

4th DARIAH-HR International Conference

# DIGITAL HUMANITIES & HERITAGE 2024

Legacy and Innovation

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9-11 October 2024

Faculty of Humanities and Social Sciences in Split

BOOK OF ABSTRACTS

Digital Humanities & Heritage 2024  
Legacy and Innovation

**Editors:**

Koraljka Kuzman Šlogar, Anamarija Žugić Borić, Ivana Štokov

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Zagreb, 2024.

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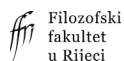
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Legacy and Innovation

PROGRAMME



## 9 October 2024 (Day 0)

9:00 am – 12:00 pm	<b>Workshop 1</b> (Room P8, Ground Floor) General Structural Refinement of Digital Languages for Performing Arts Description <i>Anamarija Žugić Borić, Cécile Chantraine Brillon</i>
12:15 pm – 3:00 pm	<b>Workshop 2</b> (Room P8, Ground Floor) Large Language Models in (Digital) Humanities <i>Benedikt Perak</i>
3:30 pm – 5:30 pm	<i>Guided city tour: Božidarka Ščerbe Haupt – Darka Walks With Marko (free)</i>
6:00 pm	<b>Promotion of Publications</b> (Literary Circle Split, Ispod ure 3, Split) <b>1) Digital Humanities &amp; Heritage – Proceedings of the 1st and 2nd DARIAH-HR International Conference, Zadar – Rijeka, Croatia 2021 – 2022</b> <i>(promoters: Marijana Tomić, Anamarija Žugić Borić)</i> <b>2) Konteksti kulture: Studije iz humanistike i umjetnosti</b> <i>(promoter: Dušan Medin)</i>

# 10 October 2024 (Day 1)

## Floor -1

9:00 am – 9:30 am	<b>Registration</b> (Registration Desk on the Ground Floor)
9:30 am – 10:00 am	<b>Opening Ceremony</b> DARIAH-HR, Ministry of Science, Education and Youth, Faculty of Humanities and Social Sciences in Split, University of Split, City of Split, Split – Dalmatia County, music intermezzo – Arts Academy in Split
10:00 am – 11:00 am	<b>Keynote Session</b> <i>Moderator: Koraljka Kuzman Šlogar</i> <b>Sally Chambers:</b> Making Knowledge Matter: Strengthening Infrastructural Collaborations in Digital Humanities and Heritage
11:00 am – 11:30 am	<i>Coffee break</i>
11:30 am – 1:00 pm	<b>Panel Session:</b> <b>DARIAH-EU National Consortia: Past, Present, Future</b> <b>Sally Chambers, Emiliano Degl'Innocenti, Koraljka Kuzman Šlogar, Inés Matres, Walter Scholger</b>
1:00 pm – 2:00 pm	<i>Lunch break</i>
2:00 pm – 3:30 pm	<b>Presentation Session:</b> <b>Ethical and Educational Considerations in Digital Humanities</b> <i>Moderators: Walter Scholger, Koraljka Kuzman Šlogar</i> <b>Aleksandra Uzelac:</b> Navigating Digital Cultural Policy: Croatia's Position in the European Context <del><b>Laura Bontemps:</b> Navigating Ethical and Legal Challenges in Multinational Digital Humanities Research for Archeological Sites: A Case Study in Karnak</del> <del><b>Lucia Binotti:</b> Integrating Generative AI into Romance- Languages Education: A Decade of Innovation and Future Directions</del> <b>Ana Mihaljević, Josip Mihaljević:</b> Croatian Church Slavonic on the Web <b>Discussion</b>

3:30 pm – 3:45 pm	<i>Coffee break</i>	
3:45 pm – 4:30 pm	<b>Poster Session</b> <i>Moderator: Ivana Štokov</i> <b>Danijela Birt Katić, Martina Krivić Lekić:</b> Učeka Project on Digital Platform omeka.net <b>Senka Božić-Vrbančić, Karolina Štefok, Marina Petak:</b> NP Telaščica: The Construction of Natural Beauty Through Digital Technologies and Social Networks <b>Gorana Duplančić Rogošić, Antonia Ordulj:</b> INIKOL – The Development of a Collocation Database for Learning Croatian as a Foreign Language <b>Jelena Glišović, Vlatka Lemić:</b> New Approach in Presenting European Travel Routes – E-ROUTES Project <b>Jasna Hoffmann:</b> Museum of Bečarac <b>Koraljka Kuzman Šlogar, Ivana Štokov:</b> Bridging the Past and Future: Digital Innovations in Archaeological Heritage Education <b>Vlatka Lemić, Tamara Štefanac:</b> Approaching the Migration Phenomena From Archival Perspectives: Reflections of Project AToM <b>Jelena Madunić, Matija Sovulj:</b> From Clippings to Collections: Dalmatian Curiosities <b>Irena Miholić:</b> Advancing Intangible Culture Through Digital Humanities: A Comprehensive Project Overview <b>Bojan Mucko, Romana Pozniak:</b> Railway Station From Another Perspective – Audio Tour <b>Aleksandra Uzelac, Sanja Tišma, Sunčana Franić:</b> The Value of Heritage for Sustainable Development and How to Evaluate It: SoPHIA Model <b>Emese Varga:</b> Visualisation Options for the Large Text Corpora Based on the Manuscript Sources <b>Discussion</b>	
	4:30 pm	<i>Trip to Sinj with organised transportation (free)</i>
	6:00 pm	<i>Museum Alka of Sinj (free entrance + guided tour)</i>
	7:00 pm	<i>Social dinner at the restaurant Alkarski dvori (self-paid)</i>

# 11 October 2024 (Day 2)

## Floor -1

9:00 am – 9:30 am	<b>Registration</b> (Registration Desk on the Ground Floor)
9:30 am – 10:30 am	<b>Keynote Session</b> <i>Moderator: Anamarija Žugić Borić</i> <b>Neven Jovanović:</b> A Philologist Looks Back – How the Digital Changed Our Workflows and Our Questions
10:30 am – 10:45 am	<i>Coffee break</i>
10:45 am – 12:15 pm	<b>Presentation Session:</b> <b>Innovations in Cultural Heritage Preservation</b> <i>Moderators: Marijana Tomić, Dušan Medin</i> <del><b>Patricia Cordeiro, Carolina Carvalho:</b> Dematerialization of the Inventory Processes of Intangible Cultural Heritage in Portugal: Case Study of the Shrovetide of Lazarim</del> <b>Roberto Lazzaroni:</b> Empowering Small Museums: Digital Technologies and Grassroots Efforts for Sustainable Futures <b>Laura Šejjić, Katarina Matkerić, Kristina Komšo:</b> Heritage Meets Innovation: Local Heritage-Based STEM Workshops for the Sake of Community Growth <b>Emiliano Degl'Innocenti, Alessia Spadi:</b> Bridging Tangible and Intangible Cultural Heritage: DARIAH.it's Contribution to the H2IOSC Project <b>Discussion</b>
12:15 pm – 12:30 pm	<i>Coffee break</i>
12:30 pm – 2:00 pm	<b>Presentation Session:</b> <b>Digital Archiving and Cultural Mapping</b> <i>Moderators: Irena Miholić, Zrinka Džoić</i> <del><b>Kristijan Simeonov, Maria Baramova:</b> DigitalSEE: Mapping Balkan Heritage Through 18th and 19th Century</del> <b>Vesna Župan:</b> The Heritage of The “Svetozar Marković” University Library in the Light of its’ Promotive Activities and Innovations

12:30 pm – 2:00 pm	<b>Josipa Maras Kraljević:</b> From the Analog Photographs to the Digital Archives: Using Photographs From the Croatian Homeland War for Cultural and Scientific Purposes <b>Nataša Jermen, Irina Starčević Stančić:</b> Digital Collections of the Miroslav Krleža Institute of Lexicography <b>Discussion</b>
2:00 pm – 3:00 pm	<i>Lunch break</i>
3:00 pm – 4:30 pm	<b>Presentation Session:</b> <b>Modern Insights into the Past</b> <i>Moderators: Cécile Chantraine Braillon, Margareta Turkalj Podmanicki</i> <del><b>Amit Chawla:</b> Ancient Scripts in the Digital Age: A Modern AI Tool for Ancient Script</del> <b>Mehak Sejwal:</b> Ancient Scripts, Modern Methods: Analysing the Ashokan Edicts <b>Nathan Cornish:</b> Mechanical Learning and the Book of Nature: Facilitating Interactions Between Artificial Intelligence and Medieval Medicine <del><b>Vera Zoricic:</b> From Silos to Symphonies: Interdisciplinary Collaboration and the Practice of Critical Digital Pedagogy in the Preservation of Cultural Heritage</del> <b>Discussion</b>
4:30 pm – 4:45 pm	<b>Closing Session</b>

ABSTRACTS

## Workshop 1

### General Structural Refinement of Digital Languages for Performing Arts Description

#### **Anamarija Žugić Borić, Cécile Chantraine Braillon**

During the pre-conference day of the 4th DARIAH-HR conference to be held in Split from 9 to 11 October 2024, the working group Theatralia, with Anamarija Žugić Borić and Cécile Chantraine Braillon as co-chairs, is organising a workshop in the frame of its new project “Performing Arts: Navigating through Digital Knowledge Models” (2023-25).

The former WG Theatralia project “Performing Arts: Transitioning to the Digital Age” (2021-23), also financed from the DARIAH-EU funds, has enabled the creation of an international network of researchers involved in digitising research in the performing arts. It also highlighted that one of the central issues in the epistemological transition implied by the digitisation of performing arts research is the need to reflect on a common computerised language for describing and representing the field. With the built team, WG Theatralia aims to initiate work on creating a computer model of knowledge and description related to the performing arts domain.

This workshop will be offered in hybrid mode and open to working group members, as well as symposium participants. It will be based on the WG's reflections on the composition of a model language for describing digital data from the performing arts. This workshop aims to continue the work begun in March on the creation of digital description languages for the performing arts, in the course of various workshops already organised: on the one hand, a description schema for performing arts archives based on the Dublin Core standard, and on the other, a controlled vocabulary (thesaurus) to describe the field, based on OpenTheso software.

## Workshop 2

### Large Language Models in (Digital) Humanities

#### **Benedikt Perak**

The workshop "Large Language Models in (Digital) Humanities" at DHH 2024 will provide a comprehensive exploration of the application and integration of large language models (LLMs) within the realm of digital humanities. This workshop, led by Dr. Benedikt Perak, assistant professor at the Faculty of Humanities and Social Sciences, University of Rijeka, will deal with closed and open-source language models, highlighting OpenAI's GPT-4o, Claude 3.5, and LLaMA 3.1. Participants will be introduced to cutting-edge API approaches and applications that facilitate the integration of these language models into diverse digital humanities projects.

The workshop will emphasize the significance of multilingual and multimodal capabilities, demonstrating how these systems can enhance research by allowing for the analysis of varied data types, including textual, visual, and auditory information. A key component of the workshop includes hands-on sessions utilizing Python in a Google Colab environment. These practical exercises are designed to equip participants with the skills to apply learned concepts through interactive tasks and manage their projects effectively. One of the workshop's focuses will be exploring the potential of generating structured outputs, a crucial feature for integrating language models into complex databases and research platforms.

The workshop aims to empower attendees with the tools necessary to leverage these powerful resources for enhancing their research projects and scholarly publications. This event caters to participants of all experience levels, from novice to advanced users, offering foundational methodologies as well as advanced techniques and application strategies.

Keynote

## Making Knowledge Matter: Strengthening Infrastructural Collaborations in Digital Humanities and Heritage

**Sally Chambers**

The British Library's strategy: [Knowledge Matters: the British Library 2023-2030](#), was [published](#) in May 2023, as the library celebrated 50 years of operation as the UK's National Library. Similarly, in 2024, during [DARIAH's current Strategic period 2019-2026](#), DARIAH celebrates 10 years as an operational European Research Infrastructure and ESFRI Landmark. The complementarity of the mission statements of The British Library and DARIAH is striking. The mission of the British Library is "to make our intellectual heritage accessible to everyone, for research, inspiration and enjoyment", whereas it is DARIAH's mission "to empower research communities with digital methods to create, connect and share knowledge about culture and society". In this context, this presentation will explore how the collaboration between cultural heritage institutions, such as the British Library, and research infrastructures such as DARIAH, has emerged and developed over the past 10 years. Topics such as understanding the role of research in the British Library's strategy and DARIAH's strategic focus on cultural heritage will be examined.

These explorations will be illustrated by examples of relevant projects and initiatives including [The European Library](#) and [Europeana](#), community-driven activities such as the [International GLAM Labs community](#) and the [Collections as Data movement](#), as well as emerging initiatives such as the [common European data space for Cultural Heritage](#) and the [Collaborative Cloud for Cultural Heritage](#). How the curation of cultural heritage data, guided by the FAIR and CARE principles, has led to a [Collections as Data checklist](#) and subsequent [workflow](#) published in the [Social Science and Humanities Open Marketplace](#), within the context of the European Open Science Cloud ([EOSC](#)). Collaborations that have pushed the boundaries of cultural heritage data into the

realm of humanities research data that have resulted in a [DARIAH Position Paper](#), [a thematic conference](#) and the establishment of the [CENL Dialogue Forum on Libraries as Data Infrastructures](#) to facilitate structural and strategic collaboration between Europe's National Libraries and Research Infrastructures will be investigated.

Finally, we will look forward to our next 10 (or 50) years of operation to anticipate how the complementary missions of humanities and heritage could evolve towards structurally strengthening our collaborations in the years ahead.

