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Digital Humanities & Heritage

2nd DARIAH-HR
International Conference

12-14 October 2022
Faculty of Humanities and
Social Sciences in Rijeka

BOOK OF ABSTRACTS

Digital Humanities & Heritage

Editors:

Koraljka Kuzman Šlogar, Anamarija Žugić Borić, Antonia Hladilo Duspara

2nd DARIAH-HR International Conference, Rijeka, Croatia
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2022.

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Ministarstvo
znanosti i
obrazovanja




Filozofski
fakultet
u Rijeci



Sveučilište u Zadru
Institute of
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Folklore Research
Jadrutina 1 53001 30021



12 October 2022 (Day 0)

 ROOM 232, 2nd FLOOR

9:00 am – 1:00 pm Workshop 1
Spectator's School Hackathon 2022
Cécile Chantraine Braillon, Laurence Delbarre Willard, Laurent Passion,
Fatiha Idmhand, Maya Larbi, Michaël Bourgatte, Benedikt Perak

2:00 pm – 6:00 pm Workshop 2
Mapping Cultural Heritage
Benedikt Perak, Vjerran Pavlaković

13 October 2022 (Day 1)

 ROOM 230, 2nd FLOOR

9:00 am – 9:30 am Registration (registration desk on the ground floor)

9:30 am – 9:45 am Welcome speech

9:45 am – 10:45 am Keynote – Toma Tasovac: The Future of the Scholarly
Publication Landscape

10:45 am – 11:00 am COFFEE BREAK

11:00 am – 12:15 pm Session 1
Moderators: Barbara Španjol-Pandelo, Kosana Jovanović

Irena Kregar Šegota: Rijeka – European Capital of Culture
2020

Marianne Ping Huang: Co-Creating for Cultural Commons:
Scenarios for Cross-Sectoral Collaboration in ECOCs

Sara Vuletić: Novi Sad – European Capital of Culture
2022

Discussion

12:15 pm – 12:30 pm COFFEE BREAK

12:30 pm – 2:00 pm Session 2
Moderators: Cécile Chantraine Braillon, Anamarija Žugić Borić

Natasa Thoudam: The Gender of AI-Generated Arts in
Sarah Kenderdine's "Deep Fakes" and Aishatu Ado's "AI for
Peace"

Johan Malmstedt: Scale Exercises for Digital Humanities:
Listening to 5000 Hours of Swedish Radio With Computers
and Ears

Edward J. Gray: Adapting English-Language Pedagogy to
Cultural Heritage and Digital Humanities in France: Results
From Using the ILLF Online Training Workshop With Future
Cultural Heritage Engineers, Librarians, and Archivists

Zakayo Kjellström: Ten Days of Piracy: A Deep Dive Into the
Latest Reads on Sci-hub.se

Discussion

2:00 pm – 3:00 pm LUNCH BREAK

3:00 pm – 4:15 pm Session 3
Moderators: Benedikt Perak, Antonia Hladilo Duspara

Mirko Duić: Heritage Content About Croatian Cities on
Facebook: Characteristics of Existing Collections and
Possibility of Cooperation Between Informal Heritage
Communities and the LAM Sector

Martina Petrinović, Danko Dujmović: Participatory Mapping
of the Heritage in the Mountain Region of Gorski kotar in
Croatia

Miha Seručnik: Slovenian Historical Topography:
A Medievalist's Gazetteer

Elena Gigliarelli, Filippo Calcerano, Michele Calvano, Stefano Cursi, Letizia Martinelli, Luciano Cessari: Digital Processes for the Conservation and Valorisation of Built Heritage

Discussion

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4:30 pm – 5:30 pm Session 4

Moderators: Tihomir Živić, Miha Seručnik

Alexandra Zografou, Michele Lavazza: The Ludwig Wittgenstein Project: Philosophy Goes Open

Yasir Yilmaz, Stephan Kurz: Making an Open Science Case for the Legacy of Habsburg–Ottoman Diplomatic Exchange


Nataša Jermen: The Role of Open Access Encyclopedias in Knowledge Dissemination and Networking

Jasenka Kranjčević, Mihaela Blagaić Kišiček, Anamarija Starčević Štambuk: Women in the Promotion of Croatian Tourism – Exhibition From Digitized Sources

Discussion

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14 October 2022 (Day 2)

 ROOM 230, 2nd FLOOR

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9:30 am – 10:30 am Keynote – Susan Schreibman: 3D Digital Scholarly Editions: The Text as Object

10:30 am – 10:45 am COFFEE BREAK

10:45 am – 12:00 pm Session 5

Moderators: Marijana Tomić, Koraljka Kuzman Šlogar

Elena Lazarenko, Aleksandr Riaposov: Community Versus Corpus: Accessible Language Resources for Indigenous Speaker Communities as a Way to Preserve and Promote Cultural Heritage

Željka Motika, Martina Košćec Perić, Tamara Horvat Klemen, Tanja Didak Prekpalaj: National Language Technology Portal – NLTP

Zoi Tsviltidou, Daniel Ihrmark: Analyzing Online Horror Fiction With Corpus Linguistic Techniques for Engaging Museum Labels: Creepypasta Wiki and the House of Terror's Mobile Application

Slaven Mihaljević, Draženko Celjak: SRCE Services for Researchers

Discussion

12:00 pm – 12:15 pm COFFEE BREAK

12:15 pm – 1:45 pm Session 6

Moderators: Vlatka Lemić, Nataša Jermen

Stephan Kurz, Wladimir Fischer-Nebmaier: Bridging the Gap Between TEI XML Edition Data and Bibliographical Metadata

Marijana Tomić, Laura Grzunov, Marta Ivanović: Enhancing Access to Digitized Glagolitic Material of Zadar County Through GlagoLab Portal

Martina Kramarić: Creation of a Complex Digital Edition of the Croatian Medieval Text *Zrcalo človečaskago spasenje* (1445)

Ana Mihaljević, Josip Mihaljević: Transferring the *Dictionary of the Croatian Redaction of Church Slavonic* to the Web

Discussion

1:45 pm – 3:00 pm LUNCH BREAK

3:00 pm – 4:15 pm Session 7

Moderators: Antonija Primorac, Edward J. Gray

Darja Fišer: DIHUR: Resources, Tools and Methods for Slovene Digital Humanities

Kristian Schuster, Vlatka Lemić, Vito Schuster: Knowledge Management and the Digital Age

Danijela Birt Katić, Martina Krivić Lekić: Teachers as Creators of Ethnographic Knowledge – Presentation of Collected Material in a Digital Environment

Vlatka Lemić, Ivana Čunik: Upskilling Cultural Institutions and Professionals for the Digital Era: BoostDigiCulture Project

Discussion

4:15 pm – 4:30 pm Closing session

5:00 pm Excursion

8:00 pm Social dinner (self-paid)

Workshop 1

Spectator's School Hackathon 2022

Cécile Chantraine Braillon, Laurence Delbarre Willard, Laurent Passion, Fatiha Idmhand, Maya Larbi, Michaël Bourgatte, Benedikt Perak



Co-organisation: DARIAH-EU Working Group Theatralia **THEATRAlIA**
working group

The "Spectator's School Hackathon 2022" is an interdisciplinary workshop that will bring together students and researchers in the Humanities, Performing Arts, and Computer and Cognitive Sciences, in order to create two new functionalities for the web application "e-spectator" (<https://espectateur.huma-num.fr/>), a video annotation tool which allows users to view and annotate videos of performances (theatre, dance, spectacle). It is based on the code of the generic video annotation tool "Celluloid" (<https://github.com/celluloid-camp>) that has been reused and enriched with two main features:

- unstoppable video visualization, as in a real show and
- the annotation of the emotions felt during a show. This second feature is associated with ontology.

The proposed hackathon has two main objectives:

- 1) Improve a developed feature: the annotation of emotions needs to be refined by reworking the selection of emotions when the video feature "continuous" is activated and when it is not.
- 2) Design a new feature: emotion recognition through face detection and recognition. This obviously appears as an appropriate complement to the emotions annotation and even if libraries for implementation of face detection already exist, some issues need to be discussed.

The 4 hours workshop will be organized as follows:

- a. **Presentation of the application** (30–45 minutes)
Context of its development, research interest, code, and a test by the participants.

Short break (10–15 minutes)

- b. **Feature 1: emotion annotation** (90 minutes)
Emotion selection, organization, measures. Application interface.

Short break (10–15 minutes)

- c. **Feature 2: emotion recognition** (90 minutes)
State-of-the-art: libraries and codes, face reading issues.

Workshop 2

Mapping Cultural Heritage

Benedikt Perak, Vjeran Pavlaković

The Mapping Cultural Heritage workshop seeks to connect researchers from different socio-humanistic and informational orientations on an interdisciplinary level aiming to consider and implement available data and methods for data collection, processing, and multimodal visualization and mapping of cultural monuments in a digital platform called Monument Hunter. The workshop is grounded in the theoretical framework of the Framnat project, which aimed to develop innovative methodologies for the empirical study of cultural phenomena, research into the culture of memory, cognitive linguistic analysis, exploring strategies for framing the nation and collective identities by studying the commemorative practices that arose in Croatia after the wars in the 20th century. The digital database of the Culture of Remembrance includes the collection of historical texts, illustrations, metadata that fit into a digital interface for the representation of collected information and photographs of monumental materials from the territory of the former Yugoslavia, geo-mapping, and information processing based on professional literature and sources from the Internet. The programming languages used to create a digital interface are Python and, especially, Dash technology.

The Future of the Scholarly Publication Landscape

Toma Tasovac

This talk will provide a critical appraisal of the current scholarly publication landscape and address ways in which DARIAH as a distributed research infrastructure could help transform the landscape by documenting different types of methodological and research activities, as well as diverse and complex research outputs. Traditional peer review as a publish-or-perish kind of gatekeeping mechanism appears increasingly anachronistic in the digital age. So, how can we fix what's broken and change the world along the way?

Rijeka – European Capital of Culture 2020

Irena Kregar Šegota

Since the launch of the European Capitals of Culture (ECOC) initiative in 1985, more than 60 cities have put forward their programmes designed to help them regenerate, develop their artistic and cultural scene, raise their international profile and image, and bring diverse cultural, economic and social changes to the city. In the last 37 years, designated cities have changed their narratives and used different tools and strategies to create and bring their programmes to audiences.

The profound digital transformation that the arts and cultural industry have been undergoing has also affected ECOCs. Designated cities have been implementing new ways of thinking in terms of promotion, as well as in terms of the creation and distribution of cultural and artistic content.

The digital shift was particularly accelerated by the last pandemic, which also had a huge impact on the Rijeka – European Capital of Culture 2020 project. Designed as one of the biggest and most ambitious cultural projects in the Republic of Croatia, due to the restrictions connected to the pandemic, RIJEKA ECOC 2020 programme had to be adapted to the new normal. Despite the initial shock and a severely reduced budget, Rijeka's ECOC programme opened doors for less conventional socio-cultural and spatial practices that took place outside of the typical cultural venues, including digital space that was used for promotion and dissemination, but also audience development and creation.

Taking RIJEKA ECOC 2020 as an example, we will discuss the digital impact on the cultural and artistic industries, accelerated by the COVID-19 pandemic. The COVID-19 pandemic has tested the strength and resilience of the arts and cultural sectors, forcing many

cultural organisations to shift from physical to virtual experiences. It has also brought a range of challenges, from maintaining contact with its audience to testing hybrid models that combine digital and physical components, but it also highlighted the urgent need for the development of relevant digital skills, tools, and strategies, as well as the need to reflect upon access to culture, freedoms, and rights in the digital environment.

Co-Creating for Cultural Commons: Scenarios for Cross-Sectoral Collaboration in ECOCs

Marianne Ping Huang

The European Capital of Culture programme is one of the oldest EU programmes for culture and creativity. Since 1985, when Athens was the first ECOC, the programme has grown from a major, annual arts and culture festival promoting European capital cities, to a programme for local and regional partnerships enhancing art, culture, and creativity to leverage urban and rural development, with a focus on re-thinking local and regional infrastructures and communities for post-industrial transformation and social innovation.

This major European arts and culture programme, running under the auspices of the EU Commission, unfolds primarily with local and national funding and is driven by cultural institutions and city and regional authorities. It has contributed to the regeneration of cities, post-industrial development, and to the forging of local ecosystems for the cultural and creative sectors and industries. As such, the European Capitals of Culture might form a network of arts and culture hubs similar to the network of Creative Hubs and European Digital Hubs, and provide opportunities for a human-scale digital and green transition into future commons.

How do cultural, creative actors and citizen communities co-create for such a transition of our cultural infrastructures? What opportunities do cross-sectoral collaboration and the sharing of data, provided by municipalities and governments, open up? How may regenerated cultural infrastructures link our cities and regions into a larger-scale cultural and creative environment, while still favouring a community- and citizen-centred approach?

The talk will include cases of cultural creative collaborations e.g. from community-centred smart city projects and Aarhus 2017 European

Capital of Culture and will present lessons learned from citizens' engagement with open data, experimental design processes, and cross-sectoral collaboration in a quadruple helix model.

Novi Sad – European Capital of Culture 2022

Sara Vuletić

One of the focuses and activities of the European Capital of Culture Novi Sad 2022 is building a sustainable platform for development and experimentation in the field of contemporary artistic practices, springboarding young and emerging artists and supporting them in the production of their works and expansion of their capacities.

Novi Sad, although a young city, has a “tradition” and tendency towards an avant-garde way of thinking, or rather rethinking of what art is and about an artist's role in modern society. Led by the idea of a post-digital era, ECOC Novi Sad 2022 crafts its activities, and programmes aimed at uplifting the theoretical and practical capacities of artists, as well as the public, toward new perceptions of our modern society and topics in the field of Digital Humanities, which is best illustrated by the projects represented in the year of the title.

One such activity was the initiation of collaboration between Ars Electronica in Linz and the Academy of Arts in Novi Sad where ECOC financed the amplification of capacities and production of joint artworks between emerging artists from these two institutions.

Opening a joint project between ECOC Novi Sad and the city of St Polten in Austria, a sustainable platform was developed for mutual student exchange programmes that focus on contemporary visual arts, producing exhibitions, performances, happenings, and multi-media events across Novi Sad and St Polten.

