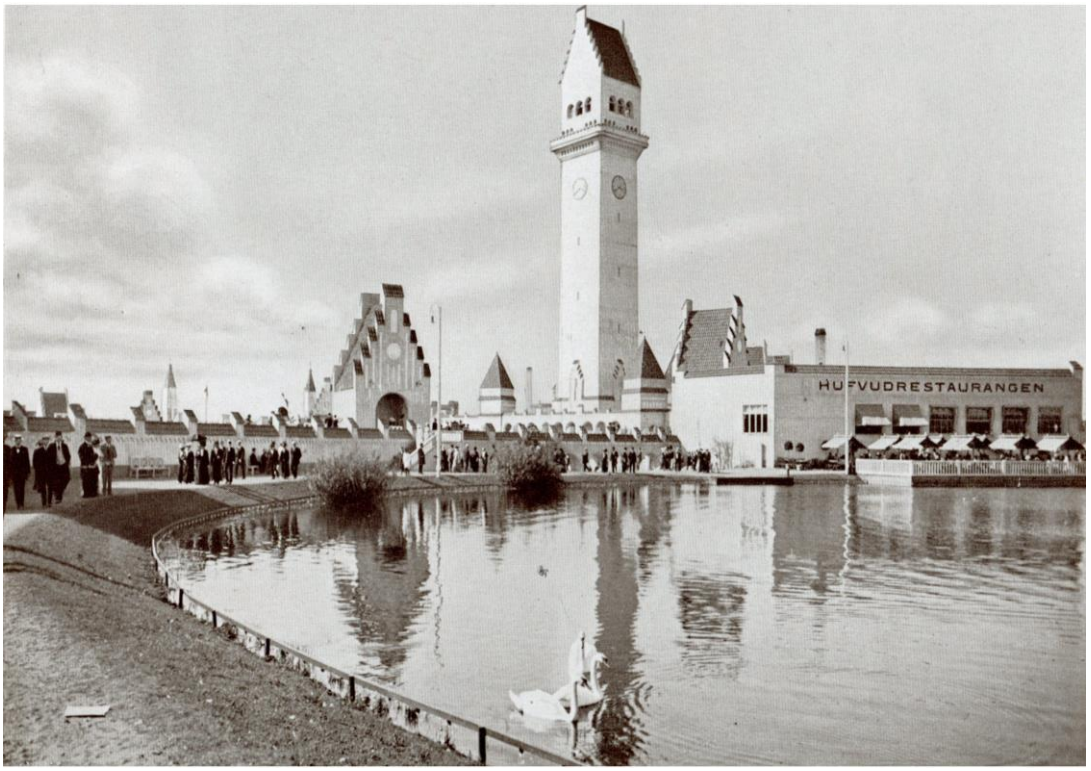

THE DIGITIZATION OF THE BALTIC EXHIBITION IN MALMO, SWEDEN, 1914

ABSTRACT

Architecture through time and history – the Baltic exhibition and the jugend architectural style digitized. A Report, 4281 words.

R. Strandberg & M. Lundborg

Digitizing Cultural Heritage Material, University of Boras, Sweden.

Contents

1. Introduction

This report details the process of digitizing four buildings that were erected for the Baltic exhibition in Malmo 1914 and torn down the same year. An industrial exhibition showcasing the jugend architecture style popular at the time. The remains of the jugend style, formally ending in the 1920s, can still be seen today in older buildings around the city of Malmo and its surrounding urban areas. Sweden, spared from the destruction of two world wars, hold numerous architectural remains from eras such as the jugend era. While buildings tend to be a very accessible form of cultural heritage, the buildings chosen to be digitized in this project were torn down shortly after their construction. Their memory exists in fragmented pieces of archive and library collections.

The project began as an assignment from the Digitizing Cultural Heritage Materials (DCHM) course at the University of Boras, Sweden. Below follows the chain of digitization for the project. Digitizing the Baltic exhibition came with some challenges. The entire exhibition was a huge international effort and digitizing the exhibition is a large undertaking for any institution, any less for a student project. This project has therefore been characterized by its limitations and the choices of selection that have been carried out throughout the process. The digitized material has been publicized through a public GitHub repository located at https://github.com/mymysan/DCHM-Project-Work. There is no active funded and running server due to restrictions in student budgets.