Panel

## Integrating National Consortia within the DARIAH Network: Challenges, Innovations, and Collaborative Successes

**Sally Chambers, Emiliano Degl'Innocenti, Koraljka Kuzman Šlogar, Inés Matres, Walter Scholger**

Since its establishment as a European Research Infrastructure Consortium (ERIC) in 2014, DARIAH (Digital Research Infrastructure for the Arts and Humanities) has played a transformative role in advancing the digital research landscape for the humanities and social sciences. With a commitment to fostering a robust and sustainable digital infrastructure, DARIAH has built a pan-European network that integrates diverse national consortia, each contributing unique expertise and perspectives.

This panel discussion will bring together national coordinators from Austria, Belgium, Finland, Italy, and Croatia to explore how DARIAH operates at the national level and how these efforts are synthesized into a cohesive and impactful European infrastructure. Each national consortium faces distinct challenges, from resource allocation and researcher engagement to aligning local and regional initiatives with DARIAH's broader strategic goals. Yet, despite these challenges, national consortia

have made significant strides in leveraging DARIAH's shared platforms, resources, and expertise to foster innovative research and collaboration.

The discussion will highlight examples of successful integration, where national-level initiatives have not only benefited researchers locally but have also contributed to the development of a broader European research culture. Specific focus will be given to the mechanisms through which DARIAH supports national efforts—such as the SSH Open Marketplace, DARIAH Campus, and the network of grassroots, researcher-led Working Groups. These platforms enable individual researchers to access tools, data, and training materials, thus bridging the gap between the needs of local research communities and the opportunities presented by a pan-European infrastructure.

Additionally, this panel will examine the dynamics of knowledge exchange and capacity building across the consortia. By fostering cross-border collaborations and promoting best practices, DARIAH aims to enhance the quality and visibility of research in the humanities and social sciences. Innovations born out of these collaborations—whether in terms of digital tools, pedagogical resources, or interdisciplinary projects—serve as a testament to the effectiveness of collective action and the shared vision of enhancing digital scholarship in Europe.

This discussion seeks not only to showcase achievements but also to provide a space for reflecting on the challenges ahead. As DARIAH moves into a new phase of development, issues such as sustainable funding models, digital inclusion, and the adaptability of infrastructure to emerging research needs will be critically addressed. Through this dialogue, we aim to inspire participants to consider the evolving role of national consortia within a transnational research framework and to encourage new, creative approaches to collaboration and infrastructure development.

Ultimately, this panel aspires to deepen our understanding of how national efforts can be integrated into a broader digital research infrastructure, to the mutual benefit of all stakeholders. By sharing experiences, lessons learned, and visions for the future, the panelists will contribute to a richer, more interconnected research ecosystem that continues to advance the frontiers of the arts and humanities in the digital age.

## Navigating Digital Cultural Policy: Croatia's Position in the European Context

**Aleksandra Uzelac**

As digital transformation reshapes cultural landscapes across Europe, the intersection of cultural policy and digital innovation presents both challenges and opportunities. Drawing on three years of research from the project *Rapids and Backwaters. Adapting Fast and Slow to a Digital Cultural Turn*, this presentation examines how digital culture is influencing the formulation and implementation of cultural policies. Through a comparative analysis of seven European countries—Croatia, the UK, Germany, Sweden, Spain, Norway, and Switzerland—the study offers insights into the evolving nature of digital cultural policies, now detailed in the open-access book *Digital Transformation and Cultural Policies in Europe*.

This presentation will focus specifically on Croatia's experience with digital cultural policy, exploring the trajectory of digitisation and digitalisation efforts in the cultural heritage, media, and audiovisual sectors. A critical review of available data and national strategic documents will highlight the contextual factors that shape policy-making, while also considering the impact of the EU legislative framework and funding. In evaluating the practical challenges of implementing digital cultural policies, the discussion will question whether Croatia's approach can be seen as "critical digital cultural politics," promoting public good, cultural rights, diversity, and access to information. This perspective will contribute to the broader discussion on how digital transformation is influencing heritage preservation and the future of cultural policy across Europe, making it highly relevant for the theme of the *Digital Humanities and Heritage* conference.

# Navigating Ethical and Legal Challenges in Multinational Digital Humanities Research for Archeological Sites: A Case Study in Karnak

**Laura Bontemps**

The digital humanities field offers immense opportunities for innovative research, particularly in cultural heritage preservation and visualization. However, it also presents significant ethical and legal challenges, especially when working with data from multiple jurisdictions. This paper explores these complexities through the lens of a research project focused on the use of archives photographs in a digital environment, photogrammetry and 3D modeling of two monuments from the Karnak temples in Egypt (the White Chapel of Sesostri I<sup>st</sup> and the Kiosk of Taharqa), a project that operates within the frameworks of both French and Egyptian legal systems.

The core issue revolves around the ethical management and legal governance of digital data. French and Egyptian laws offer different protections and impose distinct requirements for data use and dissemination. The primary question is: how can researchers ethically and legally manage and utilize digital data that crosses these national boundaries?

In this communication we'd like to address several topics on this matter. The intricacies of obtaining necessary permissions are quite different in both countries. In Egypt, this involves navigating the regulations imposed by the Ministry of Antiquities, which oversees cultural heritage protection. In France, data related to cultural heritage often falls under the jurisdiction of various intellectual property laws. Researchers must secure permissions from multiple stakeholders, including local authorities and institutions.

Another subject for discussion is the practicalities of data management. Data integrity and security can be difficult to ensure and one must comply to both countries' legal requirements. This is particularly challenging for photogrammetry which lack explicit copyright pro-

tection (in France, it is considered as a “technical gesture” and thus not protected) creating a grey area in terms of intellectual property rights and allowing by default their reuse for any purpose (including commercial) if the works are published.

Furthermore, the communication aims to examine the ethical implications of open data and open research principles. The push for transparency and accessibility in research conflicts with the need to protect sensitive cultural data. Part of our PhD project explore how researchers can balance these competing demands, proposing a framework that supports ethical decision-making while adhering to legal constraints. This includes strategies such as separation of data into multiple batches for publication, restricted access protocols, adding non-removable semantic annotation on published 3D models to bring them under intellectual property rights, and clear communication with all stakeholders about the potential uses of the data.

By analyzing the case study of monuments from the Karnak temples, we aim to provide practical guidance, or at least starting points of exploration for researchers working in multinational contexts. It highlights the importance of interdisciplinary collaboration between legal experts and domain specialists to navigate the complexities of digital humanities research. Ultimately, we seek to promote a more ethical and legally compliant approach to cultural heritage preservation and digital data management.

Note that this is part of a wider PhD research and still an ongoing work.

# Integrating Generative AI into Romance Languages Education: A Decade of Innovation and Future Directions

**Lucia Binotti**

Over the past decade, the traditional humanities curriculum has faced challenges in adapting to new technological advancements. This paper discusses the development, implementation, and impact of an interdisciplinary course titled "AI Literacy and Skills for Romance Languages, Cultures, and Heritages," which integrates generative AI into Romance languages education in the USA college classroom. By incorporating AI technologies, this course aims to enhance linguistic proficiency and cultural understanding, offering a modern approach to humanities education that addresses current academic and professional demands.

The course, designed for Humanities majors and Data Science minors at UNC Chapel Hill, aims to bridge the gap between technology and humanities. By leveraging AI tools, students engage in simulated linguistic and cultural scenarios, analyze historical texts, and create interactive learning environments. The course objectives are threefold:

1. **Integrate Generative AI into Romance Languages Studies:** Utilize AI to simulate linguistic and cultural scenarios, analyze historical texts, and create interactive learning environments.
2. **Develop Critical AI Literacy:** Teach students to critically analyze and utilize AI, recognizing its potential and limitations within the context of Romance languages.
3. **Foster Interdisciplinary Skills:** Equip students with skills that blend technical AI competencies with deep cultural and linguistic insights.

The course's design is grounded in seven strategic approaches, each targeting key aspects of effective AI integration in humanities education:

1. **AI-Enhanced Interactive Simulations:** Engage students in role-playing historical and cultural scenarios using AI, enhancing linguistic skills and cultural understanding.
2. **Customizable AI Tools for Creative Expression:** Enable students to co-create digital narratives and cultural artifacts with AI, promoting creative learning and cultural engagement.
3. **Critique and Analysis Exercises:** Use AI to generate texts for critical analysis, teaching students to engage with content critically.
4. **Tutoring and Mentoring Systems:** Develop AI tutors tailored to Romance languages to provide personalized linguistic and cultural training.
5. **Ethical and Societal Implications:** Integrate ethical discussions on AI use in cultural representation and preservation.
6. **Building AI Literacy:** Implement modules teaching AI operation and application, ensuring comprehensive understanding.
7. **Collaborative Research Opportunities:** Encourage original AI-assisted research in Romance languages.

The course has shown significant promise in enhancing students' AI fluency and cultural competence. Evaluation metrics include student feedback, academic performance, and longitudinal tracking of career impacts. Initial results indicate improved engagement and deeper understanding of both AI and Romance languages. Implementing such an innovative course comes with challenges, including ensuring faculty proficiency in AI tools, maintaining up-to-date resources, and addressing ethical considerations in AI applications. However, these challenges also present opportunities for continuous improvement and expansion. Future directions involve scaling the course to other language and cultural studies departments, as well as developing an open access online version for publication in MLA Commons and Darjah Education. This interdisciplinary course not only positions UNC at the forefront of integrating AI into humanities education but also serves as a model for other institutions. By examining the course's development and impact, this paper contributes to the broader discussion on how

digital humanities and heritage education can evolve in the next decade, aligning with DARIAH-EU's mission and advancing the integration of new technologies in humanities research and education.

**Keywords:** Digital Humanities, Generative AI, Romance Languages, Interdisciplinary Education, Cultural Heritage, AI Literacy, Interactive Learning, Ethical AI.

## Croatian Church Slavonic on the Web

**Ana Mihaljević, Josip Mihaljević**

Croatian Church Slavonic is the oldest Croatian literary language, developed from the first Slavic literary language – Old Church Slavonic. It was used from the 11/12 century and was mainly written in the Glagolitic script. At the Old Church Slavonic Institute in Zagreb, the central Croatian academic institution for the research of the Croatian Glagolitic script and Glagolism, from the beginning of 2024 the project *Development of the digital infrastructure model of the Old Church Slavonic Institute – DigiSTIN* has been conducted. The main goal of the project is to develop the website [stin.hr](http://stin.hr), which aims to become one of the centers for information and learning about the Croatian Glagolitic script and the Croatian Church Slavonic language. The project is partly dedicated to the creation of online content for learning the grammar and lexicon of the Croatian Church Slavonic language and the Croatian Glagolitic script. Part of the project is also dedicated to the development of the online version of the *Dictionary of Croatian Redaction of Church Slavonic*.

In this presentation, we will briefly introduce the DigiSTIN project, and then focus on the development of the e-grammar of Croatian Church Slavonic (currently developed at [stin.hr/gramatika](http://stin.hr/gramatika)) and the educational games for learning the Glagolitic script and the Old Church Slavonic language (available at [stin.hr/igre](http://stin.hr/igre)). The e-grammar for learning Croatian Church Slavonic is based on the Institute's printed grammar book *Hrvatski crkvenoslavenski jezik* (2014). The content of the digital grammar is presented as a web page with a menu for loading content that includes all parts of speech and syntax. Each of these categories is then divided into chapters presented by accordion menus. The accor-

dion menus display the content of the chapters through mouse clicks. The games on the website vary in content and type. There are games for learning the Glagolitic script, such as the memory game in which the player has to match Latin and Glagolitic letters, the snake game in which the player has to devour Glagolitic letters with a Latin letter, the shooting game in which the player has to shoot Glagolitic letters to get their Latin counterparts, the quiz in which the player has to guess Glagolitic letters and the Glagolitic puzzle game. There are also games to learn Glagolitic numbers, where the player has to transfer a number from Glagolitic into Latin, and a drag-n-drop game where the player drag a Glagolitic letter to a number, as the numbers in Glagolitic were also written with letters. The quiz based on the Facebook Word of the Month has also been developed. Every month a new Glagolitic word is published with its definition and an example of its usage, followed by a picture. In the quiz, the player has to choose the correct Croatian equivalent of the Croatian Church Slavonic word. After each answer, the player receives a feedback with the correct answer and an usage example. A similar quiz is currently being developed for learning grammatical forms, based on the tables of word forms from the e-grammar.

Poster

## Učeka Project on Digital Platform omeka.net

**Danijela Birt Katić, Martina Krivić Lekić**

"Policies of Recording Ethnographic Material 1897-1954: Teachers as Creators of Ethnographic Knowledge" (project acronym: Učeka) is a project by the University of Zadar's Department of Ethnology and Anthropology aimed at collecting teachers' ethnographic records stored in the State Archives in Bjelovar, Gospić, Zadar, the Croatian State Archives in Zagreb, the Croatian School Museum, and the Archives of the Department of Ethnology of the Croatian Academy of Sciences and Arts.

Research is focused on the actions and perspectives of teachers as collectors and recorders of ethnographic material from the late 19th to mid-20th century, particularly during the Banovina of Croatia. The challenge was to find early 20th-century records that document rural everyday life, customs, community relations, and attitudes towards schooling from the teachers' perspectives.

The project's primary aim is to revalue teachers' work as collectors and recorders of ethnographic material and popularize ethnological themes. Additionally, it seeks to make a significant contribution to the understanding of ethnologists' role in the modern context. To achieve these goals, the project has utilized the Omeka.net digital platform, an open-access repository that unifies, presents, and makes archival materials from various institutions accessible for public viewing.

On this platform, the digitized manuscript "The Village and Villagers" is housed in the State Archives in Bjelovar, and parts of the materials collected from other institutions are permanently available. Also, there is an exhibition on the life and work of teacher Stjepan August. An interactive map was also created based on information about records stored in the Department of Ethnology of the Croatian Academy of Sciences and Arts and the Croatian School Museum. The digital platform allows for the collected material's interpretation through virtual exhibitions and maps, showcasing the project's results even after its conclusion.

