

3rd DARIAH-HR International Conference

DIGITAL HUMANITIES & HERITAGE 2023

Heritage Matters:
Fostering Collaborative Infrastructure

25-27 October 2023
University of Zagreb,
University Computing Centre – SRCE

BOOK OF ABSTRACTS

Digital Humanities & Heritage 2023
Heritage Matters: Fostering Collaborative Infrastructure

Editors:

Koraljka Kuzman Šlogar, Anamarija Žugić Borić

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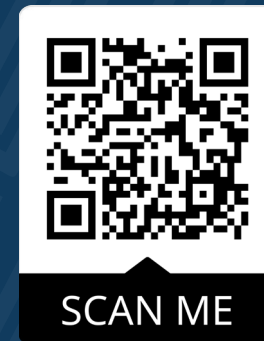
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Heritage Matters:
Fostering Collaborative Infrastructure

PROGRAMME



25 October 2023 (Day 0)

| | |
|--------------------|--|
| 9:00 am – 12:00 pm | Workshop 1 (Room B, floor -1) Building and Managing Thesauri for the (Digital) Arts and Humanities <i>Helen Goulis, Drahomira Cupar</i> |
| 1:00 pm – 4:00 pm | Workshop 2 (Room B, floor -1) Putting Your Social Sciences and Humanities Resources in the SSH Open Marketplace: How to Valorize and Share Research Tools and Processes <i>Edward J. Gray</i> |
| | Workshop 3 (Room E, floor -1) TaDiRAH (Taxonomy of Digital Research Activities in the Humanities) in Croatian and Serbian <i>Drahomira Cupar, Toma Tasovac, Luise Borek</i> |
| 6:00 pm | <i>Guided city tour: Once Upon a Time in Zagreb (free)</i> |
| 8:00 pm | <i>Social dinner at the restaurant Capuciner Grill&Steak (self-paid)</i> |

26 October 2023 (Day 1)

Room E, floor -1

| | |
|---------------------|---|
| 9:00 am – 9:30 am | Registration |
| 9:30 am – 10:00 am | Opening Ceremony Ivan Marić , Director / CEO, University Computing Centre – SRCE Professor Tomislav Bolanča , PhD, Vice-rector for Business and Digitalisation of the University of Zagreb Toma Tasovac , PhD, President of the DARIAH ERIC Board of Directors |
| 10:00 am – 11:00 am | Keynote Session: Cultural Heritage <i>Moderator: Dušan Medin</i> Agiatīs Benardou : Unearthing the Past in a Digital Age: Decoding User Needs and Expectations in Archaeology and Cultural Heritage |
| 11:00 am – 11:30 am | <i>Coffee break</i> |
| 11:30 am – 1:00 pm | Digital Innovations in Cultural Heritage <i>Moderators: Koraljka Kuzman Šlogar, Laura Grzunov</i> Dušan Medin : Humanities, Heritage, and the Digital World: Experiences from Montenegro Stefania Savva, Ana Vukadin : BoostDigiCulture: Roadmap to a Sustainable Digital Competence Framework for the GLAM Sector Ana Gašparović; Laura Šejić : Mapping and Documenting Industrial Heritage – A Case Study of Ivanić-Grad, Croatia Antonija Mlikota : Unveiling History: Storytelling and Digital Technology in Revealing Fascist Bunkers in Zadar Sayan Sanyal : Aesthetic Illusion: The Rhetoric Gaze of Mehrangarh Fort (<i>online</i>) Discussion |
| 1:00 pm – 2:00 pm | <i>Lunch break</i> |

| | |
|-------------------|--|
| 2:00 pm – 3:00 pm | Poster Session <i>Moderators: Aleksandra Uzelac, Kristina Posavec</i> Sandra Požar : Interdisciplinary Approach to the Croatian Glagolitic Missal: Example of the <i>Missal of Count Novak</i> (project presentation) Martina Kramarić : Complex Digital Edition of the Croatian Medieval Text <i>Zrcalo Člověčaskago Spasenje</i> (1445) (beta version) Mihaela Blagaić Kišiček : Going Open at OAPEN? Ana Antolković : From Scratch – Design of the Digital Repository of the Zagreb International Folklore Festival Susan Schreibman, Marianne Ping Huang, Koraljka Kuzman Šlogar, Walter Scholger, Sina Krottmaier, Anna Villarica, Felix Bui : Exploring Social Justice in Digital Humanities through #dariahTeach Discussion |
| 3:00 pm – 3:15 pm | <i>Coffee break</i> |
| 3:15 pm – 4:45 pm | Panel Session: Exploring Ways of Collaboration for Ottoman Heritage and DH Grigor Boykov : Reconstructing Ottoman Geographies: A Digital Gazetteer of the Balkans (<i>online</i>) Vjeran Kursar : Two Source Image Digitisation and Metadata Collection Projects on Archives in Bosnian Franciscan Monasteries Fuad Ohranović : The Ottoman Collections of the Archives of Bosnia and Herzegovina – Digitisation, Processing, Usage Stephan Kurz : Short Briefing on the Current State of Handwritten Text Recognition (HTR) For Ottoman Turkish Yasir Yilmaz : <i>QhoD</i> and Its Recently-Launched Sister Project <i>GraViz</i> , Projects Digitally Editing Diplomatic Sources Concerning High Diplomacy between the Courts in Vienna and Constantinople and Related Grand Vizierial Correspondence, Respectively; Using TEI/XML Annotation and an Entity Database Discussion |
| 6:00 pm | <i>Museum of Contemporary Art (free entrance + guided tour)</i> |
| 7:00 pm | <i>Social dinner at the restaurant Meandar (self-paid)</i> |

27 October 2023 (Day 2)

Room E, floor -1

| | |
|---------------------|---|
| 9:00 am – 9:30 am | Registration (registration desk on the ground floor) |
| 9:30 am – 10:30 am | Keynote Session: Research Infrastructure Ivan Marić: SRCE for Science: National E-infrastructure and Digital Services for A&R Community Discussants: Martin Belavić, Draženko Celjak, Petra Udovičić |
| 10:30 am – 10:45 am | <i>Coffee break</i> |
| 10:45 am – 12:00 pm | Digital Heritage: Theoretical Frameworks and Practical Applications <i>Moderators: Benedikt Perak, Irena Miholić</i> Aleksandra Uzelac, Barbara Lovrinić Higgins: Evaluating Digital Cultural Heritage – Between Theory and Practice Radovan, Vrana: Research Data in the Humanities in Croatia: An Empirical Study Tomislav Ivanjko, Goran Zlodi, Eva Vitković: Collaboration Between Cultural Heritage Institutions, Citizens, Researchers, and Students in Citizen Science: The DigiSport Case Study Alenka Kavčič, Matija Marolt, Andrej Pančur, Darja Fišer: Creating a Corpus of the National Representation of the First Yugoslavia Discussion |
| 12:00 pm – 12:15 pm | <i>Coffee break</i> |
| 12:15 pm – 1:30 pm | Transformative Technologies in Cultural Heritage <i>Moderators: Tihomir Živić, Ana Mihaljević</i> Kristiyan Simeonov: Vulgar Latin in the Work of Petronius: A Language Model for Cultural Heritage Preservation Neven Jovanović: A Database of Architectural Culture of the Early Modern Eastern Adriatic as Linked Open Data |

| | |
|--------------------|---|
| 12:15 pm – 1:30 pm | Marijana Tomić, Laura Grzunov: Virtual Research Environment for Glagolitic Manuscripts' Fragments: Challenges, Future Directions, and the Role of GLAM Lab in Its Establishment Ivana Hebrang Grgić, Ana Barbarić: Digital Infrastructure for Cultural Heritage: Bibliographies and Digitisation within the Croatian Emigrant Press Project Discussion |
| 1:30 pm – 2:30 pm | <i>Lunch break</i> |
| 2:30 pm – 3:45 pm | Artificial Intelligence, Arts & Humanities <i>Moderators: Martina Petranović, Anamarija Žugić Borić</i> Mahsa Sheydani, Dimitra Grigoriou: Story of the Archive of the Everyday: Unlocking Performative Narrative Plan of Rimini Protokoll's <i>Remote X</i> with Digital Documentation (<i>online</i>) Benedikt Perak, Darko Čargonja, Diana Grgurić: Enriching Heritage Databases Using OpenAI Language Technologies: The Mantinjada of the Croatian Coast Monika Karwacka: Artificial Intelligence Augmented Digital Poetic Slam Against Discrimination: Navigating New Frontiers in Virtual Activism (<i>online</i>) Ivana Slunjski: What if: Can We Imagine Dance without Humans? Discussion |
| 3:45 pm - 4:00 pm | <i>Coffee break</i> |
| 4:00 pm – 4:45 pm | Promotion of Publications 1) <i>Proceedings of the 1st and 2nd DARIAH-HR International Conference Digital Humanities & Heritage, Zadar – Rijeka, Croatia 2021 – 2022</i> 2) <i>Digitalne priče o baštini: priručnik za produkciju videomaterijala i komuniciranje baštinskih vrijednosti (Digital Heritage Stories: A Handbook for Producing Video Content and Communicating Heritage Values)</i> |
| 4:45 pm – 5:00 pm | Closing Session |



ABSTRACTS

Workshop 1

Building and Managing Thesauri for the (Digital) Arts and Humanities. Processes, Needs and Challenges

Helen Goulis, Drahomira Cupar

The workshop focuses on the construction and management of thesauri for knowledge organisation in the arts and humanities providing concrete workflows, enhancing the cross-disciplinary resource discovery and the adoption of a concept-centric approach and ontology-driven analysis for thesauri/controlled vocabularies modelling. It is structured as a step-by-step methodological guide to tackle issues/challenges common to modellers and arts/humanities researchers across scholarly communities such as:

- dealing with heterogeneous pools of data
- lack of concrete and consistent classification systems which enable modelling decisions
- interoperability of thesauri covering specific scientific domains and areas of knowledge
- empowerment of searching capabilities/retrieval of results in a semantic network
- sustainable and manageable expansion of existing thesauri into new areas of knowledge (scalability).

Apart from elaborating the conceptual framework of the Backbone Thesaurus model for semantic interoperability of thesauri developed by the DARIAH Thesaurus Maintenance Working Group and aligned thesauri/vocabularies, during the hands-on workshop terminology samples kindly provided by the participants will be processed.

During the workshop, the Croatian collaborative platform for building thesauri, supported by the DARIAH-HR, Tezaurus.hr will be presented. At the end of the workshop, participants will have the opportunity to insert their examples into the platform or send their vocabularies to be uploaded into the platform afterwards.

Workshop 2

Putting your Social Sciences and Humanities Resources in the SSH Open Marketplace: How to Valorize and Share Research Tools and Processes

Edward J. Gray

The Social Sciences and Humanities Open Marketplace (SSH Open Marketplace) – marketplace.sshopencloud.eu – is a discovery portal that pools and contextualizes resources for social sciences and humanities research communities: tools, services, training materials, datasets, publications and workflows. The SSH Open Marketplace showcases solutions and research practices for every step of the research data life cycle. In doing so, it facilitates discoverability and findability of research services and products that are essential to enable sharing and re-use of workflows and methodologies.

The SSH Open Marketplace, developed during the Horizon 2020 Project SSHOC, is maintained by three ERICS: DARIAH, CLARIN, and CESSDA. It is, indeed, a real strategic priority for DARIAH, as it is the home for DARIAH's national contributions (including those of Croatia), and the Marketplace API is used to feed the DARIAH Tools & Services Catalogue (<https://www.dariah.eu/tools-services/tools-and-services/>).

This last category, workflows, is of particular interest. Workflows are an ideal way to share one's research resources and harness the power of the SSH Open Marketplace to contextualize tools and services with publications, datasets, and training resources, thus presenting a research activity from A to Z in an easy-to-follow and reproducible way. This workshop aims at supporting researchers interested in creating a workflow in the SSH Open Marketplace, so as to share best practices methods with the community.

