

5th DARIAH-HR International Conference

DIGITAL HUMANITIES & HERITAGE 2025

Rethinking Heritage across
STEM, Humanities, and Arts

22-24 October 2025

Josip Juraj Strossmayer University of Osijek –
Academy of Arts and Culture in Osijek and Faculty
of Agrobiotechnical Sciences Osijek

BOOK OF ABSTRACTS

Digital Humanities & Heritage 2025
Rethinking Heritage across STEM, Humanities, and Arts

Editors:

Koraljka Kuzman Šlogar, Anamarija Žugić Borić, Ivana Štokov

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Zagreb, 2025

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Zagreb, 2025

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TABLE OF CONTENTS

Programme.....9

Locations.....19

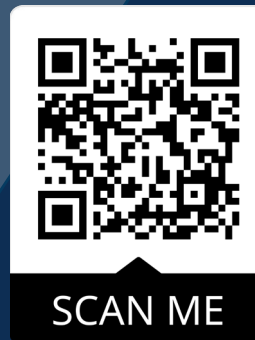
Abstracts.....25

Biographies.....87

Digital Humanities & Heritage 2025:

Rethinking Heritage across STEM,
Humanities, and Arts

PROGRAMME



Wednesday, 22 October 2025
Location: Faculty of Agrobiotechnical Sciences Osijek
(Vladimira Preloga 1, Osijek)
GROUND FLOOR

08:30 – 09:00	Registration and Poster Drop-off
09:00 – 15:00	Workshop 1 Annotating Audiovisual Corpora in the Humanities <i>Michaël Bourgatte, Cécile Chantraine Braillon, Juliette Bristault Canova, Anatole Grimaldi, Laurent Tessier</i>
09:00 – 17:00	Workshop 2 (Two-day workshop, 22–23 October Location: Faculty of Civil Engineering and Architecture Osijek, Vladimira Preloga 3, Osijek) Heritage in the Cloud <i>Dina Stober, Jasenka Kranjčević, Nikolina Raguz-Lučić, Saša Kulić</i>
09:30 – 13:00	Workshop 3 Ethics, Artificial Intelligence, and Research Infrastructure: How Research and Cultural Heritage Should Approach the Opportunities and Risks of New AI Technologies <i>Tugce Karatas, Edward J. Gray</i>
15:00 – 17:30	Workshop 4 (Location: The Academy of Arts and Culture in Osijek, Ul. Julija Knifera 1, Osijek) From Idea to Digital Prototype of a Mobile Application in the Field of Culture and the Arts <i>Toni Podmanicki</i>

13:00 – 15:00	DARIAH SouthEast European Hub Start-Up Meeting
15:00 – 19:00	Vučedol Culture Museum (Vučedol 252, Vukovar; organised bus transfer) • Guided tour of the museum • DARIAH SEE Hub promotion • Promotion of the DHH proceedings

Continuous Poster Display

Students of the Graduate University Study of Illustration at the Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek, under the mentorship of Assoc. Prof. Ana Sladetić Šabić, PhD: Interactivity within Graduate Students' Artistic Research and Projects (poster exhibition)

	Master's Thesis – Interactive Picture Books: Sarah Lukas Kostolanji: Interactive Picture Book <i>Kuda ide mačka Mara?</i> Tena Kunić: Interactive Picture Book <i>Kako je Rin krenuo na put</i>
	Nika Bilandžić, Katarina Čović, Martina Gašparović, Tena Kunić, Borna Lišić, Sarah Lukas Kostolanji, Gabrijela Nemet, Fran Radić: Project: Interactive Picture Book <i>I Am No Longer Afraid of the Babaroga</i>
	Petra Eror, Ana Pakvali, Veton Rečica: Project: Interactive Picture Book <i>The Musical Secret</i>
	Lucija Bralić, Toma Geić, Viktor Krušelj, Iva Rukavina: Logo Design for the Mobile Application DARIAH Assistant

Tomislav Barhanović: Cultural Heritage in the Digital Age: Digital Practices in the Preservation and Interpretation of Sinjska Alka

Ivana Čurik: Archives and Information Systems

Emiliano Degl'Innocenti, Francesco Pinna, Alessia Spadi, Federica Spinelli:
Bridging STEM and the Humanities for Resilient, Ethical, and Culturally-Aware Digital Futures