The collaborative project enables users and researchers to contribute by adding their materials. This presentation approach allows the general public and the scientific community access to thematically organized research materials stored in various institutions.

Poster

## NP Telašćica: The Construction of Natural Beauty Through Digital Technologies and Social Networks

**Senka Božić – Vrbančić, Karolina Štefok, Marina Petak**

In March 2024, as part of field site lessons at University of Zadar, we attended the Dugi Otok Trail event. During our three-day stay on the island, using the method of sensory ethnography and senso-digital walk, we dealt with the questions: In what way are we socially "taught" to observe the nature park? Where does such a view come from, what influences it? What affects the sensory experience in a nature park? In what way is a place created through sensory experience? How can we ethnographically record sensory experience, which is often expressed non-verbally (Culhane, 2017)? What constitutes a bodily experience - can our body limit the experience we have in space since bodily experiences arise from something social, they are not just innate. Looking through the photos in our mobile phones, in what ways do we choose what we consider to be an adequate and valuable memory or what to post on social networks? How important is the aesthetics of photography to us? What is the real picture of the physical space we are in anyway?

With this poster we question how the meaning of Nature is constructed and what meanings we convey through our photographs. Nature is a multifaceted construct - although presented as incredible, its incredibility must not only be experienced physically, but also virtually, or it does not have to be experienced at all, it is not fixed. The expectations we have of places and spaces come from the media, websites, social networks and the like. They present images and suggest the feelings that we should feel during certain activities, visits, etc. The feeling of

adrenaline, happiness, fulfillment during the trail race is suggested in the physical and virtual world - at certain places on the trail there were posters of "smilies" that were meant to cheer runners, photos on social media show smiling faces. The way we interact with the place is suggested. It is not (only) arbitrary, internal or psychological - it arises from the place we live in, which is constructed to create certain feelings (cf. Culhane, 2017; Rodman, 1992).

Poster

## INIKOL – The Development of a Collocation Database for Learning Croatian as a Foreign Language

**Gorana Duplančić Rogošić, Antonia Ordulj**

This poster presents the ongoing work on the development of a collocation database for learning Croatian as a foreign language – the INIKOL project, which is part of a larger project entitled *MWE-Cro* (Multiword Expressions in Croatian - Lexicological, Computational Linguistic and Glottodidactic Approach) of the Croatian Science Foundation.

The main goal of the *MWE-Cro* project is to develop an online searchable and publicly accessible repository of multi-word expressions in Croatian, describing their grammatical and semantic properties in detail. The database will be a valuable resource for various purposes: 1) linguistic research, 2) improvement of corpus tools for detecting various types of MWEs, 3) contrastive research applicable in translation, creation of parallel corpora and learning Croatian as a foreign language. The classification of MWEs is based on the existing theoretical frameworks, especially those that have shaped modern guidelines for the study of such phrases in the 21st century, which include advances in corpus and computer technologies, the use of MWEs in a spoken context and the adoption of Croatian as a foreign language. Currently, MWE databases are essential linguistic resources for any language and play a crucial role in the development of natural language processing. Therefore, this

online resource is of strategic importance for the Croatian language. The development of the INIKOL database will facilitate and improve the teaching of Croatian as a second and foreign language as the collocations entered into the database adhere to the Croatian A2: Descriptive Framework of Reference Level A2 (Grgić and Gulešić Machata, eds., 2017), which is in line with the Common European Framework of Reference for Languages (CEFR) and the content of Croatian level A2 textbooks for foreign learners. These collocations are categorized into thematic areas such as man, education, occupation and work, daily life, leisure and sports, weather and climate, etc. The main entries in the database are nouns, e.g. *family, school, pencil, city, sea, park, etc.* and verbs, e.g. *be, go, write, study, travel, etc.*, with other parts of speech, such as prepositions, adverbs, adjectives, to be included in the next phase.

Poster

## New Approach in Presenting European Travel Routes – E-ROUTES Project

**Jelena Glišović, Vlatka Lemić**

The project Time travel routes through Europe (E-ROUTES) is designed with the aim of delivering a new approach in presenting European travel routes through GLAM (Galleries, Libraries, Archives, Museums) holdings and artistic material that have mutual cultural denominations for the countries participating in the project. The project delivers a multi-layered platform in the form of digital collections, user-friendly application with augmented reality, multicultural artistic and specialist communication and exchange program. This multi-layered platform is providing means for the research, selection, digitization, presentation and usage of the travel routes material, such as travelogues, diaries, biographies, works of art, images, photos, etc.

The topic of travel routes is understood as a space for the intercultural dialogue and the basis for both cultural and tourist thematic routes that at intertwined levels connect the geographical space and the periods from the 18th century up until present time. This way travel

or journey, here observed as both individual and collective human experience, is presented as a way of communication that connects places and people through a common experience, which provides the basis for the shared cultural heritage and wider European perspective that crosses time, space, and borders.

E-ROUTES geographic interest are countries that make part of a well-connected region in terms of historical paths and modern highways. But it is not limited within the borders of Italy, Slovenia, Croatia and Serbia, nor the historical authors or artists originating from these countries are only present. The project has a wider European perspective, which also includes all European authors writing and creating about their experience of travel through the mentioned lands from the 18th century until present time.

Poster

## Museum of Bečarac

**Jasna Hoffmann**

The Museum of Bečarac, located in Pleternica, is a prime example of how contemporary technology can enhance and enrich the presentation and transmission of intangible cultural heritage across generations. Dedicated to *bečarac*, a form of traditional folk song recognized and protected by UNESCO, the museum also safeguards the cultural heritage of Slavonia, Baranja, and Syrmia. Its innovative fusion of tradition and contemporary technology offers a distinctive experience for visitors of all ages.

The museum consists of five thematic sections, each presenting *bečarac* as a living heritage of Slavonia, Baranja, and Syrmia — an integral part of Šokadija that is preserved and carried on by its people, the bearers of *bečarac*. Through a variety of interactive exhibits, visitors have the opportunity to immerse themselves in the world of *bečarac*, connecting with personal stories, authentic artifacts, and the recitations of *bečari* and *bečarice*. This interactive approach allows visitors to feel integrated into the community and experience *bečarac* in a personally meaning-

ful way. The Museum of Bečarac has been shaped by people's stories, experiences, and memories, and this is what gives it its unique energy and emotion, which the museum conveys to its visitors, creating new memories for future generations.

Poster

## Bridging the Past and Future: Digital Innovations in Archaeological Heritage Education

**Koraljka Kuzman Šlogar, Ivana Štokov**

The narrative of cultural heritage has always been intertwined with efforts to preserve and present it in ways that transcend physical boundaries and the passage of time. Modern technological advancements provide new means for safeguarding, exploring, and showcasing these treasures, with digital archaeology emerging as a key tool in this transformation. At a time when cultural assets face the dual challenges of degradation and the opportunities provided by digital media, the project *DigiArcheoSpace* - Modern tools for documenting and presenting the cultural heritage in archaeology, co-funded through the Erasmus+ KA220-HED program, establishes a crucial foundation for integrating modern technologies into educational processes. In the context of higher education, the digitization of archaeological heritage not only ensures the preservation of artifacts but also creates opportunities for interdisciplinary approaches, connecting archaeology, history, information science, and technology.

Digital archaeology, as a new paradigm in research and education, allows the creation of virtual environments that reconstruct the past in previously unimaginable ways. Through the use of technologies such as 3D modeling, artificial intelligence, and virtual reality, today's students and researchers can not only learn about archaeological heritage but also actively participate in its documentation and presentation. In this sense, the *DigiArcheoSpace* project addresses the growing demand for flexible, accessible, and modern digital educational tools that align with current educational standards.

By fostering collaboration among institutions from multiple countries, this project not only enhances educational capacities in the field of archaeology but also promotes a European approach to lifelong learning, relying on micro-credentials and modular learning methods. Through the digitization of cultural heritage, we are not merely preserving the past, but also extending it into the future, creating a new dialogue between tradition and modern technology.

Poster

## Approaching the Migration Phenomena From Archival Perspectives: Reflections of Project AToM

**Vlatka Lemić, Tamara Štefanac**

Creative Europe project AToM - Archives and Traces of Migration (2022-2025) is dealing with migration phenomena from archival perspective. Project partners from Croatia, Spain, Hungary and Netherlands, that reflect different institutional framework, regulations and professional practice existing in the archival community, jointly put focus on the importance of collecting and preservation of records documenting migration issues. AToM aim is to investigate and develop best practices for the appraisal, creation, preservation and access to archival and other documentary heritage material relating to emigrant, immigrant, displaced and refugee, migrant worker, student, and other categories of expatriate and diaspora communities. Project plan is oriented toward the three main objectives: reinforcing the capacity of archivists and other documentary heritage professionals in the area of historical and contemporary migrations; connecting archivists and documentary heritage professionals with respective migrant communities (e.g., descendants of immigrants, groups, and individuals); co-creating specific cultural products (e.g., finding aids, oral histories, exhibitions) with members of the respective communities. Authors will provide an introspective of project activities, putting emphasize on the virtual exhibition, oral histories and other perspectives for communication of migration narratives.

Poster

## From Clippings to Collections: Dalmatian Curiosities

**Jelena Madunić, Matija Sovulj**

This work describes the implementation of Omeka content management system (CMS) in the process of creating a digital collection of newspaper clippings from the newspaper rubric titled 'Dalmatian Curiosities', published in the regional daily 'Slobodna Dalmacija' between 1958 and 1962. (<https://virtual-svk.org/cms/s/dalmatinski-kurioziteti/page/naslovna-stranica>). Omeka is a staple tool in digital humanities and a popular choice for GLAM institutions, adhering to formal standards for metadata description and facilitating the use of controlled vocabularies, enhancing consistency and searchability. The actual content, which showcases unusual stories and astonishing facts sent in by readers and correspondents from small local communities, also included family names and locations, allowing us to explore additional functionalities of Omeka, such as geolocations. The methods for curating digital exhibitions in academic libraries were adapted to reach a wider audience, specifically in the dissemination phase. The results demonstrated that community engagement of academic libraries can be extended beyond the academic realm, using digital tools in the context of popular culture and reinterpretation of local regional history.

Poster

## Advancing Intangible Culture Through Digital Humanities: A Comprehensive Project Overview

**Irena Miholić**

This scientific poster presents a project that continues the long-term research of the Institute of Ethnology and Folklore Research (IEF), within the Reference Center for Intangible Culture. The main goal of

the project is to enhance the study and preservation of intangible culture by utilizing modern technologies and digital humanities methods.

The project operates on several levels. In addition to building on existing research with the help of cutting-edge technologies and digital methods, it will establish collaborative networks of scientists, experts, artists, tradition bearers, and the public for knowledge exchange. This will enable the creation of a unique database with information on bearers of intangible culture in Croatia, the diaspora, and national minorities, and the launch of a digital platform for sharing the results. Reflections, results, and analyses will be shared with the academic community. We will offer local partners a series of workshops and educational programs to promote the preservation of intangible culture and the use of digital tools, and organize training on the collection, processing, and management of data using digital technologies.

Connecting traditional cultural research with innovative digital methods, expanding access to cultural data, and fostering collaboration among key stakeholders is the goal we aim to achieve with this project.

Poster

## Railway Station From Another Perspective –

### Audio Tour

**Bojan Mucko, Romana Pozniak**

This ethnographic walk, instructed by an audio narration, is designed to introduce participants to migration movements in/through Croatia, focusing on the zone of public space gravitating around the Main Railway Station in Zagreb and the space of everyday life of people on the move. It relates particularly to the period of flexibilization of transit from mid-2022 to mid-2023 which has occurred after years of intensive police violence. Audio-tour was created on the basis of field notes of researchers gathered by the project European Irregularized Migration Regime at the Periphery of the EU: from Ethnography to Keywords (ERIM). Historical, observational-interpretive and phenom-

enological perspectives are intertwined in a multi-layered narrative. It is conceptualized in the same time as a form of presentation of the research insights and as a tool for independent ethnographic research of public space.

Poster

## The Value of Heritage for Sustainable Development and How to Evaluate It: SoPHIA Model

**Aleksandra Uzelac, Sanja Tišma, Sunčana Franić**

The SoPHIA project, *Social Platform for Holistic Heritage Impact Assessment* (H2020), was initiated to address the growing need for more comprehensive approaches to assessing the impact of interventions on cultural heritage. With cultural heritage increasingly recognized as a strategic resource for sustainable development, the project focused on developing an advanced and multidimensional model for evaluating the social, cultural, economic, and environmental impacts of heritage projects.

Coordinated by Università degli Studi Roma Tre (Italy) and supported by six other partners from across Europe, including IRMO from Croatia, the SoPHIA model is designed to align with the European Union's strategic goals for smart, sustainable, and inclusive growth. The project responds to the lack of shared standards and guidelines in this field by proposing a framework that integrates multiple domains and perspectives, with a special emphasis on sustainability and resilience.

The SoPHIA model is based on four interconnected domains of impact: social, cultural, economic, and environmental. These domains are evaluated across three axes: time (ex ante, mid-term, and ex post), people (stakeholders), and domains (multidisciplinary perspectives). This structure allows for a comprehensive view of the effects of heritage interventions, both immediate and long-term, with an emphasis on the wellbeing of communities and their environments.

The project also highlights the importance of involving a wide range of stakeholders in the impact assessment process, including local communities, policymakers, cultural institutions, and the private sector. By ensuring that these stakeholders are engaged in decision-making and evaluation processes, the model promotes transparency and inclusivity, two key elements for fostering sustainable heritage management.

A key contribution of the SoPHIA model is its alignment with the United Nations' 2030 Agenda for Sustainable Development, particularly in recognizing cultural heritage as a contributor to the Sustainable Development Goals (SDGs). By providing both qualitative and quantitative indicators, the model aims to measure the direct and indirect impacts of heritage projects on social cohesion, cultural diversity, economic innovation, and environmental sustainability.

