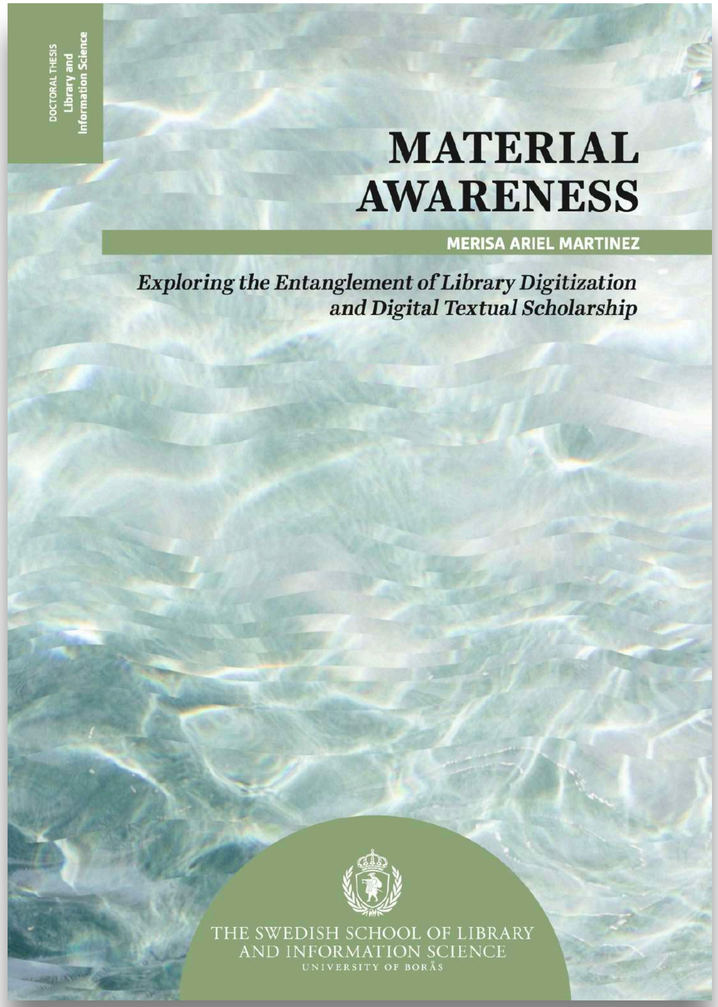
DIKM01 – gästföreläsning 4.



s. 1-131 (kappan)

DIKM01 – föreläsning 7.

Article published in Open Access — Scalable historiography: Storytelling, Hermeneutics, Data

2021

Cite | Play with the article

narrative | hermeneutics

A plea for digital hermeneutics
figure 1
Turning Theory into Practice: A Mul...
figure 2
Acknowledgment

On pyramids, prisms, and scalable reading

Andreas Fickers
University of Luxembourg

Frédéric Clavert
University of Luxembourg

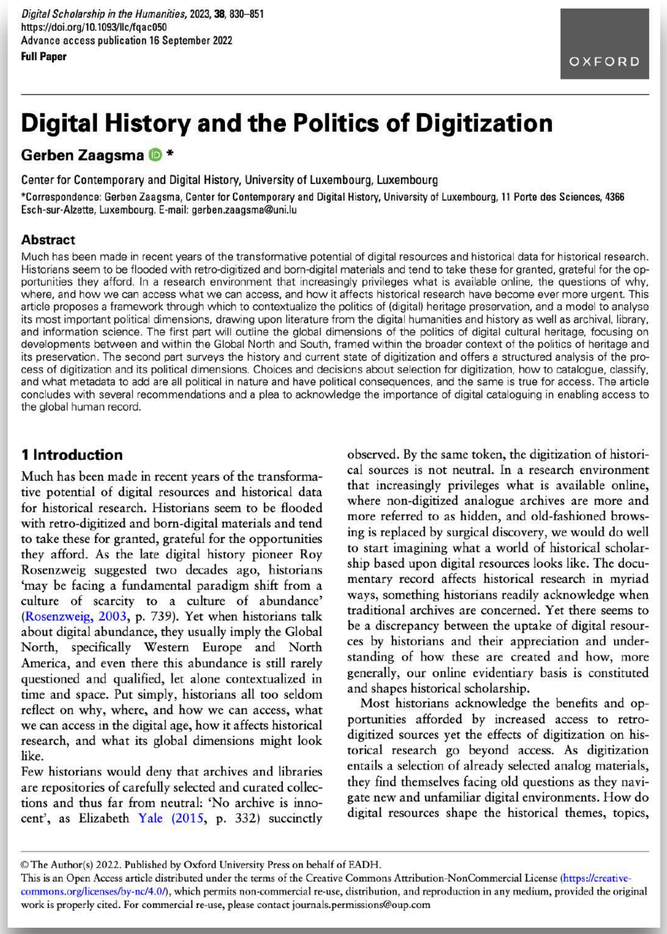
In collaboration with Robert Beta, Ori Elisar, Elisabeth Guerard, Daniele Guido, Andy O'Dwyer, Mirjam Pfeiffer, and Lars Wieneke.

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 C^2DH 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.

Introduktion: om massdigitalisering & forskning



Digital Scholarship in the Humanities, 2023, **38**, 830–851
https://doi.org/10.1093/llc/fqac050
Advance access publication 16 September 2022
Full Paper

OXFORD

Digital History and the Politics of Digitization

Gerben Zaagsma *

Center for Contemporary and Digital History, University of Luxembourg, Luxembourg

*Correspondence: Gerben Zaagsma, Center for Contemporary and Digital History, University of Luxembourg, 11 Porte des Sciences, 4366 Esch-sur-Alzette, Luxembourg. E-mail: gerben.zaagsma@uni.lu

Abstract

Much has been made in recent years of the transformative potential of digital resources and historical data for historical research. Historians seem to be flooded with retro-digitized and born-digital materials and tend to take these for granted, grateful for the opportunities they afford. In a research environment that increasingly privileges what is available online, the questions of why, where, and how we can access what we can access, and how it affects historical research have become ever more urgent. This article proposes a framework through which to contextualize the politics of (digital) heritage preservation, and a model to analyse its most important political dimensions, drawing upon literature from the digital humanities and history as well as archival, library, and information science. The first part will outline the global dimensions of the politics of digital cultural heritage, focusing on developments between and within the Global North and South, framed within the broader context of the politics of heritage and its preservation. The second part surveys the history and current state of digitization and offers a structured analysis of the process of digitization and its political dimensions. Choices and decisions about selection for digitization, how to catalogue, classify, and what metadata to add are all political in nature and have political consequences, and the same is true for access. The article concludes with several recommendations and a plea to acknowledge the importance of digital cataloguing in enabling access to the global human record.