Following a brief presentation of what the SSH Open Marketplace is and how it works, participants will be supported by members of the Editorial Board of this discovery portal to write and document their

research scenarios, based on the tools and research methods that they use in their daily practice. This workshop will present to the DHH2023 Community what the SSH Open Marketplace is, how to use it, and guide users in the process of uploading their resources into the Marketplace.

Workshop 3

TaDiRAH in Croatian and Serbian

Drahomira Cupar, Toma Tasovac, Luise Borek

TaDiRAH (Taxonomy of Digital Research Activities in the Humanities) is a classification scheme designed to organise and categorise DH content. Currently in Version 2.0, it is a community-driven initiative, which benefits from contributions and parallel development in multiple languages. The aim of this workshop is twofold: 1) to introduce participants to TaDiRAH itself by highlighting the importance and real-life applicability of conceptual classification schemes for structuring content, and 2) to explore the particular challenges of translating this conceptual vocabulary into Croatian and Serbian.

The first part of the workshop (Introduction) will be held in English and hybrid format, and the second part in Croatian and Serbian.

Keynote

Unearthing the Past in a Digital Age: Decoding User Needs and Expectations in Archaeology and Cultural Heritage

Agiatis Benardou

This keynote address will explore the significance and key outcomes of user needs and requirements studies carried out in the context of digital methods and tools employed in Archaeology and Cultural Heritage by researchers, practitioners and visitors of heritage sites. Through a comprehensive examination of evidence-based research, such as the DARIAH web survey (2015), the Scottish Heritage Partnership Policy Document (2019), and the Digital Landscape initiative in Greece (2022), the address will shed light on the ever-evolving environment of digital practices and their implications for preserving and understanding our Cultural Heritage. Emphasizing the significance of user-centred approaches, the address will advocate for tailored solutions that address the specific needs of archaeologists and audiences interacting with material culture, fostering more effective and sustainable digital methodologies in shaping the future of digital heritage.

Humanities, Heritage, and the Digital World: Experiences from Montenegro

Dušan Medin

The purpose of the presentation is to present several key projects concerning digitisation in the field of culture and humanities, in which the author personally participated, mostly as an idea creator or coordinator. First of all, he will give an overview of the activities of the relatively young and small NGO Association for Cultural Development “Bauo” from Petrovac na Moru (Montenegro), founded in 2016, in which the author has been active since its foundation. This organisation has implemented a series of projects focused on various phenomena from

the wide field of culture and cultural heritage (intangible heritage, heritage of minorities, memorials and culture of memory, cultural and creative industries, etc.), and each of the projects also contained segments related to digitization, presentation on the Internet, social networks and the like. At the end of the presentation, the key challenges encountered in the work will be presented and some guidelines for overcoming them will be given.

BoostDigiCulture: Roadmap to a Sustainable Digital Competence Framework for the GLAM Sector

Stefania Sava, Ana Vukadin

The Erasmus+ project BoostDigiCulture hopes to set the ground for a sustainable and inclusive professional development digital competence framework for GLAM professionals, incorporating open educational resources and practices. The project, which is now completing its lifecycle, aims to enhance the digital competencies of cultural professionals, especially those working in small and medium-sized cultural institutions in partner countries and beyond. Through the different outputs developed and released already, we seek to boost the capacity of adult cultural professionals in implementing digital culture in their institutional agenda and encourage collaboration between these cultural heritage professionals to support better sharing of, and access to, cultural heritage data and services. We embarked on the project to promote awareness of the importance of digital readiness and training for adult cultural professionals for institutional resilience and sustainability. The BoostDigiCulture Professional Digital Competence Profile (PDP) has been developed as a reference framework for the BoostDigiCulture e-learning platform, which is intended to provide a microlearning upskilling program for enhancing digital competencies of cultural professionals, primarily those working in the heritage sector: galleries, libraries, archives, and museums (GLAMs). The primary goal of the PDP is to serve as the starting point for the development of the BoostDigiCulture Self-assessment tool, aimed to help cultural institu-

tions assess their staff's competencies. At the same time, the project acts as a cultural affinity space (Sava, 2019) where cultural professionals and institutions join a digital network and engage in creative synergies for digital cultural heritage initiatives across the EU. The intention is to build and maintain a collaborative digital infrastructure for cultural heritage for institutions and individuals across Europe and Beyond. Our presentation will offer:

- insights into the PDP; professional development profile for cultural professionals, addressing the following areas: information and data literacy communication and collaboration digital content creation
- a sneak peek into the microlearning course developed by the Consortium, including video-microlearning sessions on digital competencies
- strategies to develop online synergies between cultural institutions
- insights into the use of self-assessment for upskilling on digital competencies among GLAM professionals.

Mapping and Documentation of Industrial Heritage – Case Study of Ivanić-Grad, Croatia

Ana Gašparović, Laura Šejčić

Since 2019, the Association Friends of Heritage has been implementing the project “Industrial Heritage of Ivanić-Grad”, divided into several project phases. In 2019 and 2022, international volunteer workshops were organised in cooperation with European Heritage Volunteers to document industrial heritage items and collect stories from local people who lived throughout the industrial days. This was the first time to systematically investigate the development of industry in this area from the end of the 19th century and throughout the 20th century. Given that the concept of industry as heritage is relatively new and still unrecognized in Croatia and the local community, the aim of the project was its recognition, valorisation, and preservation. Furthermore, this project pointed out the possibilities of industrial heritage inter-

pretation, education, promotion, sustainable management, and use in cultural tourism programs.

As a result of the project, the Virtual Museum of Industrial Heritage of Ivanić-Grad was created, whose inventory was enriched with 355 important objects related to industrial heritage and the collective memory of our citizens. The largest part of the documented items consists of old photos, badges, promotional materials, products, and tools used in the factories. The virtual museum was a great innovative way of “storing” the objects because living people are still attached to them. The City of Ivanić-Grad, Zagreb County, and many important stakeholders such as local industrial companies supported this innovative concept. Young heritage professionals were also encouraged to participate in volunteer workshops on the topic of industrial heritage. The results of the project were promoting our local heritage to the public and raising awareness of preserving and protecting the industrial heritage in our local community. Nowadays, you can see many oil pumps, industrial factories, and interpretation panels in the city through interpretative guided tour walks. Also, the industrial heritage is promoted with diverse tourism products, for example, the Black Gold Night Run race, organised by the local Tourist Board. As non-profit organisations, we continue to work on the documentation and presentation of our industrial heritage and industry in general, an important part of our local history.

Unveiling History: Storytelling and Digital Technology in Revealing Fascist Bunkers in Zadar

Antonija Mlikota

Storytelling, combined with digital technology, proves to be a potent approach to presenting military infrastructure, particularly when exploring historical sites such as the fascist bunkers in Zadar. After World War I, Zadar became part of the Kingdom of Italy under the Treaty of Rapallo. As an isolated Italian enclave, it needed to secure its state border and establish inter-state crossings with neighbouring Yugoslavia. Consequently, a system of bunkers and tunnels was constructed along the newly established inter-state border, utilized by the local population

to access the city. Today, a significant portion of this bunker system remains preserved, with some bunkers being used in Zadar’s defence during the “Homeland War”.

Through research conducted within the Interreg project Revival, digital technology was employed to introduce the locals living near the bunkers and tunnels. Anecdotes and stories passed down through generations were collected, revealing the impact of these structures on their daily lives. The narratives included tales of smugglers, daring escapes, and the resilience of communities living amidst the shadows of war. The study also traced the evolution of the bunkers, from their original purpose to their adaptation and repurposing during different periods, including the “Homeland War” in the 1990s. The bravery of those defending the city during this tumultuous time was highlighted. By utilizing 360 technology and storytelling, the project successfully uncovered and preserved the historical significance of these bunkers. Emphasis was placed on the importance of understanding and remembering the past to pave the way for a brighter future. The combination of storytelling and digital technology proved invaluable in presenting the hidden history of fascist bunkers in Zadar, fostering a deeper connection with the past and encouraging a renewed appreciation for the region’s heritage.

Aesthetic Illusion: The Rhetoric Gaze of Mehrangarh Fort

Sayan Sanyal

Art, architecture, and culture play a complex role in shaping our perceptions of the world, and by acknowledging the subjectivity and biases inherent in any visual representation, and by attaining a richer understanding of this relationship. The aesthetic design and presentation of the Mehrangarh Fort reflect ideas of the panopticon, the authority of power, and social hierarchy. The fort’s panopticon-like effect reinforces social hierarchy and the authority of those in power due to its towering walls, intricate carvings, and strategic location. A better understanding of the power dynamics at play within this ancient

structure can be gained by looking at the fort's history, architecture, and how it has been perceived by visitors and locals across different periods. When it comes to how images can change the way we see the world, the Mehrangarh Fort provides a prime example. The construction and subsequent visual representation of Mehrangarh Fort served not only as a display of wealth and power but also as a means of asserting cultural dominance and reinforcing social hierarchies. We can maintain our critical engagement with the fort's visual rhetoric by viewing it through the lens of cutting-edge technologies and by studying it from digital humanities techniques to promote cultural heritage. The aesthetic elements and visual cues used in the study aim to direct the viewer's attention and create the illusion of authority and power. The construction and layout of the fort, along with its presentation in images and other media, create a narrative that serves to further establish the fort's significance as a symbol of authority and power of cultural heritage in marginal areas. The Mehrangarh Fort serves as both a symbol of Rajasthan's illustrious cultural history and a reminder of how images can shape our perception of the world. The richness and complexity of our global community can only be fully appreciated and celebrated if we expose ourselves to a wide range of viewpoints and methods of representation.

Poster

Interdisciplinary Approach to the Croatian Glagolitic Missal: Example of the Missal of Count Novak (project presentation)

Sandra Požar

The focus of the interdisciplinary project is the *Missal of Count Novak*, or the *Novak Missal* from 1368, kept in the Austrian National Library (call number *Cod. Slav. 8*). The *Novak Missal* is the oldest dated Croatian Glagolitic missal and one of the oldest wholly preserved. It was written in Glagolitic script and the Croatian Church Slavonic language. It belongs to the type of *Missale Romanum*, which means it was written according to the use of the Roman Court. The *Missal* was written, as stated in its extensive colophon, by Count Novak Disislavić of the family Mogorović (*fl.* 1349-1373), a knight of the Anjou Royal House while he was governor of Nin in Croatia and Salgó in Hungary. Its great value arises from the fact that it has survived in excellent condition since 1368. The *Novak Missal* is particularly valuable for the national culture in that it was used as a model for the first Croatian Glagolitic printed book, the *Missal by the Law of the Roman Court*, printed on 22 February 1483. This was the first printed book of Western civilization in the alphabet that was not Latin. The link between the two codices in text, language and writing has been scholarly proven and the upcoming printing was recorded in a marginal note on the last page of the *Novak Missal*. The *Novak Missal* is known for its illumination and for the oldest verses in Croatian literature, which also found a place in the colophon.

The *Novak Missal* has been subjected to scholarly research by a group of Croatian and Austrian scholars (from the point of view of theology, philology, historiography, and digital humanities). The project has been implemented since 2020 at the Old Church Slavonic Institute, in partnership with the Manuscript Research Centre Vestigia (University of Graz), with financial support from the Croatian Science Foundation (Hrvatska zaklada za znanost). The project aims to establish a model for future liturgical and content analysis of Croatian Glagolitic missals, as well as for publication of texts. The main result of the project will be the digital edition of the *Novak Missal*. The processing of the structure

of the *Missal* is based on the methodology of the research of Latin missals and is carried out in XML according to the TEI standards. It implies entering the text transcribed into Latin into the program and marking the structure and content of the *Missal*. The digital edition will be completed and freely accessible in 2024.