However, the application of the SoPHIA model also reveals some challenges. One of the major findings of the project is that very few heritage projects in Europe have employed holistic impact assessments, with only 6% conducting evaluations across all four domains. This gap underscores the need for more widespread adoption of multidimensional assessment tools to ensure that heritage interventions contribute to long-term sustainability.

In Croatia, the SoPHIA model has been particularly relevant in assessing the impacts of heritage interventions in the cultural heritage, media, and audiovisual sectors. The model has been used to critically evaluate national strategic documents and policies related to cultural heritage, assessing their effectiveness in promoting sustainability and resilience.

The SoPHIA project represents a significant step forward in the development of holistic and inclusive approaches to heritage impact assessment. By incorporating multiple domains of impact and engaging diverse stakeholders, the model provides a comprehensive tool for evaluating the success of heritage interventions. As cultural heritage continues to play a key role in Europe's sustainable development strategies, tools like SoPHIA will be essential for ensuring that heritage projects promote social, cultural, economic, and environmental wellbeing.

Poster

## Visualisation Options for the Large Text Corpora Based on the Manuscript Sources

**Emese Varga**

Since the establishment of the Digital Humanities Centre (DHC) in 2020, our fundamental aim has been to raise awareness among researchers and the general public about the manuscript material in public collections, and the unique items in the collection of the National Széchényi Library (NSZL). On our digital humanities platform, dHUpLa (<https://dhupla.hu/>), we publish digital text editions of writers' and intellectuals' correspondence, diaries, and other historical sources. One effective way to approach these large text editions is through data visualizations. The aim of the poster presentation is to show various ways of visual representation of large text corpora.

Data derived from manuscript sources and stored in databases (catalogues, library databases, tables, repositories) can raise new questions and perspectives in research through impactful visual representations. Based on the correspondence, data visualizations reconstruct the relationship system of a person in focus, contextualise the data historically and geographically, and reveal previously unknown characteristics and aspects.

The poster will present map visualization, network of contacts and stylometric analysis. It will also include the data visualization tools and methods which may provide guidance to GLAM sector institutions to create graph-based, online, and freely accessible visualizations of large data sets.

Keynote

## A Philologist Looks Back – How the Digital Changed Our Workflows and Our Questions

**Neven Jovanović**

The digital transformation has reached the point where certain of its features have become invisible; that is, we are so used to them that we become aware of the differences only through a comparison with the way we worked and asked questions a few decades ago. Such an introspective comparison for the discipline of philology (understood, in my case, as study of texts from the past) will invite reflection on what has been done, and what has not. Some changes may appear trivial – for example, increasing capabilities to access and search texts, and to assign labels to everything – but I will show that they were actually game-changing. On the other hand, some great promises may have led to much less impressive outcomes. From a similar vantage point of comparison and reflection I will also propose some ideas about where we are going, as opposed to where we say we are going.

## Dematerialization of the Inventory Processes of Intangible Cultural Heritage in Portugal: Case Study of the Shrovetide of Lazarim

**Patrícia Cordeiro, Carolina Carvalho**

Taking the adoption of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage as a starting point, this article begins by contextualizing and analyzing the different types of ICH registries on the Digital Platform Matriz PCI (National Inventory of ICH) and how they have evolved in tandem with the technological advances applied to heritage documentation. This is followed by a discussion on how different components that make up the ICH are alive and active, arguing that their documentary record, faces limitations,

as its “digital representation”, varies in itself in form, methodology and outlet, and is not as dynamic as ICH. Thus, the dematerialization of inventory processes is a fundamental part of their safeguarding as an evolution registry, meaning every process should be unique.

In the second part of the article, we analyze the inventory registry of the Shrovetide of Lazarim, a winter festivity in the region of Lamego, Portugal, in the framework of the National Inventory of ICH – by deconstructing its inventory and registration process, highlighting the positive and negative aspects of the current platform. In conclusion of this article, we include inputs that could be taken into consideration regarding the use of digital tools for ICH inventorying, in a way that is innovative but still represents different traditions with accuracy while attending to their diversity, contributing for the current debate on ICH digital representation and interpretation.

## Empowering Small Museums: Digital Technologies and Grassroots Efforts for Sustainable Futures

**Roberto Lazzaroni**

Small local museums in the last years, far from large urban centers and tourist routes, have experienced difficult times related to the scarcity of available resources and public disengagement, in favor of big events. This means trudging to fulfill the mission that ICOM has defined: the preservation, safeguarding, fruition, and construction of inclusive and democratic spaces. Small local museums play a function of presiding over local culture and reflecting on the present.

Much academic research presents studies on the use of technologies within cultural heritage digitization projects, but the field reality of small museums often tells of difficulties in having funds and expertise to use basic technologies. The case I present is a doctoral research I am conducting at the Museo Etnografico dell'Alta Brianza, in Galbiate, Italy. In recent years the difficulties have increased so much that this

institution is unable to complete projects to catalog the material collection or the photographic collection, just as the owning institution has decided not to pay for Internet services to make usable the audio of anthropological lectures held over the years. The same activities for the public are carried out thanks to the time that volunteers devote to the museum to which they are emotionally attached, since the only employee, the director, is unable to perform all the tasks involved.

In this situation of difficulty and a precarious future, a group of young volunteers is co-constructing a project from the bottom up to think about how they can do research today and the way to succeed in giving the museum a sustainable future. Digital technologies, in this field, have the role of a real social actor, capable of directing choices, shaping future expectations, manifesting discomforts, contradictions, and limitations. What is being built is crafted and shared knowledge aimed at exploiting what digital platforms offer for free. But at the same time, digital capitalism forces people to pay for some services, which becomes difficult for a group of young volunteers without financial and technical support.

I carried out a real participant observation, working together with the group of volunteers, first reflecting on the role of local museums within their territory, then realizing an autoethnographic exhibition, and finally discussing the next steps to be taken to open a dialogue with the local communities in which it is the museum that goes out of its seat to fulfill its mission, thus also giving the museum itself hope for the future. Digital technologies, within this field, are not useful accessories but actors with whom it is necessary to know how to interface.

Through the analysis of the expectations, possibilities, difficulties, and finally, the results obtained by the group of volunteers, it is possible to reflect on the needs that small local realities may have, breaking out of the contemporary rhetoric of technology within everyone's reach. Digital technology can become an actor in building the sustainable future of a small local museum, but it is important to know the possibilities and resources needed to implement the different projects.

## Heritage Meets Innovation: Local Heritage-Based STEM Workshops for the Sake of Community Growth

**Laura Šejić, Katarina Matkerić, Kristina Komšo**

In the evolving landscape of education and community development, integrating local heritage with STEM (Science, Technology, Engineering, and Mathematics) education presents a unique opportunity for fostering community growth and engagement. Consequently, the Friends of Heritage Association started in 2023 an innovative initiative, "STEM and Heritage Workshops", targeting young high school students in Ivanić-Grad, Croatia. The workshops aimed to integrate STEM sciences with cultural heritage, creating skills and interests that support the development of creative and cultural industries. During the workshops, the students engaged in tasks such as documenting and entering objects into a virtual museum, 3D modeling and 3D printing historical locations, mapping local natural heritage systems in QGIS, and processing bioarchaeological material. These workshops showcased the essential role of STEM in social sciences and humanities, underscoring the need for collaborative efforts to preserve and innovate within the cultural sector. The increasing demand for digital object documentation, archaeological analysis, digital mapping and 3D modeling highlights the importance of equipping the next generation with the necessary skills. The ultimate goal was to sensitize, empower, and actively involve young people in heritage projects, creating a cultural consciousness and encouraging engagement in heritage-based sciences. This approach also highlighted the importance of interdisciplinarity in achieving superior outcomes, promoting the valorization and research of local cultural heritage through digital skills. By leveraging local heritage as a foundation, these workshops made not only STEM subjects more relatable and engaging for participants but also instilled a sense of pride and identity. Through a series of hands-on activities, the participants learned the fundamentals of digital tools and scientific principles within the humanities and they simultaneously gained a deeper understanding of their local heritage. These activities were designed to highlight the relevance of STEM in everyday life and its historical context, thereby

bridging the gap between past and present. It was also demonstrated to young people that cultural heritage research can be approached in various ways, continually evolving with modern technologies, and is far from being monotonous or solely for heritage enthusiasts.

This presentation will provide an in-depth overview of the four interdisciplinary workshops conducted, which combined educational lectures with hands-on activities. It will also detail the conceptual framework, development process and both the advantages and disadvantages of the mentioned workshops. Additionally, we will discuss the collaborative efforts required to bring these workshops to fruition, including partnerships with schools, local educators and STEM professionals. Ultimately, this presentation aims to demonstrate how blending heritage with STEM education can serve as a powerful catalyst for community growth, fostering a generation that is both innovative and connected to their local heritage.

## Bridging Tangible and Intangible Cultural Heritage: DARIAH.it's Contribution to the H2IOSC Project

**Emiliano Degl'Innocenti, Alessia Spadi**

This paper presents the activities carried out by the Italian node of DARIAH-ERIC (DARIAH.it) within the Humanities and Cultural Heritage Italian Open Science Cloud (H2IOSC) project, a national initiative under the Italian Recovery and Resilience Plan (NRRP). H2IOSC is a federated cluster comprising Italian branches of four prominent Research Infrastructures (RIs) within the ESFRI domain of Humanities and Social Sciences (aka Social and Cultural Innovation): CLARIN, DARIAH, E-RIHS, and OPERAS.

Within this project, each RI is tasked with developing pilot platforms or hubs based on real-world research scenarios. DARIAH.it is spearheading the development of two pilots: the Digital Philology Hub and the Digital Heritage and Memory Hub. These hubs aim to bridge the gap between tangible and intangible aspects of cultural heritage

objects by removing technological and semantic barriers, enabling data interoperability across diverse disciplines studying the same objects or contexts.

To showcase the results of the solutions implemented, each RI is in charge of developing pilots, domain-specific platforms or hubs to be built on real-world research scenarios. DARIAH.it is developing two pilots, Digital Philology Hub and Digital Heritage and Memory Hub, to bridge the gap between tangible and intangible aspects of cultural heritage objects by removing technological and semantic barriers to let data become interoperable with resources from different disciplines studying the same objects or contexts.

DARIAH.it's approach to achieving full interoperability has two primary focuses. Firstly, it is establishing a distributed IT infrastructure capable of hosting diverse and computationally intensive software services; secondly, it is developing a Common Semantic Framework, a collection of domain ontologies with comprehensive mapping and validation tools covering the areas of interest of the involved RIs.

The construction of this semantic framework leverages valuable experiences from other projects and clusters, notably PARTHENOS, RESTORE and SSHOC. The core of the framework is based on CIDOC-CRM (with extensions) due to its widespread adoption and proven effectiveness in similar contexts. The H2IOSC framework extends the one developed in the SSHOC project and formalized in the SSHOCro Ontology, which is itself aligned with the CIDOC CRM to enhance data integration and retrieval across domains.

While different RIs contribute diverse information layers, this collaborative approach facilitates advanced searching and cross-referencing, providing a holistic view of the cultural and historical significance of artifacts to the research community.

This paper details the ongoing work of DARIAH.it within the H2IOSC project, highlighting the methodological approach, technological solutions, and practical applications of the developed semantic framework. By addressing the challenges of interoperability and data integration, this research contributes to the advancement of digital humanities and the preservation and understanding of cultural heritage in the digital age.

## DigitalSEE: Mapping Balkan Heritage Through 18th and 19th Century

**Kristiyan Simeonov, Maria Baramova**

DigitalSEE is an extensive digital repository that houses images and text collections, including woodcuts, engravings, maps, travelogues, diplomatic reports, newspapers, journals, and archival materials. The project aims to preserve and make Bulgaria's 19th-century historical information accessible by blending modern technology and user-friendly solutions, primarily generating TEI XML files. The interdisciplinary team includes archaeologists, epigraphers, historians, and scholars focusing on Balkan national identity. The research focuses on the Via Diagonalis (Belgrade to Edirne) and the Lower Danube Region (Moesia), which are crucial in forming national identities influenced by Enlightenment and nationalism.

DigitalSEE employs a Python Flask web application, AWS, and interfaces built with Gradio and Streamlit. The workflow includes historical data curation using a modified TEI XML format, data processing, input, storage, and retrieval, ensuring accessibility for scholars. Tools for geo-spatial visualization and image cataloging enhance data consistency and organization. Future perspectives include training an image recognition model and applying topic modeling to textual data to further the research and analysis.

## The Heritage of The “Svetozar Marković” University Library in the Light of its’ Promotive Activities and Innovations

**Vesna Župan**

The main suppositions of this paper are: that acquired professional and scientific contents exist in the Library, that the Library would like to show them to the public at least partly, and to protect its’ scientific as well as

cultural heritage in order to contribute to the enlightenment of readers. The “Svetozar Marković” University Library whose jubilee – 100 years since its’ opening is approaching, has several dozens of legacies in its’ fund. Professional cataloguing of materials including classifying, as well as the using of them for the organization of exhibitions are some current tasks of library staff. The exhibitions of library materials are being realized with the intention to focus the attention of the public to the collections of the Library, to its’ services and programmes. The heritage of the Library does not contain only text books but also theses and conference books. It contains also journals, historical maps, atlases, photo albums, and other materials.

The aim of this paper is to make the heritage of this Library closer to readers and to explain how library staff takes care of it, which innovations are used in the work with those materials. Besides that, the author of this paper wishes to show the influence digitization makes to the work with the library materials, particularly if it is known that the works from legacies are being used for the promotive activities such as the exhibitions are. The agile methodologies are being implemented more and more often in the domain of the promotive activities of the Library. There is a permanent inflow of documents onto the site of this central university Library. Such a convergency of documents makes a much stronger influence on the users. It makes the adoption of new information faster and more successful than earlier.