Dora Dulemba, Damir Tomić: A Comparison of Privacy Protection Measures in Social Media Networks

Dora Dulemba: Interactive Art and Children's Experience

Iljo Iljovski: Digital Technologies for the Protection of Cultural Heritage

Larisa Kostić, Jelena Lalatović: Recreating the Past – Digital Dictionary as a Tool for Understanding the History of Literary Theory

Tihana Lubina, Borna Petrović: From Printed Pages to Digital Interface: Thematisation of Desire in Osijek's Historical Periodicals

Josipa Maras Kraljević, Željka Križe: Croatian Memorial Documentation Centre of the Homeland War (Croatia): War Photographs as a Contribution to Research on Damage to Cultural Property in Croatia (1991–1995)

Marco Orlandi: 3D in Cultural Heritage: Twenty-Five Years of (R)evolution – From the New Millennium to AI

Darian Škarica: Beyond Reality: How Immersive Technology is Transforming Museums and Destinations

Jerko Škorić: Using Artificial Intelligence to Revive Historical and Cultural Heritage

Thursday, 23 October 2025
Location: Josip Juraj Strossmayer University of Osijek,
The Academy of Arts and Culture in Osijek
(Trg Svetog Trojstva 3, Osijek)
RECTORATE HALL, 2ND FLOOR

STEM, AI & CREATIVE APPROACHES

08:30 – 09:00	Registration
09:00 – 09:30	Conference Opening and Welcome Addresses Musical intermezzo: Lucija Starek, guitar; Vasilije Rakanović, guitar
09:30 – 10:00	Creativity and Education: Student Works in Digital Design Ana Sladetić Šabić: Presentation of student works from the Graduate University Study of Illustration, Academy of Arts and Culture Awarding the winner of the DARIAH Assistant logo design contest
10:00 – 10:45	Keynote Session <i>Moderator: Koraljka Kuzman Šlogar</i> Ines Vodopivec: Connecting Dots with AI – STEM and Digital Humanities at a Crossroads
10:45 – 11:15	<i>Coffee break</i>
11:15 – 12:45	Session 1: AI, Creativity and Multimodal Cultural Interpretation <i>Moderators: Nataša Jerman and Irena Miholić</i> Daniel Ungureanu: Memetic Overload: AI, Visual Resistance, and the Politics of Aestheticisation in <i>Italian Brainrot</i> Memes Mojca Ramšak: Preserving the Past Through Scents: Artificial Intelligence and Olfactory Cultural Heritage Gurarmaan Singh Panjeta: Tracing Language Dynamics in Media Over Time via LLMs: A Case Study of Hindi Movie Songs

11:15 – 12:45	Miquel Colobran, Alicia López Carral: The Past Meets AI and STEAM – New Approaches for Teaching and Researching
12:45 – 13:45	<i>Lunch break</i>
13:45 – 15:15	Session 2: Archives, Memory and Decolonial Narratives <i>Moderators: Josipa Maras Kraljević and Vlatka Lemić</i> Anne-Marie Cederqvist, Tomas Nilson, Johan Dahnberg: Technology Heritage in Education: Learning from the Past to Shape the Future Lorella Viola, Aodhán Kelly: Decolonising the Narrative with Digital Humanities: Polyvocal Approaches to Colonial Heritage in the Netherlands and Suriname Montine Rummel: Walk a Mile in Their Sandals: Applying Emotional UX Theory to VR-Based Heritage Pedagogy
15:30 – 19:00	Panel Session <i>Vitis disciplinis intertexta</i>: Wine at the Crossroads of Science, Heritage and the Arts Vina Belje Wine Cellar (Petefi Šandora 2, Kneževi Vinogradi; organised bus transfer) “Cellar Tour with a Glass” Panel discussion <i>Vitis disciplinis intertexta</i>: Wine at the Crossroads of Science, Heritage and the Arts <i>Curated and convened by Koraljka Kuzman Šlogar and Nataša Jerman</i> Opening plenary: Tihomir Živić: Surmounting Codes and Cultures: Toward a Creative Synergy of AI, DH, and STEM Panellists: Sandra Begonja, Melanija Belaj, Dušan Medin, Vesna Rastija, Margareta Turkalj Podmanicki, Darian Škarica, Jerko Škorić
19:30	<i>Social dinner (Self-Paid) at Slavonska kuća (Ul. Kamila Firingera 26, Osijek)</i>