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Few historians would deny that archives and libraries are repositories of carefully selected and curated collections and thus far from neutral: 'No archive is innocent', as Elizabeth Yale (2015, p. 332) succinctly observed. By the same token, the digitization of historical sources is not neutral. In a research environment that increasingly privileges what is available online, where non-digitized analogue archives are more and more referred to as hidden, and old-fashioned browsing is replaced by surgical discovery, we would do well to start imagining what a world of historical scholarship based upon digital resources looks like. The documentary record affects historical research in myriad ways, something historians readily acknowledge when traditional archives are concerned. Yet there seems to be a discrepancy between the uptake of digital resources by historians and their appreciation and understanding of how these are created and how, more generally, our online evidentiary basis is constituted and shapes historical scholarship.

Most historians acknowledge the benefits and opportunities afforded by increased access to retro-digitized sources yet the effects of digitization on historical research go beyond access. As digitization entails a selection of already selected analog materials, they find themselves facing old questions as they navigate new and unfamiliar digital environments. How do digital resources shape the historical themes, topics,

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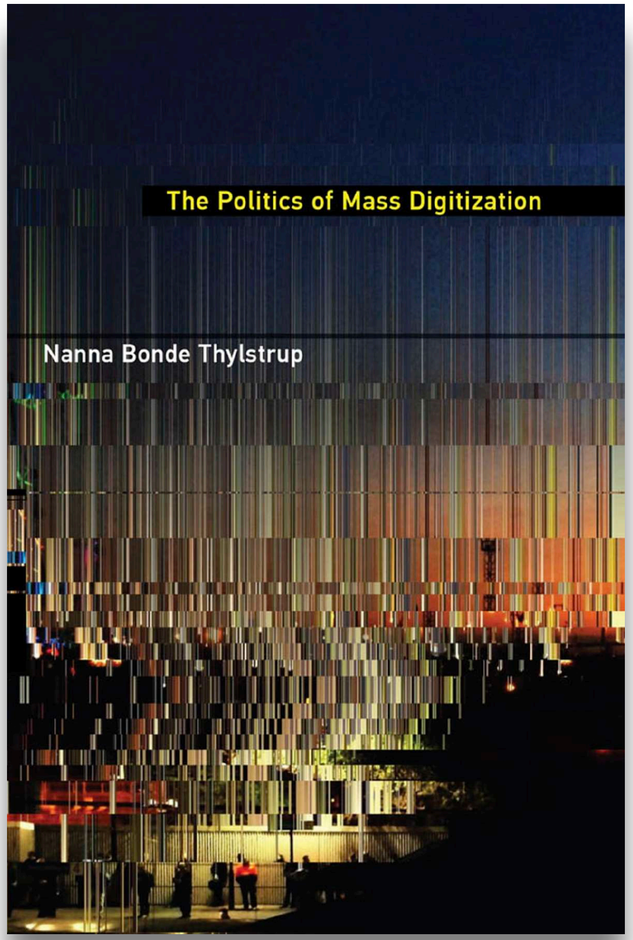

s. 1–56

Om massdigitalisering & forskning

Det är de senaste tjugo årens alltmer **intensiva digitalisering av kulturarv** – framför allt textuella källor såsom tidningar och böcker – som ligger till grund för forskningsfältet inom digital historia.

Det finns därför flera **historiska, teoretiska och praktiska förbindelser** mellan kurserna ABMF10 & DIKM01.

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"In a research environment that increasingly privileges what is available online … we would do well to start imagining what a world of historical scholarship based upon digital resources looks like."

All digitalisering handlar om urval – en process som därför i regel handlar om prioriteringar och maktutövning.

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Gerben Zaagsma *

Center for Contemporary and Digital History, University of Luxembourg, Luxembourg

*Correspondance: Gerben Zaagsma, Center for Contemporary and Digital History, University of Luxembourg, 11 Porte des Sciences, 4366 Esch-sur-Alzette, Luxembourg. E-mail: gerben.zaagsma@uni.lu

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HISTORY OF THE HUMAN SCIENCES Vol. 11 No. 4
© 1998 SAGE Publications (London, Thousand Oaks and New Delhi) pp. 17–32
[0952-6951(199811)11:4;17–32; 006604]

The making of memory: the politics of archives, libraries and museums in the construction of national consciousness