This paper concentrates on the legacies in the Library which implements innovations in its’ own work. This Library saves the spirit of the past. Except that, its’ personnel has to face those international tendencies which refer to the technical progress in librarianship and informatics. This Library is known for its’ legacies. Library visibility is being developed in the process of digitization which is in accordance with the policy of open access. This may lead to the increase of citations in scientific papers. It is one of the ways for each university to keep its’ own rank on the list of internationally recognized universities or to pass from that position onto a higher one. University contribution to the globalizing becomes more obvious due to the implementation of innovations in Library work with the aim to save the heritage. It is a reason to implement the innovations gradually but thoroughly in the ambient of the Library. There are favourable social implications of innovations

used in the practice of the Library having in mind that it participates actively in the process of digitization in the contemporary society. It is to acquaint diverse generations with cultural and scientific heritage as well as to make that same heritage closer to people from different cultural and geographic areas.

## From the Analog Photographs to the Digital Archives: Using Photographs From the Croatian Homeland War for Cultural and Scientific Purposes

**Josipa Maras Kraljević**

Photographs have played a crucial role in documenting historical events, and the Croatian Homeland War for Independence is no exception. Thanks to technological advances, analog photographs from that period have been successfully converted into digital formats, making them more accessible for cultural and scientific purposes. During the analog era, photographs were stored in physical archives, often with limited access and complicated procedures for obtaining information. The digitization of these photographs has significantly improved their protection and durability, as well as facilitated faster access to information by transferring them to digital databases and the eCulture (eKultura) portal. This process involves scanning high-resolution analog photographs, recording metadata for each image, and storing them in digital archives.

One of the particularly prominent projects in Croatia, in which The Croatian Memorial-Documentation Centre of the Homeland War has only participated for a short time, is the eCulture portal. It is a portal that allows the general public, researchers, students, and scientists to access (for now only) digitized photographs of the Croatian Homeland War, and hopefully in the future documents and multimedia records. This initiative not only preserves valuable records, but also promotes their use for educational, research, and cultural purposes. The eCulture

portal and digital archives in general help raise awareness of historical events among the general public, promoting collective memory and understanding.

Although digitization brings numerous advantages, it also faces challenges, among which are still insufficiently resolved copyright issues faced by the archivists of The Croatian Memorial-Documentation Centre of the Homeland War, among others. According to what has been done so far, it seems that the legislators will still have a lot of work to do to arrange the legal framework regarding the respect of the copyright of digital photographs kept in archives, which should be available to users. Proper management of rights and obligations related to digital photographs is essential to their legal and ethical approach.

In conclusion, the transition from analog photos to digital formats and their integration into the eCulture portal represents significant progress in the use of photographs from the Croatian Homeland War for cultural and scientific purposes. This process not only enables better preservation and accessibility of historical material but also encourages its active use in education, research, and raising public awareness.

## Digital Collections of the Miroslav Krleža Institute of Lexicography

**Nataša Jerman, Irina Starčević Stančić**

The systemic digital transformation of the Miroslav Krleža Institute of Lexicography, the Croatian publishing house and scientific institution, was initiated in 2009, when the Institute started developing open access collections of digital editions (encyclopaedias, encyclopaedic monographs, lexicons, dictionaries etc.). This presentation aims to provide an overview of the Institute's digital encyclopaedic collections, which currently comprise of approximately 400,000 articles from 30 editions.

The role of the Institute is to systematise, store and distribute scientifically verified information in all fields of knowledge, as well to understand Croatia's natural, historic and cultural heritage, and to preserve

its cultural and social identity. The Institute's potential lies in the huge resources of created and stored knowledge, which is continuously being digitised since 2008. In 2009 the *Portal of Knowledge*, the collection of archival digitised editions was made available online.

The key step to the Institute's digital transformation was the launch of online edition of the *Croatian Encyclopaedia* (<https://enciklopedija.hr/>) in 2013, constantly updated and expanded general encyclopaedia. Containing more than 71,000 entries, this encyclopaedia has been established as one of the principal digital reference sources in Croatian language with approximately 30,000 visits a day.

The *Croatian Encyclopaedia of Technology* was launched in 2014 as the first Croatian encyclopaedia simultaneously published as print and online edition at the *Portal of the Croatian Technology Heritage* (<https://tehnika.lzmk.hr/>), which provides content-related data in each article, primarily aimed at linking to external sources.

The *Collection of Encyclopaedic Heritage* (<https://e-bastina.lzmk.hr/>), containing more than 95,000 entries from 12 digitised editions printed from 1954 to 1996, was launched at the end 2023. The same year saw the new interface and functionalities of the *Portal of Knowledge* (<https://enciklopedija.lzmk.hr/>). At present, the *Portal* consists of 11 digitised editions with more than 160,000 entries, as well as of two aforementioned ongoing editions *Croatian Encyclopaedia* and the *Croatian Encyclopaedia of Technology*. These collections will continue to expand in the future as new encyclopaedias and lexicons are being digitised.

All editions and collections, as well as additional digital content, are accessible via the Institute's website (<https://www.lzmk.hr/e-leks/online-izdanja>).

Along with the dissemination of scientifically verified knowledge, as well as facilitated access and searchability, digital encyclopaedic content gives the possibility of linking to the digital data and collections of other research and cultural institutions. Thanks to this increased connectivity, the Institute has been taking part in several projects, initiatives and communities, thus contributing to the development of the field of digital humanities and heritage.

## Ancient Scripts in the Digital Age: A Modern AI Tool for Ancient Script

**Amit Chawla**

This paper aims to present "The Script App," an app that teaches ancient scripts to enhance the experience of a script learner. It also assists any researcher attempting to decipher an inscription or manuscript through Artificial Intelligence (AI) and Machine Learning (ML). This is crucial because the origin of writing marks a major milestone in human history, which allowed the transmission and preservation of ideas and knowledge. Scripts have, for millennia documented historical, cultural, linguistic, economic, political, social and almost all other aspects of life. Due to this, they have been integral to most major civilizations. However, they are also easy to forget and hard to decipher. Palaeography and Epigraphy, are the key disciplines attempting to unravel the mysteries of these texts. In doing so, they directly or indirectly draw from various fields, related to, but not limited to archaeology, heritage, culture, socio-political and economic history. However, not many experts can be found in third-world countries and these scripts might soon be lost. Digital documentation, thus, seems to be an apt attempt at preservation before they do. The paper uses the case study of the Brahmi Alphabet that is taught from scratch. As the user progresses further, he/she is given challenges with increasing difficulty until reading of Brahmi inscriptions becomes possible. The paper further explains how AI and ML have been used to train The Script App on the Brahmi inscriptions to perform Optical Character Recognition (OCR) as well as enhance the quality of the text from the image presented. This OCR works on not just printed, but hand-written notes and even stone inscriptions. Thus, "The Script App" represents a groundbreaking approach to the teaching and preservation of ancient scripts by leveraging the power of AI/ML, the app provides a comprehensive educational tool for learners and researchers alike. This technological innovation is particularly crucial for regions with limited access to experts who can read these scripts.

Keywords : Digital Humanities, AI/ML, Inscription Documentation

## Ancient Scripts, Modern Methods: Analysing the Ashokan Edicts

**Mehak Sejwal**

Digital Humanities as a discipline has evolved greatly in the last decade. However, these advances have, to a great extent, remained limited to and focused on the needs of the Western world. This paper explores the possibilities of Digital Humanities in the third-world countries of the East, with a case study of the study of the 3rd-century BCE inscriptions of Emperor Asoka through close and distant reading. The Brahmi, Kharosthi, Greek, and Aramaic inscriptions of the Mauryan Emperor are inscribed on rocks and pillars across the Indian subcontinent. Traditional methods of reading inscriptions with attention to detail, transliteration and translation have been applied to create a corpus. The subject matter of these "edicts" of Asoka thus collected is varied, it includes proclamations, instructions, promotion of non-violence, moral and ethical code of conduct or dhamma for the citizens, governance, welfare, etc. Computational tools have then been used to study word frequency analysis and collocation analysis, and create visualizations like word clouds and trend graphs in the original language. This helps in revealing patterns, themes, and structures that might not be immediately apparent through traditional close reading. The results demonstrate how computational methods can be applied even to the native scripts and languages of the Eastern world to provide a compelling way to present these findings, making the complex data accessible and engaging for both scholars and the general public. The research provides a nuanced approach to textual sources of foreign scripts and languages and illustrates the transformative potential of digital humanities tools to deepen our understanding of them. This approach not only provides valuable insights into the history but also acts as an enhanced learning tool while preserving the inscriptions for posterity. The paper finds significant potential for advancing scholarship of digital humanities tools in the Eastern world and shows that computational methods can be applied to any language for the analysis of textual sources.

Keywords: Digital Humanities, Asokan Edicts, Ancient Scripts

## Mechanical Learning and the Book of Nature: Facilitating Interactions Between Artificial Intelligence and Medieval Medicine

**Nathan Cornish**

'Mechanical Learning and the Book of Nature' is a critical art piece that suggests an alternative history of AI through comparison with renaissance herbal literature. The project draws connections between the generation of nonsense from the uncritical plagiarism integral to both technologies. In this context, the results of system combination highlight the way knowledge technologies reproduce the sources they draw from and undermine the idea of AI as a new and futuristic system.

Combining AI image generation with texts and images from John Gerard's 'Great Herbal of 1597 and Thomas Johnson's edited edition of 1633, a book was created to root AI knowledge systems in the aesthetic landscape of Renaissance herbalism. The book includes 50 hybrid plant pages, each of which combines an AI generated image with Gerard's original text. As the texts introduce real observations of the plants alongside strange tales and dubious medical advice, the images introduce modern details and colours mixed in with the original inaccurate illustrations and generative ai's characteristically vague imitations. Generating botanical nonsense from both sides creates a work which looks beautiful and academic but the closer one looks, the more obviously tangled it becomes. Following this, the interaction will be developed into a simulated physician's office where visitors can interact with a machine learning model fine-tuned by and restricted to these medieval texts. This will be displayed at the Ars Electronica Festival 2024. In this second artistic intervention, the viewer feels the absurdity of uncritically repeated ancient medical treatises from 16th century physicians. This connects again to the nonsense generation performed by general AI systems that reveals itself as they are easily turned to representing pre-scientific revolution medical knowledge systems.

The novel aspect of this project is the facilitated interaction between future and past knowledge technologies which challenge the prevailing narrative that Artificial Intelligence is a technology at the forefront of a scientific progress story. Instead, looking critically at the ways AI is created, used, and promoted we see that mechanical knowledge and the dream of a total system is a much older phenomenon. I hope to provoke a reassessment of AI as a knowledge system through a tangible experience of shared hubris, aesthetic power, and plagiarism.

As a Digital Humanities / Heritage project, Mechanical Learning and the Book of Nature uses artistic installation methods to draw together technical and historical debates. This works as a reflexive interaction as studying machine learning informs my understanding of renaissance herbal books, and the books offer critical comparison to the idea of Artificial Intelligence. The interdisciplinary approach taken here can be a valuable example of the position digital humanities can take alongside other research methods as both an enabler and a key driver of cross-disciplinary dialogue. Heritage roots contemporary technology in speculative pasts just as that technology can bring those histories into new forms in the modern day.

## From Silos to Symphonies: Interdisciplinary Collaboration and the Practice of Critical Digital Pedagogy in the Preservation of Cultural Heritage

**Vera Zoricic**

The silo metaphor is often used to describe the structure of scholarly activity in higher education. For example, history, literary studies, and philosophy practitioners are often unaware of advances in each other's fields. Digital historian Ian Milligan (2022) challenges the silo metaphor and argues that historical research is transforming as historians increasingly turn to using advanced tools to investigate their sources and deal with the data deluge. One example of a site where this transformation

is occurring is the digitization of newspapers preserved on microfilm. Through the lens of a critical digital pedagogy based on collaborative, experiential learning and in the spirit of bell hooks' transgressive teachings, I explore the cultural heritage of digitized newspapers on microfilm and employ digital humanities methods to uncover new interpretations of old narratives. While performing computational text analysis of digitized newspapers, I advocate for a critical digital pedagogy that disrupts the silo metaphor. Instead, I propose an orchestral symphony of diverse voices where lived experience is valued and interdisciplinary efforts are encouraged.

In this presentation, I argue that historians must collaborate with digital humanists and librarians to meet the challenges presented by the exponential growth of information. Adopting a critical digital pedagogy rooted in transgressive, collaborative, experiential learning will equip historians to process, access, and analyze ever-increasing digital datasets, thus encapsulating our collective cultural heritage.

I present a critical digital pedagogy grounded in education theorist David A. Kolb's Experiential Learning Theory (1984). Kolb posits that learners gain knowledge of abstract concepts through new experiences. Inspired by the pioneering work of interdisciplinary theorist Julie Thompson Klein (2001), who advocates for disciplinary integration and collaboration, this research adopts a transformative approach. An exchange of expertise among librarians and digital humanists allows historians to tackle the problem of analyzing massive amounts of data that increasingly threaten to fragment our cultural heritage. A critical digital pedagogy focused on acts of transgression and collaboration will enable historians to create innovative methodologies to deal with the new reality of data overload and protect our collective cultural heritage. As a case study, my experience working with digitized newspapers from microfilm allows me to break new ground and explore a hidden heritage. Specifically, I locate, digitize, and computationally analyze these newspapers to reveal a more accurate depiction of our cultural heritage.