2. The digitization process

Initial planning and searching for material

The first step of this project was to identify resources that could potentially hold culturally significant material. During the initial discussions about potential sources for material My Lundborg (ML) was in contact with Linkoping's diocesan library and Robin Strandberg (RS) was initially in contact personally with Malmo university where he'd identified old teaching material of cultural heritage interest not previously digitized. Since the process and final product of the project would be heavily influenced by the chosen material this was the first step and an integral one to start other aspects of the project.

Malmo University was unfortunately unwilling to contribute to the project with the material as digitizing was not (at the time) something professionally carried out at the institution (as part of its duties). Reference was given to Lund University, which is digitizing cultural heritage material at large scale. RS then contacted the digitizing faculty at the university. However, due to restrictions and cutting down on resources and staff they could not set aside any time or material for the project. Finally, after visiting the city library of Malmo and after communicating with several staff members about the project, a staff member responsible for older material supported the project and presented plenty of material to choose from.

Selecting, collecting and preparing material

RS identified three possible topics for the project: architectural styles of regional churches in the past century, historical discourse in paper clippings (eg. around political topics relevant

today such as equality) and the jugend style of the Baltic exhibition held in 1914. After discussing with ML the latter option was chosen for its local and international relevance. The Baltic exhibition remains a representation of pre-war Europe, the first world war broke out only weeks after the exhibition opened.

ML researched the material to make sure no digitization had been made before aswell as reaffirming the uniqueness of the material. ML also browsed which titles of most interest to the project in preparation for a physical visit to the library. Malmö City Library had prepared material that needed to be requested before visiting to view. The collection consisted of books pertaining to the Baltic exhibition and books published later in the 20th century about the exhibition, photo albums, and loose photographs. Reviewing the material in-person a decision was made to focus on four buildings to maintain a theme on architecture and construction, and to narrow down the material to be digitized. The sample of four buildings was drawn from the available ten buildings in the collection of the Baltic exhibition including also the 'Hall of Arts', 'Fishing Hall', 'Main Restaurant', 'Central Yard', 'Swedish Hunting Lodge' and the 'Swedish Womens Exhibition' in Arsta. This selection included photographs of the construction site, pictures from official catalogs and brochures, blueprints of the building found in catalogs, and texts detailing the commissariats responsible for the construction of the participating nations' exhibitions.

After we started working with the material we decided that images of blueprints, constructions and the selected buildings themselves would be most beneficial to the project. RS visited the city archive in Malmo to gather more material that followed this theme. For

example, more detailed blueprints and paper clippings from the time of construction of the exhibition and its buildings.

Strategies

The titles selected were thoroughly examined by RS and ML during the physical visit to the library hosting the cultural heritage material. The titles are as of August 2023 still held at the city library of Malmo but may be filtered out and thrown away in coming years as the library needs to prioritize repository and archive spaces. Based on knowledge of the widespread public interest in architectural styles (supported by staff at the city library of Malmo among others) a decision was made to strategically focus on images displaying the jugend architectural and art style. As a minor project the overall strategy was short term, first-hand and proactive in a conservative manner towards the old books (M. Dahlström, personal communication, March 2023).

Tools, text and image capture

At the Malmo city library we had access to an iMac computer and an Epson Perfection V600 Photo Scanner. A 24-bit color was chosen for the scanning. After test running some documents and assessing the results, 300 dpi was chosen for images and 600 dpi was chosen for text and blueprint documents. The higher resolution on text was a strategic choice to make it easier to read when zoomed in or for potential use of OCR. Digitizing in higher resolution from the start would prevent having issues later in the project that would require accessing the physical texts again. Digitizing all material in 600dpi would have been much more time consuming, therefore the decision was made to digitize images in 300dpi. A reference background of A4 was used during the original scan (not visible after photo editing). For

collection of data at the city archive of Malmo RS photographed the documents to create digital copies using his phone as this content was only to be used supporting the story around the exhibition, not to display quality content to the users.