ECOC Novi Sad 2022 is shedding new light on the interpretation of cultural heritage and presenting it through a somewhat different lens.

The programme of “Tesla Light Gallery” that encouraged reinventing the experience of the New Year's Eve celebration in Novi Sad began by combining new media light art and performing arts.

The exhibition “Time and Universe”, using digital technology and analogue artistic expression, represents the author’s answer to some of the essential questions of civilization. Conceived as a journey from darkness to light, from chaos to cosmos, the exhibition examines the concept of time through different epochs and contexts, as well as the mutual relationship between humanity, time, and science.

Another interactive multimedia exhibition currently in production is a result of a collaboration with an eminent team presenting the life and significance of Mileva Marić Einstein. Contributors will participate in their own area of expertise, enhanced by Novi Sad’s Case3D Studio, one of the world’s most highly reputable architectonic studios for virtual reality, as well as Aleksandra Ninković, writer, and Dušan Jovović, PhD, multimedia artist, whose works have received various European awards. The exhibition consists of a very strong visual narrative that will approach the character and work of Mileva Marić Einstein using hologram technologies AR, projection mapping, and VR. The project is done in cooperation with the City Museum of Novi Sad, the Institute for the Protection of Cultural Monuments of Novi Sad, and the IPA fund.

Collaboration was also made with the Museum of Vojvodina recreating the exhibition about the Vinca civilization using state-of-the-art technologies along with the precious collection of historical artefacts. Exhibition “Accents”, created in cooperation with the City Museum of Novi Sad, depicted Novi Sad in more recent history in a very contemporary and digital way.

These are some of the highlighted projects in which digitization, new media art, and our heritage are merged.

The Gender of AI-Generated Arts in Sarah Kenderdine’s “Deep Fakes” and Aishatu Ado’s “AI for Peace”

Natasa Thoudam

This paper explores two methods of using AI-generated art.

One method is adopted by Sarah Kenderdine, a professor of Digital Museology, whose research redefines the term “deep fake” to arrive at her new media art practice on digital replicas for which she uses the eponymous term “deep fakes” (see <https://sarahkenderdine.info/bio-and-cv>). In contrast to Kenderdine’s art practice is the method of AI art of Peace Technologist, AI artist, and storyteller Aishatu Ado (also Aishatu Gwadabe) through which the latter advocates “for social justice within technology by forging new digital pathways for peace” (see <https://www.aishatuado.com/about>).

In *Gender and Technology: A Reader*, Nina E. Lerman, Ruth Oldenziel, and Arwen P. Mohun argue that technology shape gender and vice versa. For them, “gender analysis illuminates our understandings of technology, and attention to technology illuminates our understanding of gender”. They further emphasised that:

“Gender analysis, scholars have long since pointed out, invites the interrogation of not only the boundaries of maleness and femaleness, but also between other categories as well: between public and private, between various racial labels and identities, and between animate and inanimate.”

In light of these arguments, this paper re-examines the gendered relationship between women and technology in the production of AI-generated arts of Kenderdine and Ado.

Scale Exercises for Digital Humanities: Listening to 5000 Hours of Swedish Radio With Computers and Ears

Johan Malmstedt

This article sets out to explore the problem of scale in the emerging field of digital audio analysis. By drawing on my previous experience in working with sound data from the National Swedish archive, I aim to contribute to the theory of audio analysis in the humanities. The introduction of digital signal processing methods is today enabling large-scale analysis of recorded sound, which, in turn, provides access to vast amounts of unexplored audio-visual data. It is now possible to zoom in and out on sound. Yet, the subsequent vocabulary of distant and close listening is misleading. Automated audio analysis is neither distant nor close. Instead, computers and human ears register different sonic features, both on a large and a small scale, as well as on every step in between.

This article argues for a move away from the opposition between distant and close analysis, and towards a more advanced understanding of scalable research. In combining human and computational listening, multiple scale steps are actualized in conjunction. To advance the theory of scalable research, I propose that we can look for inspiration in a kindred field of research on sound: music theory. The concept of scale in music theory offers more than just an overlap in vocabulary. Instead of fixating on close and distant perspectives as opposites, it enables us to consider the relationship between each step in the scale.

In order to demonstrate the various scales of sound, affordable through a computational approach, this article studies 5000 hours of Swedish radio from the 1980s. Sweden was exceptionally ahead of time to extend legal deposit to include complete radio and tele-

vision broadcasting. Since 1979, almost every hour of every day has been recorded and stored in the archive. Thus, this ever-expanding accumulation of scarcely marked-up audio data provides an interesting challenge for digital research. By adopting computational tools for audio analysis from bioacoustics, linguistics, and musicology it becomes possible to study trends and developments in the acoustic style of broadcasting. This, in turn, provides insight into the characteristics of public service media in the era of de-monopolization. Nevertheless, these insights are never accessible from one singular perspective. Rather, as this analysis exemplifies, they require the researcher to transpose between multiple scale steps, whilst maintaining attention to their interrelation. This calls for scale exercises.

Adapting English-Language Pedagogy to Cultural Heritage and Digital Humanities in France: Results From Using the IIF Online Training Workshop With Future Cultural Heritage Engineers, Librarians, and Archivists

Edward J. Gray

The preservation of cultural heritage is one of the fundamental missions of the École nationale des chartes in Paris, which recently celebrated its bicentennial. For close to fifteen years, the École has also been offering a Masters entitled “Technologies numériques appliquées à l’histoire” (TNAH), or Digital Technologies Applied to History. This degree trains future archivists, librarians, and research engineers in a common programme that focuses on the technical aspects of the preservation and valorisation of cultural heritage. Despite this common programme, or perhaps because of it, graduates find careers widely across this spectrum. It is thus a challenge to find subject matters that are transversal to all these potential interests. For two years, as *chargé de cours* (lecturer) for the English-language portion of the curriculum, I have chosen to use the IIF Online Training Workshop (<https://training.iif.io/iif-online-workshop/index.html>). This training workshop takes students through the process and logic of the IIF standard, from understanding its uses to manipulating the image API, and, finally, to creating and hosting one’s own annotations. It finishes with a project, chosen by students, where they upload, manipulate, and annotate their own images, which they then present to their peers as a “proof of concept” for a theoretical IIF project at their imagined institution. As a whole, this IIF assignment permits not only an assessment of reading and spoken comprehension, but also oral and written communication, alongside a technical standard that is increasingly more in demand.

This workshop, originally developed by Glen Robson (IIF Technical Coordinator) and adapted to the needs of the TNAH programme, has multiple benefits for the students. Above all, it demonstrates a real use case in using the English language – attending a training seminar – in the course of one’s professional life, which corresponds to the vocation of the TNAH Masters to prepare its students for their future careers. It also applies broadly to all future career choices of the students, being just as relevant to an archivist as to a research engineer in a humanities lab. As well, it gives real, practical experience with APIs, so that students understand intimately how this fundamental technology works. Finally, allowing students to pick their own subject for the final project, it allows students to embrace their own interests and creativity. The course is pedagogically sound, as it confronts students not just with reading and spoken comprehension, but also with the written and oral composition of the final project and presentation to the class. Student engagement is even further increased by leaving them the choice of the subject matter for their final project. The IIF Online Training Workshop is thus a powerful tool for English-language pedagogy in Digital Humanities and the preservation of cultural heritage.

Ten Days of Piracy: A Deep Dive Into the Latest Reads on Sci-hub.se

Zakayo Kjellström

Sci-hub, the vast repository of academic articles freely available to anyone, has grown to become anathema to the publishing industry and is adored by scholars throughout the world. Its reputation often precedes its content, garnering a polemical debate on what open access, and in extension, open science can and should be. The few studies that have been performed on Sci-hub focus on its contents based on two major data sets released in 2016 and 2017, both of them coming into being as a result of Alexandra Elbakyan, Sci-hub's creator and sole proprietor and administrator. Additionally, the two datasets spawned several specific studies on the topic of Sci-hub usage. Other research has focused on use patterns amongst scholars. The common line between these studies is the wish to analyse and perceive Sci-hub as a part of an information-sharing network, and thus understand it at face value, without the moral inclinations often found in studying piracy.

This presentation is inspired by this outlook and aims to do the same with a novel dataset created specifically for this purpose. The dataset consists of a representation of ten days of Sci-hub usage, it was collected by downloading part of the HTML of the Sci-hub.se and Sci-hub.ru domains. On these domains, there are streams of "latest reads" which, seemingly, update every time a new request is made to the site. From the HTML "stream" of downloads, a dump was taken every five minutes over a ten-day period. This was not an entirely painless process, as the bot performing the download of the HTML was occasionally blocked by the website's Cloudflare security. The ten days of Sci-hub downloads yielded approximately 250 000 DOIs. Himmelstein et al. (2018) show that the average downloads per day range between 100 000 and 600 000, meaning that 250k could be seen as a low average. However, this method also gives

an indication of *what* is contained in those numbers. The DOIs were resolved against Crossref's metadata API, giving an insight into subjects and the most downloaded articles during the period. This gives several entry points into the qualitative study of Sci-hub usage. For example, the most downloaded article during the period was found to be a Sci-hub link shared over Twitter. Overall, the presentation aims at introducing this dataset and the methods that were used to create it, as well as to contribute to the discussion on how Digital Humanities methods can be used to understand how pirate websites function. The presentation also aims at showing how Sci-hub is used, who uses it, and what this means for open access as well as open science as a whole.

Heritage Content About Croatian Cities on Facebook: Characteristics of Existing Collections and Possibility of Cooperation Between Informal Heritage Communities and the LAM Sector

Mirko Duić

Internet platforms like YouTube and Facebook are based on crowdsourcing. Through crowdsourcing work of their users, these Internet platforms receive large amounts of free and interesting content every day, the content on which they make good money through advertising. For example, through crowdsourcing on the Facebook platform, a large amount of digitized heritage content about Croatian cities has been created, stored and described. In this paper, the focus will be precisely on Facebook heritage groups and pages about Croatian cities where user communities are engaged in crowdsourcing activities within which they create and share a lot of heritage content. An example of such a heritage community is the Facebook group "Zagreb as It Used to Be". It was formed in 2010, and at the end of June 2022, it had about 77,800 members. The group mostly publishes posts with photographs taken in Zagreb until 1987. Group members find old photos in various publications, and digitize and publish them. They also digitize and publish photos from their home archives. Along each published photo, the member must state its year of creation and location, thus creating basic metadata. Additionally, in the comments section of the published photo, one can find members' descriptions of the motifs from the photo and discussions regarding the aspects of the photo. Tens of thousands of digitized photos from Zagreb's past have been already published in this heritage Facebook group. And there are many heritage Facebook groups and pages about

other Croatian cities, apart from Zagreb. Their members also digitize, publish and describe a lot of heritage content.

The research that will be conducted in this paper aims to determine which heritage Facebook groups and pages exist that are about Croatian cities. Another aim is to determine their characteristics – from the number of their members to the type and amount of content they contain. The final aim of the research is to explore the attitudes of leaders of these Facebook groups and pages towards the possibility of migrating heritage content from Facebook to digital libraries of Croatian heritage institutions. The research method that will be used is the content analysis of Facebook heritage groups and pages. Another research method will be interviews with the leaders of these Facebook heritage groups. The research sample will include Facebook groups and pages about Croatian cities with more than 30,000 inhabitants.

The expected contribution of the paper is that the interested public, and especially leaders of public heritage institutions and Facebook groups and pages, will become more familiar with this topic. Also, the paper aims to point out the possibilities and the need for cooperation of informal Facebook heritage communities with the public LAM sector in order to migrate Facebook heritage content to public digital libraries. This should enable long-term preservation of that content and better conditions for the public to use that content. Finally, the insights provided in this paper could be relevant for a better understanding of issues related to Facebook-mediated heritage content about cities in other countries, besides Croatia.

Participatory Mapping of the Heritage in the Mountain Region of Gorski kotar in Croatia

Martina Petrinović, Danko Dujmović

The area of Gorski kotar, although rich in cultural heritage, still represents an insufficiently researched and properly valorised space, as evidenced by the lack of conducted research and, consequently, literature. It is a vast, still underexplored mountain area of 1300 km² and provides great potential for a more detailed understanding of the stylistic expression of this region, as well as the preservation of heritage from its decay, in terms of its more permanent valorisation.

The attitude of the scholarly community has changed somewhat in recent years – especially after the establishment of the Department of Art History at the Faculty of Humanities and Social Sciences, University of Rijeka. Students from the area with the help of their mentors process the neglected heritage in their works. The Croatian Society of Art Historians, a professional association whose goals are to introduce the values of the heritage to the local population, has undertaken a project involving art historians living in this predominantly rural area of Croatia. For this purpose, in 2022, a team of art historians worked out the categories of mapping objects that include tangible cultural heritage (archaeological sites, churches, residential architecture, monuments, World War II memorials, industrial architecture, historical transportation infrastructure, and industrial and graphic design products).

The advantage of this research project is that art historians are originally from the area they deal with and they are familiar with the sites. The entries are coordinated with the Register of Cultural Property of the Ministry of Culture and Media and its Geoportal of Cultural

Property and pinned on the free online service Google Maps. After entering the location in the digital map, data on literature, existing archival sources, as well as useful links and photographs of the entry have been added. Using a comparative method of visual data in fundamental research is the basic method used in the discipline of art history. Creating artistic topography in a digital map will speed up the process of research and process of communication with fellow researchers abroad, mainly in Slovenia, Austria, and Italy for researching the impacts on the area.

Besides art historians, the project will include local inhabitants that hold accurate knowledge of their customary (and otherwise usually unrecorded) heritage objects, as well as knowledge of their local environments which can be expressed in easily understandable maps. This participatory method will stimulate connections with the local municipalities to make the community aware of the values they inherit.

Participatory mapping is the starting point for additional, more thorough, and interdisciplinary research. For a more detailed and professional historical-artistic stylistic analysis of each property of cultural importance, as well as their final systematization and cataloguing according to the settlements in which they are located.

