

# Contents

|  |           |
|--|-----------|
| Acknowledgments  | ix        |
| List of Illustrations  | xi        |
| <b>Introduction: How to See One Billion Images</b>                         | <b>1</b>  |
| Looking at Culture with Computers  | 2         |
| Cultural Analytics: Five Ideas   | 7         |
| Cultural Analytics: Twelve Research Challenges                             | 13        |
| What Cultural Analytics Is Not   | 16        |
| Cultural Analytics, Media Theory, and Software Studies                     | 17        |
| Using This Book in Classes   | 19        |
| <b>I Studying Culture at Scale</b>   | <b>23</b> |
| <b>1 From New Media to More Media</b>                                      | <b>25</b> |
| "From <i>New Media</i> to <i>More Media</i> " (2008)                       | 28        |
| Observing Global Culture in Real Time                                      | 31        |
| Cultural Analytics in Historical Context                                   | 35        |
| <b>2 The Science of Culture?</b>   | <b>39</b> |
| Analyzing, Visualizing, and Interacting with Cultural Data: Examples       | 39        |
| History versus Present, Professionals versus Amateurs                      | 44        |
| The Regular versus the Particular  | 47        |
| The Science of Culture? Deterministic Laws, Statistical Models, Simulation | 49        |
| <b>3 Culture Industry and Media Analytics</b>                              | <b>53</b> |
| A New Stage in Media Technology History                                    | 56        |
| Media Analytics Examples   | 56        |
| The Two Parts of Media Analytics   | 59        |

|  |    |
|--|----|
| Automation: Media Analysis             | 61 |
| Automation: Media Actions              | 64 |
| Media Analytics and Cultural Analytics | 67 |

## **II Representing Culture as Data 73**

### **4 Types of Cultural Data 75**

|  |    |
|--|----|
| Media: Social Networks and Professional Networks | 77 |
| Behavior: Digital and Physical Traces            | 82 |
| Representing Interaction                         | 87 |
| Events, Places, Organizations                    | 89 |

### **5 Cultural Sampling 93**

|  |     |
|--|-----|
| The Islands and the Ocean              | 94  |
| Museums versus Libraries               | 98  |
| Creating Representative Samples        | 100 |
| How to See the Invisible               | 102 |
| The Limitations of Random Samples      | 108 |
| Statistics as Reduction                | 111 |
| Why We Need Big Data to Study Cultures | 114 |
| Is Sampling Necessary?                 | 116 |

### **6 Metadata and Features 121**

|   |     |
|---|-----|
| From a World to a Dataset   | 122 |
| Metadata and Features   | 125 |
| Data = Objects + Features   | 128 |
| Statistics in the Nineteenth and Twentieth Centuries: From a Single to Multiple Variables | 133 |
| Interpretation, Explanation, Automation   | 136 |
| The Semantic Gap  | 139 |

### **7 Language, Categories, and Senses 145**

|   |     |
|---|-----|
| Data Types  | 145 |
| Measurement Scales  | 148 |
| Language and Senses   | 152 |
| Senses and Numbers  | 157 |
| Measuring Perceptions   | 160 |
| Top-Down and Bottom-Up Analysis                                       | 163 |
| Prescriptive Aesthetics and Modernisms                                | 165 |
| Analysis Examples: 776 van Gogh Paintings and One Million Manga Pages | 169 |

More Examples: One Million Artworks and 42,571 Movies 176

The Society of Categories 180

### III Exploring Cultural Data 185

#### 8 Information Visualization 187

What Is Visualization? 189

Reduction and Space 191

Visualization without Reduction 197

Artistic Media Visualization 199

Cultural Time Series 202

Beyond Information Visualization 203

#### 9 Exploratory Media Analysis 207

Against Search 208

The Interface 213

Image Processing and Computer Vision 215

Using Image Features for Exploratory Media Analysis 218

Seeing versus Analyzing 221

#### 10 Methods of Media Visualization 223

Image Montage 224

Sampling versus Summarization 232

Temporal Sampling 235

Spatial Sampling 236

Remapping 239

#### Conclusion: Can We Think without Categories? 245

Do We Want to “Explain” Culture? 247

Is the Goal of Cultural Analytics to Study Patterns? (Yes and No) 249

How to Think without Categories 251

Learning to See at a New Scale 254

Notes 255

Index 287