In envisioning the future of digital humanities, I foresee a holistic partnership between librarians, historians, and other humanists based on the theory of discipline integration that embraces a critical digital ped-

agogy of transgressive, collaborative, experiential learning. Historians must invent a new path forward to deal with the pressing reality of data overload and contend with rapidly disappearing data, all of which threaten our collective cultural heritage. A synergistic spirit connected to well-thought-out action where diverse learners become respected creators of knowledge will result in a participatory and inclusive education environment that forgoes the silo for the symphony.

# BIOGRAPHIES

## MARIA BARAMOVA

Maria Baramova is an Associate Professor in Modern Balkan History at the Department of History of Byzantine and Balkan Studies at the Faculty of History of Sofia University St. Kliment Ohridski. Her research interests and publications are related to the history of Habsburg-Ottoman relations, geopolitics, environmental history, military history, and the history of peace treaties in the Early Modern period. From 2011 to 2012, she was a research fellow at the Leibniz-Institute for European History, Mainz. Maria Baramova has also specialized in Vienna, Munich, Cologne, Hamburg, and Wolfenbüttel. Since 2009, she has been a member of the Bulgarian Society for 18th Century Studies and, since 2016 – vice secretary of the Society for 18th Century Studies on Southeastern Europe. For her work as an author on the history of Southeastern Europe in the pre-modern era, Maria Baramova received the Berlin-Brandenburg Academy of Sciences and Humanities Rudolf Meimberg-Prize of Excellence for 2021.

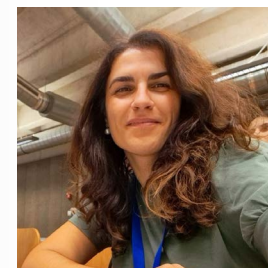


## LUCIA BINOTTI

Lucia Binotti is a cultural historian and digital humanist specializing in the history and historiography of the Spanish language. Binotti's career spans early modern studies, where she explored the cultural and linguistic exchanges between Spain and Italy, digital humanities, leading projects that use technology to support academic research and social advocacy, and Hispanic sociolinguistics, where she works on the methodological and theoretical aspects of approaching sociolinguistics as a translational science and agent of social change in the community. A pioneer in the digital humanities, Binotti has spearheaded projects that exemplify the potential of technology integration to augment humanities research and education. The NEH granted Gnovis project (2011) visualized Spanish XVIIth



## DANIJELA BIRT KATIĆ



and XVIIth century literary networks at a time in which big and linked data were not yet a concept. The Mellon Foundation granted Entiendolo (2014), designed to support IPV survivors within several USA Latinx communities, underscores her dedication to leveraging digital platforms for societal impact. The twice Lenovo granted Piazza Italiana project (2021, 2022), which employs virtual reality to immerse students in Italian culture, further highlights her innovative approach to language and cultural education. As the Principal Investigator for the Dialectal Superdiversity and Urban Transformation project in Tetuán, Madrid, she currently leads a team to map linguistic and cultural variations in urban settings, emphasizing the diverse dialects and cultural identities of the Spanish-speaking population. Binotti has designed and taught a course on Digital Humanities and Makers' Culture for Romance Languages, Cultures, and Heritage since 2019. The latest version of this course integrates AI, transforming it into a cutting-edge model for interactive learning and cultural engagement. By leveraging AI to simulate linguistic scenarios and analyze historical texts, this course offers unprecedented opportunities for research and education.

Danijela Birt Katić is a historian, ethnologist, and cultural anthropologist. She currently holds the position of Assistant Professor at the Department of Ethnology and Anthropology, University of Zadar. Her research and teaching topics are related to the anthropology of education: teachers as collectors of ethnographic data, care in the context of the anthropology of family and kinship, and archives as places of ethnological research.

She is coordinating the Croatian team in the Erasmus+ Project Digital Inclusion in Teacher Education – DIGITClue (June 2021 - July 2023), led by the University

Vienna (Christa et al.). At the University of Zadar, she leads the institutional competitive project „Policies of Collecting Ethnographic Material from 1897 until 1944: Teachers as Creators of Ethnographic Knowledge” (August 2021 – September 2023). She is an active member of the following associations: InASEA, SIEF and EASA.

## LAURA BONTEMPS

Laura Bontemps is a PhD candidate at H ritage/s (UMR9022) and Map-maacc (URM MAP Ensa) specializing in archeology of conservation. Conservator for cultural heritage, her works are mainly situated on the archeological field. Her PhD research focuses on the use of archives photographs from the temples of Karnak in a digital environment. She develops protocols of use in specific softwares applications (photogrammetry, orthophotography, mosaicking, ai enhanced recolorization,...) in order to extract and analyze historical information. This aims at completing the historic narative of conservation for monuments from Karnak compared to photogrammetry of their current state.



## SENKA BOŽIĆ-VRBANČIĆ

Prof. PhD Senka Božić-Vrbančić received her doctorate in sociocultural anthropology at the University of Auckland, New Zealand in 2004. She worked at the University of Auckland (New Zealand), the University of Melbourne (Australia), the University of Lviv (Ukraine) and the Institute of Anthropology (Zagreb), and is currently employed at the University of Zadar at the Department of Ethnology and Anthropology. Her areas of interest are theory of affects, visual culture, politics of sentimentality and politics of diversity. She has published a large number of works, including three books Tarara: Memory, Belonging, Identity (Otago



University Press, 2008), The Hitchcockian View (co-authored) (Jesenski & Turk, 2017) and Precarity: stories from Uber (Jesenski & Turk 2023 ) She is the winner of several awards. In addition to academic work, she is also engaged in independent film production.

## CAROLINA CARVALHO



Carolina Carvalho: Anthropologist, graduated in Anthropology from the Faculty of Science and Technology of the University of Coimbra and master in Human Evolution and Biology from the same University. She began her professional experience at MORE CoLAB with a 9-month internship, later becoming an innovation technician where she helps in the preparation and submission of applications, project management, especially developing work related to cultural heritage, having submitted the National Inventory of the Lazarim Carnival and its application to the UNESCO List of Good Practices for Safeguarding Intangible Cultural Heritage.

## SALLY CHAMBERS

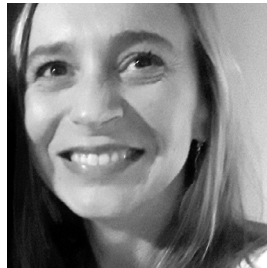


Sally Chambers is a member of the [DARIAH, the Digital Research Infrastructure for the Arts and Humanities](#) Board of Directors, where she focuses on the development of sustainable services and FAIR dataset portfolios in the context of the [European Open Science Cloud \(EOSC\)](#), the [common European Data Space for Cultural Heritage](#) and the [Cultural Heritage Cloud](#). Previously, she was Secretary-General of [DARIAH-EU](#), based in the [G ttingen Centre for Digital Humanities](#), Germany. In February 2015, she joined the [Ghent Centre for Digital Humanities](#) (GhentCDH) where she coordinated DARIAH activities in Flanders and Belgium. From October 2020 Sally divided her time between GhentCDH and [KBR](#).

[Royal Library of Belgium](#), where she coordinated the [DATA-KBR-BE](#) project to facilitate data-level access to KBR's digitised and born-digital collections for digital humanities research. She has been an active participant in the international [Galleries, Libraries, Archives and Museums \(GLAM\) Labs community](#), and a co-author of [Open a GLAM Lab](#). In March 2024, Sally was appointed as Head of Research Infrastructures Services at [The British Library](#) in London. She combines this role with her work as DARIAH Director.

## CÉCILE CHANTRAINE BRAILLON

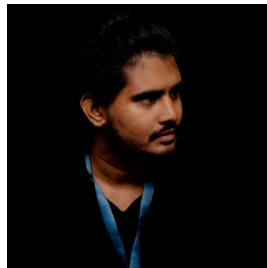
Cécile Brailion Chantraine is a Full Professor in Hispanic Studies at La Rochelle University since 2018. Her research focuses on Hispanic-American Theater and Performing Arts. She's involved in the transdisciplinary field of Digital Humanities and currently leading research programs about the computing methods applied to research in Performing Arts. She's leading the research project ESNA (Ecole du Spectateur de Nouvelle Aquitaine - 2021-24) and is also co-responsible, with Laurence Delbarre-Willard, for the project VISUAL STAGING (2016-2022). She's also leading a work package in the Erasmus + DiMPAH project (Digital Methods Platform for Arts and Humanities / 2020-2023).



## AMIT CHAWLA

Amit Chawla is a Software Developer and Technologist, specializing in AR, VR, and MR. He works with C#, C#-Scripting, object-oriented programming, and Unity3D, particularly and is known for his sense of design, seamless integration, a passion for experimentation, and a keen problem-solving ability.

As a graduate from the Nation Institute of Technology, his journey began with AiBorne, where he led a team



to develop an interactive AR workshop for lab devices. He then worked with the Indian School of Robotics and Qbit-Tech on various projects. However, it was at Vizara Technologies that his interest grew in the field of Heritage Technology. Since then, he has developed an app for the Dubai Expo, created a web-based Metaverse for museums and AR apps for the Anglo Indian Community. Among the various awards and fellowships that Chawla has received for his innovative approach to heritage is the prestigious Meta-XROS Fellowship under the Digital India Initiative to create an interactive virtual museum for Ramkatha - the story of Lord Ram.

Currently, he is working with FutureSoft Pvt. Ltd. while staying focused on his mission of bringing Indian Culture and Heritage to the forefront in the world context using Digital Humanities.

## PATRÍCIA CORDEIRO



Patrícia Cordeiro: A sociologist from the Faculty of Arts and Humanities of the University of Porto, she graduated in Inventory of Intangible Heritage from the DGPC and is a PhD candidate in Digital Media at FEUP, developing a thesis on the use of digital media in the documentation and mediation of intangible cultural heritage in the context of museums. She is currently the coordinator of the technical-scientific area Heritage, Tourism and Well-being at the MORE Collaborative Laboratory, Montanhas de Investigação. She developed the inventory processes for the Carnival Festival of Caretos de Podence, the Festival of Santo Estevão de Torre de Dona Chama, the Entrudo de Lazarim, the Festivals in Honour of Our Lady of Nazaré, the Cantarinhas em Barro de Pinela and the Cuscos Transmontanos, having produced much of the audiovisual content for these works or coordinating and creating the scripts for the creation of the dossiers of audiovisual elements for the documentation of cultural events.

## NATHAN CORNISH

Nathan Cornish is a PhD Student in Environmental History and Digital Humanities at Southampton University (UK). He studies the intersections between data and nature through the information technologies that encode human-nature relationships (Both traditional and digital). At Southampton his project is a collaboration with the archival records at Kew Gardens (London) examining how plant movements were codified and recorded in the early 19th century. A student at ITU Linz in 2023-24, his work facilitates interactions between pre-scientific western medical and botanical texts and modern Artificial Intelligence systems. He also holds a master's degree in Environment History from Uppsala University and a BA in Ancient and Modern History from Trinity College Oxford.



## EMILIANO DEGL'INNOCENTI

Emiliano Degl'Innocenti, a researcher at the National Research Council (CNR) and National Coordinator of DARIAH-IT, earned his Laurea in Philosophy from Università di Firenze (2002) and a Ph.D. in History of Philosophy from the University of Florence (2006). He has designed and directed numerous digital humanities projects, focusing on digital infrastructures for research in the humanities. His extensive publication record includes over 100 book reviews, multiple scholarly papers, and several edited volumes. Degl'Innocenti has been a speaker at over 50 international conferences and has held various academic positions, including Acting Head of the Digital Humanities Labs at the Società Internazionale per lo Studio del Medioevo Latino. He has taught digital humanities at multiple universities and collaborated with renowned institutions worldwide. He is the scientific coordinator of the H2IOSC project where he also leads the work of several WPs.



## GORANA DUPLANČIĆ ROGOŠIĆ



Gorana Duplančić Rogošić is an experienced Senior Lecturer with a demonstrated history of working in higher education. Skilled in LSP, Applied Linguistics, E-Learning, Lexicography and Corpus Research. She holds a Bachelor's degree in English and French from the Faculty of Humanities and Social Sciences in Zagreb, an MA in Linguistics from the Faculty of Humanities and Social Sciences in Zadar, and a PhD in Linguistics from the Faculty of Humanities and Social Sciences in Split. She is a team members of the project *Multiword Expressions in Croatian – Lexicological, Computational Linguistic and Glottodidactic Approach*, funded by the Croatian Science Foundation.

## SUNČANA FRANIĆ



Sunčana Franić is an associate and research assistant at the Department for Culture and Communication, Institute for Development and International Relations (IRMO) in Zagreb, Croatia. She holds a double master's degree from the University of Zagreb (2019) in French Language, Translation and Literature, as well as Comparative Literature at the Faculty of Humanities. As a part of IRMO team, she participated and assisted IRMO team in EU projects in which Department members have been involved (e.g. the Jean Monnet project "CULPOL", INTERREG Europe's project "KEEP ON", the H2020 project "SoPHIA - Social Platform for Holistic Heritage Impact Assessment"). Currently Sunčana is a team member on the Horizon Europe project "Increasing the International Competitiveness of the Film Industry in Small European Markets – CRESCINE". Her articles have been published in journals and conference proceedings in Croatia and the EU.

## JELENA GLIŠOVIĆ

Jelena Glišović, MA LIS, library adviser, has been employed since 2010 in the National Library of Serbia in the Special Collections Department. From 2012, she is the Head of the Cartographic Collection, where she deals with collection management and cooperation with institutions, providing professional assistance to the librarians in Serbia, research and publishing research results in domestic and foreign scientific and professional periodicals and holding lectures and presentations in Serbia and abroad. She is an active member of several commissions at the International Cartographic Association which represents research on the cartographic heritage of Serbia and participates in event organization.



Since 2010, she has participated regularly, with presentations, at national, regional and international conferences. She is the recipient of grants for the participation of young experts for the first time at the 84th IFLA Congress (2018) and the 28th International Cartographic Congress (2017).