Slovenian Historical Topography: A Medievalist's Gazetteer

Miha Seručnik

Place names are a section of a language that tends to change less than other parts of its vocabulary. Nevertheless, given sufficient time spans, names of places do change in a variety of ways and due to several causes. The Middle Ages are a period that is sufficiently remote from the present day to face the student of the period with many such problems. The situation is further complicated in regions where the (literate) elites used a different language than the (illiterate) peasant classes. In the case of the territory of the present day, three non-Slovenian written languages were in use well into modernity: Latin, German, and Italian.

A historical gazetteer is a tool that helps the researchers of past periods to identify often unrecognizable place names and in some cases no longer existing localities that are referred to in historical documents.

The Slovenian historical topography is a database of the place names on the territory of present-day Slovenia. It is the result of cooperation between the teams at ZRC SAZU Milko Kos Historical Institute and Jožef Stefan Institute Department of computer systems.

From the start, it has been conceptualised as a web application with which the data can be freely searched and viewed by the researchers. It incorporates a web map and all identifiable localities have been georeferenced. Currently, it covers around half of the Slovenian territory. The web application recently underwent an interface overhaul and the database was expanded with new data. The upgrade is in its closing stages and will be completed by the time of the conference. The old application can be reached at <https://topografija.zrc-sazu.si>.

The proposed presentation intends to give a short introduction to the issues we attempt to address with our project, describe the work completed thus far, outline our experiences and problems encountered and, finally, sketch our plans for the future. It covers several themes suggested for the conference: tools for research, interdisciplinarity and cooperation, GIS, etc.

Digital Processes for the Conservation and Valorisation of Built Heritage

Elena Gigliarelli, Filippo Calcerano, Michele Calvano, Stefano Corsi, Letizia Martinelli, Luciano Cessari

The digital transformation in the field of cultural heritage is having a significant impact on the ICT-based methods and tools for the collection, analysis, production, interpretation, and dissemination of research and practices on built heritage. This digital transformation has paved the way for important methodological changes, advancing documentation and conservation processes, favouring participative activities that bring together different experts with various technical or cultural backgrounds, and enhancing maintenance activities.

The identification, understanding, conservation, valorisation, and transmission of architectural heritage, characterised by heterogeneous qualitative and quantitative data, demands a comprehensive, knowledge-based decision-making approach, integrating a wide range of sciences, from engineering to humanities, grounded on systematic processes and explicit responsibilities, based on multi-disciplinary data.

The increasing ease of use of digital tools and the decreasing costs of instruments and software have favoured their diffusion to trans-disciplinary communities of practice, increasing their application and experimentation in multiple fields and contexts.

The presentation offers a critical contribution to the cross-fertilising relationship between traditional approaches and the most advanced digitally-enabled research for the study, conservation, and valorisation of built heritage. In fact, these activities have always demanded the organisation of a large amount of heterogeneous data, from documents to diagnostic data and physical assessment of structures and materials; however, they are still generally managed through

a document-based approach, directly derived from the traditional bibliographic approach. Although operating the first digitization of the workflow, this approach does not fully exploit the potential otherwise achievable by introducing semantic correlations, such as hierarchies or spatial relationships between building elements.

A recent phase of this ancient path leverages digital technologies to establish an information system that integrates the 3D representation of a historical building with evolving data produced during its life in a centralised, robust, consistent, non-redundant repository, offering fundamental support for decision-making. This information system can optimise and upstream the conservation, restoration, and valorisation processes, applied to different scales of intervention and with different purposes. However, despite the potential benefits, there is still much to do in terms of methodological development, interoperability between software environments, open processes, and tools, sharing of guidelines and best practices, training, and dissemination to the research and professional community.

A number of ongoing projects, highlighting the topic from different perspectives, are presented: the information system for the management and conservation of the Archaeological Museum of Naples, the integration of static and dynamic diagnostic and monitoring data within a 3D model for the Real Site of Carditello and Chiostro del Bramante, the definition of open digital tools and guidelines for seismic and energy analysis.

This presentation aims at fostering the debate on how digital technologies and new participatory applications can be deployed to improve knowledge, conservation, and sustainable management of architectural and archaeological heritage within Arts and Humanities, helping to promote a deeper involvement of heritage in society.

The Ludwig Wittgenstein Project: Philosophy Goes Open

Alexandra Zografou, Michele Lavazza

The Ludwig Wittgenstein Project (LWP) aspired to take digital publishing one step further, not only releasing digital editions of Wittgenstein's already published works but also for the first time producing high-quality translations in languages these works were not previously available. Wittgenstein's works entered the public domain in countries with a copyright term of 70 years PMA in January 2022. Since that very date, the LWP is a repository of Wittgenstein's published works in the original language, and in translation available to everybody free of charge and with a free licence. The project's ultimate goal is to remove the paywall that stands between the prospective reader and the texts, as well as to make the texts available to anyone who cannot access a library. At the same time, the project team is working to collect and translate material, as well as create synergies with academics and scholars studying Wittgenstein's work. Since the beginning of the year, the LWP has been awarded funds by Wikimedia Italia and the University of Milan, thanks to which two new Italian translations have been published: *The Blue Book* and "Notes Dictated to G. E. Moore in Norway". The project team is currently organizing the 7th conference of the International Ludwig Wittgenstein Society in partnership with the Internationale Ludwig Wittgenstein Gesellschaft at the University of Milan in October 2022.

The LWP presentation at the DARIAH 2022 conference will showcase how its multilingual team of volunteers is working towards collecting and translating the material, leveraging the opportunities of digital publishing to facilitate the reader's experience – by presenting the case study of building a tree-like view of Wittgenstein's *Tractatus Logico-Philosophicus* and creating synergies with academics and scholars studying Wittgenstein's work.

Making an Open Science Case for the Legacy of Habsburg–Ottoman Diplomatic Exchange

Yasir Yilmaz, Stephan Kurz

Since 2020, the Institute for Habsburg and Balkan Studies of the Austrian Academy of Sciences has been working on an infrastructure to digitally publish the archival artefacts of the diplomatic exchange between the Habsburg Empire and the Sublime Porte. The QhoD "Digital Scholarly Edition of Habsburg–Ottoman Diplomatic Sources 1500–1918" project provides a platform for publishing digital edition data in TEI-XML along with accompanying facsimile images and links to authority file data concerning named entities such as persons or places. The presentation's goal is twofold: to showcase the QhoD infrastructure with the currently available edition data, and to present QhoD's open science approach inviting fellow historians, Ottomanists, and researchers from related fields to contribute.

The QhoD project's current focus is the grand embassy exchanges between the Habsburg Monarchy and the Ottoman Empire during the early modern era. As of 1 July 2022, the QhoD team focuses on the grand embassies of Damian Hugo von Virmont to Istanbul and Ibrahim Pasha to Vienna in 1719–20, in the aftermath of the Passarowitz Treaty. So far, the project team has digitally published a sizable collection of documents, including official correspondences, two contemporary travelogues written in German and Ottoman Turkish (a rare case of mutual publication of travelogues in the scholarship concerning both empires), a number of protocol register entries from the Ottoman archives, orders, instructions, gift lists related to still surviving artefacts, and an illustrated book ("Reportagebuch"). While the digital publication of such a diverse array of primary sources from the archives of Istanbul and Vienna and museums involves rigorous source editing in a classical sense, the process also requires

the organization and calibration of complex digital metadata and data modelling schemas. In short, even in its current early phase, the QhoD project has not only digitally published so far unexplored archival sources, but also compiles and presents digital data sets that may serve as a precedent for future digital projects to record sources of Habsburg and Ottoman history in a similar fashion.

Relying on the QhoD project's open data policy, other data stewards already contributed diplomatic documents from other periods as well. We will give an overview of the options to contribute to this repository of all digitized and digital objects related to diplomacy between the two empires – properly credited and openly licensed.

The Role of Open Access Encyclopaedias in Knowledge Dissemination and Networking

Nataša Jermen

The Miroslav Krleža Institute of Lexicography is an important carrier in systematising, preserving and communicating knowledge in the broadest span of scientific disciplines in Croatia. Since its founding in 1950, the Institute has published more than 400 volumes of encyclopaedias, lexicons, dictionaries and other issues which have played a significant role in providing reliable access to scientifically verified knowledge, as well as in developing and understanding Croatia's natural, historic and cultural heritage, and in preserving its cultural and social identity. This presentation aims to provide an overview of the Institute's activities related to its digital transformation, and thus discuss the possibilities of IT solutions for open access to professional encyclopaedias.

The development and upgrading of the Institute's encyclopaedic content in the digital environment began in 2008. This process has been carried out in three principal directions: digitization and online publishing of archival printed editions, publishing online general encyclopaedias and, finally, transforming specialised encyclopaedias into encyclopaedic portals. So far, freely accessible collections of digital encyclopaedic editions comprise approximately 270 000 articles.

By entering the digital age the functionality and usability of encyclopaedias are enhanced enormously. In fierce competition with various online information sources, open access professional encyclopaedias provide a connection between experts and average citizens, acting as an important tool for the popularization of science and culture and, as such, should be at the core of the knowledge infrastructure of any modern society. The new digital age is characterised by a constantly growing amount of information from various sources with free access. By fulfilling their basic goal – offering access to reliable

and verified information in the user's mother tongue – open access to professional encyclopaedias could also play an important role in the struggle against misinformation and fake news provided by unreliable digital sources of knowledge.

Apart from facilitating access to reliable and consolidated knowledge and verified facts, digital media transformed ways of preparing, organising and presenting encyclopaedic knowledge. Modern online encyclopaedias allow for continuous updating and expanding of the content, as well as for collaboration and cooperation between the content providers and users. Furthermore, digital media have contributed to the transformation of encyclopaedias into platforms for knowledge dissemination, sharing and networking, thus generating their new epistemic value. This is opening up endless possibilities for interconnecting related content from different sources (e.g. libraries, museums, archives, social networks), which, in turn, is transforming online encyclopaedias into portals of knowledge. Encyclopaedic portals developed at the Miroslav Krleža Institute of Lexicography enable linking to the digital data and collections of other research and cultural institutions and thus serve as an important component of digital research and cultural infrastructure.

Women in the Promotion of Croatian Tourism – Exhibition From Digitized Sources

**Jasenka Kranjčević, Mihaela Blagaić Kišiček,
Anamarija Starčević Štambuk**

Based on a donation by architect Aleksander Laslo and materials from the library of the Institute for Tourism, and in cooperation with the Institute of Ethnology and Folklore Research and other tourist and heritage institutions, the Institute for Tourism organized three exhibitions and discussions on the topic "Women in the Promotion of Croatian Tourism" in 2022. The first exhibition covered the period up to 1918; the second, the period between the two wars; the third, the era of socialism.

The exhibited digital copies of the materials collected for the exhibition were taken from published travelogues, tourist guides, posters, prospectuses, postcards, as well as other small-print materials stored in the collections of various cooperating institutions and libraries. Digitized copies have been prepared for entry into the repository of the Institute of Ethnology and Folklore Research and the creation of a separate digital collection, based on the agreement between the Institute of Ethnology and Folklore Research and the Institute of Tourism about cooperation on digitization and the entry of metadata into the former institute's repository.

In September, a forum was held at the Institute of Ethnology and Folklore Research, where we looked back on everything that had been done that far and initiated a discussion about starting an interdisciplinary project in which we would focus on digitization and public availability of digitized material. We are currently in the process of creating a virtual exhibition. Therefore, this poster presentation aims to present the three unified exhibitions in the context of digitization and digital tools and to introduce the audience to the upcoming virtual exhibition project.

3D Digital Scholarly Editions: The Text as Object

Susan Schreibman

There is a centuries-old tradition of establishing and annotating the written word. And one of the first and still key areas of digital scholarship is creating digital scholarly editions. But what happens if we think of the text to be annotated as a 3D model, either a model of an object or of an entire virtual world? What does the semantic field look like when we shift from annotating and contextualizing the written word to annotating and contextualizing 3D models of anything from (re)presentations of extant objects (from sculpture to buildings, to cities) to (re)creations of objects that we only have in fragmented form (such as foundations of ancient buildings or shards of pottery)? What does annotating a 3D world entail when the annotation is exploratory, analytical, or interactive, such as utilizing AI to understand what transpired (or what might have transpired during a battle) or how a choir in a mediaeval church sounded before centuries of rebuilding and reconstruction? What do we need to preserve and to future-proof such scholarship? This talk will explore these issues, in part, using a particular 3D digital scholarly edition centred on a battle that took place in Ireland around 100 years ago as an example.

Community Versus Corpus: Accessible Language Resources for Indigenous Speaker Communities as a Way to Preserve and Promote Cultural Heritage

Elena Lazarenko, Aleksandr Riaposov

Since 2016, the long-term project INEL (“Grammar, Corpora, and Language Technology for Indigenous Northern Eurasian Languages”) has been working towards documenting and preserving language data that comes from highly endangered indigenous languages of the North Eurasian region. The material collected from archives, as well as in the field, undergoes digital curation and is made publicly available in the form of linguistic corpora and associated resources. The language data is thus ready to be accessed by the end users – as a rule, linguistic experts. This puts high demands on the professional background required to work with the materials, such as familiarity with the corpus linguistic software and understanding of the corpus annotation details.

So far, INEL has published linguistic resources for such languages as Evenki, Selkup, Dolgan and Kamas. While the latter is completely extinct, the others still have minor speaker communities that could potentially use INEL materials in order to preserve and popularize their languages. However, an annotated corpus aimed at grammar researchers is not a kind of resource that would suit the needs of community members wishing to interact with the data. Therefore, INEL tries to offer not only language corpora to be used primarily by language researchers, but also easy-access ways to browse the indigenous language data – by the means of various visualization tools and the so-called “Community Pages”.

Community Pages can serve as an entry point to learn about a minority language, cultural concepts, and local folklore and have to satisfy certain criteria: accessibility for speakers with little to no linguistic background, use of intermediary language understood by the community (unlike the corpus materials that often expect the end user to be fluent in English), responsive design to support various gadgets without the necessity to use specific software and, last but not least, creative presentation of the material.

We would like to present our current work on the Community Pages. As of now, they offer an overview of corpora texts organized by genre ready to be used by the communities; each text is supported by line-by-line text transcription, translation, and, if available, audio. Other ways to introduce oneself to the INEL language materials are Community Page visual entry points, currently under development. They depict a set of basic words in a given language laid over visual material collected during field trips by the project members; the visual material is supported by contextual examples from the INEL corpora accessible via the Tsakorpus platform. Two additional ways for the language community to get familiar with the data, namely a Kibana dashboard and a geolinguistic visualization, are available for the Selkup materials.