RICHARD HARVEY BROWN and
BETH DAVIS-BROWN

ABSTRACT

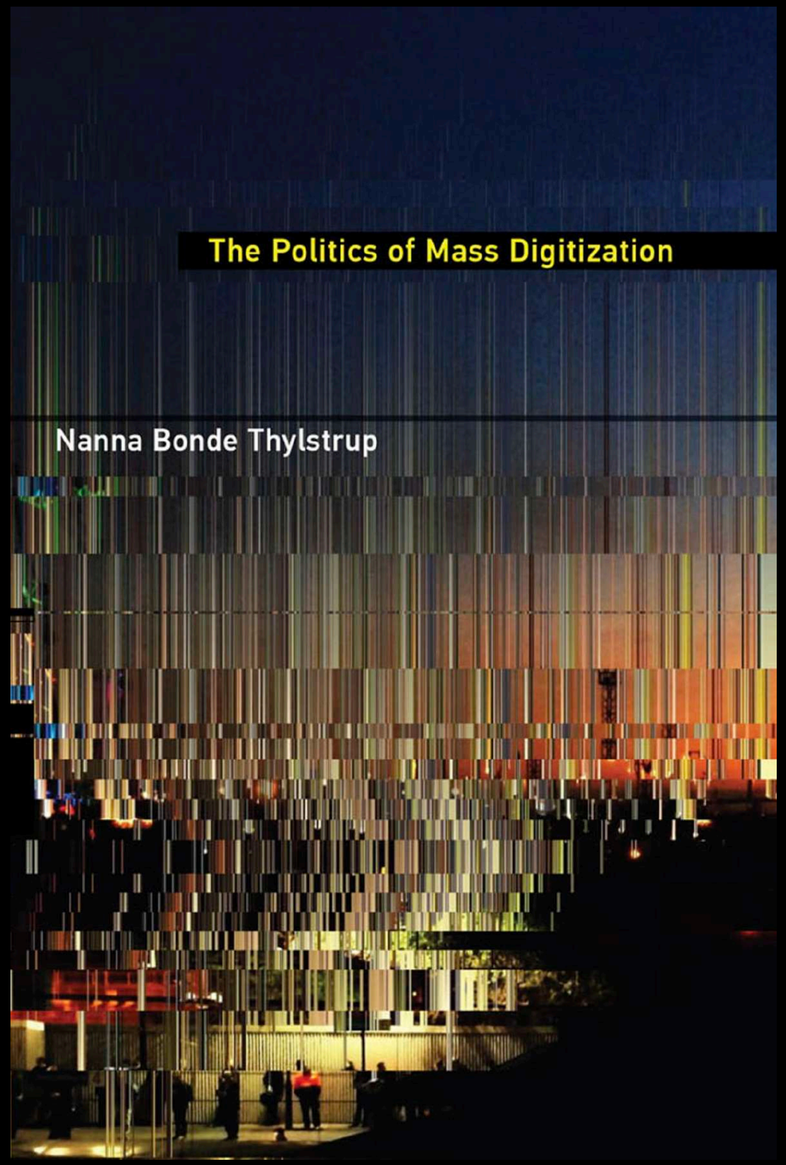
An archive is a repository – that is, a place or space in which materials of historic interest or social significance are stored and ordered. A national archive is the storing and ordering place of the collective memory of that nation or people(s). This article provides a brief historical/theoretical introduction to the politics of the archive in late capitalist societies and discusses this politics of memory via the performance of ordinary daily activities of librarians and archivists.

Some relevant political/discursive questions include: who controls, establishes and maintains the archive, and how do they do so? Which materials are preserved in the archive and which are excluded? As the documents and artifacts selected for the archive are ordered and classified, how do the schemas and structures applied include, exclude, foreground or marginalize those materials? Finally, to what extent do the logical hierarchies for classification and arrangement reflect social or political hierarchies? Librarians and archivists face these concerns in

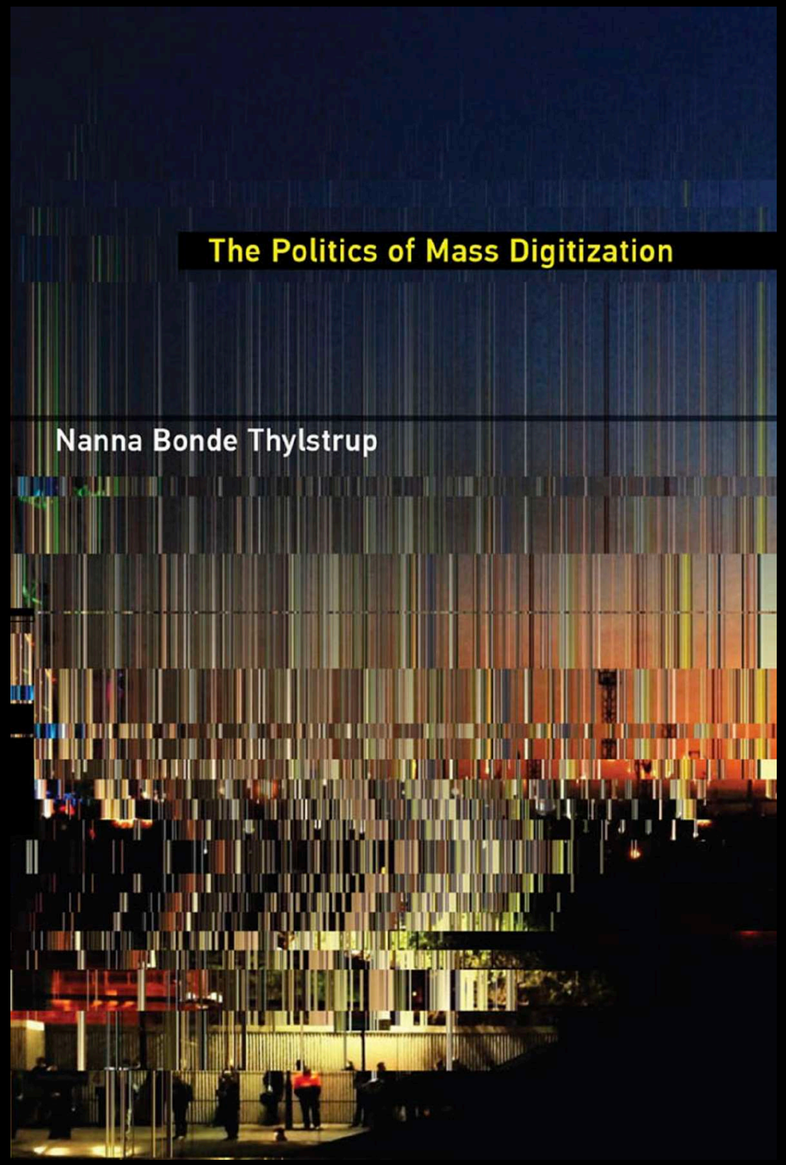
Gerben Zaagsma

"Every element in the **archival process**—from collections allocation to cataloguing, classifying, and providing access—is inherently **political**.

These elements can be easily transposed to the digital domain; **choices and decisions about selection for digitization, how to catalogue, classify, and what metadata to add are all political in nature** and have political consequences".



"mass digitization presents a new political cultural memory paradigm, one in which we see strands of technical and ideological continuities combine with new ideals and opportunities"



Google Books

Google Books

Screenshot	[show]
Type of site	Digital library
Owner	Google
URL	books.google.com
Launched	October 2004; 20 years ago (as Google Print)
Current status	Active

Nanna Bonde Thylstrup

"Global **commercial platforms** are increasingly administering and operating their scanning activities in favor of the digital content they **reap from the national 'data tombs' of museums and libraries** and the feedback loops these generate."