Poster

Complex Digital Edition of the Croatian Medieval

Text *Zrcalo človečaskoga spasenja* (1445)

(beta version)

Martina Kramarić

Old Croatian literature is rich in written works that have survived in various manuscripts. It is usually said that it is written in three languages (Latin, Old Croatian, and Old Church Slavonic) and three scripts (Old Latin, Glagolitic, and Cyrillic). So far, only a small number of literary-historical texts have been critically prepared as electronic documents, and encoded according to TEI standards. This edition serves as an example for possible future publications of Old Croatian literature since this practice is still not widely used in Croatian philology. This digital edition includes the semi-diplomatic transcription and description of the Medieval Croatian Glagolitic text *Zrcalo človečaskoga spasenja* (1445). This large text (81 folios) was written in the first part of the Manuscript of the deacon Luka together with other texts that were translated from the Old Czech language during the residence of the Croatian Benedictine monks in Emaus, Prague in the 13th and 14th century. The text of the *Zrcalo človečaskoga spasenja* was later transcribed on the island Krk by the deacon Luka. It is written in the angular Glagolitic script and not illuminated.

The transcription is displayed in a parallel view with the facsimiles from the digitised manuscript, which is preserved in the Vatican library (Borg. L. VII. 9, illirico 9). The text is annotated using the TEI guidelines, fully available in the TEI/XML format. The facsimiles are displayed with

permission of the Vatican Library using the IIIF Image API. In this poster, we will present the steps, methodology and workflow for the creation of a complex digital edition, since the project is in its final stage and soon the edition will be published. Continuing on last year's presentation dedicated to the initial steps of the project, in this poster we are presenting the whole digital workflow with the individual steps as an example for further similar editions. This project was created during the JESH Fellowship of Dr Martina Kramarić (2022) at the University of Graz and executed at the ZIM-ACDH (Institute Centre for Information Modelling – Austrian Centre for Digital Humanities, University of Graz), with the CoReMa project serving as an example (CoReMA – Cooking Recipes of the Middle Ages <http://gams.uni-graz.at/context:corema>). It is still a beta version.

Poster

Going Open at OAPEN?

Mihaela Blagaić Kišiček

While the issues surrounding open-access journals have been extensively covered in written materials and through various educational and training programs, open-access scholarly books have remained a relatively underrepresented topic in the open-access discourse.

This poster presentation deals with a niche area within the broader subject of open-access scholarly book publishing. Specifically, it explores open-access scholarly publishing in the context of a small to mid-sized Croatian research institute – the Institute of Ethnology and Folklore Research – with a rather lively publishing activity. This is made possible through heavy state subsidies, which means that, for the most part, researchers at the Institute do not need to look for publishers elsewhere, including open-access publishers. The situation is similar, if not identical, for many other research institutions and similar organisations in Croatia.

Over the past five years (2018-2022), the Institute has published 43 print books, and three e-books in open access, and digitized 29 existing print

books, also available in open access. The e-books are accessible on the Institute's Croatian webpage.

However, some important questions regarding these e-books remain open, such as those concerning metadata standardisation, dissemination and e-book visibility. As a librarian, I often wonder how to address these questions. Should the Institute set up a dedicated website exclusively for open-access books as the Faculty of Humanities and Social Sciences at the University of Zagreb has already done? Or should we provide access to our books on an internationally oriented platform, such as OAPEN and its associated directory of open-access books, DOAB? Can we use their open library service while keeping our in-house publishing? Are we ready to embrace the business model of crowdfunding?

This presentation gives a brief overview of various possibilities for publishing open-access scholarly books before focusing more closely on the opportunities provided by OAPEN to small and medium-sized scholarly book publishers regarding services, costs and benefits.

Poster

From Scratch – Design of the Digital Repository of the Zagreb International Folklore Festival

Ana Antolković

The poster presents the design process of the Zagreb International Folklore Festival's digital repository. The design was made in the Indigo system, which is commonly used in Croatian heritage institutions. The institutions connect it to their home web pages, thus enabling greater visibility of their archival material to a wider audience and encouraging its use for private and research purposes. The presentation aims to show the approach to the design of the digital repository of folklore heritage through the sphere of digital humanities, ethnology and cultural anthropology.

Poster

Exploring Social Justice in Digital Humanities through #dariahTeach

Susan Schreibman, Marianne Ping Huang, Koraljka Kuzman Šlogar, Walter Scholger, Sina Krottmaier, Anna Villarica, Felix Bui

This presentation introduces an innovative course on the #dariahTeach platform, delving deep into the intricate realm of social justice. The concept of justice, interwoven with the idea of “fairness”, has undergone substantial transformations over the centuries – from the perspectives of ancient Greek philosophers who pondered deservingness, to modern theories that emphasize individual autonomy and freedom (Withaecx, 2023). However, scholars, notably feminists and intersectional activists, have critically examined the inherent biases within traditional justice frameworks. They advocate for a nuanced understanding of social justice that acknowledges intersecting identities and confronts structural inequalities.

The course critically explores significant issues like ethics, privacy, and copyright, particularly concerning marginalized or minority populations. Special emphasis is placed on the ethical considerations vital when engaging with diverse cultures and traditions. The course content showcases global projects and processes through multiple case studies. The learning experience is enriched by theoretical concepts such as social justice, initiatives for diversifying curricula, and data feminism. Interactive elements, including quizzes and reflective maker-based exercises, punctuate the course, fostering a comprehensive understanding of the intersection between digital humanities and social justice (Schreibman et al., 2020).

The introductory unit of the course is entitled “The Intersections of Social Justice and Digital Humanities”, featuring compelling case studies, including “The Prison Writer as Witness: The American Prison Writing Archive” and “The SCWAReD Projects: Scholar-Curated Worksets for Analysis, Reuse & Dissemination”. Other topics include Ethics, Legal and Moral Frameworks, and Social Justice in Digital Humanities Practice. The final section, The Toolkit, offers a practical guide to social justice in

digital humanities. It provides abundant resources to support research journeys, including principles, guidelines, tools, and tutorials.

This presentation underscores the symbiotic relationship between social justice movements and digital humanities methodologies. It illustrates how the values inherent in digital humanities can significantly contribute to transformative social justice initiatives. Through participatory action research and user-centred design, marginalized voices can be amplified, paving the way for more inclusive and equitable outcomes.

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Panel

Exploring Ways of Collaboration for Ottoman Heritage and DH

Grigor Boykov, Vjeran Kursar, Stephan Kurz, Fuad Ohranović, Yasir Yilmaz

The panel intends to bring together Ottoman studies experts from the DARIAH landscape to find common ground and establish possible future fields of collaboration. For various reasons, prominently among them: corpus and language model availability constraints, legibility and transliteration issues of the Ottoman Turkish script/s, Ottoman and Turkish studies are only lately joining other domains in digitising their sources, their workflows, and their methods. With Ottoman Studies being a rather small field, the proponents of this panel are looking for viable models of cooperation. At the time of writing, five existing projects will be showcasing their work in 3-5-minute lightning talks, before a panel discussion will look into possibilities for joint enterprises:

- *Reconstructing Ottoman Geographies: A Digital Gazetteer of the Balkans* (**Bojkov**)
- *Two Source Image Digitisation and Metadata Collection Projects on Archives in Bosnian Franciscan Monasteries* (**Kursar**)
- *The Ottoman Collections of the Archives of Bosnia and Herzegovina – Digitisation, Processing, Usage* (**Ohranović**)
- *Short Briefing on the Current State of Handwritten Text Recognition (HTR) For Ottoman Turkish* (**Kurz**)
- *QhoD and Its Recently-Launched Sister Project GraViz, Projects Digitally Editing Diplomatic Sources Concerning High Diplomacy between the Courts in Vienna and Constantinople and Related Grand Vizierial Correspondence, Respectively; Using TEI/XML Annotation and an Entity Database* (**Yilmaz**).

Keynote

SRCE for Open Science: National e-Infrastructure and Digital Services

Ivan Marić

The purpose of this presentation is to provide an overview of the existing service catalogue offered by the University of Zagreb University Computing Centre (SRCE) that is essential for contemporary and multidisciplinary scientific research, as well as the digital transformation of higher education in the Republic of Croatia. Emphasis will also be directed towards the outcomes of the national project Croatian Scientific and Educational Cloud (HR-ZOO) and outputs of the National Open Science Initiative (HR-OOZ).

HR-ZOO represents a new generation of national e-infrastructure consisting of advanced computing and storage resources located in five data centres in four university cities, along with several associated digital services.

The efforts have been undertaken to establish a collaborative environment for open science, facilitating the integration of national e-infrastructure, data infrastructure and services with other research infrastructures, and the Croatian Research Information System (CroRIS). Special efforts have been also made to improve digital skills through training activities in the field of advanced computing and open research data management.

Evaluating Digital Cultural Heritage – Between Theory and Practice

Aleksandra Uzelac, Barbara Lovrinić Higgins

Cultural heritage is a complex notion that encompasses the significant experiences of various types of human existence. It has been perceived both as a common asset (knowledge resource) and a shared responsibility (EC, 2014), as well as a cornerstone of sustainable development and a way to improve people's lives and living environments (Council of the European Union, 2014; Council of Europe, 2017; CHCfE, 2015). This also includes a digital heritage that constitutes “resources of human knowledge or expression, whether cultural, educational, scientific and administrative, or embracing technical, legal, medical and other kinds of information, [that] are increasingly created digitally, or converted into digital form from existing analogue resources” (the UNESCO's Charter for the Preservation of Digital Heritage).

Several decades into continuous investments in the development of digital cultural resources in the context of constantly changing digital infrastructure, it is still unclear how the impact of digital heritage resources and projects should be evaluated.

The impact is usually described in the literature as something that brings change. Impact measurements help show how the work of cultural heritage professionals contributes to and identifies global challenges. Since the Covid-19 crisis, discussions about the impact of “digital” cultural heritage in the European Union (EU) have increased. In recent years, the EU has been recommending to member states and heritage institutions to take a holistic approach when planning digitisation. This means considering the digitisation purpose, user groups, formats, digitisation quality, storage, ongoing maintenance plans, and financial and personnel resources.

Simultaneously, Europeana has been refining its “impact playbook” and introducing new tools for heritage institutions to measure the impact of their work, evaluate their events and understand the effect of their online services and products. Europeana has reported that its community of professionals interested in the impact of cultural heritage has almost doubled in size in 2020.

The evaluation of digital transformation in the cultural sector is still not a common practice in the EU. Some of the reasons are the difficulty of determining the value of the user's digital engagement process, or the inability to measure the value of a certain digital activity. Nevertheless, there are some measurement tools and concrete examples of impact assessment and evaluation of (digital) cultural heritage.

Understanding the impact of digital transformation is not easy. This presentation seeks to identify the challenges of impact assessment that span both quantitative and qualitative methods and also highlights the importance of such evaluation. This presentation will describe different frameworks, for example, the SoPHIA model, a social platform for holistic heritage impact assessment, the Balanced Value Impact Model (BVI Model), which is the basis of "Europeana Impact Playbook" (2017 – 2022), and the Museums of Impact (MOI) Framework designed as a self-assessment tool, etc.

Research Data in the Humanities in Croatia: An Empirical Study

Radovan Vrana

Research data or scientific research data in the past 30 years or so has become an extremely interesting area of research for scholars who deal with various aspects of the creation, description, storage, exchange and reuse of the mentioned data. The storage, exchange and reuse of research data represent a major challenge for researchers, their institutions and the research community (Contaxis, Clark, Dellureficio, Gonzales, Mannheimer, Oxley et al., 2022). As the importance of research data grew over time, problems that appeared in the attempts of research scientists to properly store, describe and enable their reuse of the data generated in their research were slowly revealed in the literature. This presentation aims to present part of the results of research about the use of research data conducted in the summer of 2023 among scientists in Croatia, with an emphasis on the humanities.

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Collaboration Between Cultural Heritage Institutions, Citizens, Researchers, and Students in Citizen Science: The DigiSport Case Study

Tomislav Ivanjko, Goran Zlodi, Eva Vitković

Digital humanities research is a complex endeavour that could involve many diverse, connected and unconnected, sometimes recursive, human and machine activities of the extraction of evidence and knowledge from cultural heritage objects. That includes but is not limited to digitisation, OCR, transcribing, NER techniques, AI methods, documentation and metadata recording, data curation and preparing for statistical analysis and visualizations, mapping and integrating to semantic sources and data publication as linked open data.