National Language Technology Portal – NLTP

Željka Motika, Martina Koščec Perić, Tamara Horvat Klemen, Tanja Didak Prekpalaj

Work in progress on the CEF action “National Language Technology Platform” (NLTP, INEA/CEF/ICT/A2020/ 2278398, duration 2021-04-01–2023-03-31) will be presented. The general aim of the action is to combine the most advanced Language Technology (LT) tools and solutions in a new state-of-the-art, artificial-intelligence-driven, web-based national platform for LT, oriented primarily toward users from public administrations of partner states.

Currently, the action is approaching the implementation phase of the prototype systems. The system architecture plan has been created and will be followed by multiple implementations. In parallel, data collection and preparations for machine translation (MT) system training are gradually approaching their final stage. The developed solution builds on the already existing hugo.lv platform and the results of the “EU Council Presidency Translator” (INEA/CEF/ICT/A2018/1762093) action, but it will be substantially extended into NLTP to provide public administrations and the general public with secure access to high-quality MT and integration with computer-aided translation (CAT) tools, e-mail, and web plug-ins, etc., for translation of texts and documents. A professional translation environment will be accessible through a simple-to-use HTML front end. This set of services is considered initial, but the modular design of the platform allows it to be enriched with additional LT services. In its final form, NLTP will be adapted, localised, and sustainably deployed by the public administration bodies in partner states (Latvia, Croatia, Estonia, Iceland, and Malta), while its development is supported at the same time by local research institutions as complementary partners.

The public administration partner institutions will be responsible for the sustainability of each national NLTP after the action ends by securing its inclusion into the national infrastructures for eGovernment

as cloud services. This will enable multilingual access to and by public administrations, while, at the same time, the integration with public digital services offered in the languages of EU and EEA will be fostered.

For future research and development directions, similar platforms could be developed and deployed for other EU member states, and in this respect, this action can be regarded as the proof-of-concept.

Analyzing Online Horror Fiction With Corpus Linguistic Techniques for Engaging Museum Labels: Creepypasta Wiki and the House of Terror's Mobile Application

Zoi Tsviltidou, Daniel Ihrmark

This paper looks into the common language conventions in online horror fiction in order to find links between user ratings and engaging language. The results are then compared to the museum labels in the mobile application of the House of Terror, Hungary. The aim is to build a connection between labelling for a horror-related exhibition in a mobile application and the users' preferences in online horror fiction. By doing so, it is expected that certain stylistic traits can inform the online written communication practices of a museum, particularly in the context of horror, human vulnerability, and difficult (hi)stories. The understanding of language traits and their implications in inducing reader responses can potentially guide how difficult (hi)stories are told through museum labels, confronting expectations of a particular story, or as a way of enabling the visitor to engage with the exhibition.

User-generated online horror fiction has not yet been scrutinized to understand language conventions for engagement. The insights from such an analysis of digitally-borne horror narratives using corpus linguistic techniques point towards the users' syntactic and semantic preferences for engaging content, which can inform the design of engaging labels in a mobile application aiming for a similar response. The stories collected from the Creepypasta Wiki offer a valuable resource in finding what kind of traits commonly appear in the users' input, suggesting that certain stylistic traits exist and are indicated as building engagement through the user ratings. 155 stories from Creepypasta Wiki and 79 labels from the mobile appli-

cation of the House of Terror were analysed using part-of-speech tagging to identify language components relevant to content and narrative perspective.

The paper first sets out to explore the content of the Creepypasta Wiki in order to identify user preferences when engaging with horror fiction, as these can be tied to contemporary fears. This is done by exploring the top-rated pieces in each of the 43 user-defined categories found on the wiki. The paper engages with content and narrative perspective through content analysis and pronoun analysis. The results indicate that personal experiences from a first-person perspective are used to create an immersive engagement for the reader and that this is valued by the audience as the traits are common amongst the top-rated narratives in the repository. The results from the Creepypasta Wiki are then compared to the same analysis performed on materials from the House of Terror, in order to identify differences in language patterning. The findings are then discussed from the perspective of the possible impact adopting language traits used to build engagement in online horror narratives could have on the reader of a museum label.

SRCE Services for Researchers

Slaven Mihaljević, Draženko Celjak

University of Zagreb University Computing Centre (SRCE) was founded in 1971 under the auspices of the University of Zagreb, back then the only university in Croatia.

Our goal is to provide the academic community, as a leading segment of society, but also the Croatian society, access to cutting-edge digital technologies, infrastructure, and information services. We want to provide all institutions and individuals with reliable and sustainable information and communication infrastructure and services necessary for the functioning of academic institutions and business processes. SRCE supports the innovative and effective application of new information technologies through the sharing of knowledge, high-quality and accessible support system, education, and user training.

SRCE achieves this by building a modern type of communication, computer, data, and information infrastructure (e-infrastructure) and associated services. Currently, there are more than thirty different digital services and systems available to the academic and research community, and part of them to the entire Croatian society. This includes computing and cloud services, high-performance computing, advanced networking, communication systems and services, middleware, data and information systems, and infrastructure. Some of these SRCE services and systems are used by tens or even hundreds of thousands of users. At the same time, SRCE acts as the computing and information centre of the largest Croatian university – the University of Zagreb, and is responsible for the coordination of the development and usage of e-infrastructure at the University.

SRCE strives to provide researchers with ICT support during the whole research life-cycle. Data services are a significant part of SRCE's portfolio that supports and promotes open science and FAIR data principles. Several national services were implemented by SRCE

alone or through partnerships, such as:

- National infrastructure Digital Academic Archives and Repositories (<https://dabar.srce.hr/>)
- Portal of Croatian scientific and professional OA journals (<https://hrcak.srce.hr/>)
- File storing and sharing service (<https://www.srce.unizg.hr/puh>).

SRCE coordinates the Croatian Open Science Cloud (HR-OOZ) Initiative (<https://www.srce.unizg.hr/en/hr-ooz>) which aims to build a modern, high-quality, internationally relevant, and competitive science environment in Croatia, based on the principles of open science, harmonized and connected with the European research area (ERA) and relevant European initiatives.

SRCE computing services include Isabella cluster (<https://www.srce.unizg.hr/en/isabella-cluster>) and HTC Cloud (<https://www.srce.unizg.hr/en/cro-ngi>) providing advanced computing infrastructure and enabling researchers to solve complex problems that require significant compute resources – processors, accelerators, memory, shared storage, scientific applications, and environments. Apart from providing resources, SRCE assists researchers in optimizing their scientific application for execution and provides training and helpdesk service. Soon, a significant part of these computing services will be upgraded and incorporated into the Croatian scientific and educational cloud (HR-ZOO). This project builds the new core components of the national research and innovation e-infrastructure, providing the scientific and research community with advanced computing and storage resources and network connectivity necessary for the modern and multidisciplinary science and education system.

SRCE community services include education and training since SRCE holds a number of courses, workshops, and educational activities related to information and communication technologies, and e-infrastructure and services that SRCE provides. They are available to teachers, students, researchers, IT specialists, and the academic community as well as to citizens, in most cases, free of charge.

Bridging the Gap Between TEI XML Edition Data and Bibliographical Metadata

Stephan Kurz, Wladimir Fischer-Nebmaier

Since 2018, the edition of the *Habsburg Monarchy's Ministerial Councils* established in the 1970s has been re-implementing itself as a TEI-based digital scholarly edition with a hybrid single-source publishing approach. The minutes contain executive decisions for the whole Habsburg Monarchy in a wide variety of fields of policy and polity. In 2022, two printed volumes of the Cisleithanian (“Austrian”) edition series have been published both in print and on the web, so the edition project now covers the time from 1848 up to 1872. While the edition team could be satisfied with its revised workflow, they want to take one step further and ask how the metadata created in the edition project on the levels of individual files (pertaining to one council session with 1-n agenda item parts), of a volume (consisting of 1-n council session files, an editorial introduction, and various lists) can be fed back into existing bibliographic databases and catalogues.

The data itself – a ~6 million token German-language corpus ready to be read, used, processed, and text-mined – is openly licenced, there are various API endpoints at the <https://mrp.oeaw.ac.at> web application that can be queried both for textual data and metadata, named entities are manually curated and linked to authority files such as GND and GeoNames identifiers. Bibliographical references used for the editorial comments are included in the TEI data in JSON formatted processing instructions inserted through an openly accessible Zotero database. Newspaper and official gazette references are linked to digitized versions on <https://anno.onb.ac.at> and <https://alex.onb.ac.at>, respectively.

While linking the historical data with other available datasets (maybe in the future also from Croatian archives) is possible, it may remain a matter of much manual effort. For this paper, we will summarize

our workflow design from data collection to the finished web and print products, but first and foremost we want to explore use cases for individual researchers as well as research libraries who would like to catalogue digital scholarly editions such as the one we are working on.

Enhancing Access to Digitized Glagolitic Material of Zadar County Through GlagoLab Portal

Marijana Tomić, Laura Grzunov, Marta Ivanović

Scientific Centre for Research in Glagolitism of the University of Zadar is conducting a range of interdisciplinary cross-institutional projects with activities that include digitization of Glagolitic manuscripts of Zadar County and its fragments, digitization of watermarks found in those manuscripts, and designing and building a database of Glagolitic manuscripts, fragments, and watermarks. The Glagolab: Portal and Digital Laboratory for Collaborative Research and Promotion of the Croatian Glagolitic Alphabet was built as part of the Centre and is intended for creating a common repository for research of the Glagolitics of Zadar County. Its main intention is to develop a virtual research environment to enhance the research of Zadar Glagolitics, searching and using digitized collections of Glagolitics along with integrated tools for data and text mining of the collection, visualizations of data, and infrastructure, which support complex lexical, palaeographical, historical, and other research of Glagolitics. After digitizing and publishing Glagolitic manuscripts, fragments, and watermarks, research and access possibilities need to be explored. The focus of this paper is on enhancing access to digital collections of Zadar Glagolitics, both for scholars as well as for the general public.

To search digital collections of Zadar Glagolitics, it is expected that scholars use search boxes, but at the same time, they are browsing catalogues to discover material of interest. This paper will analyse and discuss browsing strategies, with the aim of developing an interface with searching and browsing options that will facilitate efficient exploration of Zadar Glagolitics digital collections. Browsing strategies should take into account the variety of users who visit the portal and explore collections for different reasons and needs. An

adequate browsing option depends on the user requirements, as well as on the variety of digitized objects and metadata schemas used for its description.

This paper will investigate theoretical approaches to enhancing access to cultural collections. Therefore, searching and browsing strategies for enhancing access and research of the collections of Zadar Glagolitics will be analysed and proposed. Based on theoretical approaches and case study results, which will include collections of Zadar Glagolitics, basic requirements of GlagoLab Portal concerning various browsing options will be indicated; namely, categories of the users of the collections (scholars, the general public) and models of accessing and browsing the collections, including highlighting of the metadata relevant for access and browsing the collections. The concept of "generous interfaces", which provide rich and navigable representations of digital collections, will be questioned as well as visualization for browsing, including timelines, word clouds, graph diagrams, and navigation structures. Besides supporting access, the aim of the implemented browsing model and a digital tool is to enhance the research of Zadar Glagolitics. This study will present a basis for implementing existing or developing special digital tool(s) for browsing the digital collections of Zadar Glagolitics.

Creation of a Complex Digital Edition of the Croatian Medieval Text *Zrcalo človečkaskago spasenje* (1445)

Martina Kramarić

In this presentation, we will present the procedure and the final result of the creation of the digital edition of the Medieval Croatian Glagolitic text *Zrcalo človečkaskago spasenje* (1445). This large text (162 folios) is part of the Glagolitic manuscript called *Manuscript of the Deacon Luka*, which is preserved in the Vatican library (Borg. L. VII. 9, illirico 9). The digital edition is created as a complex digital object in which the digitized text and the digitized manuscript are connected and displayed in a parallel view. The edition is created in the Austrian Centre for Digital Humanities with the usage of the GAMS (Geisteswissenschaftliches Asset Management System – Asset Management System for the Humanities) infrastructure developed by UNI Graz. The GAMS infrastructure developed in the Zentrum für Informationsmodellierung – Austrian Centre for Digital Humanities of Graz University (ZIM-ACDH) enables storing, modelling, and displaying digital content of different research projects in the humanities (<http://gams.uni-graz.at>).

The author of the presentation spent the summer semester (2022) in Graz at the Austrian Centre for Digital Humanities and worked there on the creation of a digital edition. The digital edition will be described and presented. It includes both the text and the images. The Glagolitic text is transcribed in the modern Croatian script and all the important features of the scholarly digital edition are marked by TEI tags. We will also show how the TRANSKRIBUS tool developed for the Handwritten Croatian Glagolitic script was helpful in the creation of this edition. Each folio of the text will be accompanied by the facsimile from the Vatican library, with the permission of the Vatican library. The whole edition is followed by an editorial description.

This complex digital object which includes digitized text and images of the Medieval Croatian Glagolitic text *Zrcalo človečaskago spasenje* (1445) will be published on GAMS infrastructure and it will serve as an example for all other digitization projects of the rich Croatian written heritage. We believe that this is the very first example of such a digitization project in Croatian heritage.

Transferring the *Dictionary of the Croatian Redaction of Church Slavonic* to the Web

Ana Mihaljević, Josip Mihaljević

In the presentation, the phases of the ongoing process of transferring data from the *Dictionary of the Croatian Redaction of Church Slavonic* to the web will be explained. The *Dictionary of the Croatian Redaction of Church Slavonic* is a long-term project of the Old Church Slavonic Institute in Zagreb, Croatia. It is the first lexicographical description of Croatian Church Slavonic, a language based on the Old Church Slavonic language, the first literary language of the Slavs, but under a strong influence of the Croatian Chakavian vernacular. This language was used from the end of the 11th until the 16th century. The compilation of the *Dictionary* started in 1958, and the first fascicle was printed in 1991. The *Dictionary* encompasses five languages (Croatian Church Slavonic, Croatian, English, Greek, and Latin) and four scripts (Glagolitic, Old Cyrillic, Latin, and Greek). It has a very complex microstructure which complicates the retro-digitization process. Latin is the metalanguage of the lexicographic description. The Glagolitic, Cyrillic, and Greek texts in the web version of the *Dictionary of the Croatian Redaction of Church Slavonic* also have to be displayed correctly, selectable, and searchable. So far, 23 fascicles have been published with dictionary entries from A to I, and the fascicles are compiled in MS Word.