In 2015, she coordinated the work of the Commission for the Development of Categorization Criteria for Cartographic Publications as a Cultural Asset of Great and Exceptional Importance. In 2017, she organized the „Recognize and map heritage program - cultural orienteering on the plateau”, with which National Library of Serbia participated in the Days of Europe Heritage. In 2017, she was the president of the Organizing Committee of the International Conference Of Special Collections Departments of the National Library of Serbia.

In the period 2016–2019 she was the President of the Branch of the National Library of Serbia in the Serbian Library Association. Since 2019, she has been an active member of the SLA Section for Digital Transformation of libraries. During the period 2016-2018, 2022-2023

participated in the work of the Organizational Committees of the SLA annual conferences.

Since 2022, she has been performing the duties of Manager for project administration and communication of the Creative Europe project - Time travel routes through Europe (E-ROUTES) coordinated by SLAs, where she manages administration and communication with project partners, other entities and the public.

In 2023, she was elected president of the SLA and since then performs leadership tasks, creating programs and activities with work priorities such as decentralization of association work, international cooperation, professional support, improvement and capacity building of librarians and protection of integrity and status profession.

## JASNA HOFFMANN



Jasna Hoffmann (b. 1980, Osijek) is the Director of the Public Institution Pleternica. Her career began at the Entrepreneurial Center Pleternica Ltd., where she spent eight years as the Head of the Department for EU Projects and Entrepreneurship. In 2019, she joined the Public Institution Pleternica as the Project Coordinator for the Interpretative Center Museum of Bečarac. Since June 2021, she has served as the Director of the Public Institution Pleternica, which manages the city's cultural and tourist initiatives, including two interpretation centers: the Terra Panonica Interpretation Center for Natural Heritage and the Museum of Bečarac Interpretation Center for Cultural Heritage. She is deeply committed to promoting and advancing the work of the institution and its interpretation centers. Her dedication to the development and preservation of natural and cultural heritage has earned both centers prestigious awards at national and European levels. Most notably, the Museum of Bečarac

was honored with the 2023 Croatian Annual Tourism Award in the Cultural Tourism category. Over the past year, under her coordination, a traveling exhibition titled “The Phenomenon in Two Verses – Bečarac” was created, and “The Book of Bečarac – A Collection of Decasyllabic Couplets from the Museum of Bečarac” was published. She regularly participates in natural and cultural heritage conferences both as a speaker and an organizer. Additionally, she is a member of the Board of Directors of the Pleternica Tourist Board and is involved in various associations dedicated to promoting and preserving the cultural heritage of the Pleternica area.

## NATAŠA JERMEN

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

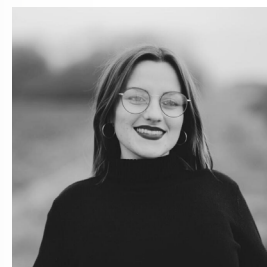


## NEVEN JOVANOVIĆ



Neven Jovanović is Professor of Latin at the University of Zagreb – Faculty of Humanities and Social Sciences, 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, especially in connection with Croatia, and on digital philology. From 2009 Jovanović is the main editor of the digital collection *Croatiae auctores Latini* (CroALa) which publishes open-source texts of Latin writers connected with Croatia and Croatian regions from the 9th to the 20th century. He has also prepared a collection of Renaissance Latin praises of Dalmatian cities (*Laudationes urbium Dalmaticarum*, 2011), digital bibliographies of Croatian anti-Turkish writings during the Renaissance, 1400-1600 (2016) and of Croatian Latin school drama 1600-1800 (with Nina Čengić, 2022) as well as a digital stylistic index to the funeral oration for Pietro Riario by Nicholas, bishop of Modruš (2022). Jovanović is on the Advisory Board of the School of Medieval and Neo-Latin Studies (a project of the universities of Freiburg, Zürich and Innsbruck). 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).

## KRISTINA KOMŠO



Kristina Komšo (b. 1998, Zagreb) completed her master's degree in landscape architecture at the Faculty of Agriculture, University of Zagreb, in 2022. With her thesis “Landscape values of the Nature Park Dinara” she participated in conferences and published an article. Since 2023 she is employed in Oikon Ltd. – Institute of Applied Ecology in the Department of environmental engineering and landscape. During 2022, she was selected as vice president of the Friends of Heritage Association where she continuously participates in

national and international projects, courses and workshops, and organises workshops, events, lectures and promotional activities of the local heritage. Kristina is the author of the Posavina corn maze „Hrvatica“ which claimed county award for sustainable tourism.

## MARTINA KRIVIĆ LEKIĆ

Martina Krivić Lekić, a historian and ethnologist, has been serving as an archivist at the State Archives in Bjelovar since 2007. In 2015, she was entrusted with the position of Director of the State Archives in Bjelovar, a role she continues to excel in. She has authored more than 10 professional and scientific works, delving into various historical, ethnological, and archival topics, with a special focus on thematic guides and finding aids for researchers of archival holdings and collections. Her efforts to make archival material more accessible to users and researchers through thematic exhibitions, lectures, and training are commendable. Since 2013, she has been instrumental in designing and managing the Digital Archive of the State Archives in Bjelovar. She also oversees Topoteka Bjelovar and various digitization projects, contributing to the digital presentation of archival material.



## KORALJKA KUZMAN ŠLOGAR

Koraljka Kuzman Šlogar acquired her M.A. degree in history, ethnology and museology and subsequently Ph.D. 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 digitization 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 creation of 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 platform and repository and linking with similar institutions at national and international level in order 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 on 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.

## ROBERTO LAZZARONI



Roberto Lazzaroni is a PhD student in Intangible Heritage in Socio-Cultural Innovation at the University of Milano-Bicocca. He is involved in research on digital technologies in the preservation of intangible heritage at the Ethnographic Museum of Alta Brianza, Galbiate, Italy, and on territorial spillovers. He holds a degree in cultural anthropology from the University of Milano-Bicocca with 110 cum laude, with field research at the Sami indigenous community in Swedish Lapland. He has a Bachelor's degree in Archaeological Cultural Heritage from the University of Pisa. He is interested in local communities, regeneration practices, democratization and inclusiveness.

## VLATKA LEMIĆ

Assistant professor Vlatka Lemić, Ph. D. works at University of Zagreb as Head of Archival Office. She is an archival counselor as well as professor at the Archival Studies Department of the University of Zagreb. She is actively engaged in various international projects and initiatives in the field of information and archival sciences, culture and digital humanities (Creative Europe, Time Machine, DARIAH, AERI). She is vice president of ICARUS, president of ICARUS Croatia, member of ICA EURBICA Executive Board and EGSHAH, Time Machine Ambassador and member of Europeana Advisory Board.

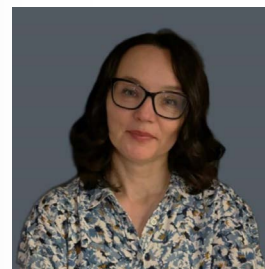


## JELENA MADUNIĆ

Library and Information Science/ English Language and Literature graduate with over fifteen years' experience in the library sector. Started as School Librarian/Media Specialist, with special focus on developing curricular activities in the areas of literacy skills (information, media, visual, digital, and technological literacy). Currently employed as senior librarian at the University of Split Library, with additional roles as liaison librarian for international students, social media manager and co-editor of the library website. Actively involved on small-scale projects focused on the use of open-source software in promoting library collections and developing library services. Professional interests also include digital storytelling and visual literacy in a library context.



## JOSIPA MARAS KRALJEVIĆ



Josipa Maras Kraljević graduated from the Department of History and Ethnology, at the Faculty of Philosophy, University of Zagreb. For several years, worked as a history teacher in primary and secondary schools, and since 2006, has been employed as a historian and senior archivist in Croatian Memorial and Documentation Center of the Homeland War in Zagreb, in the Department for Unconventional Archival Material. Author of several professional and scientific papers and presentations and co-author of three scientific books on the theme of the Homeland War. Participated in numerous archival and historiographic conferences.

## KATARINA MATKERIĆ



Katarina Matkerić (b. 1995, Zagreb) has finished her master's degree in history education at the Faculty of Humanities and Social Sciences, University of Zagreb, in 2019. The same year, she started her master's in sociology education, ethnology and cultural anthropology at the same Faculty, which she completed in 2021. Since then, she has worked as a teacher in a few schools, volunteered at the Museum of Ivanić-Grad as a museum curator and museum educationalist, and was the leader and author of numerous interactive workshops for children in the cultural heritage field. In 2022, she became the secretary of the Friends of Heritage Association, through which she was included in an international project. She worked on projects involving documentation, digitization, and interpretation. Also, she has led a few qualitative research projects centered on semi-structured interviews.

## INÉS MATRES

Inés Matres studied Audiovisual communication at the University Complutense of Madrid (Spain) and European Media Studies at the University of Potsdam (Germany). Having recently defended her thesis in European ethnology at the University of Helsinki, Inés is currently working as national coordinator of [DARIAH-FI](#). This consortium of digital humanities research teams across Finnish universities, allied with National cultural heritage institutions, [CSC-IT Center for Science](#) and [FIN-CLARIN](#) advance data-intensive social science and humanities research infrastructures in Finland.



Matres conducted the first Finnish survey on digital research practices in Humanities and related fields back in 2016 (in collaboration with DARIAH, [DIMPO WG](#), this was decisive to start DARIAH collaborations in Finland. Currently she has a research interest in visual research data practices to help improve access and reuse of visual heritage data.

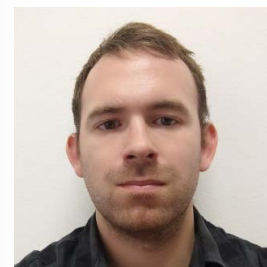
## ANA MIHALJEVIĆ

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



Latin on Croatian and Croatian Church Slavonic to languages in contact, historical lexicography, and digital humanities. She is a member of the following projects: *Scientific Center of Excellence for Croatian Glagolism*, *Dictionary of the Croatian Redaction of Church Slavonic*, *E-Dictionary Database of Medieval Bohemisms*, and *COST Action: European Network on Lexical Innovation*. From 2024, she is the leader of the project *Development of the digital infrastructure model of the Old Church Slavonic Institute – DigiSTIN*.

## JOSIP MIHALJEVIĆ



Josip Mihaljević was born in Zagreb in 1992. In 2016, he received his Master's degree in Computer Science and Archival Studies at the Department of Information and Communication Sciences. In 2018, he received an award from the Ministry of Science and Education for original digital educational content. From 2018 to 2022, he worked at the Institute for the Croatian Language. In 2021, he defended his PhD thesis, *Conceptual Framework for Gamification of Croatian Web-Dictionaries*. From 2022 to 2024, he worked at the Miroslav Krleža Institute of Lexicography as a lexicographer in the digital content editorial department. Since 2024, he has been working as a research associate at the Old Church Slavonic Institute in the Department of the *Dictionary of the Croatian redaction of Church Slavonic*. He was a member of COST actions: *Actions European Network for Game Theory* and *European Network for Combining Language Learning with Crowdsourcing Techniques*. He is a member of the projects: *Development of the digital infrastructure model of the Old Church Slavonic Institute*, *Creation of the digital database of adjective formation morphology*, *Dictionary of the Dubrovnik dialect*, *Religious orthography*, *Masculine and feminine in Croatian*, *Dictionary of the Croatian Redaction of Church Slavonic*, *Croatian web dictionary – Mrežnik*.

## IRENA MIHOLIĆ

Irena Miholić graduated from the Music Academy in Zagreb and earned her master's degree (2005) from the Faculty of Humanities and Social Sciences in Zagreb, where she obtained her Ph.D. in 2009 in the field of ethnology and cultural anthropology. Since 2001, she has been employed at the Institute of Ethnology and Folklore Research. She works as an ethnomusicologist, musician, and educator. Her areas of interest include: traditional music in Croatia, traditional musical instruments and ensembles, intangible culture, popular music in Croatia, and digital humanities. She is the leader of the scientific project Traditional Culture in the Digital Environment: Development of the Reference Center for Intangible Culture (TKuDOR).

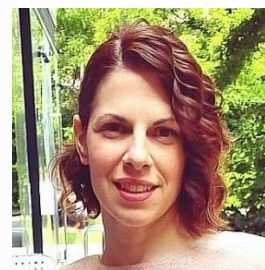


## BOJAN MUCKO

Bojan Mucko graduated in philosophy, ethnology and cultural anthropology from the Faculty of Humanities and Social Sciences, and in animated film and new media from the Zagreb Academy of Fine Arts. He holds a PhD degree in ethnology and anthropology from the University of Zadar. He completed the School of Documentary Film RESTART. He is interested in anthropology and socially engaged contemporary art. As a solo multimedia artist, he has shown his work in various group exhibitions in Croatia and abroad. From 2014 to 2019, he worked as a journalist and external associate of several television shows. He was part of the international ethnographic film festival ETNOFILM. From 2020 he works as an assistant at the Institute of Ethnology and Folklore Studies, and was part of the project European Regime of Irregularized Migrations on the Periphery: From Ethnography to Glossary (ERIM).



## ANTONIA ORDULJ



Antonia Ordulj, PhD, is an assistant professor at the Faculty of Croatian Studies in Zagreb. Her main research interests include the acquisition of Croatian as a first and second language (vocabulary learning strategies, foreign language anxiety, collocations, corpus analysis, writing, reading and listening in a foreign language, etc.). Since February 2018, she has been a member of the Croatian team of the COST action enectCollect CA 16105 European Network for Combining Language Learning with Crowdsourcing Techniques. She has participated as a researcher in several projects and presented her work at international scientific conferences in Croatia and abroad. She is a team member of the project *Multiword Expressions in Croatian – Lexicological, Computational Linguistic and Glottodidactic Approach*, funded by the Croatian Science Foundation.