All of the above implies continuous communication, dialogue, and cooperation between experts – Renaissance teams of social science and humanities researchers, cultural heritage experts, and computer, information and data scientists. Furthermore, in such teams, there is a place for citizens whenever it is possible and makes sense for research. Cooperation between cultural heritage institutions, researchers, and citizens is vital. As the number of resources in the collections is vast (most of them are not digitised nor documented by metadata and contextual information), the engagement of citizens is a matter of feasibility and sustainability. Furthermore, cooperation with citizens

implies a better insight into users' needs, the social relevance of research and the democratization of science in general.

The presentation will report the workflow of the project based on the cooperation of academia (university teachers and students), citizens (retired sports journalists), and heritage experts in documentation, research, and communication of knowledge related to the collection of more than 16.500 digitised negatives from the Croatian Sports Museum (the photographs are documenting local and international sports events in Croatia and Yugoslavia from 1970 to 2000).

The first part of the project covered digitising photographs (negatives) and structuring photo series according to the principle of the original order with their multilevel descriptions. All that a retired sports photographer carried out. Then, an information architect and developer created the initial functional prototype of the annotation application. The following steps were prototype testing, initial assessment and participatory formative evaluation. Considering the results, researchers, students and developers improved the application and design methodology for future project activities. Sports journalists were assigned tasks such as tagging, annotating and evaluating photos, and adding any contextual information they were familiar with. The collected information was verified and appraised by a collection custodian. Information experts were further working on semantic approaches to automatic recognition of subject tags in their semi-structured descriptions, linking and enriching data. As a final result, the museum provides open access to the photos through its digital collections catalogue and the national digitisation portal eKultura.

Creating a Corpus of the National Representation of the First Yugoslavia

Alenka Kavčič, Matija Marolt, Andrej Pančur, Darja Fišer

The ERC project Architectural Culture of the Early Modern Eastern Adriatic (AdriArchCult, 2020-2025, PI Jasenka Gudelj, Ca' Foscari University of Venice) studies the local architecture in its political, religious, cognitive and practical aspects. An important component of the project is a database, designed by team members Ines Ivič and Cristiano Guarneri, with IT support from Tomaso Minelli. It preserves data collected by the team and, by interconnecting the data, it supports further research, through enabling permanent and open access to a large amount of scholarly reviewed historical information, hitherto scattered across many archives and publications. For the Early Modern Eastern Adriatic, the database will eventually be able to show information such as all the copies of Palladio's *Four Books of Architecture* printed before 1650, all buildings owned by the Franciscans, all archival documents mentioning construction works on the Šibenik fortresses, and all communal administrative buildings in Istria built after 1420. Moreover, the project plans to turn the dataset into linked open data by using controlled vocabularies and specialized platforms, for example, the Census of the Antique Works Known in the Renaissance and Wikidata. The main ambition of this second phase is to form a community that will spread, reuse, and extend our highly specialized knowledge.

Vulgar Latin in the Work of Petronius: A Language Model for Cultural Heritage Preservation

Kristiyan Simeonov

Creating language models for ancient languages presents significant challenges due to limited available texts. Relying solely on literary texts and structured rules results in an incomplete understanding of the language. Sociolects like group slang add complexity, as they lack official codification. Our study proposes a method for a language model focused on Vulgar or Colloquial Latin, representing informal spoken language during the Roman Republic and Empire. Unlike formal literary Latin, Vulgar Latin varied across regions and social classes, evolving into modern Romance languages.

Vulgar Latin's reconstruction relies on graffiti, inscriptions, and informal texts, like the *Priapeia*, vulgar poems dedicated to Priapus. The Vulgate, the Latin Bible translation by St. Jerome in the 4th century, contains colloquial elements reflecting common speech. Our model bases its foundation on Petronius' *Satyricon*, mixing literary and colloquial language. The novel narrates characters attending Trimalchio's lavish feast, showcasing a style blend: Encolpius uses literary Latin, while Trimalchio and friends employ Vulgar Latin, including slang and Grecisms.

Beyond methodology, our research yields practical applications. We developed software using Python, PHP, and JavaScript, with HTML and CSS for structured result presentation. Leveraging Python's CLTK and NLTK libraries for natural language processing, we created a specialized TEI XML corpus. This corpus details morphosyntactic Vulgar Latin information in Petronius' text. Through manual processing and validation, we have created a source of high-quality data to train a specialized Vulgar Latin language model.

Our study's significance extends to preserving written cultural heritage. Language models revive ancient languages, aiding in the interpretation of historical documents. By capturing nuances like colloquial speech, we gain insight into daily life, beliefs, and social dynamics. The model

aids linguists, historians, and archaeologists, enhancing their understanding of societies long gone. Furthermore, digital preservation ensures broader accessibility as language models become invaluable repositories, safeguarding linguistic diversity across time.

Our ongoing study navigates challenges in creating a language model for Vulgar Latin, a precursor to modern Romance languages. Through innovative software and meticulous corpus construction, we aim to preserve written cultural heritage.

A Database of the Architectural Culture of the Early Modern Eastern Adriatic as Linked Open Data

Neven Jovanović

The ERC project Architectural Culture of the Early Modern Eastern Adriatic (AdriArchCult, 2020-2025, PI Jasenka Gudelj, Ca' Foscari University of Venice) studies the local architecture in its political, religious, cognitive and practical aspects. An important component of the project is a database, designed by team members Ines Ivić and Cristiano Guarneri, with IT support from Tomaso Minelli. It preserves data collected by the team and, by interconnecting the data, it supports further research, through enabling permanent and open access to a large amount of scholarly reviewed historical information, hitherto scattered across many archives and publications. For the Early Modern Eastern Adriatic, the database will eventually be able to show information such as all the copies of Palladio's *Four Books of Architecture* printed before 1650, all buildings owned by the Franciscans, all archival documents mentioning construction works on the Šibenik fortresses, and all communal administrative buildings in Istria built after 1420. Moreover, the project plans to turn the dataset into linked open data by using controlled vocabularies and specialized platforms, for example, the Census of the Antique Works Known in the Renaissance and Wikidata. The main ambition of this second phase is to form a community that will spread, reuse, and extend our highly specialized knowledge.

Virtual Research Environment for Glagolitic Manuscripts' Fragments: Challenges, Future Directions, and the Role of GLAM Lab in Its Establishment

Marijana Tomić, Laura Grzunov

This paper aims to discuss the challenges associated with developing a Virtual Research Environment (VRE) for Glagolitic manuscript fragments, explore potential future paths, and highlight the significance of the GLAM (galleries, libraries, archives, museums) Lab in its establishment. It summarizes and extends the results and the experiences encountered throughout a research project Lexical, Palaeographical and Codicological Analysis of the Fragments of the Collection of Ivan Berčić of Zadar Provenance in a Virtual Research Environment (IP.01.2021.22), granted by the University of Zadar. One of the goals of this project was to design a VRE for the research of fragments of Glagolitic manuscripts. The role of such a collaborative VRE is to support the research process by integrating selected information resources and tools. It should enable academics to access digital resources, data, and data sets, while also providing support during all phases of the research process. The goal of the study is to research the significance of the GLAM Lab in providing VRE for scholars researching Croatian Glagolitic manuscripts' fragments.

Within the project, it was confirmed that the characteristics of VRE for research of Glagolitic manuscripts' fragments, as recognized by scholars investigating Glagolitics, largely overlap with the features of GLAM Labs. GLAM Labs are physical, hybrid and/or virtual spaces organised within GLAM institutions in a variety of forms and sizes. Within these labs, experimental methodologies and technologies are utilized to make cultural heritage collections available in novel ways, as well as for analysing, visualizing, and interpreting cultural heritage data with the use of digital methods and tools in an innovative, experimental way. GLAM laboratories are recognized as the driving force behind the digital transformation of GLAM institutions and the mechanism through which these institutions can maintain their credibility in the modern world. The GLAM Labs play a significant role in digital human-

ities projects because they offer the whole infrastructure required for collaborative project work and research with the assistance of digital methods and tools.

In this study, the expectations from the VRE identified by the scholars researching Croatian Glagolitic manuscripts' fragments and the values of digital humanities will be aligned with the features and goals of the GLAM Labs and the competencies of library professionals. This alignment aims to prove the significance of GLAM Labs and libraries in facilitating the development of a VRE for the study of Glagolitic fragments and digital humanities as a whole.

Digital Infrastructure for Cultural Heritage: Bibliographies and Digitization within the Croatian Emigrant Press Project

Ivana Hebrang Grgić, Ana Barbarić

In 2018, we started an institutional project at the Faculty of Humanities and Social Sciences at the University of Zagreb. The Croatian Emigrant Press Project aims to accomplish the important goal of finding lost publications of Croats abroad, creating bibliographies and digitising selected publications. Due to scarce funding and a small project team, at the moment the project is focused on publications from Australia and New Zealand.

The first stage of the project has the goal to create online bibliographies of publications of Australian and New Zealand Croats. We created four separate online bibliographies in the Koha library software so far. Two bibliographies refer to books, and two to serial publications, separately for Australia and New Zealand. Bibliographies are available online and have the functionality of library catalogues, which means that they can be searched by standard bibliographic parameters. The reason we chose the Koha library software is the collaboration with the Library of the Faculty of Humanities and Social Sciences, University of Zagreb, which uses the same software. In this way, technical support for that

aspect of the project was also provided. In addition, Koha is an open-source software, so the principles of open science are promoted as part of the Croatian Emigrant Press Project. Records are made in MARC 21 format. This enables downloading a certain number of records from the National and University Library in Zagreb and the National Library of Australia using the Z 39.50 standard, which facilitates and accelerates bibliography creation by the principles of bibliographic metadata reuse.

In the second stage, we decided to digitise selected publications. The initial plan was only to digitise several publications in collaboration with the National and University Library in Zagreb and make them available in their digital collection. But in two years, we managed to extend cooperation to other institutions and digitise more than 30 publications. Therefore, a decision had to be made on how and where to deposit all the objects to ensure their visibility, availability and sustainability. Establishing a repository on the Dabar platform was the most suitable solution. The Dabar team recognized the importance of our repository that is different from other repositories on the platform – it is thematic, not exclusively associated with one institution and we deposit different item types with specific metadata (e.g., old newspapers published in the 19th century) that is not common in other Dabar repositories. As of August 2023, there are more than 60 items in the repository, including a dataset, AV content, virtual collections etc. All the objects are in open access, digitised and made available with the consent of the copyright holders.

The project tries to use all the potential benefits of the digital infrastructure that is used – it ensures long-term preservation and availability and is easy to use, both by administrators and end users. By adhering to the principles of open access, the project not only facilitates academic research but also empowers individuals to explore their cultural heritage and connect with their roots.

Story of the Archive of the Everyday: Unlocking Performative Narrative Plan of Rimini Protokoll's *Remote X* with Digital Documentation

Mahsa Sheydani, Dimitra Grigoriou

This paper investigates the narrative plan of the city performance project *Remote X*, created by the theatre group Rimini Protokoll, via their official website and data of this work. Although based on a concrete instruction-game structure, this city project is aimed to be integrated with documents, statistics, and mapping of various cities in the world, to be performed in almost any city, and be fed upon the narrative and production of the previous city. Therefore, these re-enactments of works under one title: *Remote X*, where X stands for the name of the city, create a network of documents for this city project. Providing a documentation plan for such work as *Remote X* seems to be complex, as ephemerality is at the core of performance art pieces, and results in a resistance of such work against the complete documentation of themselves, and even after documentation, a resistance against being the representative of their original. Similar to the narrative of performance pieces, the narrative plan of documentation for such pieces – here, *Remote X* – needs to be built upon previous documentation as well, and therefore, be somewhat creative and semi-ephemeral. A documentation plan for these works should create the possibility of prolonging their existence over some time, along with creating similar outcomes for the re-enactments of these works. By transferring documentation analysis/plan and data of *Remote X* into a digital representation infrastructure, a creative digital storytelling of documentation can be created. For this purpose, the data management system Heurist is employed, to investigate the possibilities of creating a plan for the documentation narrative of the mentioned case study, as well as exploring the more effective handling of the intricate humanities data for the users, along with its evolving-interactive structural framework. Here, the authors investigate the relationship between the subject of the project, its audience and its re-enactments as documents, and the structure of the performance, as an ephemeral architecture. Based on this analysis,

a designated subset of *Remote X* performances has been integrated into a CSV file and subsequently incorporated into the Heurist database. Presently, our attention is centred upon those instances for which we possess the most comprehensive data and metadata. These data will be visually presented in an interactive and user-friendly manner, with particular emphasis on the *Remote X* project.