This presentation will focus on two essential parts in transferring data to the web version of the *Dictionary*: retro-digitization of the previously published volumes and a new model for *Dictionary* compilation. The content of the previously published volumes of the *Dictionary* has to be carefully transferred and adapted for the web. This retro-digitization project is the result of interdisciplinary work. The main problems were how to embed different fonts (especially Glagolitic and Cyrillic) in the online model of the dictionary and how to transfer the complicated dictionary structure to the web. The

prototype for the web portal of the *Dictionary* was designed using the WordPress system. The Glagolitic and Cyrillic alphabets were implemented in the system so the editors could efficiently work on the text using a basic user interface. The *Dictionary* allows the users to find and browse entry content in the Glagolitic script on a PC or a mobile device in a user-friendly way. It is possible to search Glagolitic entries, which are connected through hyperlinks, and the editors can add new entries and change the old ones. All phases and technical aspects used to create this *Dictionary* will be explained in the presentation. The consequences of this change in the compiling method and the compiling process will be mentioned. This model could be used for other dictionaries or publications written in the Glagolitic or Old Cyrillic script.

DIHUR: Resources, Tools and Methods for Slovene Digital Humanities

Darja Fišer

The necessary condition for any research with DH methods is the availability of relevant sources in a digitized, machine-readable form. The ENUMERATE survey into the digitization of cultural heritage in 32 European countries shows that Slovenia falls below the European average. With the exception of corpus linguistics and literary history, where richly annotated corpora and TEI-encoded critical editions are plentiful and internationally renowned, datalization work on DH collections has been partial, at best. Textual documents with complex layouts (e.g. official gazettes), complex typographies (e.g. classified ads in historical periodicals), multilingual documents (e.g. parliamentary proceedings from Austro-Hungary), and complex document elements, such as tables (e.g. statistical yearbooks) and bibliographies (e.g. scientific articles) that are essential for a broad range of DH research so far have been left either completely unprocessed or minimally processed with quick and “dirty” approaches resulting in very noisy and unreliable data for research.

Even less support has been offered for Slovene spoken collections, such as field recordings, which are the primary data source for many humanities researchers. For these, digitization to preserve legacy data is essential, but access cannot be solved through digitization alone. Apart from comprehensive and searchable metadata describing the recordings, which are essential for researchers to contextualize and understand the content of the recordings but are also valuable as research objects themselves, identification of speakers and segmentation into speeches in the recordings, recognition, and transcription of the recorded speech, and keyword search within and across the recordings are also required.

DH as a field has grossly neglected visual content, causing a distorted representation of all sorts of digitized archives that are rich with images. Until recently, computational analysis of visual material was limited to research of metadata provided by manual tagging. The advent of computational approaches to the analysis of visual big data is now opening opportunities for image content analysis and captioning.

All this shows the importance of augmenting digitization workflows with language processing, information extraction, data analysis, and visualisation. However, using pre-existing tools to deploy computational techniques in humanities without reflection can result in work that is insufficiently critical of the quantitative methods on which such tools depend. Therefore, data-driven research in the humanities has to critically examine assumptions and uncertainties in evaluation benchmarks.

This clearly shows that the requirements of supporting state-of-the-art, data-driven DH research into all key types of research objects for DH in different modalities (text, speech, and images) have not yet been met in Slovenia which significantly hinders research in the national context but also its international visibility. The proposed research programme will address all of the mentioned open issues. Developing and integrating these methods into Slovene DH is crucial because of their importance and potential to contribute to a comprehensive understanding of past and present cultural phenomena in the European context. The programme will also contribute novel technologies to support the digitization of DH research data and cultural heritage.

Knowledge Management and the Digital Age

Kristian Schuster, Vlatka Lemić, Vito Schuster

Successful knowledge management proves to be one of the key elements of the business strategy of a competitive advantage which results in better performance of an organization. Implemented in practice, it means that the organisation adopted the model of a learning organization and the corresponding activities. Knowledge sharing is a key process to realizing the potential of created and collected knowledge, as well as in the development of new digital skills. Nowadays, as a result of the widespread digital transformation process within organizations, artificial intelligence (AI) is becoming mainstream technology and thus is also one of the building blocks of a knowledge management system. This paper addresses the topic of whether AI is an autonomous knowledge generator and whether it can contribute to knowledge creation without human interaction.

IT can facilitate the process of knowledge sharing and application by providing faster, more effective access to knowledge resources, as well as codifying and automating routines to apply and integrate specialized knowledge.

In the future, collaborations through social technologies might take on the role of strategies that could be solutions for knowledge management without dominance, where professions and science would coordinate actions in the fields of education, culture, economy, and industry according to the demands and trends of the digital age.

Teachers as Creators of Ethnographic Knowledge – Presentation of Collected Material in a Digital Environment

Danijela Birt Katić, Martina Krivić Lekić

“Policies of Recording Ethnographic Materials From 1897 to 1954. Teachers as Creators of Ethnographic Knowledge” (project acronym: UČeka) is an institutional project supported by the University of Zadar. The project proposal primarily focuses on archival research from the perspective of ethnology and cultural anthropology. By reviewing, researching, and critically analysing the archival material dealing with the ethnographic topics (stored in the State Archives in Bjelovar, Gospić, and Zadar, as well as in the Croatian State Archives in Zagreb, and the Croatian School Museum) together with ethnographic materials stored in the Archives of the Department of Ethnology of the Croatian Academy of Sciences, the project aims to detect key factors that influenced the aspects of teachers’ collecting and recording of ethnographic material.

The main aim of the project is to detect the activities and perspectives of teachers as collectors and recorders of ethnographic material in the period from 1897 to 1954. In our analysis, we introduce the category of teachers as folk ethnographers during the period of Banovina Croatia. The main challenge we had to deal with was to find data from the beginning of the 20th century that describe rural everyday life, exclusively written by the teachers. Along with revaluating the work of teachers as collectors and recorders of ethnographic material, our goal is to popularize and contribute to the understanding of the role ethnologists have in the contemporary context, as well as disseminate and popularize the topics that ethnologists research. One of the results of the UČeka project is to prepare an exhibition that would point out the different values and possible applications of collected archival material in a concise and visual format. At the

beginning of the project, we decided that it was necessary to devise a way of displaying and sharing the collected archival material. For this reason, a scan tent was acquired for the needs of the project, i.e. equipment that enabled the high-quality recording of archival material. At this point, all collaborators on the project were familiar with the rules of digitizing archival material, and we began the process of obtaining approval from all archives for the use of material, which would ensure all prerequisites for placing materials on a digital platform.

Considering the diversity of the collected material and possibilities for the publication of digital collections and exhibits, the digital platform Omeka.net was chosen. Omeka, as an open-source tool, allows users to run Omeka Classic without worrying about installation or hosting as well as it allows the usage of various software plugins without much coding knowledge. In doing so, it achieves diversity and a greater level of user customization.

The first stage of the project is the implementation of the collected material collected on Omeka.net, considering the provenance of the sources, organizing the material into funds, and describing it with a basic set of metadata. After that, a virtual exhibition will be set up in which the collected material will be interpreted and presented to the audience. The platform will be continuously updated with relevant material for the entire duration of the project up until the end of the project activities. In that way, the project will form a unique base of collected material within its framework. The link to the Omeka platform will be published on the websites of the project participants: the University of Zadar and the State Archives in Bjelovar. In addition, it will be offered to the institutions whose material it contains. The material collected in this way will be available to the academic community, professors, and students alike, as well as anyone interested in the topic and material.

Upskilling Cultural Institutions and Professionals for the Digital Era: BoostDigiCulture Project

Vlatka Lemić, Ivana Čurik

Digital transformation of the cultural heritage sector raises many professional, social and technical challenges, often connected with the knowledge, capacities, and skills of professionals and institutions. The global pandemic crisis caused by COVID-19 additionally put focus on the importance of digital access to heritage and forced many cultural institutions to make a rapid transition from live to digital user services. These activities revealed many vulnerabilities within the cultural sector, namely: a lack of low digital skills of cultural professionals. Small and medium-sized cultural institutions in particular have a great need for upskilling, as they lack the resources, knowledge, and skills to complete a comprehensive digital transformation. This was a starting point in the building of the BoostDigiCulture project.

Designed in the framework of the Erasmus+ programme, BoostDigiCulture activities explore digital challenges in the cultural sector, aiming to set the foundation for a sustainable and inclusive professional development framework for open educational resources and practices designed to enhance the digital competencies of cultural professionals with low digital skills, especially those working in small and medium-sized cultural institutions in the six partner countries and beyond.

The project also aims to enhance the capacity of adult cultural professionals in implementing digital culture into their institutional agenda and promote awareness of the importance of digital readiness and training for adult cultural professionals for institutional resilience and sustainability. Also, its goal is to design, implement and validate a sustainable professional development framework of resources and

services for the digital upskilling of these adult learners and support adult cultural professionals in safeguarding the inclusive nature of digital culture through their online institutional offerings. Finally, it aims to provide evidence about online audience engagement and interaction with digital culture.

Participation in projects activities will lead to multiple benefits: improvement of professionals' digital skills will strengthen their job position and enhance their contribution to their institutions' operations; cultural institutions will improve their level of digital readiness and make use of professional development resources for how to develop a digital strategy and digitize their collections; online visitors would benefit from exposure and engagement with digital cultural collections.

DANIJELA BIRT KATIĆ

Danijela Birt Katić is a historian and ethnologist and cultural anthropologist, currently holding the position of assistant professor at the Department of Ethnology and Anthropology, University of Zadar. She is doing research and teaching on the following topics: historical development of Croatian ethnology, family and kinship relations in the context of extended family communities, and the position of ethnology and anthropology in the context of primary and secondary education in Croatia. She coordinates the Croatian team in the Erasmus+ project “Digital Inclusion in Teacher Education” (DIGITClue) led by the University of Vienna. At the University of Zadar, she leads the institutional competitive project “Policies of Collecting Ethnographic Material from 1897 until 1944: Teachers as Creators of Ethnographic Knowledge”.



MIHAELA BLAGAIĆ KIŠIČEK

Mihaela Blagaić Kišiček works as a librarian at the Library of the Institute of Ethnology and Folklore Research in Zagreb, Croatia. In addition to her core librarian duties, she is particularly interested in Digital Humanities, open science, and skills training.



MICHAËL BOURGATTE



Michaël Bourgatte is a professor in Media Studies at the Catholic University of Paris. His work focuses on (1) the communicational, educational, and social dimensions of images in the digital area and (2) video annotation. He is an active member of the Digital Humanities movement (“When Video Annotation Supports Audiovisual Education”, ADHO Cracovie, 2016; “Disseminating Research Results in a DH Centre: Mediasprint as Unconference Proceedings”, DHlabs Varsovie, 2016; “Video Resources and Open Education: Challenges and Perspectives”, DariahTeach Lausanne, 2017; “About the Online Video Annotation Service Celluloid”, ADHO Utrecht, 2019). He recently co-edited the 5th issue of the French Digital Humanities journal *Humanités numériques* (“Enseigner et apprendre les Humanités numériques” / “Teaching and Learning Digital Humanities”, 2022). He is also a member of the Huma-Num Canevas research project and consortium dedicated to video annotation and archiving (2022–2025).

CÉCILE CHANTRAINE BRAILLON

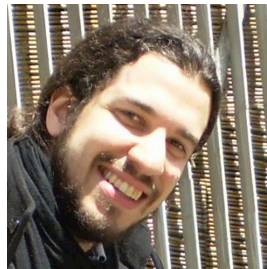


Cécile Chantraine Brailion is a full professor in Hispanic Studies at La Rochelle University since 2018. Her research focuses on Hispanic-American theatre and Performing Arts. She’s involved in the transdisciplinary field of Digital Humanities and currently leading research programmes about the computing methods applied to research in Performing Arts. She’s leading the research project ESNA (“Ecole du Spectateur de Nouvelle Aquitaine”, 2021–24) and is

also co-responsible, with Laurence Delbarre-Willard, for the project "VISUAL STAGING" (2016–22). She's also leading a work package in the Erasmus+ DiMPAH project ("Digital Methods Platform for Arts and Humanities", 2020–23).

FILIPPO CALCERANO

Filippo Calcerano (architect and researcher at the Institute of Heritage Science of the National Research Council of Italy, ISPC – CNR) is an expert in building and microclimate performance simulations, interoperability, and Heritage-BIM. He is a member of the International Building Performance Simulation Association, of the Italian Society of Architectural Technology (SITdA), and reviewer for Energy & Buildings, Building, and Environment, Sustainable Cities and Society. Thanks to his national and international professional and academic experience, he developed and consolidated a particular sensitivity to interdisciplinary research and the role of knowledge-gaps closer between different research fields and stakeholders in order to streamline innovative efficient, and sustainable digital workflows applied to the AEC industry, mainly on the cultural heritage. During the projects in which he participated, financed by the European Union, public administrations, and foreign states like China, he deepened the theme of integrating the environmental design approach within the conservation process addressing the complexity inherent in historical buildings and urban fabrics through the development of efficient IT management systems (Heritage Building Information Modelling, interoperability, IT programming) and innovative tools for analysis and decision support (participatory approach, numerical simulations).

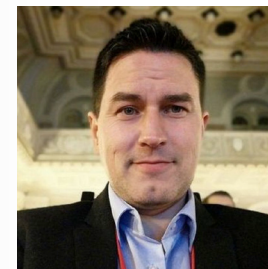


MICHELE CALVANO



Michele Calvano, an architect with PhD in Representation Science, is now a research fellow at ISPC – CNR, specialised in 3D modelling for architecture and design. He has written articles and books on Reverse Modelling, Shape Design, Digital Representation of Architecture, and Urban Space also using BIM procedures. He has taught at the Università di Roma Sapienza, the Politecnico di Torino, and the Università di Camerino. He currently teaches at the Politecnico di Milano and the Academy of Arts and New Technologies (AANT) in Rome. At the ISPC, he collaborates with the Built Heritage Innovation Lab (BHiLab). In the lab, among the various activities, he is developing VPL processes oriented to the information modelling of the built heritage by linking Visual Programming Language and Building Information Modelling (BIM). He collaborates with companies in the AEC sector to support them in the construction of complex forms designed by leading architecture firms such as Zaha Hadid Architects.