Friday, 24 October 2025
Location: Faculty of Agrobiotechnical Sciences Osijek
(Vladimira Preloga 1, Osijek)
AULA MEDIA HALL, 2ND FLOOR

INFRASTRUCTURES, POLICY, DIGITAL HERITAGE

08:30 – 09:00	Registration
09:00 – 09:45	Keynote Session <i>Moderator: Iva Papić</i> Marinos Ioannides: From a Cultural Heritage Object to a #DigitalTwin or a #MemoryTwin? Exploring the Future of Digitisation, Preservation, Interpretation, and Identity in the Digital Age
09:45 – 10:15	<i>Coffee break</i>
10:15 – 11:45	Session 3: Policy, Pedagogy and Infrastructures <i>Moderators: Ivana Štokov and Melanija Belaj</i> Sandra Begonja: Cultural Heritage, Cultural and Creative Industries in the Horizon Europe Programme – Opportunities and Challenges Marko Tadić, Gaurish Thakkar, Daša Farkaš, Vanja Štefanec: LLMs4SSH: CLARIN Knowledge Centre for Large Language Models in Social Sciences and Humanities Stephan Kurz: Optimising the Openness of Digital Scholarly Editions Radovan Vrana: Empowering Heritage Professionals: The Role of AI Literacy in Information Science Education Željka Tomasović, Marijana Tomić, Laura Grzunov: The Significance of Cross-Repository Watermarks' Metadata-Linking Potential in Digital Heritage Research
11:45 – 12:00	<i>Coffee break</i>

12:00 – 13:30	Session 4: Digital Heritage, 3D and Scholarly Interfaces <i>Moderators: Tihomir Živić and Stephan Kurz</i> Varvara Arzt, Zrinka Džoić, Laura Grzunov, Filip Kovačević, Tomasz Miksa, Neven Pintarić, Marijana Tomić: Metadata-Driven and NLP Approaches to Glagolitic Material: A FAIR Data Perspective Silvia-Adriana Tomescu: Modelling Romanian Intangible Cultural Heritage: A Microontological Approach Raziye Çiğdem Önal, Fatih Terzi, Bura Adem Atasoy, Esra Özkan Koç, Osman Emir: A Web-Based Geographic Information System Approach to the Digital Documentation of Historical Tombstones: The Case of Trabzon Carolina Manfredini: The <i>Libri Mortuorum</i> of Milan: A Cross-Disciplinary Study on the Sixteenth-Century Italian Health Policies between the Open Data and Digital Heritage
13:30 – 14:30	<i>Lunch break</i>
14:30 – 15:45	Session 5: Digital Heritage: Innovations, Practices and Perspectives <i>Moderators: Anamarija Žugić Borić and Dušan Medin</i> Lana Skender, Romana Tekić: Exploring Branko Ružić's Sustainable Art Through a Site-Specific Mobile App Experience Dimitar Iliev, Dobromir Dobrev: Heritage, Storytelling, Universal Values: The PROMETHEUS Project Branko Pavlovski, Milan Mitovski: The Process of Digitisation of Cultural Heritage in the Republic of North Macedonia: A Glance Through the DPCH Perspective Laura Šejčić: eKultura: A Case Study of Fostering Interdisciplinary Synergies in the Digital Humanities Jasmina Tolj Smolčić: The Atlas of Croatian Technology Heritage – Geotagging in the Encyclopaedic Way
15:45 – 16:30	Closing & Farewell