The software used for this project was heavily influenced by the directions of the course. A repository on GitHub and a shared folder on Google Drive were used to manage remote collaboration on this digitization project. Google Drive was used initially to store the images and catalog the metadata, in the later stages of the project for writing the report. The GitHub repository was created using a course teacher's template repository and used for storing all the necessary documents of the project. RS worked in Gimp to straighten, crop, and add metadata to all the images that were then uploaded in their new versions to the GitHub repository. ML used oXygen to encode the text material in TEI documents, and to configure XSL stylesheets for each represented commissariat. Visual Studio Code was used by both parties to edit the HTML files that make up the final presentation of the digitization project.

Delivery media, distribution and publication

The delivery media of the project was chosen to be a Github repository. This ensured that interested users wishing to browse the project in-depth (and perhaps through the CC license make use of the content) were enabled to do so through the Github community. This also gave the project transparency regarding every detail - from references, to coding, to metadata. As an open part of a community, maintenance of the project was also benefited as users easily can interact with the creators about possible changes, improvements or simply give positive feedback on the content and methodology (through the Github repository).

As the digitization project's main focus was on images, accessible image display was vital to attract users' interest in the project, the exhibition and the jugend style. Hence, a professional display of the main digitized content was prioritized in a slideshow gallery for each respective exhibition building included in the project. To support understanding for the architectural style aswell as the everyday life of the exhibition that took place, the gallery was complemented with text regarding the Baltic exhibition event, the buildings, the involved countries with their commissariats and staff.

In order to distribute the project publicly assurance had to be made there were no legal constraints conflicting with publishing. The material digitized does not have any named authors or photographers (all but one). The last digitized work was created by the Danish photographer Fred Riise who passed away 1933, well beyond 70 years being the threshold for public domain prerequisites. According to Swedish law (1960:729) 7§ if there is no copyright holder named, the copyright is held by the publisher. All of the catalogs we have digitized were printed by the 'Forlags aktiebolag i Malmo boktryckeri'. According to 44§ when the copyright holder is a publisher, the work enters public domain 70 years after creation. The publishing date for the digitized material is 1914 which means it was in the public domain and could be legally digitized and published. Should there be copyright holders that recognize the imagery whose names have been lost in the preservation process, effort will be put aside to make right.

Evaluation, documentation and maintenance

Evaluation of the project was ongoing. Time was reported into a schedule existing of different categories representing the different parts of the project work.

Maintenance of the project was ensured through the Github community. Users could readily and easily access the project's complete content, give feedback, comment and interact with the creators to keep the project and interest alive. Evaluation was also withheld through communication between RS and ML.

3. The value of digitization

The motive for the digitization project was preservation to reduce wear and tear on the already fragile books one century old. The motive also encompassed making the material more accessible and to present the material in new ways by adding descriptive texts about what transpired during the event, focusing mainly on the chosen exhibition buildings.

Digitization of cultural heritage is often performed in order to preserve what is still in existence and distribute knowledge beyond the limitation of physical documents. Many documents in digitization processes are fragile and may not be open for public browsing at all (requiring digitization for preservation purposes). Though as Conway (2015) put it access becomes a natural and obvious outcome of the digital world, meaning even when preservation is the main objective access will follow. As a collaborative effort between countries that would soon declare war upon one another the Baltic exhibition captured an era cut short by conflict and destruction. The buildings documented are no longer in existence. The architectural style represents the jugend style which was typical of the time around the shift between the 19th and 20th century. Jugend-style buildings and structures remain around Skane, Sweden, leaving the memory of the Baltic exhibition to reside fractured in pieces.

Considering these circumstances, a choice was made to focus on images displaying the exhibition buildings representing the different nations. Buildings raised and torn down solely for the event - manifesting the jugend style in Sweden for the very last time. The Baltic tower represented Sweden’s contribution, as the showstopper of the event created by the hosting

country. Material about the Russian contribution was scarce. Russia had a limited involvement in the exhibition and withdrew from the project but remained represented trough collaborating with the Swedish construction commissariat (Christensson et.al, 1989). The Russian building was albeit included on the website to emphasize the collaboration at the center of the Baltic exhibition and to encourage future cultural work on similar projects between nations.

Staff at the city library of Malmo emphasized a constantly high interest in art and architectural styles around the region today. As such, a project building on an already fervent interest in the area of architecture in the region is highly valuable to further attract tourism and further strengthen interest in architecture and art within the region, and architecture in general.