Origin of the Google Books Project

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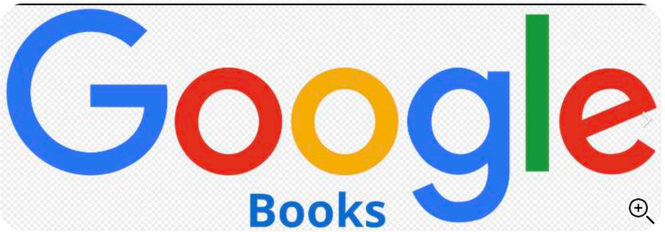


Image Source: en.wikipedia.org

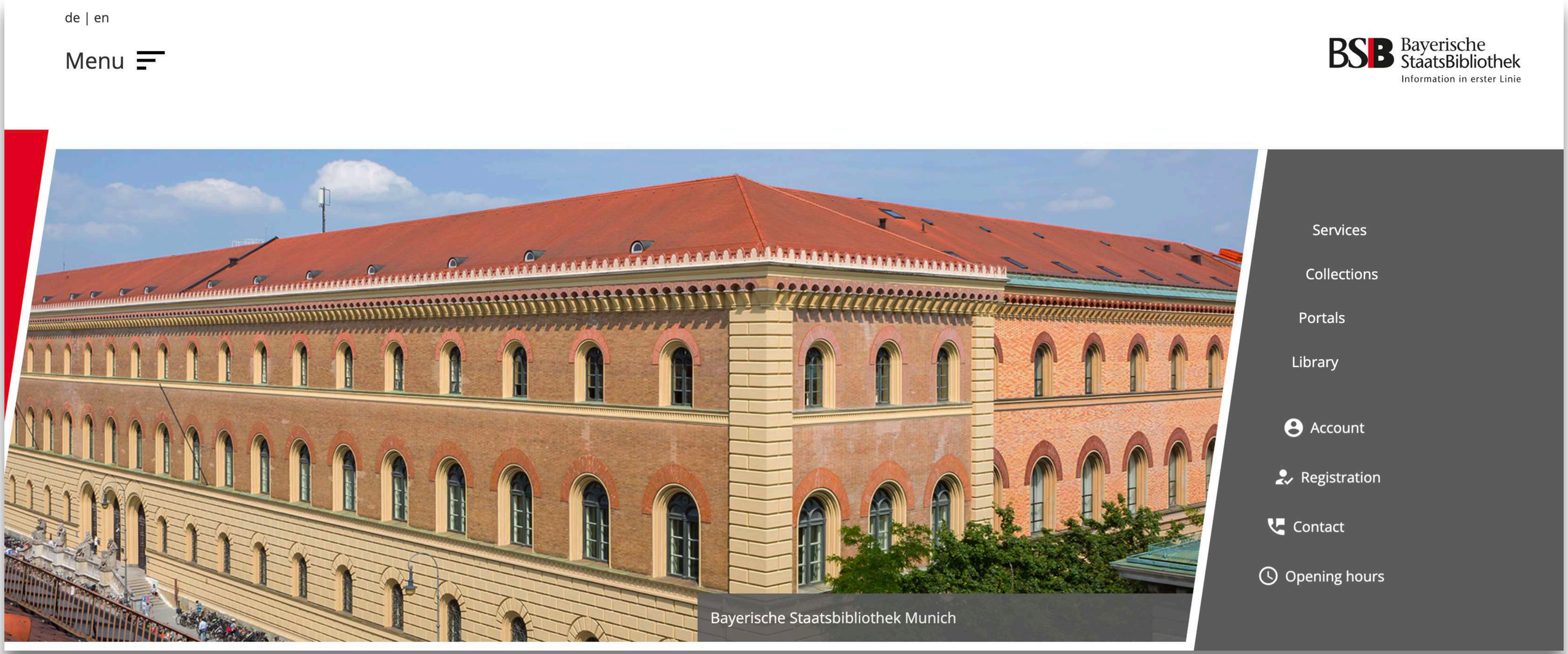
From the beginning of Google at the Stanford Digital Libraries Initiative in 1996 Larry Page and Sergey Brin wanted to build a searchable digital library of the world's books, but put the project on hold in order to launch Google's web search. In 2002 Larry Page returned to the project of digitizing the world's books and making them searchable. To do that he asked Marissa Mayer, Google employee no. 20 and Goggle's first female engineer, to help test the idea by turning pages to the beat of a metronome as he snapped digital photos. It took him 40 minutes to photograph all the pages of a 300-page book.

To research the project Page and a small team visited other book digitizing projects, including one at his alma mater, the University of Michigan. There the staff estimated that it would take 1000 years to scan all seven million books in the university library; Page estimated that he could do in it six years.

Page then hired a robotics company to build an automatic scanner that could handle books with fragile pages, and programmers at Google created a page-recognition program that could recognize the widest range of typefaces of various sizes in 430 different languages.

After discussions with several university libaries, Oxford University became the first institution to allow Google to scan their one million nineteenth century books over a three year period.

Brandt, *The Google Guys* (2011) Chapter 9, "The Ruthless Librarians."



… bokskanning som en industri.

The New York Review

Google & the Future of Books

Robert Darnton

February 12, 2009 issue

Mimmo Capone

The newly restored reference room of the library at the American Academy in Rome

How can we navigate through the information landscape that is only beginning to come into view? The question is more urgent than ever following the recent settlement between Google and the authors and publishers who were suing it for alleged breach of copyright. For the last four years, Google has been digitizing millions of books,

Ideas

The New York Review

Six Reasons Google Books Failed

Robert Darnton

Judge Denny Chin's opinion in rejecting the settlement between Google and the authors and publishers who sued it for infringement of their copyrights can be read as both as a map of wrong turns taken in the past and as an invitation to design a better route into the digital future. Extrapolating from the dense, 48-page text that accompanied the judge's March 23 decision, it is possible to locate six crucial points where things went awry.

March 28, 2011

Judge Denny Chin's opinion in rejecting the settlement between Google and the authors and publishers who sued it for infringement of their copyrights can be read as both as a map of wrong turns taken in the past and as an invitation to design a better route into the digital future. Extrapolating from the dense, 48-page text that accompanied the judge's March 23 decision, it is possible to locate six crucial points where things went awry:

First, Google abandoned its original plan to digitize books in order to provide online searching.