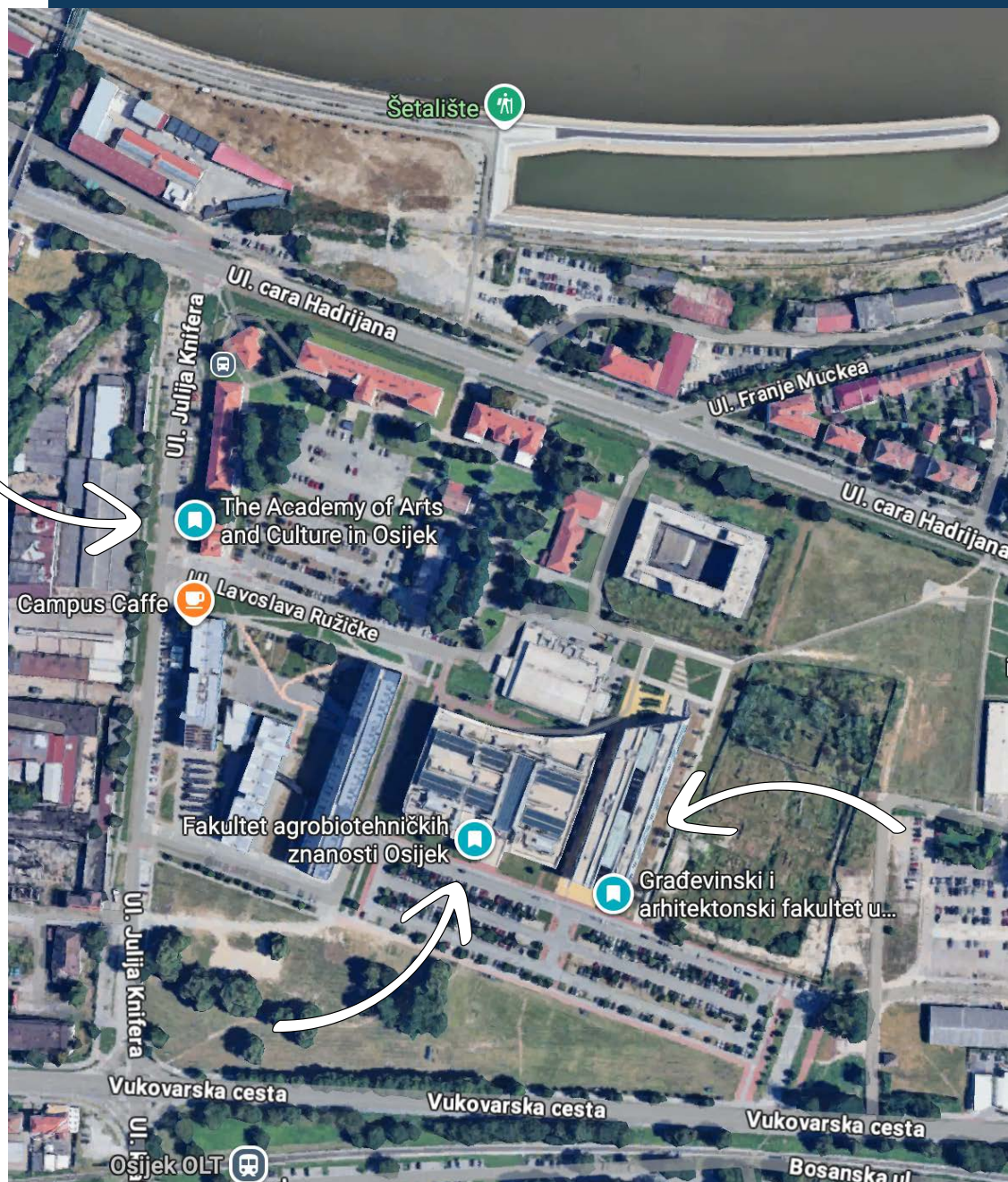
LOCATIONS



The Academy of Arts and Culture in Osijek
Ul. Julija Knifera 1, Osijek



Faculty of Agrobiotechnical Sciences Osijek
Vladimira Preloga 1, Osijek

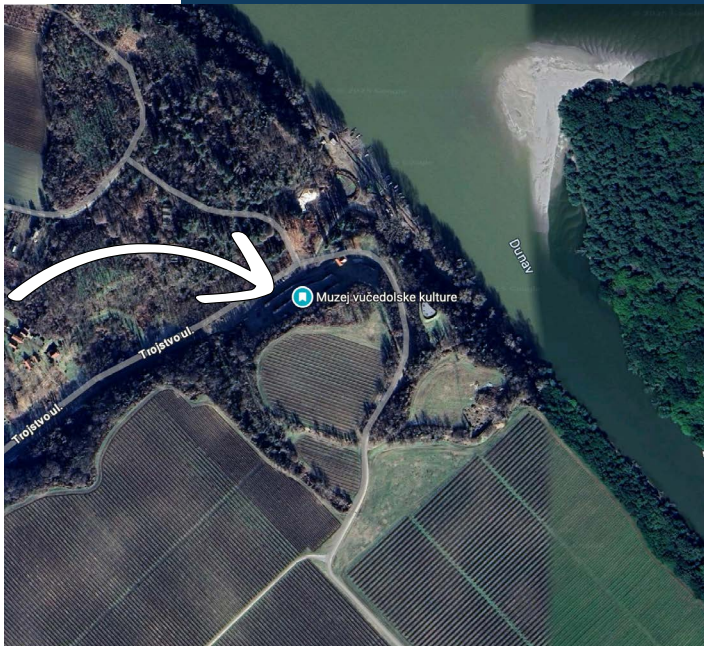


Faculty of Civil Engineering and Architecture Osijek
Vladimira Preloga 3, Osijek

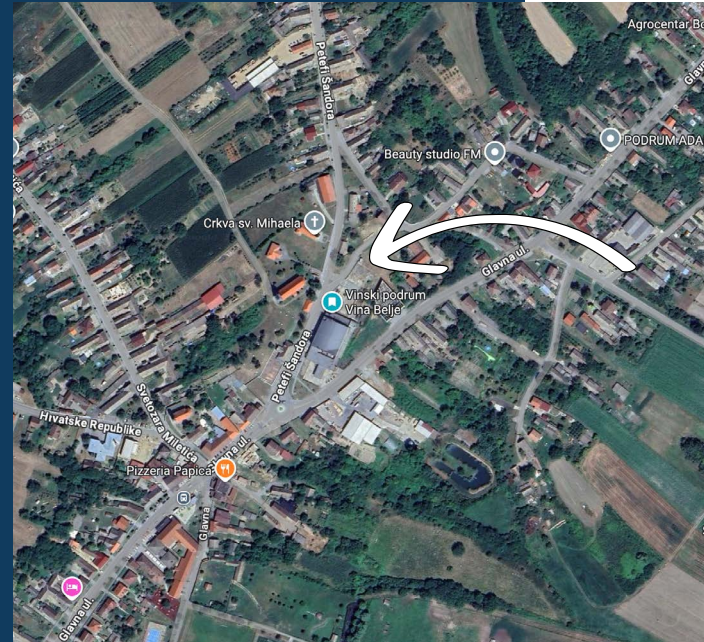




Josip Juraj Strossmayer
University of Osijek
Trg Svetog Trojstva 3, Osijek



Vučedol Culture Museum
Vučedol 252, Vukovar



VINA
BELJE

PRINC HRVATSKOGA
PODUNAVLJA

Vina Belje Wine Cellar
Petefi Šandora 2,
Kneževi Vinogradi



Slavonska kuća
Ul. Kamila Firingera 26,
Osijek





ABSTRACTS

Workshop 1

Annotating Audiovisual Corpora in the Humanities

Michaël Bourgatte, Cécile Chantraine Brailon, Juliette Bristault Canova, Anatole Grimaldi, Laurent Tessier

The Consortium for Annotation, Analysis and Archiving of Video Applied to Scientific Activities (Canevas) has been accredited since 2022 by Huma-Num, the French research infrastructure for digital humanities. Since April 2025, the consortium has received European EOSC-OSCARs funding for 24 months, giving rise to the OASIS project (Open Audiovisual Science Innovation Scheme). Canevas and OASIS aim to facilitate research in the humanities and social sciences involving audiovisual corpora by supporting archiving, annotation, commentary, analysis, and sharing of videos. To this end, Canevas has developed two free and open-source tools (<https://github.com/celluloid-camp/>), Celluloid (for annotating corpora in media studies and media literacy) and e-spect@tor (for annotating corpora in the performing arts, especially theatre), which enable collaborative video annotation for research and teaching while complying with open-science and FAIR data standards and leveraging AI to enhance video intelligibility and the interactions that result from them. As part of OASIS, the Canevas Consortium is organising a workshop during the pre-conference day of the 5th DARIAH-HR International Conference, which will take place on Wednesday 22 October 2025. The workshop comprises two three-hour sessions: a morning introduction to PeerTube technology, developed by the French education-oriented network Framasoft as an alternative to GAFAM services – particularly the online video-hosting platform YouTube – to promote digital empowerment; and an afternoon hands-on session on using Celluloid and e-spect@tor. Participants will explore collaborative annotation on their own audiovisual corpus and develop new skills adapted to changing media practices and the accompanying epistemological issues; automated features (AI-based audio transcription, chapter segmentation) and manual features (annotations that enrich the viewing experience) will be covered. By renewing interaction and collaboration through these digital tools,