Creating an accessible representation of these buildings enables the public to imagine how the event looked like for the people who attended it in 1914. This digitization secondarily serves as a resource for those interested in the jugend style in general. The representations of the buildings showcase the lesser known later jugend style that splits from the common late 19th century iterations (Jugend / art nouveau – design- och stilhistoria under modern tid 1800-tal, 2023).

Lastly, digital surrogates always become representations of physical material. The goal with this project was not just to create digital representations of the photographs or a piece of text but to create digital (and imaginative) representations of the four buildings. Viewing this representation as an exchange between maker and viewer (Conway, 2015), we hope to

convey a perception of these buildings by digitizing information on their creation as well as images of the buildings themselves.

4. Reflection on the methods and the process

Many digitization projects are ruled by limited resources and access. This project was formed by the material and tools that were available, from course teachers, to institutions willing to help out, to technical equipment suitable and available. With the help from public institutions, culturally relevant material was accessed and through the course and project progression software tools appropriate for digitizing the chosen material were introduced. In the following subheadings a critical reflection on aspects during the digitization process is detailed.

Selection and the choice to digitize

The first and most important choice was *what* to digitize. During this process local institutions were contacted holding possible material of interest. RS was in contact with Malmo city library through whom we chose to work with later on. This process might have proven itself the most difficult as many digitization projects start with the desire to digitize something and grow from there, ours had to find footing in the process of identification of heritage material. Commonly, institutions sitting on culturally valuable material feel a pressure to digitize their holdings in order to make it available and relevant in the modern environment of research (Conway, 2014). We, as researcher students made use of this as the city library of Malmo expressed interest in digitizing content used in the project but was restricted by a limited budget and staff. However, as time and material were scarce we might have missed out on other valuable material due to our targeting of the specific material chosen about the Baltic exhibition.

Strategies and process

The digitization strategy and process involved decisions on efficiency, quality and workflow. Gathering of material at an early stage was prioritized. The quality of scanning material was also of strategic interest. Higher quality is often preferred for scripts, optical character recognition or handwriting character recognition (Tanner, 2004). Many digitization projects work with large collections and the speed and efficiency outweigh preciseness (Dahlström, 2011). The quality of scanning was adjusted higher for text and lower for images. Speed and efficiency may however have resulted in valuable original source-content to be overlooked. All content made available at the time of scanning was, however, thoroughly browsed.

According to Tanner (2004) in order to receive the best result during OCR processes, color should be chosen if available and there should be a minimum of 300dpi. While OCR is a possible tool presented in the course for transcription of printed text, the text material for our project was minimal and thus as presented by Tanner (2004) the decision to use OCR had to be weighed with time and labor in mind. The OCR processes were deemed to be neither labor, nor time saving in comparison to manual transcription. They were thus not included in the project (but prepared for as mentioned). 300 dpi with color was (after reviewing several times) satisfactory regarding the digitized content only containing images of the Baltic exhibition.

Working with TEI files and through the editing of XSL stylesheets, XHTML files were produced extracting the data encoded in TEI. TEI was used to store all the metadata associated with the transcribed texts. Through the use of one TEI file and multiple XHTML files, ML was able to extract different information from the TEI file and present each nation’s

commissariat separately. Using TEI and producing XTHML conversion files felt, afterwards, superfluous for the purpose of the project (as images of architecture was the main focus). However, it was a welcome learning opportunity for both project collaborators. Note that the XHTML conversion files have been kept in the original languages for transparency purposes.

oXygen computer program was used to create the TEI files due to its close relation to TEI encoding and was a helpful tool in creating XML to XSLT conversion and real-time validation. Gimp was used to handle metadata and editing images. The choice to utilize Gimp was influenced by the direction of the project course. This may have been a disadvantage as other software tools could've proven more useful.