Enriching Heritage Databases Using OpenAI Language Technologies: Mantinjada of the Croatian Coast

Benedikt Perak, Darko Čargonja, Diana Grgurić

In recent decades, we have witnessed a profound digital transformation that has significantly altered how we access, preserve, and share cultural heritage. Traditional forms of media content, such as radio broadcasts stored on magnetic tapes, have become inaccessible, trapped within archival formats susceptible to damage and obsolescence. In this context, the restoration and digital adaptation of such sources are crucial for preserving our rich cultural heritage (Bilić, 2019).

In this study, we present the process of digitising 253 radio broadcasts from the series *Mantinjada of the Croatian Coast*, aired between 1995 and 2003 on Croatian Radio. These broadcasts were dedicated to exploring and presenting the local traditional music and cultural scene of the Croatian coast, offering a wealth of information about the region's customs and cultural identity.

The first step in this complex process involved creating accurate audio transcripts using advanced speech recognition technology – OpenAI Whisper. This tool facilitated the creation of high-quality transcripts of audio recordings, enabling textual search and content analysis of the broadcasts (Gris et al., 2023). Subsequently, using customized instructions for ChatGPT-4, we summarized the transcripts, allowing users to quickly and efficiently search for key information from each broadcast (Zhang et al., 2023). Additionally, leveraging the analytical

capabilities of the language model, we added metadata about hosts, guests, songs, instruments, and mentioned locations, further enriching the content of each episode.

The result of this work is an innovative web interface that allows searching, listening, and interacting with digitised original broadcasts. The interface will be integrated into the website of the Ivan Matetić Ronjgov Institution (<https://ustanova-imronjgov.hr/>), providing broad public access to this invaluable cultural resource.

Why is this study important? In the era of digital technology, preserving cultural heritage is increasingly challenging. Traditional forms of media content are becoming inaccessible, along with the wealth of information they carry. Through the application of artificial intelligence, such as OpenAI technologies, it is possible to revitalize this heritage, making it accessible and engaging for contemporary generations. This study can serve as a model for other cultural content in need of digital revitalization, emphasizing the importance of integrating AI technology.

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Artificial Intelligence Augmented Digital Poetic Slam Against Discrimination: Navigating New Frontiers in Virtual Activism

Monika Karwacka

In the realm of poetic expressions, the conventional poetic slam has historically been an instrument by which marginalized voices articulate societal inequities and injustices, especially discrimination. As we traverse through the digital metamorphosis of this art form, new modalities emerge, offering unparalleled avenues for dissemination and engagement. This research presentation explores the nexus between the traditional poetic slam and its digital reincarnation, emphasizing the role of artificial intelligence (AI) in bolstering anti-discriminatory poetic expressions.

Delineating the trajectory from historical, tangible slam venues to the nebulous realms of platforms such as YouTube, TikTok, and Instagram, this study postulates the enhanced efficacy of AI-augmented slams. Leveraging AI promises global reach and introduces adaptive content personalization, offering a more potent and resonant audience experience.

Our examination also delves into the symbiotic relationship between AI and anti-discriminatory poetic content. We illuminate how machine intelligence can support content generation, furnish insightful content analyses, and even conceptualize interactive platforms for organising virtual slams. However, like all technological novelties, the amalgamation of AI and poetic slam is not devoid of challenges. Ethical ramifications, potential erosion of authenticity, and the peril of virtual echo chambers underscore the need for circumspection.

As we project into the future, this discourse aims to provide a perspicacious understanding of this confluence's potential trajectories and ramifications, thereby highlighting how academia, pedagogy, and technological evolution might coalesce to enhance the pedagogical and societal value of the digital poetic slam.

What if: Can We Imagine Dance without Humans?

Ivana Slunjski

In recent years, the performing arts have witnessed a transformative shift with the incorporation of AI into the creative process of contemporary dance. One of the most striking applications of AI in contemporary dance is the generation of choreography. AI algorithms, analysing huge amounts of data, including video recordings of dance performances from various stages of dance art development, genres, and aesthetics, can create unique dance sequences that challenge traditional notions of human choreography. These AI-generated movements offer choreographers fresh perspectives, pushing the boundaries of what is physically possible and artistically expressive. Motion-capture technology, powered by AI algorithms, provides dancers and choreographers with detailed movement analysis. This aids in refining choreography, ensuring precision in execution, and saving valuable rehearsal time. As technology continues to advance, the possibilities for collaboration between AI and dancers are increasing. This paper delves into the intriguing question of whether AI can produce a dance performance devoid of human dancers and their original movements, relying solely on generative models to construct the choreography. Can AI autonomously conceptualize and imbue choreography with artistic intent, or does it merely replicate learned patterns? And from whom will AI learn these "learned patterns" if (in the possible future) there are no dancers and their authentic movements? Can AI-generated choreography encapsulate human emotions and can audiences interpret and resonate with these performances? How can AI know how a dancer feels when he/she is performing a movement and how this in turn affects what he/she is performing?



BIOGRAPHIES

ANA ANTOLKOVIĆ

Ana Antolković is an ethnologist and cultural anthropologist. Her fields of research are textile and visual anthropology and digital humanities. She strives to connect these fields by creating exhibitions and digital content and working on digital archives.



ANA BARBARIĆ

Ana Barbarić is a Full Professor at the Department of Information and Communication Sciences at the Faculty of Humanities and Social Sciences, University of Zagreb, where she teaches various courses at the undergraduate, graduate and doctoral levels and is the Head of the Librarianship Section. She regularly gives talks at local and international conferences and publishes in local and international publications. Ana Barbarić has also participated in various scientific and professional projects, the most recent being the Croatian Emigrant Press. Her scientific and professional interests include bibliographic organisation and inclusive library services. She was a guest editor on several special issues of scientific journals and conference proceedings. In the Croatian Library Association, Ana Barbarić edited several publication series and was a member of the Cataloguing Committee. She was also a member and a secretary of the Standing Committee of the International Federation of Library Associations and Institutions Cataloguing Section. She was a member of the Governing Board of the National and University Library in Zagreb and a member of the Croatian Library Council. She is the chair of the board of the Ljerka Markić Čučuković Foundation. She received the Eva Verona Award and the Kukuljević Charter.



MARTIN BELAVIĆ

Martin Belavić holds a master's degree in Physics-Geophysics and has accrued four years of experience at The University Computing Centre (SRCE) within the Advanced Computing Department, specializing in High-Performance Computing (HPC) and Cloud Computing.



AGIATIS BENARDOU

Agiatis Benardou is Director of DARIAH-EU. She is a Postdoctoral Fellow at the Department of Informatics at Athens University of Economics and Business (AUEB) and a Senior Researcher at the Digital Curation Unit, ATHENA R.C. She has held posts as a Research Associate at the Departments of Information Science and Critical Studies at the University of Glasgow. Agiatis Benardou holds a PhD in Ancient History and Classical Archaeology from King's College London and has served as a Teaching Fellow in Digital Curation at the Department of Media and Culture, Panteion University. She is currently coordinating the MSc core course on Applications of Digital Methods in the Humanities at the Department of Informatics, AUEB. She has carried out extensive research as a coordinator, WPL and team member in the context of various Greek, EU and International DH initiatives.



MIHAELA BLAGAIĆ KIŠIČEK

Mihaela Blagaić Kišiček works as a librarian at the Institute of Ethnology and Folklore Research in Zagreb, Croatia. The library is a major resource for researchers and students in the fields of ethnology and social anthropology from both Croatia and abroad. Mihaela has a strong affinity with the topic of open science with a particular focus on skills development and training. She believes in the role of a special librarian as an information specialist and knowledge manager and seeks ways to apply the skills and knowledge she gained in her previous jobs in the education and publishing industries to enhance the library's offerings. She holds degrees in English Language and Literature, Comparative Literature, and Library Science.



LUISE BOREK

Luise Borek is a PostDoc at Technische Universität Darmstadt in German Studies and Digital Philology/Linguistic and Literary Computing. She co-ordinates the DFG Network Linked Open Middle Ages and was a Visiting Professor for Digital Humanities at the Centre for Information Modelling (University of Graz) in 2022. Luise Borek is a Digital Medievalist at the Technical University of Darmstadt with research interests in digital editions, manuscript studies, digital curation, and linked data. She teaches in both German studies and digital philology.



GRIGOR BOYKOV



Grigor Boykov earned his PhD in Ottoman History from Bilkent University in 2013 and currently serves as an Assistant Professor at the University of Vienna within the Institute for East European History (IOG). Before this appointment, he was a researcher at the Institute for Habsburg and Balkan Studies (IHB) at the Austrian Academy of Sciences (ÖAW) and taught at the University of Sofia and the Central European University in Budapest. Dr Boykov's research endeavours to synthesize traditional historiographical methodologies with cutting-edge digital humanities techniques, including spatial and network analysis. His body of published work encompasses a spectrum of interrelated subjects that include the historical population geography of the Ottoman Balkans, the development of urban morphology in the Balkans under Ottoman rule, architectural patronage and prosopography of early Muslim elites' households in the Balkans, and the role and importance of Islamic pious endowments (evkaf) and Christian monastic possessions in establishing and consolidating of Ottoman ruling order in the Balkans.

DARKO ČARGONJA

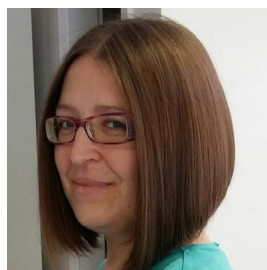


Darko Čargonja (b. 1965, Rijeka) has a longstanding passion for musical culture, and pursued his education at the University of Rijeka, earning the title of a music culture professor. He embarked on his career as a music culture teacher in primary schools, where he imparted the basics of music literacy and led school choirs. Darko later joined the Primorje-Gorski Kotar County as a cultural expert, where he coordinated with cultural institutions. However, his true dedication is evident through his work at the "Ivan Matetić Ronjgov" Institution, where he currently serves as the director. Darko not only manages the operations of the institution but actively promotes the work of Ivan

Matetić Ronjgov through various musical and cultural activities. In addition to his professional experience, he has devoted his time to conducting various choirs and served as a music editor at Radio Rijeka. Darko's expertise, leadership, and passion for music make him an indispensable figure in the musical culture of Rijeka and beyond.

DRAHOMIRA CUPAR

Drahomira Cupar, PhD, is an assistant professor at the University of Zadar, Department of Information Sciences, Croatia. She obtained her PhD in Information Sciences in 2013. She is currently working at the Department of Information Sciences at the University of Zadar and teaching undergraduate and graduate courses in scholarly communication and academic writing, classification and subject indexing, and sociology of reading. She served as the President of the Croatian Reading Association (CroRA) ([Hrvatsko čitateljsko društvo](#)) (2012-2014). She is a member of the following professional organisations: Croatian Library Association (CLA) ([Croatian Library Association](#)) (president of the Committee for classification and subject indexing), CroRA, ISKO (International Society for Knowledge Organization) ([International Society for Knowledge Organization: ISKO](#)), IFLA (Information Coordinator for Subject Analysis and Access Section) (<https://www.ifla.org/>). She was involved in the organisation of several conferences and events organised by the Department (LIDA, PubMet, BOBCATSSS and summer schools) and is a co-director for the biennial international conference Libraries in the Digital Age (LIDA). She is a recipient of the CLA award Eva Verona which is presented to the best young LIS professionals (2012). She participates in the European project OPERAS-P ([OPERAS-P](#)) and TRIPLE ([Triple – Transforming Research through Innovative Practices for Linked Interdisciplinary Exploration](#)). She is a coordinator of the DARIAH-HR project Tezaurus.hr.