the workshop introduces participants from all disciplines and levels of video expertise to our research methods while enabling them to acquire skills that foster a convergence culture around video archiving and annotation. These practices can then be deployed in various educational and research contexts – for instance, group work in the classroom, or projects undertaken by researchers in training (master's, PhD) as well as more experienced scholars.

The workshop will be led (in English) by Michaël Bourgatte (Professor, University of Lorraine, France), Cécile Chantraine Braillon (Professor, University of La Rochelle, France), Anatole Grimaldi (OASIS project engineer), and Laurent Tessier (Professor, Catholic University of Paris). To participate, please register via this Google Form: <https://docs.google.com/forms/d/e/1FAIpQLSfisUbsAIAeiOVzZnKGAd9RPsepnYABT9ac-Q7qeQgLb75ISA/viewform>.

NB: to get the most out of this workshop, please bring your own computer (it is also possible to follow with one computer per group). If you wish to explore part of one of your corpora, you may send us one of your videos; all formats are welcome.

Workshop 2

Heritage in the Cloud

Dina Stober, Jasenka Kranjčević, Nikolina Raguž-Lučić, Saša Kulić

Laser scanning technology, point clouds, and photogrammetry are contemporary methods that significantly enhance the processes of documenting and preserving architectural heritage. The data obtained provide a basis for the creation of digital 3D models, orthophotography, and technical documentation, thereby ensuring objective and lasting records. By integrating laser scanning and photogrammetry, it is possible to achieve an optimal balance between accuracy and visual quality. The outcomes of these processes are applied in research, the planning of conservation interventions, the development of reconstruction projects, and in the presentation of cultural heritage to the broader public through virtual displays. In this way, digital technologies contribute to the long-term protection, understanding, and valorisation of architectural heritage. Within the Heritage in the Cloud workshop, held in the village of Karanac, participants will be introduced to laser scanning, photogrammetric photography, and the use of unmanned aerial vehicles (UAVs) to collect photographic material for photogrammetry and orthophotography. The ethnographic collection *The Street of Forgotten Time* in Karanac, comprising 847 objects, has been inscribed in the Register of Cultural Goods of the Republic of Croatia, under the ownership of Vladimir Škrobo – Bajo, and declared a protected cultural asset. The collection is exhibited in the courtyard of the restaurant Baranjska kuća in Karanac (Kolodvorska 99), integrated into traditional wooden barns and other rural structures made of timber and adobe. On the first day of the workshop, spatial data for all buildings on the estate will be collected using UAV photography, with a detailed demonstration of point-cloud generation using one barn as an example. On the second day, at the Faculty of Civil Engineering and Architecture in Osijek, the methodology of data integration and the creation of a detailed 3D model of a traditional wooden structure (barn) will be presented. Participants will acquire the terminology of the demonstrated technologies and become familiar with the methodology and potential results of applying contemporary tools for documenting architectural heritage.

Workshop 3

Ethics, Artificial Intelligence, and Research Infrastructure: How Research and Cultural Heritage Should Approach the Opportunities and Risks of New AI Technologies