Storing the repository in GitHub allowed work on the project collectively in spite of long-distance collaboration. Beyond allowing both student project collaborators to view and edit the entire project, the GitHub repository allowed anyone to view the digitized work in its entirety. While the website acts as the pedagogical version which contextualizes and presents the work (if funded and running), the entire collection including all the metadata can be viewed through the GitHub repository. Due to a recurring and known GitHub bug still present as of September 2023, metadata regarding image facsimile creation, urgency and digitized form was not possible to be added to the two digitized images of the commissariats. All other metadata was successfully applied to the collection at-whole except for these two images. Working through online communities creates flexibility and transparency but may have exposed unfinished content during the project progression.

There is a growing trend among cultural heritage institutions to digitize their collections in order to make them available remotely (Terras, 2015). Considering this is something encompassing vast material and interests, publication through GitHub allows other parties to build on the digitization project by adding to an existing repository. *How* other parties use the material is hard to control and the material may thus be used in ways not congruent to the project intentions.

Digitization of buildings and cities

An integral aspect of this project was access to photographs that enabled understanding of what the buildings in question looked like. Digitization projects that similarly try to replicate physical structures before the age of photography are usually reliant on descriptors and drawings. As is the case for the reconstruction of the Florentine Jewish ghetto done by scholars at the Medici Archive project in Florence. A method that MAP used to conceptualize these buildings was printing a 3D model of the neighborhood (the Medici Archive Project, 2023).

The use of a 3D model allows for a deeper understanding than pictures alone, and can be done both physically and digitally. As the objects we have chosen to digitize were intended to be viewed in their full 3-dimensional form, a digital 3D rendering like those done by Laboratory for Digital Archelogy DARK Lab at Lund University (Sellergren, 2022) and Disir in Uppsala (Disir Productions AB, 2020) could be appropriate future forms of display. These projects use VR to view historic archeological sites, buildings and villages. This type of augmented history, as Disir calls it, can be viewed with the help of VR equipment or using your personal phone at the site using LiDAR data (Disir Productions AB, 2020). While most

of these examples are digitizing much older objects, the Baltic exhibition is unique in being so recent yet with so few remains. The modern interest of architectural styles is what made the Baltic exhibition an attractive focus for the project. As such, future work in the project could possibly include 3D rendering if budget and time could be set aside. This would be in line with the project creators' idea of immersing the users in the actual context that was present at the exhibition.

However, our project did not have the option to create such elaborate digital representations at the time of this first project stage due to budgetary and time constraints. The project was carried out with the same intent as these VR archeological projects. Namely to allow the people of our time a deeper understanding of what it was like to walk this exhibition and see these buildings.

Copyright and legal constraints

A commonly occurring issue with digitizing cultural heritage material is copyright laws preventing open access to the digital surrogates (Terras, 2015). Access was gained to material that according to background research allowed for publishing online. This was due to the age of the material and the lack of copyright holders acknowledged. The lack of copyright holders mentioned is both due to the way the documents have been preserved, and the nature of the event. The Baltic exhibition was an organization and so no one artist gets accredited in much of the material.

Challenges and workflow

While there are many benefits with using GitHub regarding collaboration and publication, the introduction to the platform presented some challenges. It frequently occurred that files would not merge due to conflicts in the files, which then needed to be resolved in order to carry on with the digitization. As this was the first time using GitHub for either of the project-collaborating students, these types of conflicts presented challenges and sometimes required creative workarounds.

In retrospect the digitization project might have benefitted from having a smaller scope and narrower focus at the initial stage. The wide material that was available regarding the Baltic exhibition resulted in the final product evolving with the process. Another consequence is that some of the work done in earlier stages got scrapped at a later stage in order to create a more concise and cohesive final product. This type of process also creates a lot of learning opportunities as different approaches and methods were discovered (such as stages during a digitization process and what comes in which order).

Certain projects are simply not fit for a mass digitization approach. Critical digitization as Dahlström (2011) describes it, concerns itself with the methods best suited for the document at-hand, and the decisions concerning how to best digitize the information it contains. We have worked on a rather small-scale digitization which has demanded careful selection in multiple steps, both during the digitization and encoding process. This project has involved a gradual narrowing of material. The initial digitization focused on capturing everything of interest so that it could be reviewed and categorized remotely. Thus, an approach resembling mass digitization needed to be applied in the early phases of the project in order to enable

remote-working conditions. Dahlström is careful to remark that digitization projects are not binary, either mass nor critical. This means the initial approach resembles a mass digitization sentiment while the final project can be characterized as critical digitization due to the manual (rather than digital work methods) and the heavy emphasis on metadata. The critical digitization approach applied in this project emphasizes its status as a springboard for digitization of the Baltic exhibition.