DRAŽENKO CELJAK



Draženko Celjak is the head of the Data Management Department at the University of Zagreb University Computing Centre – SRCE. He coordinates and leads the development of several national infrastructures and services, including the national repository infrastructure Digital Academic Archives and Repositories (DABAR), and the Portal of Croatian Scientific and Professional Journals (HRČAK). Draženko is a national Research Data Alliance (RDA) Node Coordinator for Croatia and European Open Science Cloud (EOSC)

Promoter. He is currently involved in the EU-funded project “National Initiatives for Open Science in Europe”. His main focus is the development of the infrastructure for open science.

LUCIANO CESSARI

Luciano Cessari (M), Associate Director of Research at the ISPC Institute of Heritage Sciences of the CNR National Research Council of Italy. He used to be a member of the Scientific Board of the Cultural Heritage Department of CNR. He received his degree cum laude in Architecture and his PhD in Town Planning from the Sapienza University of Rome. Cessari’s research focuses on the documentation and conservation of historical buildings, in particular using an interdisciplinary method for the survey, diagnosis, and restoration strategies. He is the author and editor of several books, and his more than 100 publications include articles, essays, conference papers, and catalogues. He has coordinated and held workshops and training courses in Italy, Greece, Cyprus, and Malta on the Mediterranean heritage. Cessari is the founder and director of many projects of the European Commission in different countries, including Uzbekistan, for the preservation of the Timurid monuments of Samarkand. In Italy, Spain, Greece, Malta, and France he has coordinated the Aramis project for the study and conservation of Islamic hydraulic structures, and the Metafora and Citadels projects for the documentation of the fortified Mediterranean heritage. More recently, his research has included projects on sustainable technologies aimed at supporting innovative solutions to assess the impact of energy-saving interventions in monuments and historical cities. The research aims



to identify and delineate the new design strategies, technology solutions, and systems of governance needed to facilitate the upgrading and renewal of old urban centres to make them sustainable and attractive in their development, respecting their original features.

STEFANO CURSI



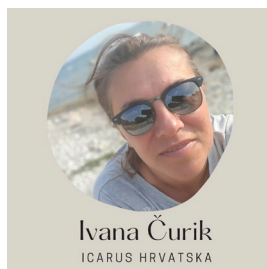
Stefano Cursi, a licensed Architectural Engineer, received both a PhD and a master’s degree with honours at the Sapienza University of Rome. Since September 2020 is a research fellow at the Institute of Heritage Science (ISPC) of the Italian National Research Council (CNR). Author of several international scientific publications and winner of the award eCAADe Grant for Young Researcher in 2013. His research interests are oriented toward ontology-based systems for the representation of built heritage knowledge, BIM technologies, and the development of advanced, data-driven digital solutions for the architecture, engineering, and construction industries based on artificial intelligence techniques. In his career, he has participated in several research programmes, among which we can highlight:

- PON research programme “IDEHA – Innovation for Data Elaboration in Heritage Areas”; on the development and implementation of a methodology for the management in a Heritage BIM environment of all historical, architectural, and diagnostic data for the knowledge, conservation, and maintenance of the Built Heritage
- PRIN research programme “BHIMM – Built Heritage Information Modelling/Management”; on the application of BIM and the Semantic Web to the modelling and management of Built Heritage. Currently,

he collaborates as a freelancer with several design and architectural firms testing advanced theories and techniques in the professional field.

IVANA ČURIK

Ivana Čurik is an information expert (MA in information science and MA in IT) working in State Archives in Osijek. During more than 15 years of professional work, she has gained experience in various fields: from records management, digital technologies, metadata management, and international projects to interdisciplinary cooperation in the GLAM sector. She is the technical coordinator of ICARUS Hrvatska platforms and social media, as well as a researcher in the BDC project.



LAURENCE DELBARRE WILLARD

Laurence Delbarre Willard is an engineer in instrumentation and experimental techniques at the SCALAB research laboratory and technical manager at Federation CNRS Sciences et Cultures du Visuel (SCV). At first, she worked as Technical Manager Engineer for experimental physics, teaching at the Université du Littoral Côte d'Opale, and then she joined the University of Lille in 2012 for the acquisition of the SCV platform's equipment, its installation, and commissioning. Today she contributes to the implementation and support of research projects with the various laboratories and partners using SCV equipment.



TANJA DIDAK PREKPALAJ

Tanja Didak Prekpalaj is the head of the Publication, Digital Accessibility and Open Data Department at the Central State Office for the Development of the Digital Society. She is in charge of developing and updating the website of the Central State Office as part of the Central Government Portal and supports digital content creators responsible for the Open Data Portal through training and guidance.

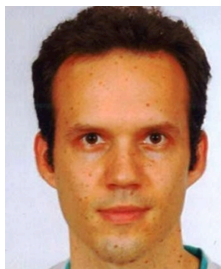
MIRKO DUIĆ



Mirko Duić is an assistant professor at the Department of Information Sciences at the University of Zadar, Croatia. In 2009, he started working in this department. His main areas of teaching and research interests are digital libraries and collections, film and other media at information institutions, media, and digital literacy, availability and cultural diversity of literature, user cultural interests and practices, and creation and sharing of information on social networks. He is the (co-)author of various research articles, among which are: "How to Build Better Participative Digital Libraries and Their User Communities – Insights from the User Study of the Facebook Heritage Group: Zagreb as it Used to Be", "Social Media Networking Literacy and Privacy on Facebook: Comparison of Pupils and Students Regarding the Public Availability of Their Personal Information", "Goodreads and Readers' Advisory on the Example of Croatian Users", "Visual Literacy in Library Practice: Use of Images on the Facebook Pages of Croatian Public Libraries", "In Labyrinths of Digital Text: Use of Web Literature by Faculty From Two Croatian Universities".

DANKO DUJMOVIĆ

Danko Dujmović (1979), PhD, graduated in History and Art History from the Faculty of Humanities and Social Sciences in Zagreb. Since 2008, he has been working at the Department of Art History at the University of Rijeka (FFRI). He received his doctorate in 2015 in the post-graduate doctoral study of Medieval Studies at the University of Zagreb with the topic *Elements of the Cultural Landscape in Written Sources From the 11th to the End of the 13th Century in the Confluence of the Sava and Drava Rivers in the Area of the Diocese of Zagreb*. It deals with the medieval cultural landscape. As part of the undergraduate and graduate study of art history at FFRI, he teaches the courses Romanesque Art, Museology, Museum Pedagogy, and Applied Art.



WLADIMIR FISCHER-NEBMAIER

Wladimir Fischer-Nebmaier is a research associate in the research unit Digital Historiography and Editions and volume editor of the edition *The Minutes of the Council of Ministers of Austria and of the Austro-Hungarian Monarchy 1848–1918* (in particular the digital edition). He is currently editing Vol. VIII of the *Minutes of the Cisleithanian Council of Ministers 1867–1918*, focusing on the First World War period.



DARJA FIŠER



Darja Fišer is an associate professor at the Faculty of Arts, University of Ljubljana, and a senior research fellow at the Institute of Contemporary History and at the Department of Knowledge Technologies, Jožef Stefan Institute. Between 2018 and 2020 she served as Vice-Executive Director of CLARIN ERIC and as Director of User Involvement between 2016 and 2020. Since 2016, she has also been chair of the FoLLI Steering Committee of the biggest European summer school on language, logic, and computation ESLLI, and is serving as a member of the Scientific Advisory Board of the Austrian Centre for Digital Humanities at the Austrian Academy of Sciences and of the National Interdisciplinary Research E-Infrastructure for Bulgarian Language and Cultural Heritage Resources and Technologies. She was president of the Slovenian Language Technologies Society between 2014 and 2018 and is now a member of its Management Board. She is an expert in the development of resources, technologies, and methods for the analysis of specialized discourse, such as parliamentary debates and Netspeak, for Slovene, and related languages, such as Croatian and Serbian. Her work has a strong interdisciplinary dimension and combines corpus linguistic theory and methodology with natural language processing techniques, applied to socially contextualized language use. With her involvement in the international e-infrastructure landscape (CLARIN ERIC, EOSC, RDA) she also plays an important role in the Open Science agenda, FAIR data principles, and reproducible and replicable research and policy.

ELENA GIGLIARELLI

Elena Gigliarelli (F) is a senior scientist at the ISPC Institute of Heritage Sciences of the CNR National Research Council of Italy, where she leads the BHiLAB (Built Heritage Innovation Laboratory). She joined the CNR in 1991, where she's been promoting and developing national and international projects in the protection and enhancement of built heritage. She earned a master's degree in Architecture (1988) and a specialization in the restoration of monuments at Sapienza University. Her research arises from the objective to integrate the application and development of new diagnostic techniques with the conservation design strategies for a comprehensive model of knowledge and conservation of built heritage, with a focus on the adaptation of architectural heritage with technological interventions to improve levels of living comfort and energy efficiency. She is actively involved in research infrastructures at a national level with the project DARIAH-IT "Developing national and Regional Infrastructural nodes of DARIAH in Italy", acting as head of the Node OR3 of the Naples Research Unit. She is the Scientific Coordinator of the international EU project "BEEP BIM for Energy Efficiency in the Public Sector" funded by the European CBC MED programme, along with seven Mediterranean countries. She has been invited to several lectures and keynote speeches at national and international conferences and teaches in university courses and masters, where she acts as a scientific tutor and curator of degree and doctoral theses. She is a member of several Editorial Boards and has received the European Union Prize for Cultural Heritage 2009, the Europa Nostra Award, for the restoration of St. Nicholas Church in Cyprus.



EDWARD J. GRAY



Edward J. Gray is the Research Infrastructure Coordinator at the TGIR Huma-Num (CNRS) and the Officer for National Coordination at DARIAH ERIC, the European Research Infrastructure for the Digital Arts and Humanities. He is currently on the Editorial Board for the SSH Open Marketplace, a discovery platform for Digital Humanities tools and services born from the SSHOC Project. He earned his doctorate in history from Purdue University, where his dissertation, *The Marillac: Family Strategy, Religion, and Diplomacy in the Making of the French State During the Sixteenth and Seventeenth Centuries*, examined the ways in which familial politics impacted the formation of the early modern French state. While a doctorant invité at the École nationale des chartes in Paris, he earned a master's degree in Technologies numériques appliquées à l'histoire (TNAH), where he is also chargé de cours. He is also president of the ADEMEC, the Association des diplômés et étudiants et des Masters de l'École des chartes. Before working at Huma-Num, Edward was the Digital Humanities Coordinator at the Maison Européenne des Sciences de l'Homme et de la Société in Lille. He received an MA in History from Purdue University in 2015 and a BA from the University of Alabama in 2013.

LAURA GRZUNOV

Laura Grzunov works as a research assistant at the Department of Information Sciences at the University of Zadar. She teaches seminars and exercises in the courses: Digital Humanities, Information Organization, Theory and Practice of Information Organization, Processing of Old and Rare Materials, Evaluation of Information Services, and Information Collection Management. Since 2017, she has been an associate on the university project "Digitization, Bibliographic Description and Research of Texts Written on Glagolitic, Croatian Cyrillic and Latin Scripts Until the End Of 19th Century in Zadar and Šibenik Area", which is being carried out at the University of Zadar by Centre for Research in Glagolitism. She is also one of the collaborators on the scientific project "Civil Science in the Field of Glagolitics: from crowdsourcing to knowledge", which is implemented at the Centre for Research in Glagolitism at the University of Zadar and within the activities of DARIAH-HR digital research infrastructure.



TAMARA HORVAT KLEMEN

Tamara Horvat Klemen is a Senior Advisor – Specialist at the Central State Office for the Development of the Digital Society. The main subjects of her professional interests are freedom of information, searching and retrieval of official information, e-democracy, open data, reuse of information, and proactive disclosure of information, web accessibility, and e-learning.



FATIHA IDMHAND



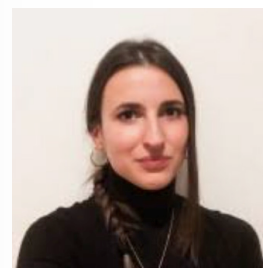
Fatiha Idmhand is a full professor at the University of Poitiers and a researcher at the Institut des Textes et Manuscrits Modernes (UMR8132). Her research focuses on creative processes under constraints, cultural transfers, and Digital Humanities. Currently, she's working on metadata analysis and its importance regarding cultural history with the main interest in archives. As P.I., she has led four main projects since 2014, granted by the Agence Nationale de la Recherche in France (CHISPA project n°ANR-13-JSH3-0006), the French Ministries of Higher Education and Foreign Affairs (CHispa project ECOS n°U14H02 programme between France and Uruguay), the Region Nouvelle Aquitaine (e-C@NA project), and the infrastructure CollEx Persée (Archivos 3.0 Project). She has also led projects granted by research laboratories and networks. These projects contributed to developing different tools and web applications for digital editions, data storage, or virtual exhibitions. From 2019 to 2021, she was co-responsible, and then responsible, for a French research network of 65 projects in Digital Humanities for the infrastructure Huma-Num: "The Consortium CAHIER".

DANIEL IHRMARK

Daniel Ihrmark is a doctoral candidate in the department of languages at Linnaeus University in Växjö, Sweden. His PhD project has dealt with the implementation of digital tools within language teaching, especially within the realm of second language learner diagnostics in English as an additional language. He has also performed research on the language development of F. Scott Fitzgerald and Ernest Hemingway using digital methods and has a keen interest in 1920s American fiction and the “lost generation”. The work on Ernest Hemingway has focused on the author’s language development over the course of his career and has been published in *The Hemingway Review*. Recent work on F. Scott Fitzgerald includes a comparative analysis of Swedish language translations of the novel *Tender is the Night*. Daniel is also active within the Educational Linguistics environment at Linnaeus University, which explores the role and use of language in educational contexts through transdisciplinary efforts. The work presented at this conference is based on a resource created during the BAL-ADRIA summer school of 2019, which was created in order to allow the researchers to explore digitally-borne horror narratives based on fiction present in an online repository.