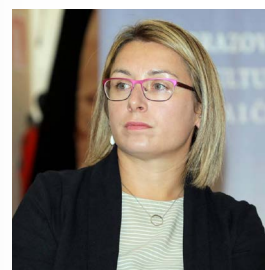


DARJA FIŠER



Darja Fišer is a Senior Research Fellow at the Institute of Contemporary History and Executive Director of CLARIN ERIC. She has a background in corpus linguistics and language resource creation and is leading the national research programme for digital humanities in Slovenia. She is also a member of the Scientific Advisory Board of the Austrian Centre for Digital Humanities at the Austrian Academy of Sciences, the National Interdisciplinary Research E-Infrastructure for Bulgarian Language and Cultural Heritage Resources and Technologies, and the Czech National Corpus Research Infrastructure of the Institute of the Czech National Corpus at Charles University.

ANA GAŠPAROVIĆ



Ana Gašparović (b. 1985, Zagreb) received her master's degree in Eastern European Studies in Berlin (2010). She started her professional career as a tourist guide, after which she worked as a project manager in culture and tourism at Insula Cultura. In 2022, she was employed as the Director of the Tourism Board in Ivanić-Grad. From 2018 to 2022 she was the President of the Friends of Heritage Association, where she is currently a member. Since 2019, Ana Gašparović has been conducting the project Mapping and documentation of industrial heritage in Ivanić-Grad. She was awarded by the City of Ivanić-Grad in 2021 for her cultural activities in the local community.

HELEN GOULIS



Helen Goulis is a Senior Research Associate of the Academy of Athens at the Greek Research Infrastructure Network for the Humanities (DARIAH GR/DYAS). She has worked for several public and private organisations in the cultural sector, while her scholarly profile includes 5 years as a Lecturer at the

University of Peloponnese. Helen has directed major research projects focusing on the development of digital resources and research tools (databases, structured vocabularies, thesauri, etc.), and the management and curation of humanities data collections. She has been working for research infrastructures on a national and European level (PARTHENOS EU, APOLLONIS-the Greek Infrastructure for Digital Arts, Humanities and Language Research and Innovation). She serves as chair of the DARIAH EU Thesaurus Maintenance Working Group which has developed the Backbone Thesaurus model being the main editor and member of its curation committee. Helen holds a BA in History, as well as an MA and PhD in theatre and performance studies.

EDWARD J. GRAY

Edward J. Gray is the Research Infrastructure Coordinator at the IR* Huma-Num (CNRS) and the Officer for National Coordination at DARIAH ERIC, the European Digital Research Infrastructure for the 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 how familial politics impacted the formation of the early modern French state. His dissertation research has been funded by a bourse Chateaubriand from the French Embassy in the United States, a Vincentian Studies Institute Grant from DePaul University, and a Purdue Research Foundation Grant from Purdue University. 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. es 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. In addition to early modern religion and politics and the digital humanities, he is also interested in interrogating the periodization of the “medieval” and “early modern” and exploring global approaches to early modern history. He received an MA in History from Purdue University in 2015 and a BA from the University of Alabama in 2013.

DIANA GRGURIĆ



Diana Grgurić is a Professor at the Faculty of Humanities and Social Sciences, University of Rijeka, and boasts extensive academic and research experience. She graduated in 1985 from the Music Academy in Zagreb, earning the titles of musicologist and music journalist. In 2007 she completed her doctoral studies with a thesis on musical discourse in Croatian literature. Her teaching activities encompass various courses related to music and media. Additionally, she is a member of the Laboratory for the Study of Cultural Complexity, which conducts interdisciplinary research on cultural phenomena (<https://cultstud.ffri.hr/?p=541>). Her recent research is focused on exploring music from cross-theoretical perspectives. In this context, she is editing a special issue of the Journal of Sonic Studies dedicated to acoustic culture in the Balkans. This special issue compiles works by scholars and artists who investigate sound practices and the socio-political organisation of music in the region. As part of the University of Rijeka’s EmoCnet project (<https://emocnet.uniri.hr/>), she is researching traditional music within the context of contemporary technologies. She is also a co-author of the digital platform Zaspal Pave, which aims to preserve and promote Croatian musical heritage, particularly folk songs, through modern technologies.

DIMITRA GRIGORIOU

Dimitra Grigoriou is currently a researcher at the Austrian Centre for Digital Humanities, working on the digital edition of the correspondence of the Anglo-Saxon poet W. H. Auden and the Austrian writer Stella Musulin. Her academic journey encompasses the attainment of two master's degrees: the first in English Language and Linguistics from the University of Vienna (2018), followed by the second in Digital Methods for the Humanities from the Athens Economic University of Business (2023). Her active involvement and significant contributions to diverse conferences centred around topics such as text annotation and strategies for managing uncertain data are noteworthy. Her scholarly pursuits primarily encompass digital humanities, data relationships, data modelling, natural language processing, and machine learning. With proficiency in seven languages, she ardently embraces the synergy between language and technology.



LAURA GRZUNOV

Laura Grzunov is a Research Assistant at the Department of Information Sciences at the University of Zadar. Since 2019, she has been a PhD student in the postgraduate study program Society of Knowledge and Information Transfer at the University of Zadar. She teaches courses in digital humanities, information organisation, processing of old and rare materials and management of information collections. Her research interests are focused on digital humanities, manuscript studies (especially those written in Glagolitic script), the use of digital methods and tools for manuscript research, the digital transformation of cultural heritage, the application of crowdsourcing in scientific projects and the field of cultural heritage, and the management of information collections. She is a collaborator on the scientific project Linguistic, Palaeographic and Codicological



Analysis of Fragments of the Collection of Ivan Berčić of Zadar Provenance in a Virtual Research Environment (IP.01.2021.22). She was a collaborator on the 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 cooperation with Vestigia Manuscript Research Centre of the University of Graz, Austria.

IVANA HEBRANG GRGIĆ



Ivana Hebrang Grgić is an Associate Professor at the Department of Information and Communication Sciences of the Faculty of Humanities and Social Sciences, University of Zagreb, and the Head of the Book and Publishing Section. She teaches courses at the undergraduate, graduate and doctoral levels. She has edited and written numerous scientific papers in Croatian and international scientific journals and conference proceedings. She is on the editorial boards of several journals and the programme and organisational committees of scientific and professional conferences. Her scientific interests include scientific communication, publishing, history of the book and library collections. She has edited and authored several books, textbooks and online courses. After holding guest lectures at Macquarie University, Sydney, and getting acquainted with the basic corpus of publications by Australian Croats, she started the Croatian Emigrant Press Project in 2018 at the Faculty of Humanities and Social Sciences. The goal of the project is to collect the publishing output of Croats outside of Croatia. Publications digitised within the project are available in the Croatian Emigrant Press Repository. More than ten articles and one book were published based on the research within the project. She has received national and international awards.

TOMISLAV IVANJKO

Tomislav Ivanjko is an Associate Professor at the Department of Information Sciences, Faculty of Humanities and Social Sciences, University of Zagreb. His research interests focus on practical and theoretical aspects of the impact of new technologies in the heritage area, with special emphasis on the use of social software, crowd work, citizen science and gamification in the field of knowledge organisation in the digital environment. He researches and teaches courses on knowledge organisation, information science and information technology.



NEVEN JOVANOVIĆ

Neven Jovanović is a Full Professor of Latin at the Faculty of Humanities and Social Sciences, University of Zagreb, and a researcher in the ERC project Architectural Culture of the Early Modern Eastern Adriatic hosted by Ca' Foscari University Venice. Jovanović obtained a PhD in Classical Philology (University of Zagreb, 2005). His research focuses on European Neo-Latin literature and digital philology. He is the main editor of the digital collection *Croatiae auctores Latini* (CroALa, from 2009 on), which publishes open-source texts of Croatian Latin writers from the 9th to 20th century. Since 2008 he has also been one of the editors of the *Colloquia Maruliana*, a yearbook on Dalmatian and Croatian Renaissance Humanism. In 2018 Jovanović co-edited (with Johanna Luggin, Luka Špoljarić, and Lav Šubarić) a volume of comparative studies *Neo-Latin Contexts in Croatia and Tyrol: Challenges, Prospects, Case Studies*. He has prepared a digital collection of Renaissance Latin praises of Dalmatian cities (2011) and a digital bibliography of Croatian anti-Turkish writings during the Renaissance, 1400-1600 (2016). He has collaborated with the Open Greek and Latin Project (PI Gregory R. Crane) and with the ERC project LiLa – Linking Latin (PI Marco Passarotti).



MONIKA KARWACKA

Monika Karwacka is a scholar in the field of digital humanities, with expertise in English, Russian, and Ukrainian literature. Her work often intersects with biographical data and literary criticism. At the University of Silesia, she spearheads the digital humanities team, contributing to the academic community with her comprehensive studies and collaborative projects. She is a scholar of digital humanities, fond of her nuanced exploration of English, Russian, and Ukrainian literature. As a pivotal member of the council for DARIAH-PL, her influence extends beyond institutional borders, shaping national and international discourse. Of particular note is her work on AI-generated literary content, wherein she meticulously scrutinizes the dynamic interface of technology and literary narrative. Monika Karwacka's predilection for cyber literature manifests in her profound interest in social media literary artefacts. The studies, characterized by rigorous analysis, contribute to the evolving landscape of literary criticism in the digital age. With an astute eye for detail and a relentless quest for understanding, she continues to redefine the boundaries of what literature can achieve in the digital epoch.



ALENKA KAVČIČ

Alenka Kavčič is an Assistant Professor at the Faculty of Computer and Information Science, University of Ljubljana. She is a member of the Laboratory for Computer Graphics and Multimedia. Her research interests include computer-supported teaching and learning, especially hypermedia systems and the use of multimedia and Internet technologies, human-computer interaction and digital humanities.



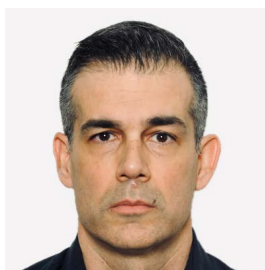
MARTINA KRAMARIĆ

Martina Kramarić (b. 1978), PhD, is a philologist and historical linguist. She works on different projects at the Institute of Croatian Language in the Department of the History of the Croatian Language and Historical Linguistics. In January 2021, she was elected to the scientific title of Senior Scientific Associate. Her main research interests are medieval (Croatian) language and literature, language history, textology, lexicography, the Czech language, the Old Czech language, digitisation, and digital editions. For her scientific work, she was awarded different grants and fellowships. So far, she has published two books, around 20 scientific articles, and professional papers and has participated in international and domestic scientific meetings with her presentations. She speaks English, German, and Czech.



VJERAN KURSAR

Vjeran Kursar (b. 1975, Zagreb) graduated with a double major in History and Turkish Studies at the Faculty of Humanities and Social Sciences, University of Zagreb. He got his MA in Ottoman History from Bilkent University, Ankara (2007). In 2010 he graduated with a PhD thesis entitled “Non-muslims and the Functioning of a Premodern Multi-Confessional Society in Ottoman Bosnia (1463 – ca. 1750)” at the Department of History, Faculty of Humanities and Social Sciences, University of Zagreb. He is working as an Associate Professor at the Department of Turkish Studies and Department of History, Faculty of Humanities and Social Sciences, University of Zagreb, where he teaches classes on Ottoman history. His main fields of interest are early modern history of the Balkans and the Ottoman Empire, legal and cultural history of the Ottoman Empire, Islamic law, Islamic studies, and ethnic and confessional relations in the



Balkans. He is the author of *Croatian Levantines in Ottoman Istanbul* (2021) and the co-editor, with Nenad Moačanin and Kornelija Jurin Starčević, of *Evliya Çelebi in the Borderlands: New Insights and Novel Approaches to the Seyahatname (Western Balkans and Iran Sections)* (2021).