Digital kultur: Analys

Pelle Snickars: Många hinder återstår för digitala bibliotek

I den digitala sfären kolliderar förlagens och författarnas behov av kontroll och intäkter med bibliotekens uppdrag att förse medborgare med fri kunskap och information. Domen mot Googles bokskanningsprojekt tyder på att digitala bibliotek kommer att förbli en utopi.

Pelle Snickars
Uppdaterad 2011-04-16
Publicerad 2011-04-15

Sluta följa

UNDER STRECKET

Detta är en understreckare, en fördjupande essä, dagligen i SvD sedan 1918. Åsikter som uttrycks är skribentens egna.

Kommer drömmen om det universella digitala biblioteket bara att förbli en fantasi? Om nätet idag är det förflutnas slutstation och den plats där (nästan) all historisk kunskap ackumuleras, så verkar det nu möjligen vara slut med det – åtminstone när det gäller böcker. För en tid sedan delgav nämligen den amerikanska justisen sin fatala dom mot Googles famösa bokskanningsprojekt. Den under åratal framförhandlade kompromissen mellan Google, författare och förlag gillas inte.

Mångmiljonsatsning på att digitalisera och tillgängliggöra svenskt tryck

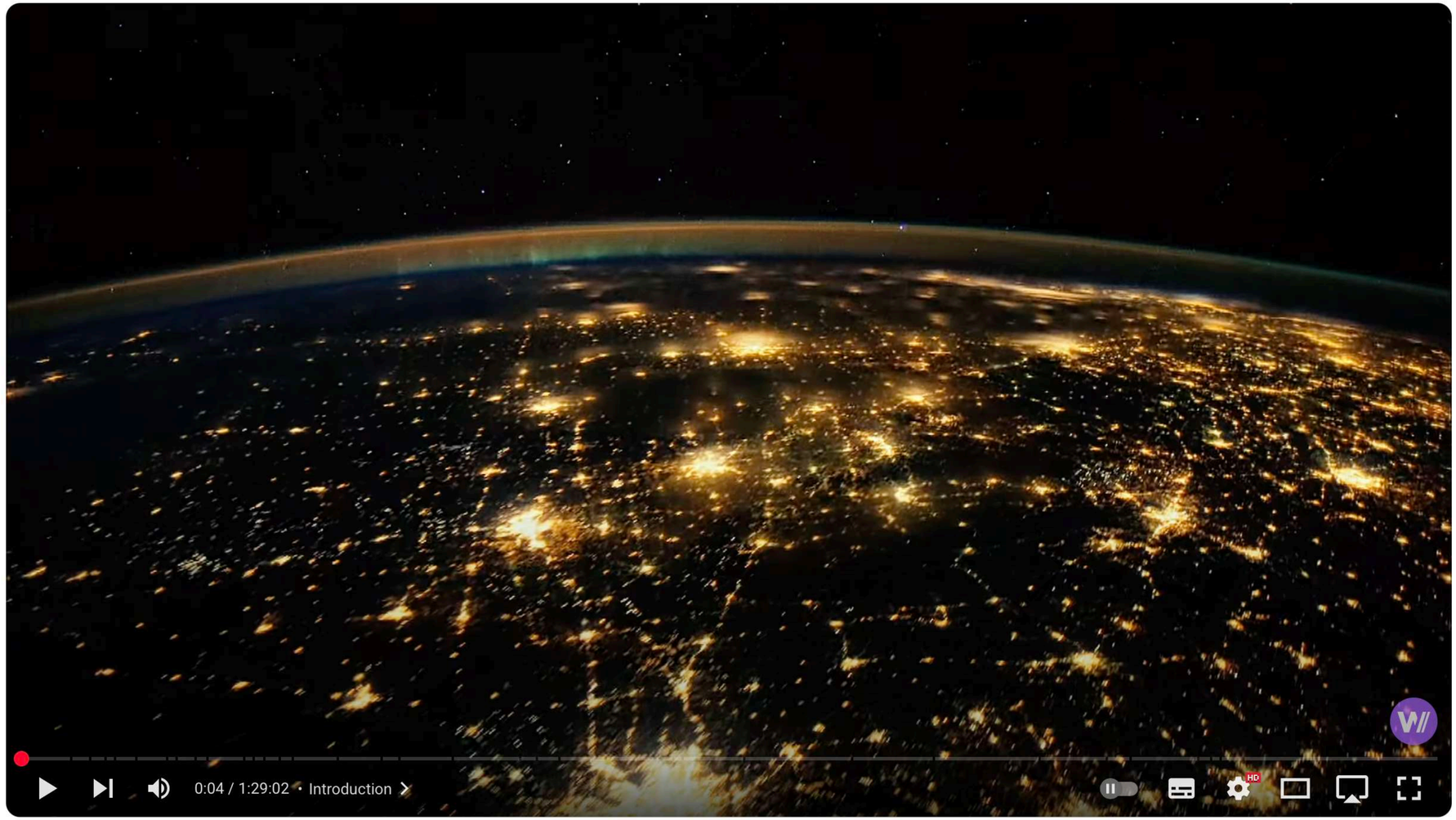
Av Emma Holm - publicerad 26 september 2025

Sverige tar ett stort kliv för att göra det tryckta kulturarvet digitalt tillgängligt. Med 26 miljoner kronor från Vetenskapsrådet som stöd startar SwePrint – en nationell satsning som ska göra svenska böcker och trycksaker enklare att hitta och använda digitalt.