MARTA IVANOVIĆ



Marta Ivanović is an Associate Expert at the University of Zadar, Office for Publishing Activities, with professional experience in the library and information sciences field. Previously, she worked as a librarian at the National and University Library in Zagreb. She obtained BSc in Library and Information Sciences and an MSc in Information Sciences at the University of Zadar. She participated in the Erasmus+ programme: first through the student exchange programme at the Polytechnic Institute of Porto, Heritage Management, and then through a traineeship at the Hendrik Conscience Heritage Library, Antwerp, Belgium. She was involved in the project “Digitization, Bibliographic Description and Research of Texts Written in Glagolitic, Croatian Cyrillic, and Latin Scripts Until the End of the 19th Century in the Zadar and Šibenik Area (Written Heritage)” where she worked on digitization, cataloguing, presentation and research of Croatian written heritage. Furthermore, she worked as research assistant at the University of Zadar. At the moment she is involved in all aspects of university book publishing (in print and online), mostly around Morepress, open access publishing platform by the University of Zadar based on OJS and OPM.

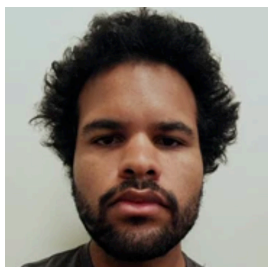
NATAŠA JERMEN

Nataša Jermen is a lexicographer in the field of natural sciences, biomedicine, and biotechnology, as well as the assistant director for research and inter-institutional co-operation at the Miroslav Krleža Institute of Lexicography in Zagreb. She graduated in Molecular Biology and gained MSc in Biomedicine at the Faculty of Science, University of Zagreb. She has a PhD in Information and Communication Sciences from the Faculty of Humanities and Social Sciences, University of Zagreb. She also graduated in Swedish Language and Literature from the Faculty of Humanities and Social Sciences. Her research interests lie in the field of information and communication sciences and cover bibliometrics and scientometrics and their role in science policy, as well as lexicography and encyclopaedistics in the Digital Humanities area. She has been a collaborator in several research and digital infrastructure projects. She is a member of the European Network for Research Evaluation in the SSH (ENRESSH), the Croatian Association for Scholarly Communication (CROASC), and the European Association of Science Editors (EASE).



ZAKAYO KJELLSTRÖM

Zakayo Kjellström is a doctoral student at the Department for Culture and Media Studies and Humlab. He has a background in Digital Cultures and Library and Information Studies, with an interest in illegal downloads of academic literature. The focus of his thesis is on different websites used for downloading academic literature, and the means to



distribute them. The purpose is to map the usage and culture surrounding these websites, and understand how libraries, librarians, and researchers regard their existence.

MARTINA KOŠČEC PERIĆ



Martina Koščec Perić is a Senior Advisor Specialist at the Central State Office for the Development of the Digital Society. She is a communication specialist focusing on digital transformation and e-government, within the context of international affairs.

MARTINA KRAMARIĆ



Dr Martina Kramarić is a research assistant at the Institute of Croatian Language and Linguistics, Zagreb, Croatia. She finished her Postgraduate Study of Croatian Language History and Dialectology at the University of Rijeka with a focus on philology, Croatian philology, language history, and dialectology. Her PhD thesis was entitled *Czech Loanwords in Zrcalo človečkaskoga spasenja (1445) in the Context of Old Croatian Translations From the Old Czech Language*. She is involved in several projects: "Old Croatian Dictionary", "Pre-standard Croatian Grammars", "Matija Divkovic in the Croatian Culture", and "Korpuslinguistik und diachrone Syntax: Subjektkasus, Finitheit und Kongruenz in slavischen Sprachen". She received a number of grants and fellowships. Recently she finished her research fellowship at the Austrian Centre for Digital Humanities in Graz, where

she worked on the creation of a digital edition. She is a member of the EU-funded COST action: "European Network of e-Lexicography" (European Cooperation in Science and Technology) and "Retrodigitized Dictionaries" (since January 2016) and the Cendari Trusted Users Group. She has published two books and many scientific articles. Her research interests are Medieval (Croatian) language and literature, language history, textology, lexicography, the Czech language, digitization, and digital editions.

JASENKA KRANJČEVIĆ

Dr Jasenka Kranjčević is an assistant professor with a BSc in Architecture and scientific advisor at the Institute for Tourism. Her main research interests are the spatial distribution of tourism, architecture as a tourist product, architectural tourism heritage, and the history of tourism.



IRENA KREGAR ŠEGOTA

Irena Kregar Šegota graduated in English and French Language and Literature at the Faculty of Humanities and Social Sciences in Zagreb. She studied cultural management, cultural policies and cultural relations at the Chambre de commerce de Paris, Observatoire des politiques culturelles de Grenoble and Ecole Nationale d'Administration in Paris, as well as at the Zadar University (European Studies: Languages and Cultures in Contact). After being the executive coordinator for Rijeka ECOC 2020 bid, she held the position of the Director for Partnerships and Development (where she was responsible for ca-



capacity building, audience development, volunteering programme, citizens engagement programmes, international relations and fundraising, ECOC business club, partnerships, and evaluation), and was finally the CEO of RIJEKA 2020. She is presently head of Sector for Cultural and Artistic Development at the Croatian Ministry of Culture and Media. Her previous professional experiences include the position of senior advisor for international cooperation in culture at the Rijeka City Hall, work for the Rijeka City Puppet Theatre, the Croatian Ministry of Foreign Affairs, and teaching positions at high schools in Rijeka. She was the president of the Alliance Française in Rijeka from 2003 to 2018 and the vice-president of the European cultural network Les Rencontres – LIKE from 2015 to 2019. She is fluent in English, French, and Italian.

MARTINA KRIVIĆ LEKIĆ



Martina Krivić Lekić graduated in History and Ethnology, a scientific major, at the Faculty of Humanities and Social Sciences in Zagreb in 2007. In the same year, she was employed at the State Archives in Bjelovar as an archivist. She works on the processing and evaluation of archival funds, researches various topics at the users' request, and improves her skills in the field of archival science and digitization. She was appointed director of the State Archives in Bjelovar in 2015, and she continues to hold that post to this day. Martina Krivić Lekić is the author of more than 10 professional and scientific works in which she deals with various historical, ethnological, and archival topics with a special emphasis on the creation of thematic guides and finding aids for researchers of archival funds and collections. Actively works to bring archival

material closer to users and researchers through thematic exhibitions of archival material, lectures, and training. She designed and runs the Digital Archive of the State Archives in Bjelovar since 2013. She is the administrator of Topoteka Bjelovar and manager of various digitization projects and digital presentation of archival material.

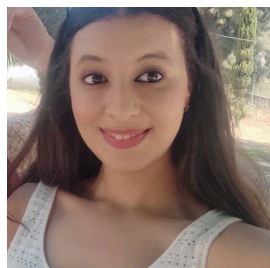
STEPHAN KURZ

Stephan Kurz, a postdoc researcher at the Austrian Academy of Sciences' Institute for Habsburg and Balkan Studies, is responsible for data modelling and presentation of the digital objects within QhoD's framework both in terms of technology (TEI, XSLT) and visual representation (HTML/CSS). His research interests include textual scholarship, and the history of typography, but also extend into digital aspects of prosopography and bibliography; regularly teaching at various faculties (courses both in German literature and Digital Humanities). Aside from being the lead technologist for QhoD, he is the technical editor of the minutes of the ministerial council of the Habsburg monarchy (1848–1918) available at <https://mrp.oeaw.ac.at>.



MAYA LARBI

Maya Larbi, software engineer, graduated from the Higher National School of Computer Science in Algiers. She specialized in computer systems and software. A research engineer at La Rochelle University in France, she was in charge of tools and projects development. Passionate about web development, semantic web, and data science. Active,



motivated, and very curious about new fields, like art theatre and Digital Humanities, which she discovered during her internship in LIAS laboratory in Poitiers, supervised by professors in computer science and Digital Humanities. She participated in the international workshop BAL-ADRIA school in June 2022, where "Celluloid E-spectator", an annotation tool whose development she worked on during the nine months of her internship, was presented. She participated in hackathons, where she met new people and discussed serious problems like automobile traffic, and attempted to figure out new solutions. She loves participating in similar collective events because it allows her to meet new people, discuss new ideas, and discover new cultures. It also helps her learn new technologies and share knowledge.

MICHELE LAVAZZA



Michele Lavazza is a translator, an expert on Digital Humanities and learning technologies, and an advocate of free knowledge online. He holds a master's degree in Philosophy from the University of Milan. His thesis on Wittgenstein and transcendental philosophy was partly written in Milan and partly at the Paris 1 Panthéon-Sorbonne University. He founded the Ludwig Wittgenstein Project in 2020.

ELENA LAZARENKO

Elena Lazarenko holds an MA in European Languages from TU Dresden. Since 2021, she has been a member of the project INEL at Universität Hamburg specializing in corpus curation, workflow development, and data sustainability. Her research interests are acoustic phonetics and geolinguistic visualization, as well as cross-linguistic influence and bidirectional language transfer.

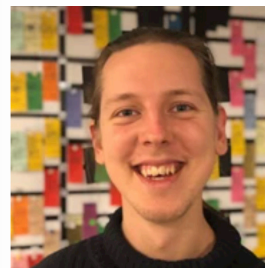


VLATKA LEMIĆ

Assistant professor Vlatka Lemić, PhD, works at the University of Zagreb as head of Archival Office. She is an archival counsellor as well as a professor at the Archival Studies Department of the University of Zagreb. She is actively engaged in various international projects and initiatives in the field of information and archival sciences, culture, and Digital Humanities (Creative Europe, Erasmus+, DARIAH, AERI, TMO). She is vice president of ICARUS, president of ICARUS Croatia, member of ICA EURBICA Executive Board and EGSHAH, Time Machine Ambassador, and member of the Europeana Advisory Board.



JOHAN MALMSTEDT



Johan Malmstedt is a doctoral student in Media and Communication Studies with a focus on the Digital Humanities at the Department of Culture and Media as well as Humlab, Umeå University. He has a background in the History of Ideas, combined with Digital Humanities, and is interested in the relationship between audio data and thought. Sound archives – both as a source of knowledge and as a historical phenomenon – are the focus of his dissertation, which aims to map audio reproduction media and audio-visual documents during Swedish modernity, including how to explore and analyse these materials as information carriers.

LETIZIA MARTINELLI



Letizia Martinelli is a research fellow at the Institute of Heritage Science of the National Research Council of Italy (ISPC – CNR) within the Built Heritage Innovation Lab. She is an expert in Heritage BIM (Building Information Modelling), thermal comfort and energy improvement of historical buildings and open spaces, urban design, project management, and decision support systems. She acts as the BIM Coordinator for the Lab and she is currently the WP2 Unit Coordinator for the project ENICBCMed BEEP on the joint use of BIM, simulation, and energy performance contracts to foster energy and environmental improvement of built heritage. She is also deeply involved in projects on the development of HBIM platforms for the management of historical public buildings, with the integration of IoT technology and dynamic diagnostics analysis (HBIM4MANN, PON

IDEHA, HBIM4LazioHeritage) and climate change mitigation strategies through simulation-based design (PRIN2017 TECH-START). She is a member of the Italian Society of Architectural Technology (SITdA), and a reviewer for Energy & Buildings, Building and Environment, Sustainable Cities and Society, and Applied Energy. In 2013 she earned a PhD in Environmental Design at Sapienza University and she continued her work with a post PhD at the Urban Microclimate group of Freiburg University, Germany. Since 2010 she has carried out intense research and professional activity in Italy and abroad, focused on sustainable design for historical buildings and urban settlements. The work and research on Heritage BIM allowed her to deepen her interests in cultural heritage and Digital Humanities.

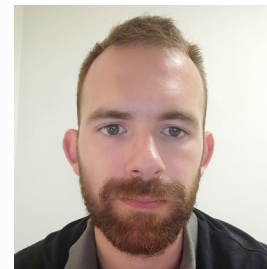
ANA MIHALJEVIĆ

Ana Mihaljević was born in Zagreb in 1989. In 2012, she received her master's degree in Latin and Croatian. She defended her PhD thesis, *The Syntax of Croato-Glagolic Texts Translated from Latin*, at the University of Zagreb. From 2017 to 2019 she worked as an assistant at the Department for Classical Philology in Pula. Since 2019 she has been a research associate at the Old Church Slavonic Institute in Zagreb in the Department of the Dictionary of the Croatian redaction of Church Slavonic. In 2021 she received the National Science Award for young scholars. She also works as an external associate at the Department of Classical Philology in Zagreb. Her scientific interests range from syntactic analysis (Latin, Croatian Church Slavonic, and Croatian syntax, and the contrastive analysis of the three languages), the theory of translation and translational influence



of Latin on Croatian and Croatian Church Slavonic and languages in contact with historical lexicography. She takes part in the following projects: "Scientific Centre of Excellence for Croatian Glagolitism", "Dictionary of the Croatian Redaction of Church Slavonic", "Retrodigitalization and Interpretation of Croatian Grammars to Illyrism", and "Linguistic Analysis of Selected Early Christian Texts".

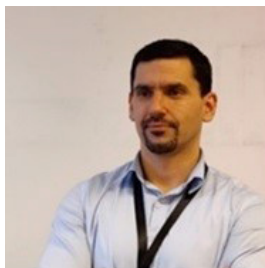
JOSIP MIHALJEVIĆ



Josip Mihaljević was born in 1992 in Zagreb. In 2016, he received his master's degree in computer science and archive studies at the Department of Information and Communication Sciences at the Faculty of Humanities and Social Sciences. The same year he started working in the School for Nurses Vrapče as a computer science teacher and became a PhD student at the Department of Information & Communication Sciences. In 2017, he received a scholarship from the City of Zagreb for excellence in his studies. In 2018, he received an award from the Ministry of Science and Education for inventive digital educational content. In September 2018, he started working as a PhD student on the project "The Croatian Web-Dictionary – Mrežnik", at the Institute of Croatian Language and Linguistics. He is a member of COST actions "CA16228 – European Network for Game Theory" and "CA16105 – European Network for Combining Language Learning with Crowdsourcing Techniques". On March 9, 2021, he defended his PhD thesis, *Conceptual Framework for Gamification of Croatian Web-Dictionaries*. In March 2022, he started working at The Miroslav Krleža Institute of Lexicography as a lexicographer in the editorial office for digital content.