STEPHAN KURZ



Stephan Kurz studied German, Journalism and Communication Sciences in Vienna and Konstanz. He managed a retro-digitisation project (EoD) for the Vienna University Library and was subsequently a Pre-doc Assistant at the Institute of German Studies at the University of Vienna. In 2014, he received his PhD in modern German literature with a dissertation on the genre and media history of the epistolary novel between 1750 and 1810. From 2014 to 2018, he was an OeAD Lecturer at the University of Zagreb, Croatia. He has experience in book retail and production (proofreading, typesetting, editing), and is continuing to improve his XML skills. Since 2018, he has been responsible for the IHB's digital scholarly editions: retro digitisation and workflow conversion of the Edition der Ministerratsprotokolle Österreichs und der österreichisch-ungarischen Monarchie, which now uses TEI-based single-source hybrid publishing for generation of both the web and print media. Since 2020, he has been the technical editor of Digitale Edition von Quellen zur habsburgisch-osmanischen Diplomatie 1500–1918 (QhoD).

KORALJKA KUZMAN ŠLOGAR

Koraljka Kuzman Šlogar acquired her MA degree in History, Ethnology and Museology and, subsequently, a PhD in Ethnology and Cultural Anthropology at the Faculty of Humanities and Social Sciences, University of Zagreb. Since 2001, she has been employed at the Institute of Ethnology and Folklore Research in Zagreb and, as head of the Department of Documentation, has been working on the planning and management of different digitisation projects and the creation and development of a digital repository of intangible cultural heritage. She has been involved in the projects of publishing archival material, making ethnographic documentary films and creating virtual and museum exhibitions. Simultaneously, she has been working on scientific projects in the fields of digital humanities and cultural anthropology, she participates in national and international conferences and is the author of numerous scientific and professional papers. Currently, the focus of her interest is the development of the e-infrastructure for the arts and humanities, work on the development of the functionality of digital platforms and repositories and linking with similar institutions at national and international levels to create a virtual scientific research network. She is a national coordinator for Croatia at DARIAH-ERIC ([DARIAH-HR](#)) and co-chair of the DARIAH-EU Working Group Ethics and Legality in the Digital Arts and Humanities ([Ethics and Legality in the Digital Arts and Humanities \(ELDAH\)](#)). She is a member of different national and pan-European working groups and several committees.



BARBARA LOVRINIĆ HIGGINS



Barbara Lovrinić Higgins is a Research Assistant at the Department for Culture and Communication at IRMO and a PhD candidate at the Cultural and Media Management Doctoral Studies at the Faculty of Dramatic Arts in Belgrade. She holds a postgraduate degree in Diplomacy and International Relations (2019), a master's degree in French Language and Literature, and Museology and Heritage Management (2013) from the University of Zagreb. Her experience in cultural research is related to the issues of cultural policies, cultural memory and digitisation of cultural heritage, which is the topic of her doctoral thesis. She provided analytical and written output contributions regarding issues of cultural and digital policies through her diverse EU projects participation (Horizon project SoPHIA 2020-2021; Jean Monnet projects CULPOL, 2016 – 2018; and EULEAD, 2018 –2019).

IVAN MARIĆ



Ivan Marić is the Director of the University of Zagreb University Computing Centre SRCE, where his career began in 1990. During his time in SRCE, he played an important role in the creation and construction of the Croatian academic and research network at the beginning of the 1990s and has since then participated in numerous national initiatives related to building Croatian e-infrastructure. Currently, he leads the national strategic project Croatian Scientific and Educational Cloud (HR-ZOO) ([HR-ZOO | Srce](#)), which aims to build a new generation of e-infrastructure for advanced science and modern education, and is the president of the Council of the Croatian Open Science Cloud initiative (HR-OOZ). On the international level, he is actively involved in building and governing major pan-European e-infrastructures like GEANT and EGI. Mr Marić holds several positions in international organisations as the national representative for Croatia – he is an official Croatian delegate in the EOSC Steering

Board and the EOSC Association General Assembly. He has been the Croatian representative in the Future Internet Forum (FIF) since 2016, and an e-IRG delegate since 2006. He is also the Croatian representative in the Horizon Europe Research Infrastructure Programme Committee.

MATIJA MAROLT

Matija Marolt is a Full Professor at the Faculty of Computer and Information Science, where he is Head of the Laboratory for Computer Graphics and Multimedia. His research interests are in music/audio information retrieval, computer graphics and visualisation. He focuses on problems such as music transcription, audio segmentation and classification and organisation, search and visualisation of music collections.



DUŠAN MEDIN

Dušan Medin (1990) is an archaeologist and cultural heritage professional from Montenegro, with a BA in archaeology and an MA in Cultural Policy and Management. He's now finishing a dual PhD, affiliated with the Slovenian University of Primorska (Archaeology) and the University of Donja Gorica in Montenegro (Theory of Arts). He teaches students at the University of Donja Gorica as a teaching assistant. Also, he is the director executive at the NGO Association for Cultural Development "Bauo" in his hometown, Petrovac na Moru. He actively contributes to archaeology, cultural studies and heritage management through his professional and scientific work, numerous projects, books and papers he published. Notable for his academic dedication, he has earned several national and international scholarships and awards.



ANTONIJA MLIKOTA



Antonija Mlikota serves as an Associate Professor at the Department of History of Art at the University of Zadar, Croatia. She is a dedicated and highly professional researcher and educator specializing in the field of art history. Antonija earned her undergraduate degree in History of Art and Sociology at the University of Zadar, followed by her doctoral degree in history of art, with a specific emphasis on the history of architecture, from the University of Zagreb. Her primary scholarly interests encompass a wide range of subjects, including the history of architecture and urbanism, cultural heritage, reconstruction, revitalization, and preservation of heritage (including preservation-restoration), which incorporates the application of nature-science investigations to analyse materials and interpret their findings, artistic and architectural phenomena of the 19th and 20th centuries in Europe and Croatia, provenance research and the examination of the transfer of cultural objects during the first half of the 20th century. Her scholarly pursuits extend to the influential Bauhaus school, with a particular focus on the textile designer and teacher Otta Berger.

FUAD OHRANOVIĆ



Fuad Ohranović (b. 1985, Višegrad, Bosnia and Herzegovina) is a historian, archivist and Deputy Director at the Archives of Bosnia and Herzegovina, based in Sarajevo. He graduated with a master's degree from the Faculty of Humanities of the University of Sarajevo, Department of History. He is currently finishing his doctoral studies in history at the Faculty of Humanities and Social Sciences of the University of Zagreb. Fuad Ohranović has authored several articles on history and archival science. The focus of his scientific research is on the Ottoman period of the history of Bosnia and Herzegovina, with a special emphasis

on the 17th century. Since 2009, he has been working in the Archives of Bosnia and Herzegovina. He worked as an expert associate and director in the Sarajevo Historical Archives until 2021. Since 2021, he has been in the position of Deputy Director of the Archives of Bosnia and Herzegovina.

ANDREJ PANČUR

Andrej Pančur is a Research Fellow at the Institute of Contemporary History (ICH) and Director of ICH. Since 2011, he has been working for the ICH's Research Infrastructure of Slovene Historiography and DARIAH-SI, where he is responsible for technological development, research data, digital editions, and bringing digital humanities techniques and methods into the Slovenian research area.



BENEDIKT PERAK

Benedikt Perak is a PhD philologist, corpus linguist, and data scientist serving as an Assistant Professor at the Faculty of Humanities and Social Sciences, University of Rijeka. He teaches courses in linguistics, digital humanities, and data science. His core research revolves around the application of digital humanities methods, natural language processing, and artificial intelligence in social interaction and the creation of digital assistants. He leads the Center for Language Research, the Laboratory for Research of Cultural Complexity, and a Laboratory within the University Center for Artificial Intelligence and Cyber Security. His significant projects include EmoCNet, which focuses on the linguistic expression of emotions; FRAMNAT, which delves into political rituals and cultural memory; and FORMALS, which explores formal reasoning and semantics. He has been pivotal in digitising cultural heritage, including



the works of Ivan Matetić Ronjgov platform. Perak has numerous papers published in revered journals and frequently speaks at conferences. His comprehensive list of works can be accessed at <https://www.croris.hr/osobe/profil/29998>.

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. Until 2022, Marianne Ping Huang worked 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.

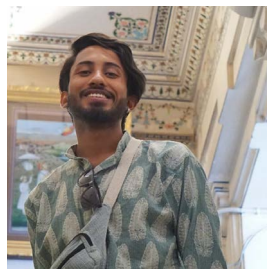
SANDRA POŽAR

Sandra Požar, PhD, is a Senior Research Associate at Old Church Slavonic Institute in Zagreb. She is a Slavic philologist specialising in Croatian (BA) and Croatian Church Slavonic (PhD). She earned a PhD in 2010 with the dissertation “The Formation of Adjectives in the Croatian Church Slavonic Language”. She has worked at the Old Church Slavonic Institute Zagreb since 2004. Currently, she is head of the project funded by the Croatian Science Foundation (since 2020) and a member of the Research Centre for Croatian Glagolism (since 2014). Previously, she participated in the Grammar of the Croatian Church Slavonic Language project (2004-2013) and led the Institute’s popularization activities within the European Researchers’ Night initiative, funded by the European Commission (2018/2019). The subject of her research is the language of Croatian Glagolitic texts (i.e. Croatian Church Slavonic, morphology in particular), Glagolitic literacy, and Romanian-Slavic language contacts. Sandra Požar teaches at the University of Zagreb (Faculty of Humanities and Social Sciences, Department of Romance Studies) as an External Associate. She has co-authored two international exhibitions on Croatian Glagolitic heritage (2013, 2018) and has published over sixty scholarly and professional papers.



SAYAN SANYAL

Sayan Sanyal holds an undergraduate degree in Ancient Indian History, Culture, and Archaeology from Visva Bharati University in Santiniketan, India. Eager to delve deeper into the digital realm, he pursued a master’s degree in Digital Humanities at IIT Jodhpur, India. His master’s dissertation, titled “Kalpana,” delves into the captivating world of digital transformation within museum spaces, where he skilfully combines generative art practices to stimulate immersive museum journeys. Currently, he



is assisting Professor Pieter Francois as a Research Assistant for the renowned Freedom of Religion Project at the University of Oxford. He has also lent his expertise to esteemed institutional labs and agencies, including IISER Mohali, IIT Jodhpur, the World Archaeology Congress, DHARTI, Indo-Pacific Prehistory Association, Vizara Technologies, JCKIF, NIAS, and the British Council. Notably, he was part of a dynamic team responsible for curating the Phyigital Museum, an innovative fusion of the physical and virtual realms, dedicated to showcasing the rich handicraft clusters of Jodhpur. This exceptional endeavour comprised two extraordinary spaces: “Dharohar” the Physical Museum, and “Kala Anubhav,” the Virtual Museum. Beyond being a cultural treasure trove, this visionary project also serves as an e-commerce platform, empowering local artisans of Jodhpur and amplifying their artistic endeavours. An unabashed adrenaline junkie, Sayan embraces his downtime by embarking on exhilarating expeditions, exploring uncharted territories, conquering mountains, and indulging in thrilling adventure sports. His vibrant journey blends a deep passion for history and culture with cutting-edge digital innovations, all while embarking on thrilling escapades that add an extra layer of excitement to his already remarkable pursuits.

STEFANIA SAVVA



Dr Stefania Savva is the Director of Research and Development at SYNTHESIS. She holds a PhD in Museum, Gallery and Heritage Studies from the University of Leicester, UK (2016), with a focus on developing student-generated virtual museums for innovative museum-school partnerships to support diversity and multiliteracies-based pedagogy for the 21st century. Following on from her undergraduate studies in Primary Education in Greece, she completed an MA in Art, Craft and Design Education in London in 2009, investigating art education curriculum for social

change and inclusion. Her interdisciplinary research background informs her approach to issues related to social innovation, social entrepreneurship, design thinking, cultural heritage, inclusive education, and technology-enhanced learning. Stefania Savva was awarded and completed a postdoctoral fellowship co-funded by the EU and the Research Foundation in Cyprus, to investigate sustainable and inclusive museum-school partnerships through a novel digital infrastructure. She has held several presentations at international conferences, receiving scholar grants, and her work is featured in academic peer-reviewed journals and edited volumes. At the moment, she is actively involved in the preparation and coordination of several European Consortia, to pursue funding under the Erasmus+ and HORIZON EUROPE programme. She is also a published creative writing author and painter.