SwePrint – ett samarbete mellan de fem största universitetsbiblioteken och Kungliga biblioteket – kommer att använda en gemensam digital plattform som förenklar forskartillgången till stora mängder svenskt tryckt material. Det ska underlätta forskning

SwePrint

SwePrint leds av Lunds universitet och drivs av Kungliga biblioteket tillsammans med universiteten i Umeå, Uppsala, Stockholm och Göteborg. Satsningen pågår mellan 2026 och 2030 och har även kompletterande finansiering från de



How Google scanned millions of books to create a giant global library | Google and the World Brain

wocomoCULTURE
73 300 prenumeranter

Prenumerera

16 Dela Spara

819 visningar för 3 månader sedan #googlesearch #copyright #google

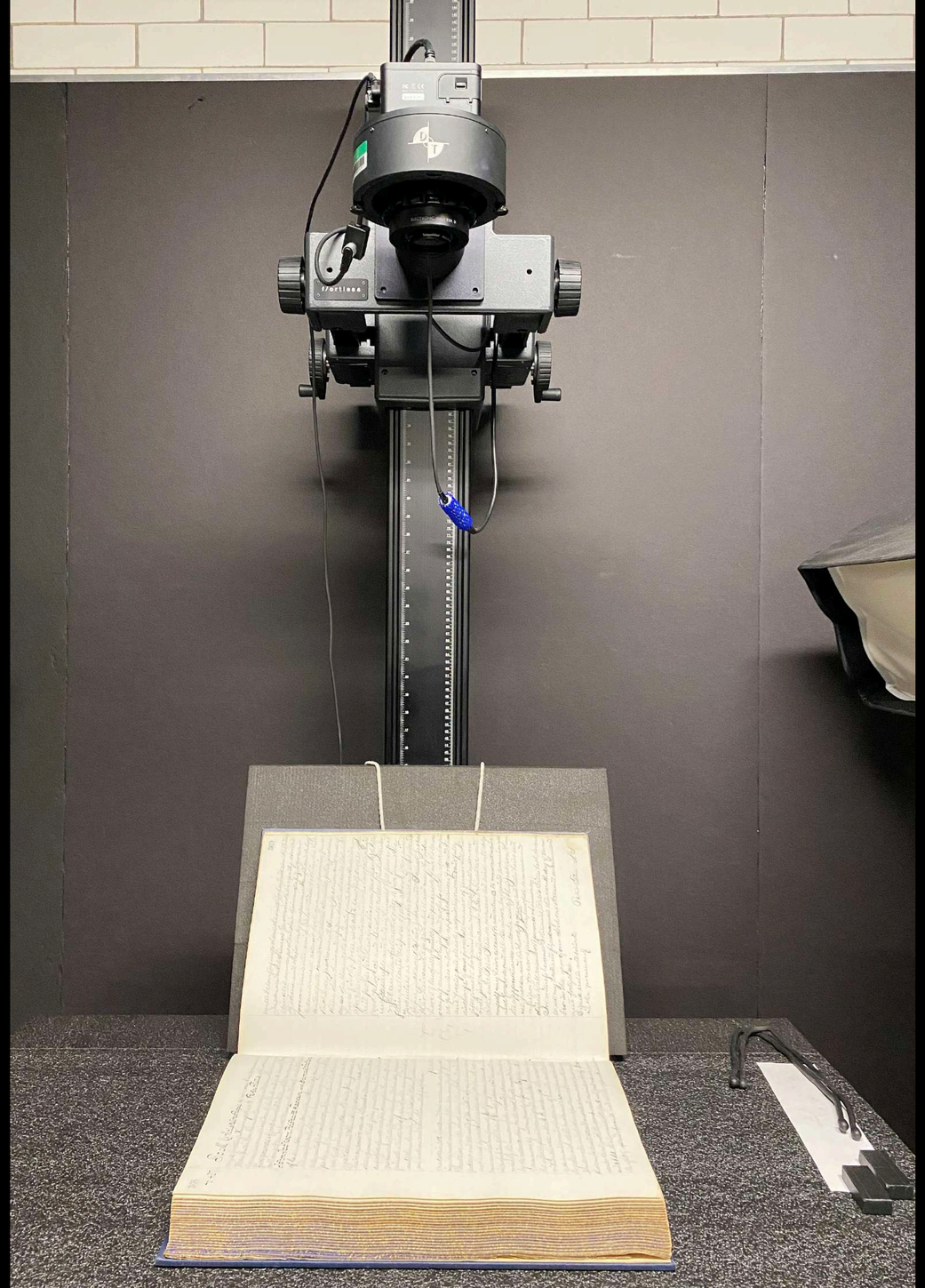
It is the story of the most ambitious project ever conceived on the Internet. In 2002, Google began to scan millions of books in an effort to create a giant global library, containing every book in existence. They had an even greater purpose – to create a higher form of intelligence, something that HG Wells had predicted in his 1937 essay "World Brain". But over half the books Google scanned were in copyright, and authors across the world launched a campaign to stop Google, which climaxed in a New York courtroom in 2011. A film about the dreams, dilemmas and d ...mer

Politics of digitization

Men vad göra med denna **politics of digitization**? Zaagsma framhåller att det gäller att vara uppmärksam på hur – och varför – kulturarv digitaliseras.