SLAVEN MIHALJEVIĆ

Slaven Mihaljević is the head of the Cooperation and Communication Department at the University of Zagreb University Computing Centre – SRCE. He coordinates and leads the community building, promotional, and communication activities at SRCE, and is responsible for the overall presentation and promotion of SRCE in the community. He is the editor-in-chief of the quarterly SRCE magazine *SRCE Novosti* and is the head of the Programme Committee of SRCE's annual conference SRCE Days of e-infrastructure DEI. He is the national representative of the e-Infrastructure Reflection Group (E-IRG). He holds a PhD in organizational sciences and MSc in Comparative Literature from the University of Zagreb.



ŽELJKA MOTIKA

Željka Motika is a Senior Advisor Specialist at the Central State Office for the Development of the Digital Society, a participant in several projects that support the development of language technology in the Republic of Croatia, and acts as the Public Services National Anchor Point (NAP) for ELRC in the Republic of Croatia.



VJERAN PAVLAKOVIĆ

Vjeran Pavlaković is a senior lecturer at the Department of Cultural Studies, University of Rijeka. In 2005, he obtained a PhD in history from the University of Washington and has produced numerous articles on cultural memory, transitional justice in former Yugoslavia, and the Spanish Civil War.



BENEDIKT PERAK



Benedikt Perak, a senior lecturer in philology and linguistics, teaches at the Faculty of Humanities and Social Sciences, University of Rijeka. The central area of his research interest lies in the implementation and development of Digital Humanities methods, natural language processing, and information science in the field of social interaction and digital assistant development platforms, as well as advanced communication based on machine learning technologies and artificial intelligence.

MARTINA PETRINOVIĆ



Martina Petrinović (1976) graduated in Art History and English from the Faculty of Humanities and Social Sciences in Zagreb. Worked at the Institute of Art History. After working at the EXPO World Exhibition in 2005 in Japan, she worked in the private sector as a sector manager. Since 2013, she has been managing administrative tasks in the Society of Art Historians. She is the executive editor of the scholarly journal *Peristil* and other publications. She participates in international conferences on digital publishing and open science. She's a member of the international association of editors EASE and MET, EASSH, a member of the Croatian Association for Scientific Communication ZNAK, and a member of its supervisory board.

MARIANNE PING HUANG

Marianne Ping Huang is an associate professor at the School for Communication and Culture, Aarhus University (AU), with research and innovation interests in cultural creative collaborations, creative industry partnerships, and digital cultures. MPH has vast experience in instigating projects with national/international research and education partners as well as with cultural organisations, and public and private partners. She was the academic officer for Aarhus University with Aarhus2017 European Capital of Culture and worked with Region Greater Denmark's creative industries hub more.creative, Creative Ring Europe, and Filmby Aarhus to enhance digital innovation in capacity building for creativity. With Aarhus2017 and Aarhus University, she instigated the 2017Academy, a cooperative for creativity in urban transition, industry, and learning. MPH served until 2022 in the ESFRI ERIC, DARIAH (Digital Research Infrastructure for Arts and Humanities) as coordinator for the DARIAH Nordic Hub and co-head of DARIAH Research and Education. MPH has broad experience in strategic funding for research, innovation, and higher education with the cultural and creative sectors, nationally and internationally: The Danish Foundation for Entrepreneurship, The Danish Innovation Foundation, and NordForsk. Interreg. Creative Europe, Erasmus+, and Horizon Europe. She collaborates with national business clusters for design and CREATECH, with PACT for Skills, and with the European Cultural and Creative Sectors-organisations.



ALEKSANDR RIAPOSOV

Aleksandr Riaposov holds an MA in Fundamental and Applied Linguistics from the Russian State University for the Humanities. Between 2020 and 2021 he was engaged in the project "QUEST: Quality – Established: Testing and Application of Curation Criteria and Quality Standards for Audio-Visual, Annotated Language Data". Since 2021, he has been a member of the project INEL at the University of Hamburg specializing in corpus curation, workflow development, and data sustainability. His research interests are corpus linguistics, software development for aiding linguistic research, and typological study of the reflexive as a syntactic and semantic category.

SUSAN SCHREIBMAN



Professor Susan Schreibman works at the intersection of computationally-based teaching and research in the interplay of the digital archive, cultural innovation, and participatory engagement design, processes, and projects. The focus of her research is on the design, critical, and interpretative analysis of systems that remediate publication modalities and manuscript culture from the analogue world while developing new-born digital paradigms. Her areas of specialisation include Digital Humanities, Media Studies, Literary Modernism, and Irish Cultural Studies. Her current research projects are #dariahTeach, an open source educational in the Digital Humanities, and PURE3D which is building a Dutch national infrastructure for the publication and preservation of 3D scholarship.

KRISTIAN SCHUSTER

Kristian Schuster graduated from the Faculty of Mechanical Engineering and Shipbuilding and received his master's degree from the Faculty of Economics in the field of IT management. He worked in the field of IT technologies at INA for many years and is currently the director of the Blue Team. He completed additional education: IEDC – Bled School of Management – General Management Programme and Financial Academy – Croatian Institute for Financials. Areas of interest: management, IT, knowledge management, and digital transformation.



VITO SCHUSTER

Student at RIT Croatia majoring in Web and Mobile Computing in Zagreb. He is an associate in two IT companies where he works through the student service on programming tasks. Interests: S design and front-end web development (Illustrator, HTML, CSS, JS), but also gaining experience in SQL and Java. He completed an online course in JavaScript (ES6+) and is currently learning React. Ability to work in a team, cooperate and learn to advance and gain new experiences. He explores various areas outside of programming, nature and culture and is active in various sports (skiing, table tennis, tennis, golf, mountain biking). Foreign languages: English and German.



MIHA SERUČNIK



Miha Seručnik is a research associate at ZRC SAZU. As a historian, he originally specialized in the period of the late Habsburg Empire (the latter half of the nineteenth century and early twentieth century until the end of World War I). His research is focused predominantly on the social and economic themes from the Early Modern Period to the early twentieth century. His interest in digital approaches first led him into relational databases and later into GIS and web programming. He has been a member of the team behind the Slovenian historical topography since its beginnings and is the developer of the project's web application. He is also a member of the Slovenian DARIAH team and is active in the ELDAH working group.

ANAMARIJA STARČEVIĆ ŠTAMBUK



Anamarija Starčević Štambuk is a librarian consultant and the head of the Library of the Institute of Ethnology and Folklore Research in Zagreb, Croatia. In addition to professional and scientific works in librarianship, she writes reviews and essays. She collaborated as an editor on the publication of several books and magazines.

TOMA TASOVAC

Toma Tasovac is director of the Belgrade Centre for Digital Humanities (BCDH) and director of the pan-European Digital Research Infrastructure for the Arts and Humanities (DARIAH). With an academic background in Comparative Literature and degrees from Harvard, Princeton, and Trinity College Dublin, Toma's areas of scholarly expertise include historical lexicography and the development of language resources, data modelling, digital editions, and research infrastructures. He is the co-creator of TEI Lex-0: a baseline encoding format for lexicographic data, which has received the 2020 Rahtz Prize for TEI Ingenuity from the TEI Consortium. He has served on a number of major international bodies such as the European Research Council (ERC), Europeana Research, and JPI Cultural Heritage. He has played a leadership role in numerous DH projects funded by national and international bodies, including Erasmus+, Horizon 2020, and the National Endowment for the Humanities.



NATASA THOUDAM

Natasa Thoudam works at the intersection of literary, gender, and religious studies with a focus on Manipur in India's Northeast. Her doctoral research was on women's writing on political violence in Manipur. She has published research and presented conference papers focused on Manipur. She was awarded the CD Narasimhaiah Prize for best paper read at India's Northeast-focused Indian Association for Commonwealth Literature and Language Studies



Annual Conference in 2017. She was a recipient of the first batch of Zubaan–Sasakawa Peace Foundation Grant for Young Researchers from the Northeast (2018–19). The output of this project was an e-essay in the form of a graphic narrative that inaugurates her formal entry into the world of (graphic) artists. She is currently working on her second graphic narrative. She has also developed a recent interest in Digital Humanities and wishes to explore this emerging field in studies on India's Northeast.

MARIJANA TOMIĆ



Dr Marijana Tomić is an associate professor and a head of the Department of Information Sciences, University of Zadar, Croatia, and a head of the Centre for Research in Glagolism. She teaches courses in the theory and practice of information organization, cataloguing of old and rare books, book history, and Digital Humanities at undergraduate, graduate, and postgraduate levels. She is a (co)supervisor of final and doctoral theses. She is a member of the Section for the History of Books and Libraries of the Croatian Library Association. She is a chair of an interdisciplinary scientific project "Digitization, Bibliographic Description and Research of Texts Written on Glagolitic, Croatian Cyrillic, and Latin Scripts Until the End Of 19th Century in Zadar and Šibenik Area (Written Heritage)", which is being carried out at the University of Zadar by the Department of Information Sciences in co-operation with Vestigia Manuscript Research Centre of the University of Graz, Austria, and is available at the portals Pisana baština and GlagoLab. She was involved in the five-year project "Production, Publishing, and

Maintaining National Cataloguing Rules: 2014–2018”. She is participating in several scientific projects, including “Linguistic, Palaeographic, and Codicological Analysis of Fragments of the Collection of Ivan Berčić of Zadar Provenance in Virtual Research Environment” (IP.01.2021.22) and “Protection of Zadar Cultural Heritage From the Negative Impact of Microorganisms” (IP-2021-01) and ERASMUS+ project “We Are All Together to Raise Awareness of Cultural Heritage” (WAAT). She is a recipient of the CLA award Eva Verona which is presented to the best young LIS professionals (2010), the award for the best study of Croatian Renaissance heritage published in a scientific monograph (2014), and the award of Rector of the University of Zadar (2019).

ZOI TSIVILTIDOU

Dr Zoi Tsviltidou is a full-time teacher at Pinewood the American International School of Thessaloniki (Greece). She is the holder of an award-winning PhD in Museum Education (United Kingdom), the UNESCO Chair MA in Cultural Policy and Arts Management (France), and a BA in English Language and Literature (Greece). Her research interests include digital storytelling, digital literacy, astronomy, museums and heritage sites for history, social studies, geography, and anthropology. She has taught in primary, secondary, and higher education (Iceland, UK, Sweden, USA, and Greece) and her work has been published in peer-reviewed journals (*Museological Review*, *Museum and Society*, *Museum Education*, *Journal of Human Computing*, *Narrativity Journal*, *Inclusive Museum*, *Contemporary Poetry*) and conference proceedings (ICAME, mLearn, IMCL, HELAAS, ICALT, and ENCATC). For different initiatives and action research,



she has received numerous grants and scholarships (BAL-ADRIA, Wellcome Trust, CSSAH Fund, BSRS, US Embassy, Fulbright Foundation, SINS, AUF, and IEFEE). Her personal interests include studying astronomy, playing tennis, and running charity marathons.

SARA VULETIĆ



Sara Vuletić is a dynamic and goal-oriented professional with over seven years of experience in managing international art and culture projects. She is a highly committed client and artist relationship management expert, proficient in business development and leadership with strong skills in multilingual translation from diverse registers of English/Serbian/Arabic with literacy in Spanish and French. As a principal project manager for Bait Muzna Gallery in Oman, from 2014 until 2018, Sara successfully managed and secured the artwork packages for luxury hotel brands including W, Anantara, Sundus Rotana, Radisson, Sheraton, Shaza, and Hilton. She handled art consultancy, procurement procedures, artworks and artefacts sourcing, and artist management CRM. She created art concepts for public spaces (art fairs, art exhibitions, hotels, banks, corporate) and private clients. She closely collaborated with interior designers, and brand operators attaining premium standards for art requirements in line with the identity of the development. Since 2019 Sara has been working for Foundation Novi Sad – European Capital of Culture, first as a project manager and lead curator and was later promoted to head of the programme department. Sara headed two programme platforms Migrations and Heroines and flagship projects “Tesla Light Gallery”, “Migration of Souls”, “Mileva Maric

Einstein Exhibition”, “Vila Festival”, “Exhibition Time and Universe”, and “Mast Square” international exhibition. In November 2020 Sara was promoted to programme director. She develops and manages an entire programme of over 500 events. She oversees programme and budget planning, and workflow organization, and heads communication and negotiation with officials, art institutions, relevant international expert bodies, partners, and artists. Sara monitors processes, handles programme evaluation, and implements complex systems and strategic planning. Sara holds a BA degree in Arabic Language and Literature from the University of Belgrade where she was proclaimed the best student of her generation (1 out of 2000). Her MA degree is in Cultural Policy and Management – the University of Belgrade and Lyon 2 University France with a thesis: *Reception of The Royal Opera House Muscat and its Impact on Citizens of Oman*.

YASIR YILMAZ

Yasir Yılmaz is a research associate with expertise in the history of early modern and modern history of Habsburg–Ottoman diplomacy (1500–1918). Within the QhoD project, he is responsible for the edition of Ottoman and Habsburg sources concerning Ottoman legations to Vienna. In addition to the research project, Yılmaz is currently working on his habilitation thesis *The Road to 1683: A New History of the Second Ottoman Siege of Vienna*. Since 2015, he has been regularly teaching courses concerning the histories of the Ottoman, Habsburg, and Russian empires, the history of the Middle East, and the relations between the Islamic world and the West.



ALEXANDRA ZOGRAFOU



Alexandra Zografou is a Greek-born Madrid-based digital project manager, specializing in online product design and development. She is also the Manager of the MVDM Mentor Programme at IE and a member of the UWC International Council. She has consulted on and managed a variety of projects in the field of executive education, lifelong learning, and learning innovation, having worked with world-renowned universities and European NGOs. Currently, she is working on a number of youth training and arts & humanities initiatives, while exploring her research interests in a diverse spectrum of areas, such as mentoring, Digital Humanities, and visual grammar in design.

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