WALTER SCHOLGER

Walter Scholger studied History and Applied Cultural Sciences in Graz (Austria) and Maynooth (Ireland). He is the institute manager of the Centre for Information Modeling – Austrian Centre for Digital Humanities at the University of Graz (Austria). He is involved in several international projects focusing on the legal aspects of academia and digitisation, a member (and co-lead) of several working groups of DH umbrella organisations dedicated to DH curricula development, digital publication and open science. A veteran contributor to DARIAH-EU, he was one of the driving forces behind the DH Course Registry ([Digital Humanities Course Registry](#)) and has been active in several working groups, serving as Co-Lead of the working group Ethics and Legality in Digital Arts and Humanities ([Ethics and Legality in the Digital Arts and Humanities \(ELDAH\)](#)) since 2017. In January 2019, he was appointed Deputy National Coordinator for DARIAH Austria and also serves as the speaker of the CLARIAH-AT consortium, the national association for Austrian contributions to the CLARIN and DARIAH ERICs.



SUSAN SCHREIBMAN



Susan Schreibman is a Professor of Digital Arts and Culture at Maastricht University. She works at the intersections 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 newborn digital paradigms. Her areas of specialisation include digital humanities, media studies, literary modernism, and Irish cultural studies.

LAURA ŠEJIĆ



Laura Šejić (b. 1997, Zagreb) completed her master's degree in Archaeology at the Faculty of Humanities and Social Sciences, University of Zagreb, in 2021. In the same year, she started her PhD in Archaeology. In 2020, she started her master's in Museology and Heritage Management at the Department of Information and Communication Sciences, University of Zagreb. In 2022, she was selected as President of the Friends of Heritage Association. Since her student days, she continuously participated in international projects, courses and workshops, and she, herself, had organised international workshops. She participated as a documentation instructor at the international volunteer workshop in Ivanić-Grad in 2022. She is a member of the Cultural Council of the City of Ivanić-Grad.

MAHSA SHEYDANI

Mahsa Sheydani is a graduate of Theatre and Dramatic Literature (2018) from the University of Tehran, Iran, and is currently enrolled in the Media Arts Cultures Erasmus Mundus joint master's program. She has professional experience as a theatre and literature researcher, writer, theatre critic, and translator. She has presented her research ideas and papers at various conferences and seminars on topics such as dramatic literature, performance studies, and media arts histories. Her current research interests include the study of historiography, documentation strategies and digital archiving methods in the field of performing arts, as well as critical spatial practices, and historical textual analysis.



KRISTIYAN SERGEEV SIMEONOV

Kristiyan Sergeev Simeonov is a First Stage Researcher and Assistant Professor at Sofia University, with a bachelor's degree in Classics and a double master's degree in Digital Humanities and Cybersecurity Management. His dynamic academic profile spans across diverse disciplines. Holding a Bachelor of Arts degree in Classics, Kristiyan intertwines the study of the past with modern academic pursuits. Complementing this foundation, Kristiyan achieved a Master of Arts in Digital Humanities, harnessing cutting-edge methodologies to explore the intersection of technology and culture. He further advanced his expertise by earning a Master of Arts in Cybersecurity Management, demonstrating a commitment to a secure digital landscape. Notably, he is involved in the Telamon project – an endeavour focused on the digital edition of Greek inscriptions discovered in Bulgaria.



IVANA SLUNJSKI



Ivana Slunjski is a performing arts critic, dance researcher and theorist. She develops the concept of a research-archival model based on the idea of “archiving the present” to create a database for further artistic, scientific or other research, finding methodologies for monitoring, documenting and analysing the artistic process. Since the beginning of her career, she has participated in many interdisciplinary projects as an author and occasionally as a performer, and she collaborates with choreographers as a dramaturg and as a screenwriter on a dance film, as well. She is currently studying and considering new reception formats and tools with which criticism and theatre studies would respond promptly to the shifts in the performing arts towards processuality, sharing of practices, and digital performance.

TOMA TASOVAC



Toma Tasovac is the Director of the Belgrade Center 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 several major international bodies such as the European Research Council (ERC), Europeana Research, and JPI Cultural Heritage. He has led numerous DH projects funded by national and international bodies, including Erasmus+, Horizon 2020, and the National Endowment for the Humanities.

MARIJANA TOMIĆ

Dr Marijana Tomić is an Associate Professor and Head of the Department of Information Sciences, and Head of the Scientific Centre for Research in Glagolism, University of Zadar, Croatia. She teaches courses in the digital humanities, theory and practice of information organisation, bibliography, cataloguing of old and rare books, bibliography and book history at undergraduate, graduate and postgraduate levels. She is a (co)supervisor of several final and doctoral theses. Her research interests include digital humanities, digital transformation of cultural heritage and GLAM institutions, manuscript studies, filigranology, fragmentology and bibliographic organisation of information. She published one scientific book and several journal articles and book chapters, edited several scientific books and served as a member of the editorial board of scientific journals, programme and organisation committees of scientific international conferences and doctoral summer schools and is a member of several scientific projects. She is a recipient of the CLA award *Eva Verona* which is presented to the best young LIS professionals (2010), the award *Judita* for the best study of Croatian Renaissance heritage published in a scientific monograph (2014) and the Rector's Award of the University of Zadar (2019).



PETRA UDOVIČIĆ

Petra Udovičić is the CroRIS (Croatian Research Information System) team lead at the University of Zagreb University Computing Centre – SRCE. In this role, she oversees the development and management of CroRIS, ensuring its smooth operation and continuous improvement. She plays a pivotal role in advancing research information systems, contributing to the enhancement of Croatia's research landscape. Additionally, she actively collaborates with various stakeholders to promote the system's functionalities and benefits to the academic community.



ALEKSANDRA UZELAC



Dr Aleksandra Uzelac is a Research Advisor at IRMO and Head of the Department for Culture and Communication (<http://www.irmo.hr>). She holds a PhD (2003) in Information Science from the University of Zagreb and has 30 years of professional experience in the area of cultural research related to issues of digital culture and cultural policies. Her research interests focus on issues of cultural and social sustainability and the social transformation of contemporary societies, digital culture, cultural policy and cultural cooperation issues, cultural heritage, and gender balance in culture. Dr Uzelac has participated, and coordinated the IRMO team, in several EU-funded research projects. Most recently, she coordinated the IRMO team on the H2020 project SoPHIA - Social Platform for Holistic Heritage Impact Assessment (2020-2021) and on the project Rapids and Backwaters. Adapting Fast and Slow to a Digital Cultural Turn (2020-2023), financed by the Norwegian Research Council. Her work has been published in scientific journals and books. In 2018, she was one of the co-editors of the special issue of CIRR on "European Union and Challenges of Cultural Policies: Critical Perspectives" and, in 2022, of the special issue of Media Studies journal on the topic of platformisation in CCIs. She is also one of three co-editors of the book *Pregled kulturnog razvoja i kulturnih politika u Republici Hrvatskoj (An Overview of Cultural Policies and Cultural Development Trends in the Republic of Croatia)*, published in 2022. ResearchGate profile: https://www.researchgate.net/profile/Aleksandra_Uzelac.

EVA VITKOVIĆ

Eva Vitković is a graduate student from Zagreb at the Faculty of Humanities and Social Sciences, University of Zagreb. She completed the university undergraduate double major study programme in Information Science and Comparative Literature and is now graduating in a double major study of Information Sciences with an emphasis on library science and museology and Heritage Management. Her interests lie in public libraries, sociology, citizen science, literature and heritage preservation.



RADOVAN VRANA

Radovan Vrana (Zagreb, Croatia) graduated in Information Sciences and the English Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb. During the study, his interests were related to the use of information and communication technology in libraries. After graduation, he obtained a post at the Faculty of Humanities and Social Sciences in Zagreb, where he works today. In 1999 he received a master's degree in the field of social sciences with the topic of digital libraries. In 2003 he received a PhD. He is currently working at the Department for Information and Communication Sciences at the Faculty of Humanities and Social Sciences in Zagreb, where he is a Full Professor. His principal interests are digital libraries, digital repositories, research data, user studies, scientific communication, library management, and internet technologies in libraries.



ANA VUKADIN



Dr Ana Vukadin works as an editor of the Universal Decimal Classification (UDC), the world's second-most-used library classification system. Her areas of interest include conceptual modelling, ontologies, entity management, controlled vocabularies, metadata schemes and semantic interoperability across the GLAM community. Her previous experience includes the position of the bibliographic standards and metadata coordinator at the National and University Library in Zagreb, Croatia, where she was the editor-in-chief of the Code for Description and Access to Resources in Libraries, Archives, and Museums (2021), a resource description standard developed for heritage communities in Croatia (2021). Ana has served as a member of several IFLA bodies, including the Cataloguing Section Standing Committee and the Bibliographic Conceptual Model Review Group, and has authored the book *Metadata for Transmedia Resources* (Chandos, 2019), as well as several articles published in peer-reviewed journals and edited volumes. She is a member of the ICARUS Croatia.

YASIR YILMAZ

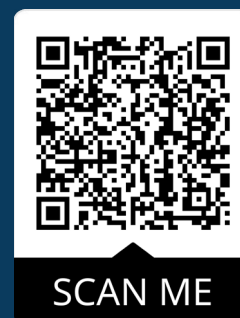
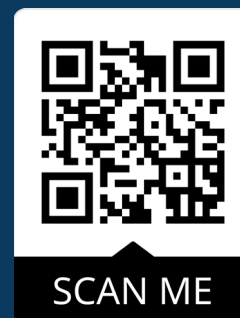


Yasir Yılmaz (b. 1982, Ankara) is a graduate of Public Finance and has completed his MA in Ottoman History at Bilkent University (Ankara, Turkey), where his doctoral supervisor was Halil İnalçık. Yılmaz then received a PhD (2015) in early modern Habsburg and European History from Purdue University (West Lafayette, IN, USA) where he worked with Habsburg historian Charles W. Ingrao. Yılmaz worked as an Assistant Professor at Palacký University (Olomouc, Czech Republic, 2016–2020) and held a Visiting Professor position at the Innsbruck University (2019–2020). Yılmaz held an Ernst Mach Stipendium as a doctoral student and a Richard Plaschka Stipendium

as a post-doc researcher from the OeAD. Since 2020, he has been working as a full-time member of the QhoD project where he edits German and Ottoman sources of Habsburg-Ottoman diplomacy. He is also working on his first book *The Road to 1683: A New History of the Second Ottoman Siege of Vienna*, which will be published by the Edinburgh University Press and will be his Habilitation work. Since 2016, Yilmaz has been regularly teaching undergraduate and graduate courses at Czech and Austrian universities, concerning the history of Islamic world-European encounters, the history of Ottoman-European diplomacy, and comparative histories of the Ottoman, Habsburg, and Russian empires.

GORAN ZLODI

Goran Zlodi holds a PhD in Information Sciences/Museology and works as an Associate Professor at the Chair of Museology and Heritage Management, Department of Information and Communication Sciences, University of Zagreb, Croatia. He's an active member of ICOM/CIDOC and contributes as a researcher to the InterPARES Trust AI project (2021-2026). He is involved in the "Discovering Old Dubrovnik Cathedrals" project to create interactive digital humanities research tools. Furthermore, he is part of the Technical working group responsible for developing ontology for the Cataloguing code, focusing on the rules for describing and accessing resources in libraries, archives, and museums (2021-present). His primary areas of research expertise include metadata interoperability, documentation methodologies, controlled vocabularies, virtual museums, and citizen science.



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