5. Conclusions

The most important part of the project was to find and decide on what material could give the foundation for a publicly interesting project. With promising material at hand, reaching out to users and the public with such cultural heritage material was equally important. This involved decisions and work on the method around publication, distribution and delivery media. To catch the users' interest through attractive interfaces and display of content (available at Github) was crucial to reach the users and also enhanced the informative capacity of the project (Björk 2015, p.2). A professional website, selection of images and a contextual corpus around the event and buildings ensured this secondly important part of the project. However, due to budgetary restrictions of student living no running server could be maintained.

The project can be viewed as a springboard for larger digitization efforts of the Baltic exhibition. With a large repository of material and public interest there are possibilities to build on this project. There is likely more to digitize regarding the buildings worked on in this project (considering the scattered nature of the material) but there were many more buildings from the jugend era, some remaining around Skane, Sweden. One interesting perspective for further research is the role of the women's artist collection in light of the 'Suffregette movement' of the time and the following impact the first world war may have had on women's suffrage.

As this was the first full-scale digitization project there was a lot of learning-by-doing involved in the process. During this project archival research, text encoding, HTML coding,

and standard digitization practices were exercised, as well as executive decision making to determine what is possible and valuable to digitize. Our end product gives interested parties an introduction to the Baltic exhibition and images previously undigitized, creating an idea of the scale and style of the buildings. It also allows users interested in architecture the opportunity to walk the streets of Malmo and Skane today and relate to times of oblivion, through similar buildings with the jugend style risen more than a century ago.

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Appendices

Appendix 1 – Printed sources digitized from during the project

As of 2023-09-08 printed sources stored at the city library of Malmo, Sweden. All images (with project surrogate numbering) initially scanned from each source, under each book. Images digitized (with page number digitized from), project surrogate numbering and scanned at 300dpi if not stated otherwise.

Note: all images not utilized in the final project.

Note: titles, shelves, authors translated to English

Book 1

Title: Baltic exhibition in Malmo 1914 May 15th– September 30th

Shelf: Bhz Baltic exhibition 1914

Author: Missing

Publisher: Forlags-aktiebolaget i Malmo

Printed: 1941

1:1 (page 1) Baltic Tower (600dpi)

1:2 (attached) Text about Ferdinand Boberg (600dpi)

1:3 (page 6) German, Danish and Russian exhibition

1:4 (page 7) Hall of arts

1:5 (page 8) Baltic Tower

Book 2

Title: Baltic exhibition in Malmo 1914 Official view albums

Shelf at city library of Malmo: Bhz Baltic Exhibition 1914

Author: Missing

Publisher: Stockholm: Axel Eliassons Konstforlag

Printed: Missing

2:1 (page 3) Baltic Tower

2:2 (page4) German exhibition

2:3 (page 5) Garden interior of the German exhibition

2:4 (page 6) Danish exhibition

2:5 (page 7) Garden interior of the Danish exhibition

2:6 (page 8) Russian exhibition

2:7 (page 10) The hall of arts

2:8 (page 11) Interior of the hall of arts

2:9 (page 12) Tea saloon in the hall of arts

2:10 (page 13) Baltic Tower 2:11 (page 18) Arsta (Årsta)

2:12 (page 20) Baltic Tower

2:13 (page 23) View from the Baltic Tower

2:14 (page 24) View from the Baltic Tower

Book 3

Title: Baltic Exhibition 1914 15th May – 30th September

Shelf at city library of Malmo: Bhz Baltic exhibition 1914

Author: Goran Christenson, Anne-Marie Ericsson, Per-Jan Pehrsson.