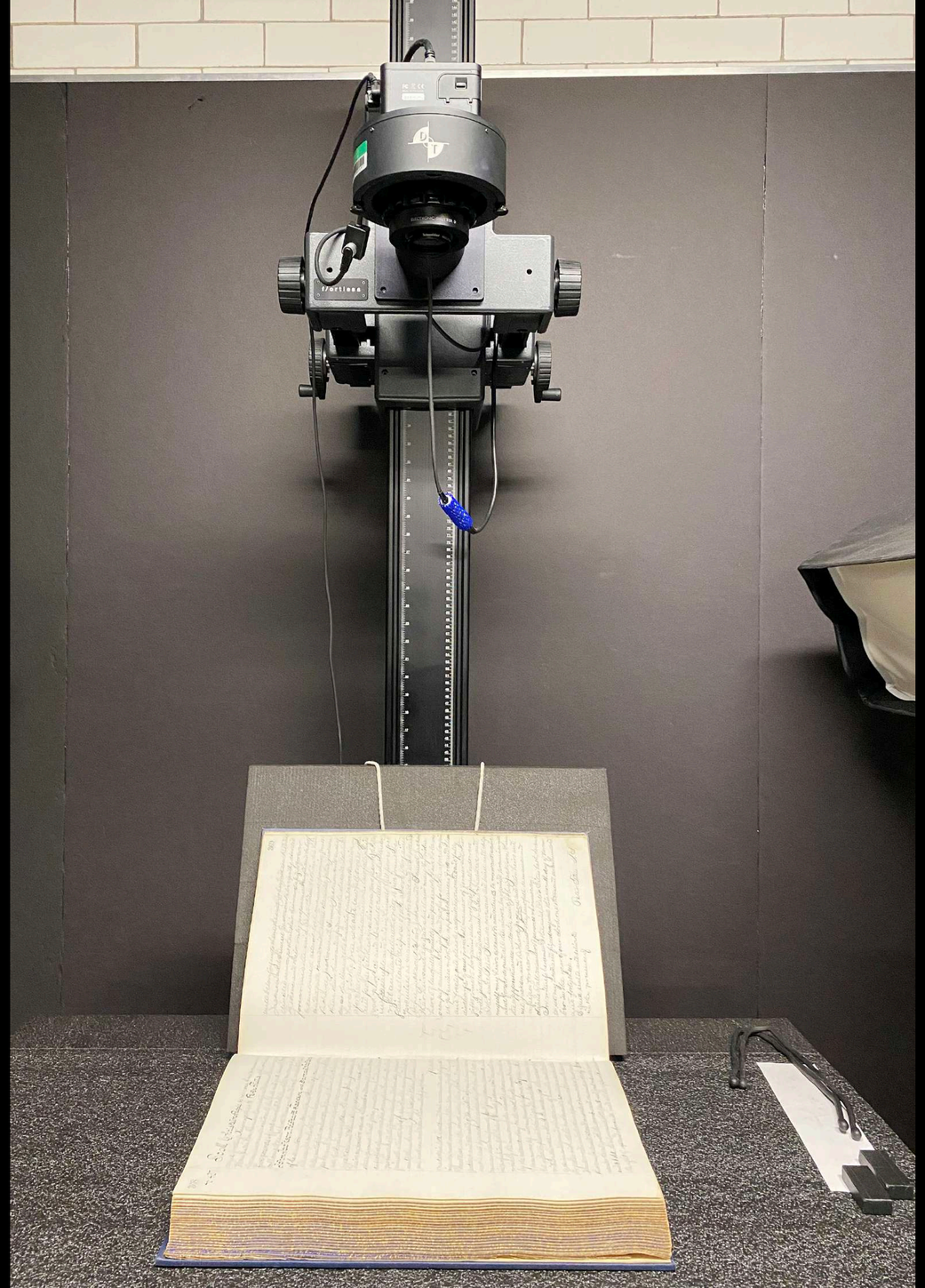
"Digital selectivity [and the] awareness among historians when they work with specific digital resources [including] **how digital resources might influence and shape research** agendas".

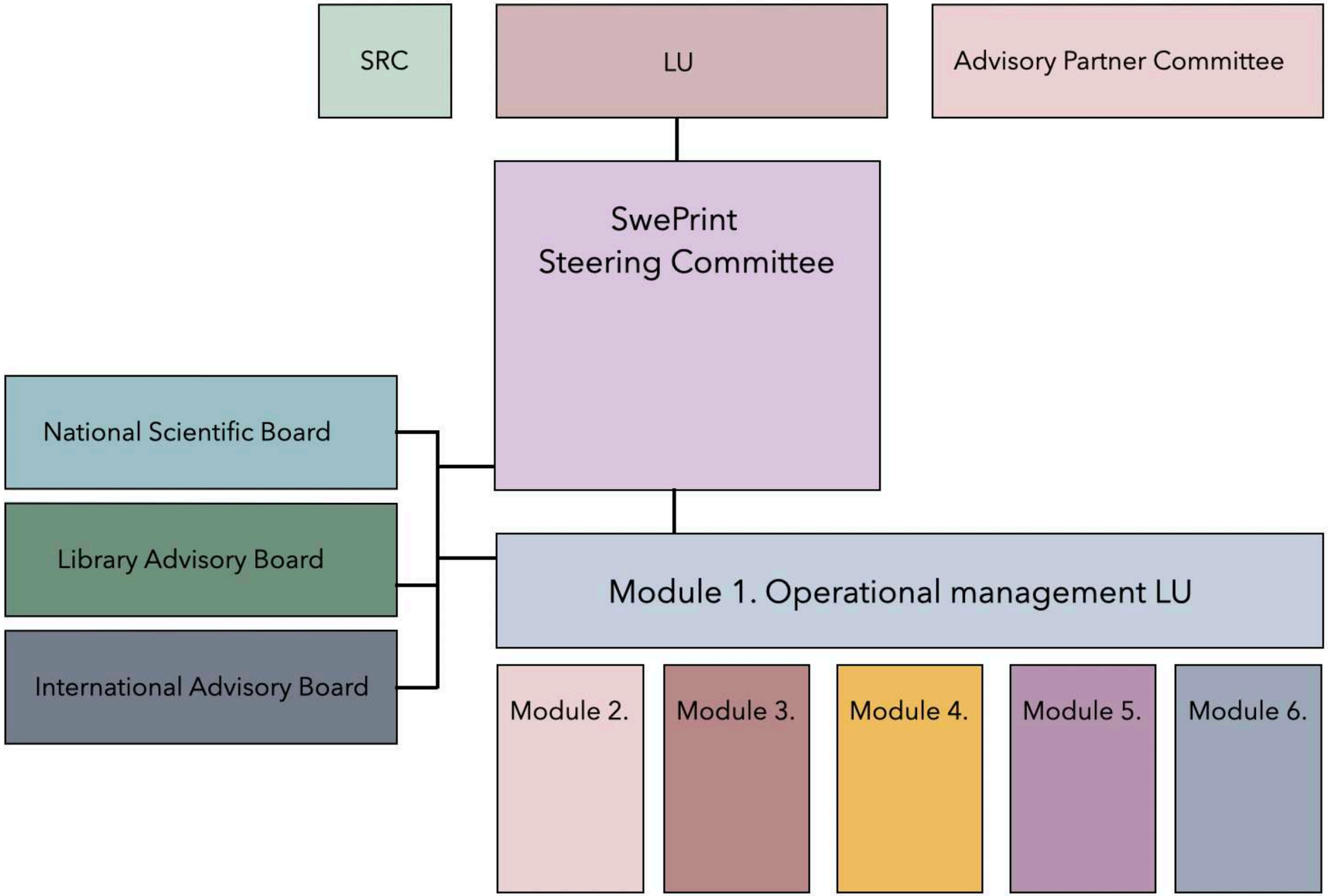
Och ja – på ett plan är all massdigitalisering politisk.