## BENEDIKT PERAK

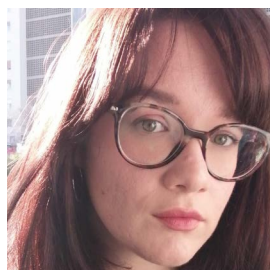


Benedikt Perak is a PhD philologist, corpus linguist, and data scientist serving as an Assistant Professor at the Faculty of Humanities and Social Sciences, University of Rijeka. He teaches courses in linguistics, digital humanities, and data science. His core research revolves around the application 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 digitizing 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>.

## MARINA PETAK

Marina Petak is a second-year graduate student at the Department of Ethnology and Anthropology and the Department of Linguistics at the University of Zadar. She participated and currently participates in several projects at the University and outside contributing through courses, in the processing of qualitative research materials, as a volunteer, as a member of the research team... In addition to her thesis in Sociology on the topic of digitization of education, and her seminar research on the topic of digital communication, the author deals with the impact of digitization in different contexts. Other areas of interest include discourse analysis, pragmatics, literature, hermeneutics, anthropology of religion and folkloristics.



## ROMANA POZNIAK

Romana Pozniak is a research associate at the Institute of Ethnology and Folklore Research in Zagreb. She defended her Ethnology and Cultural Anthropology dissertation at the Faculty of Humanities and Social Sciences at the University of Zagreb in 2022. Her research interests are based at the intersection of feminism, critical migration studies and anthropology of labor, and her dissertation explores practices of humanitarianism, activism, and volunteerism in post-transitional Croatia. She completed the international doctoral program Transformations in European Societies at the LMU in Munich. She regularly presents her research in academic conferences and publishes



in peer-reviewed journals. Since 2013, she has been involved in the work of NGOs and self-organized collectives in the area of migrant justice and human rights protection.

## WALTER SCHOLGER

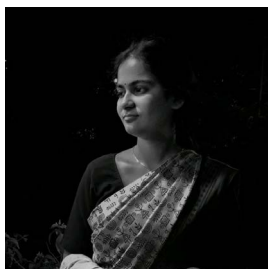


Walter Scholger studied History and Applied Cultural Sciences in Graz (Austria) and Maynooth (Ireland). He is the institute manager of the Centre for Information Modeling – Austrian Centre for Digital Humanities at the University of Graz (Austria). He is involved in several international projects focusing on the legal aspects of academia and digitization, a member (and co-lead) of several working groups of DH umbrella organizations 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 on 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.

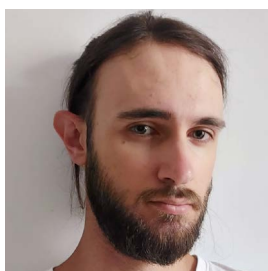
## MEHAK SEJWAL

Mehak Sejwal is an Assistant Professor in the Department of Palaeography, Epigraphy & Numismatics at the Indian Institute of Heritage. She holds a Master's degree in History of Art from the National Museum Institute, New Delhi. She is currently pursuing her Ph.D. in Digital Humanities at the Indian Institute of Technology, Jodhpur where she aims to create an Immersive Experience of the Mauryan Art and Inscriptions. She has knowledge of scripts like Devanagari, Brahmi, Kharosthi, Sharada, Takri and Persian along with Latin/Roman script. She approaches her research with an interdisciplinary approach of amalgamating history with technology. She has worked with different organisations, including the National Museum Institute, Delhi, National Gallery of Modern Art (NGMA), New Delhi, Ministry of Art, Culture and Languages, Government of Delhi, Jodhpur City Knowledge and Innovation Foundation, IIT Jodhpur and Vizara Technologies on projects at the grassroots, national and international levels.



## KRISTIYAN SERGEEV SIMEONOV

Kristiyan Sergeev Simeonov is a First Stage Researcher and at 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.

## MATIJA SOVULJ



Matija Sovulj holds a degree in Librarianship. He graduated in July 2017 from the Department of Information Sciences at the University of Zadar. Since December of the same year, he has participated in professional training at the New Campus of the University Library in Zadar. From 2019 to 2020, he worked as a school librarian at an elementary school in Split. He is currently employed as a librarian at the University Library in Split, in the periodicals department.

## ALESSIA SPADI



Alessia Spadi is a researcher at the National Research Council of Italy (CNR) and Deputy National Coordinator for the Italian node of DARIAH (DARIAH-IT) with delegation as Sustainability Hub Manager. She is also a member of the DARIAH-IT Coordination Office (DICO). Previously, she served as Chief Integration Officer, also for the DARIAH-IT team. She earned a degree in digital humanities in 2020 and an executive master in management for the arts and humanities in 2023. Currently she is working for the "Humanities and cultural Heritage Italian Open Science Cloud" (H2IOSC) project on "Landscaping the Digital Arts and Humanities resources and needs panorama".

## IRINA STARČEVIĆ STANČIĆ

Irina Starčević Stančić graduated Organization and Management at the Faculty of Economics at the University of Zagreb, Croatia. She has been working as a lexicographer at the Miroslav Krleža Institute of Lexicography since 2000. She has worked on the projects Croatian Bibliography, Thesaurus, Croatian Personal Database Directory and Portal of Knowledge. From 2011 to 2021 she was the executive editor of the online edition Croatian Encyclopaedia ([www.enciklopedija.hr](http://www.enciklopedija.hr)). She has participated in projects funded by the Ministry of Culture (Digitalization of the Catalogue of Retrospective Bibliography of Articles of The Miroslav Krleža Institute of Lexicography, Digital Collection of Mate Ujević, Digitalization of the Maritime Encyclopedia of The Miroslav Krleža Institute of Lexicography). She is also active in other digitalization projects of the Miroslav Krleža Institute of Lexicography's editions and since 2021 she has been head of Institute's Editorial Office for Digital Content.

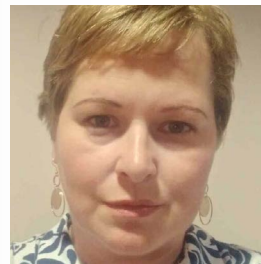


## LAURA ŠEJIĆ

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 Iron Age Archaeology. In 2022, she finished her second master's in Museology and Heritage Management at the Department of Information and Communication Sciences, University of Zagreb. During 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 organized international projects. Her research focuses on local archaeological excavations and science popularization. She is a member of the Cultural Council of the City of Ivanić-Grad.

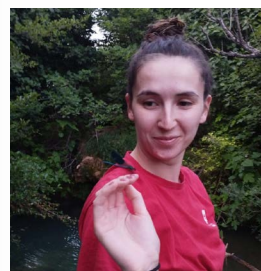


## TAMARA ŠTEFANAC



Tamara Štefanac works as a Senior Archivist in the National and University Library in Zagreb, the capital of Croatia. She holds MA in Art History, Comparative Literature, and Archival Studies and Ph. D. in Information Studies. Recently she was affiliated with the University of California Los Angeles as a Fulbright Visiting Scholar researching Croatian diasporic archival and documentary heritage.

## KAROLINA ŠTEFOK



Karolina Štefok is a second-year graduate student at the Department of Sociology and the Department of Ethnology and Anthropology at the University of Zadar. She participated in various types of projects, both at the University of Zadar and outside it (eg. Spaces of Change project, carried out by the association B.a.B.e.). The latest own research was in Sali on Dugi otok island: Interdisciplinary consideration of the position of donkeys within the Trke Tovarov race, and the Intermjau project: Reflections on animal anthropology. The author is engaged in research work and writing. Topics that interest her are migrations, the relationship between animals and people, rural environments, young people etc. She published an article in the magazine Sociologija okoliša. Student representative at the Department of Ethnology and Anthropology and winner of two awards for success in studies.

## IVANA ŠTOKOV

Ivana Štokov is a geographer, ethnologist, and cultural anthropologist currently holding the position of Senior Assistant at the Institute of Ethnology and Folklore Research in Croatia. She earned her Ph.D. in the Humanities, specializing in Ethnology and Anthropology, with a thesis titled „*The Application of a New Theoretical and Methodological Approach in Ethnographic Research*“.



As a PhD student (2015-2020), she worked on the scientific project „*General Slavic Linguistic Atlas and European Linguistic Atlas*“ at the University of Zadar. Later, she was a member of the project „*Policies of Collecting Ethnographic Material from 1897 until 1954: Teachers as Creators of Ethnographic Knowledge*“ at the University of Zadar (2021-2023). Additionally, she gained teaching experience as a geography teacher in elementary school (2021-2022).

In 2024, she joined the DARIAH-ERIC project at the Institute of Ethnology and Folklore Research. Her research interests include digital humanities, spatial humanities, digital media and technology in everyday life, and intangible culture and heritage.

## SANJA TIŠMA

Sanja Tišma is the Director of the Institute for Development and International Relations (IRMO) Zagreb, Croatia and the Head of Department for Resource Economics, Environmental Protection and Regional Development. She has over 30 years of professional experience as a scientist and project manager in the field of sustainable development, environmental economics and environmental policy. Ms. Tišma continuously follows the development of environmental policy of European Union and is the



author of numerous articles and studies in the field of environmental protection. She is a specialist in the development of cost-benefit analysis (CBA) of environmental impact projects, as well as a specialist in regional and local strategic planning policy development. She is also evaluator of development programmes and projects. Ms. Tišma coordinated or participated in national and international multi-disciplinary research projects in the field of economics, sustainable analysis, environment and heritage. Ms. Tišma is the member of the New York Academy of Science, as well as the member of the Scientific Council for Transport and Environment and the Scientific Council for Peace and Human Rights of the Croatian Academy of Sciences and Arts.

## ALEKSANDRA UZELAC



Aleksandra Uzelac, Research Advisor at IRMO and Head of the Department for Culture and Communication, has 30 years of professional experience in the area of cultural research related to issues of digital culture and cultural policies. She has participated, and coordinated IRMO team, in a number of EU funded research projects, placing her focus on issues of cultural and social sustainability and the social transformation of contemporary societies in the context of digital and cultural policy issues. (e.g., H2020 project *SoPHIA*, the HORIZON EUROPE project 'CresCine, Jean Monnet projects CULPOL and PLATEU, the project *Rapids and Backwaters. Adapting Fast and Slow to a Digital Cultural Turn*, etc.). Since 2023 she is a member of the UNESCO Expert Facility.

## EMESE VARGA

Emese Varga is responsible for publishing digital text editions of historical manuscripts, text processing, and XML editing at the Digital Humanities Centre of the National Széchényi Library. She also works on data visualizations and other creative content. She is interested in innovative approaches to digital humanities and the digital preservation of cultural heritage.



## VERA ZORICIC

Vera Zoricic is a second-year PhD student studying at the University of Waterloo. She holds an Education degree and a Master of Library of Information Science degree from Western University. Vera engages in Digital History and works under the supervision of Dr. Ian Milligan. Her dissertation focuses on the digitization of the Black freedom struggles in Canada and the United States during the late twentieth and early twenty-first centuries. Vera examines the construction of cultural memory and ever-changing digital archives. She is particularly interested in which historical documents are prioritized for digitization and how this affects the creation and interpretation of events. She is also interested in advancing interdisciplinary cooperation and preserving cultural heritage through the digitization of microfilm newspapers. Vera played an instrumental role in bringing a rare and valuable collection of African American newspapers to the University of Waterloo Library's Special Collections. Vera holds a Doctoral Canada Graduate Scholarship awarded by the Social Sciences Humanities and Research Council and a President's Scholarship from the University of Waterloo.



## ANAMARIJA ŽUGIĆ BORIĆ



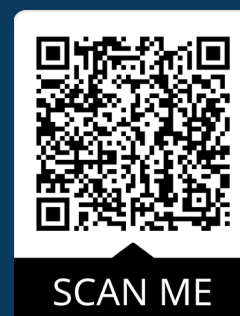
Anamarija Žugić Borić studied Comparative Literature and Latin Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia, where she is currently writing a Ph.D. thesis on music as an aspect of dramaturgy in contemporary theater in Croatia. Prior to joining Croatia's National DARIAH Coordination Office in her capacity as an assistant, she worked as a TA at the Department of Classical Philology, University of Zagreb, and as an assistant in the Division of the History of Croatian Theater, Croatian Academy of Sciences and Arts. She also worked as a publishing house editor. Anamarija Žugić Borić is also a freelance music and theater critic, copywriter, copyeditor, and proofreader. She was engaged in various DH projects and workshops, in particular in the Open Philology Workshop in Leipzig, in the Croatiae auctores Latini (CroALa) collection and in the digitization of theatrical materials for the Digital Collection and Catalog of the Croatian Academy of Sciences and Arts. Her research interests include performing arts, digital theater, theatrical sound and music, archival processing, NLP, digital collections and digital editions. She is the Chair of the DARIAH-EU working group Theatralia, dedicated to exploring the possibilities of information and communications technology in the Performing Arts.

## VESNA ŽUPAN



Vesna Župan was born in Belgrade where she lives and works. She finished the Faculty of Economics in Belgrade. In 1994 she defended her masters' theses in the international economics. She works as an informator adviser in the "Svetozar Marković" University Library in Belgrade. Until today she published numerous books. Her monography "*Marketing in Libraries*" published in 2001 received the award

“Stojan Novaković” from the Serbian Society of Librarians. She obtained the Certificate of Proficiency in English (Cambridge University, Great Britain) in 1994. Three years later she obtained *Le Diplôme Approfondi de Langue Française* (Ministère Français de l'Éducation Nationale). Except this, she speaks also Spanish and German. She participates in the work of international meetings in Serbia and abroad. Vesna Župan is the author of numerous articles in librarianship, informatics, marketing and international economics as well. She published several papers in the domain of qualitative and quantitative methods in librarianship. Vesna Župan publishes mostly in Serbian and in English.



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