Publisher: Bokforlaget Signum

Printed: 1989

Book 4

Title: Baltic exhibition 1914 post card album

Shelf at city library of Malmo: Bhz Baltic exhibition 1914

Author: Missing

Publisher: Stockholm: Axel Eliasson Konstforlag

Printed: 1914

4:1 Baltic Tower

4:2 Baltic Tower

4:3 Baltic Tower

4:4 Baltic Tower

4:5 Baltic Tower

4:6 Baltic Tower

4:7 Baltic Tower

4:8 Germanys exhibition

4:9 Germanys exhibition

4:10 Danish exhibition / Baltic Tower

4:11 Russia's exhibition 4:12 Denmark's exhibition

4:13 Danish hall

4:14 Denmark's exhibition interior

4:15 Denmark's exhibition printed

4:16 View over Russian, Danish and German exhibitions from the Baltic Tower

4:17 Arsta Interior (Årsta)

4:18 Arsta (Årsta)

4:19 Hunting lodge

4:20 Hall of arts

4:21 Hall of arts

4:22 Hall of arts

4:23 Hall of arts

4:24 Hall of arts

4:25 Hall of arts

Book 5

Title: Official general catalogue of the industry department at the Baltic exhibition in Malmo 1914: md 5 plans

Author: Missing

Publisher: Forlags-aktiebolagets i Malmo boktryckeri

Printed: 1914

All images with text (600dpi)

5:1 (page VIII - IX) Construction committee

5:2 (page XII - XIII) Foreign commissariats

5:3 (page 134-135) Denmark exhibition floor layout

5:4 (page 154-155) Russia exhibition floor layout

5:5 (page 158-159) Germany exhibition floor layout

Book 6

Title: Denmark's participation in the Baltic Exhibition in Malmo 1914

Shelf at city library of Malmo: Bhz Baltic exhibition 1914

Author: Fred Riise

Publisher: Nielsen og Lydiche (Axel Simmelklar)

Printed: 1915

6:1 (page 4) Denmark's exhibition image/text (600dpi)

6:2 (page 75) Denmark's exhibition

6:3 (page 77) Denmark's exhibition floor layout

Book 7

Title: Baltic Exhibition 1914. 33 photographies in various formats, has belonged to governor R. De la Cardie

Shelf at city library of Malmo: Bhz Baltic exhibition

Author: Missing

Publisher: Missing

Printed: Missing

7:1 Image of the construction process

7:2 Image of the construction process

7:3 Image of the construction process

7:4 Image of Denmark's exhibition

Appendix 2 - Technical equipment used for digitization

Scanner

Type: Epson Perfection V600 Photo

Setting: 24-bit color

DPI used for images: 300

DPI used for text: 600

Reference background used during scanning: A4, white

Appendix 3 – Head architects of the Baltic Exhibition

The Baltic Exhibition at whole and the Baltic Tower: Ferdinand Boberg

Denmark's building: Henning Hansen

Germany's building: Hans Alfred Richter

Russia's building: M.M Periatkowitsch and Ferdinand Boberg

(Christenson et. al, 1989).

Appendix 4 – Division of labor by project students. Robin Strandberg (RS), My Lundborg (ML).

Searching material	Selecting and digitizing material	TEI files	Image files	HTML, CSS, JS files
RS: 24h	RS: 6h + 6h	RS: 4h	RS: 34h	RS: 56h
ML: 15h	ML: 6h	ML: 42h	ML: 2h	ML: 30h
Project internal communication	**Project Methodology reflections**	**XSL Stylesheet**	**Metadata**	**Documentation**
RS: 24h	RS: 28h	RS: 12h	RS: 36h	RS: 30h
ML: 24h	ML: 28h	ML: 40h	ML: 13h	ML: 60h

Appendix 5 – Revisions from and feedback on first submission of project work

- ~~Lämnat in för tidigt, vissa uppgifter saknas och rapporten befinner sig i ett ofärdigt skick. Vässa materialet och rapporten och lämna in igen i september~~ (remedied)

- ~~En sak som direkt förbryllar mig: jag vill utforska er sajt där ni presenterar ert material (och som ni ju refererar till i er rapport), men jag finner endast en länk till själva repositoriet i github, inte någon länk till sajten ”live”. Jag ser inte heller någon sådan adress angiven i rapporten, och ni har inte heller laddat upp hela materialet som en zipfil (som ni ju enkelt hade kunnat generera i Github och sedan laddat upp i canvas). Jag har förstås kunnat ladda hem materialet manuellt genom att själv göra en zipp och spara och öppna upp det lokalt på min dator, men ni talar ju i rapporten om hur projektmaterialet fungerar live på webben (t.ex. i form av slideshow gallery), hur materialet är copyrightfritt, hur materialet nås och kan användas av användare utifrån, och då hade jag också trott att det skulle finnas en öppen sajt.~~ (The examination instructions did not specify a need for a live site. The examination instructions stated that Github-linking was an alternative to uploading the material zipped. Material uploaded zipped second submission).