Och ja – på ett plan är all massdigitalisering politisk.

Men är ABM eller forskare nått slags elakingar med en dold agenda?




SRC
LU
Advisory Partner Committee
SwePrint
Steering Committee
National Scientific Board
Library Advisory Board
International Advisory Board
Module 1. Operational management LU
Module 2.
Module 3.
Module 4.
Module 5.
Module 6.

A tentative plan from each partner displays a complementary bouquet of initiatives, each tailored to different scientific needs, drastically increasing the direct benefit of SwePrint to a wide range of scientific inquiries. LUB is specialized in the digitization of print prior to 1750, serving a research community demanding easier access to older print; at GUB the plan is to digitize Swedish dramatic literature from the late 19th century, a collection that consists of approximately 4,000 plays and dramatic writings; SUB will focus on materials within the natural sciences from the end of the 19th century; at UmUB the idea is to digitize state and royal publications (the so-called SOT- and SFS-collections) consisting of printed proclamations, and public announcements (issued on a central, regional, or local level)—but also print with propaganda, news, and prayers; and, finally, at UUB, plans are to digitize copyright-free, uncatalogued small print from the late 19th and early 20th century, a material that is currently more or less invisible in catalogs and hence underutilized in research.

… det verkligt stora problemet är humanisters oförmåga att artikulera infrastrukturella behov!

Två problemkomplex – nationalism & kommers

Nästan all massdigitalisering är nationellt orienterad – eller som Zaagsma framhåller: "in general, **most European national digital archives and libraries highlight their function as guardians of national heritage** and promoters of the national past."

Två problemkomplex – nationalism & kommers

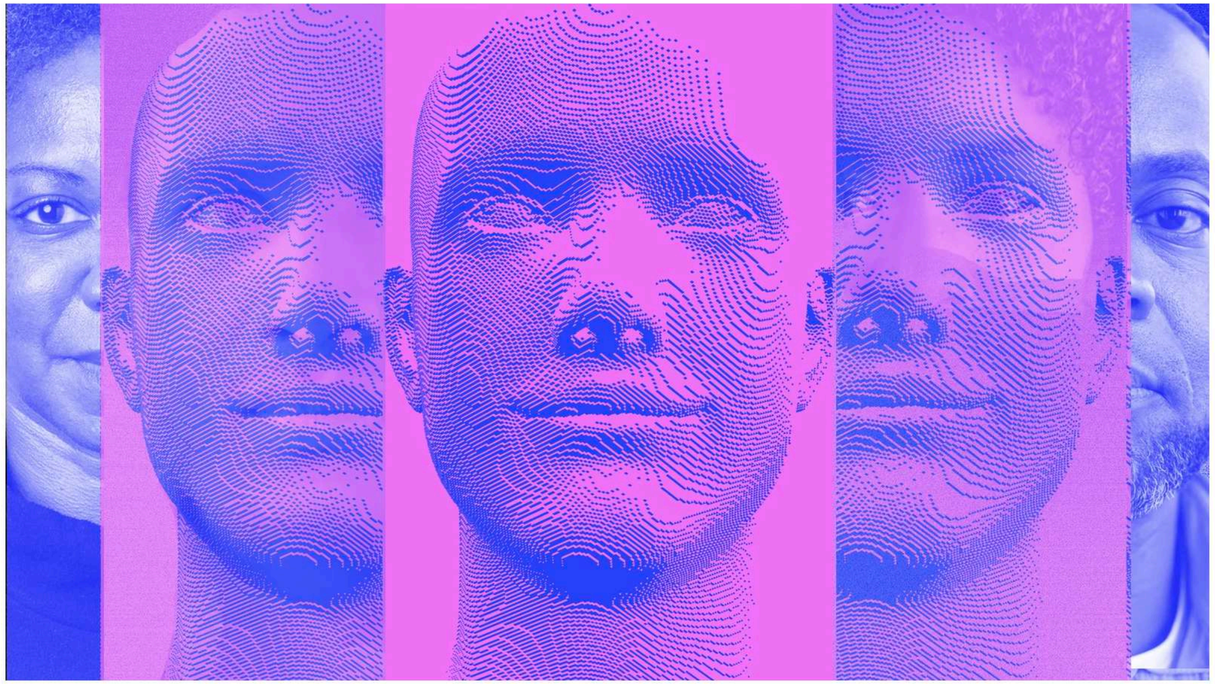
Denna nationalism skapar också svårigheter i länder som tidigare varit **utsatta för kolonialt styre** – Zaagsma igen:

"In the post-colonial Global South, the absence of a geographical overlap between nation and state has produced a complex duality. New postcolonial states in Africa, for instance, established new national archives based mainly upon the written legacy of colonial administrations."

LABOR

How Big Tech hides its outsourced African workforce

New data reveals the hidden network of African workers powering AI, as they push for transparency from the global companies that employ them indirectly.



iStock/Rest of World

By STEPHANIE WANGARI and GAYATHRI VAIDYANATHAN

21 APRIL 2025 • NAIROBI, KENYA

- The people behind AI data training and other digital work are often hidden.

Två problemkomplex – nationalism & kommers

När det gäller kommers så framhåller Bonde Thylstrup att **Google Books för många bibliotek var en betydande möjlighet** – men som också hade en baksida:

"The story of Google Books ... first presented as a gift to cultural memory institutions and the public, and later as theft from and threat to these same entities, on closer inspection revealed itself as a much more **complex circulatory system** of expectations, promises, risks, and blame."

Till sist: massdigitalisering som assemblage

Beträffande detta komplexa cirkulära system så gör hon det viktiga påpekandet att all **massdigitalisering bör förstås som ett slags assemblage** – ett sammanflätat nätverk av människor och maskiner, av teknik och kultur, av pengar och ambitioner.

Till sist: massdigitalisering som assemblage

"mass digitization as an 'assemblage' [of] many highly **varied components and their contingent connections**: scanners, servers, reading devices, cables, algorithms; national, EU, and US policymakers; corporate CEOs and employees; cultural heritage professionals and laypeople; software developers, engineers, lobby organizations, and unsalaried labor; legal settlements, academic conferences, position papers".

– tack!

www.pellesnickars.se