- ~~Metadatasidorna är inte värst användarvänliga för den som inte är helt inläst på formaten det gäller~~ (made more user-friendly).

- ~~Det finns ytterst lite information om digitaliseringsprojektet och hur det genomfördes, inte heller ngt vad jag kan se om originalmaterialet och var det finns, och inga kontaktuppgifter.~~ (Project thoroughly described in the different stages according to the

long digitization chain by M. Dahlström (personal communication March, 2023) under each header in the report. Contact details added in website footers. Location of original material in metadata pages and in appendix 1 within project report).

- ~~På flera av bilderna lägger sig nummeruppgiften (X/12) över viktig information i den underliggande bilden~~ (removed, dot indicators still show current image out of total)

Nedan listar jag ett antal punkter där ni behöver göra fortsatt arbete på rapporten:

~~• Texten innehåller alldeles för många felaktigheter avseende både stavning och grammatik, till och med i bilagan~~. (revised)

~~• Utöver fel i stavning och grammatik finns också en alltför stor mängd rena slarvfel i texten~~. (revised)

• ~~En URL behöver klart och tydligt anges i rapporten till dels repositoriet i github och dels projektets webbsajt, där allmänheten kan komma åt materialet (om det nu finns en sådan offentlig sajt – om inte, kan ni ladda upp materialet som ett zippat paket).~~ (added, page 1. Material uploaded zipped second submission).

• Strukturen i rapporten är otydlig och stoff kan stuvas om. Tre exempel:

o ~~Inledningen fram till rubriken Strategies är rörig~~ (revised)

o ~~På sjätte sidan i rapporten (som tyvärr är opaginerad) kommer en värdefull sektion som ger bl.a. bakgrund och information om utställningen – information som borde ha kommit mycket tidigare i rapporten~~. (revised)

o ~~På sidan 7 och framåt ska det vad jag förstår finnas kapitel med kritiska reflektioner, men mycket av stoffet är inte reflekterande, utan beskrivande (och därför här och var överlappande vad som redan sagts tidigare i rapporten)~~ (revised, now critically reflectting)

- ~~Det skulle stärka er rapport om ni kunde sätta in ert projekt i en något större kontext, t.ex. genom att kortfattat hänvisa till/jämföra med ett eller att par liknande digitaliseringsprojekt med motsvarande typ av material och se i vilket avseende era projekt liknar varandra eller inte, metodmässigt och i approach och tänkt publik och användningsområden~~. (added page 14 'Digitization of buildings and cities')
- ~~På s 2 beskriver ni utförligt hur ni prövade olika tänkbara bibliotek och universitet (?), och att ni slutligen etablerade kontakt med Malmö stadsbibliotek. Men på de efterföljande sidorna kallar ni institutionen (?) för arkiv – är det biblioteket ni avser eller ngt arkiv? På s 6 berättar ni sedan också om personalen vid Malmö stadsbibliotek och vid Malmö universitet – men de senare hade väl avböjt att samarbeta, eller missuppfattar jag något här?~~ (revised)
- ~~Av hur stort material gjorde ni ert urval (omfattande tre byggnader)?~~ (added page 3)

- ~~Vad var skälet till att ni valde olika dpi för bilder resp för texter och ritningar?~~ (revised, page 12)
- ~~På s 8 kommer ett ganska utförligt stycke om ert (tänkta?) arbete med OCR – men det framgår inte helt klart huruvida det slutade med att ni övergav OCR och transkriberade manuellt, eller inte.~~ (page 12)
- ~~På s 10 anger ni att "it is expected that the final product will change" – men det ni lämnat in är väl er "final product", eller hur menar ni?~~ (revised formulations)
- ~~En detalj: översätt inte tidnings(ur)klipp med "paper clips", utan med "paper clippings"~~ (revised)