Tugce Karatas, Edward J. Gray

There is no need to launch into a series of platitudes about the revolutionary changes to the research and cultural heritage sector that is occasioned by the development and general proliferation of artificial intelligence, and particularly generative AI. Nevertheless, it is urgent to focus today on the impact, opportunities, and risks of these technologies as they remain 'new': in essence, now is the time to implement policies and strategies, while the novelty of AI means that habits have not yet become ingrained in our daily practices. Therefore, it is crucial to define the strategy for a research infrastructure at the nexus of humanities research and cultural heritage, such as DARIAH-EU. One of the largest challenges facing the SSH research sector, and particularly DARIAH, is how to approach the use of Artificial Intelligence in the classroom. This is not just about providing resources to educators for how to teach the responsible use of the rapidly evolving subject that is AI, but also how to teach any subject now that generative AI technologies are readily available for use by students. This is having profound effects on the pedagogical sector, and DARIAH must develop tools to help accompany our communities in teaching and using AI in the classroom responsibly. The need for high-quality training data for generative AI makes cultural heritage datasets a precious commodity, even more so as institutions are being torn between open access principles and the significant costs engendered by the voracious appetite of AI systems. This is even more so as these costs are borne by (mostly publicly-financed) Cultural Heritage Institutions (CHIs); the benefits of AI models trained on them are kept by (often non-European) private companies. Thus, CHIs are tasked with a large legal and ethical barrier, as shutting off access also puts up barriers for legitimate research purposes. In this complex and complicated ecosystem, DARIAH has a role to play in helping to guide collections data to researchers and to help develop sovereign, multilin-

gual training sets, while ensuring that the infrastructural costs remain reasonable. Another important aspect that a research infrastructure like DARIAH must consider is that of combating in-built biases in training data and models, so that the AI models created are more trustworthy and ethical. By developing ethical standards and particular points of attention, we can help our research and cultural heritage communities develop responsible AI. Last, but certainly not least, comes the question of how to provide high-performance computing necessary for training AI models to researchers working for the public good. It is natural that a research infrastructure such as DARIAH reflects on the very infrastructural questions, but does so while keeping ethics in mind: how does one ensure appropriate and easy access to the research community, while balancing the large financial and environmental costs engendered by providing HPC? The ambition for this workshop, then, is to present the current conclusions of the DARIAH National Coordinators' Committee (NCC) Task Force on AI Governance and Ethics and to brainstorm with the community on what we have developed and where we should improve. After a series of presentations on each of our areas of interest, we will open for questions and analysis from the community to ensure that we develop a robust, applicable, and grounded strategy for DARIAH, on a European and national level.

Workshop 4

From Idea to Digital Prototype of a Mobile Application in the Field of Culture and the Arts

Toni Podmanicki

This workshop aims to develop a short concept for a mobile application in the field of culture and the arts and transform it into a digital prototype suitable for presentation. The initial idea will be elaborated to define its purpose, target users, and technical requirements, after which a rough sketch of the user interface will be created. In the final phase, a high-fidelity digital user interface will be developed, enabling navigation through the interface and online sharing of the application prototype. The workshop is scheduled to last three hours.

Keynote

Connecting Dots with AI – STEM and Digital Humanities at a Crossroads

Ines Vodopivec

The AI for Libraries, Archives and Museums (AI4LAM) community represents a global, cross-sectoral network dedicated to advancing artificial intelligence within the cultural heritage domain. As digital transformation reshapes the landscape of heritage institutions, AI4LAM fosters interdisciplinary collaboration between technologists, humanists and artists, aligning closely with the mission of *Digital Humanities & Heritage* conference in Osijek. AI4LAM develops and promotes innovative AI tools and services tailored to the needs of libraries, archives and museums: institutions that safeguard the data foundational to digital humanities. These tools offer new possibilities for dialogue and cooperation across disciplines, enabling more efficient data management, enhanced access to collections and novel forms of interpretation and engagement. By exchanging insights and experiences, AI4LAM supports a collaborative ecosystem that bridges STEM, the humanities and the arts. Its commitment to open science principles ensures that knowledge remains transparent, accessible and participatory. As AI becomes increasingly integrated into LAM infrastructures, researchers gain powerful means to analyse vast datasets, but this also invites us to reconsider foundational concepts. In an AI-driven environment, do we still need metadata as we know it, or must we reimagine its role entirely? This evolving dialogue between disciplines is not only timely but essential for shaping the future of cultural heritage and digital humanities. Individually, we may move slowly and remain isolated, but together we can go faster and farther. So let us build the digital transformation in a spirit of collaboration!

Memetic Overload: AI, Visual Resistance, and the Politics of Aestheticisation in *Italian Brainrot* Memes

Daniel Ungureanu

Can AI-generated memes function as visual resistance, or do they merely reproduce the systems they seem to satirise? To address this question, I will adopt a critical visual methodology grounded in Mirzoeff's theory of countervisuality, which considers how visual culture can be mobilised to resist dominant power structures. The dataset was compiled from public Instagram pages (@brainrot, c. 46,000 followers; @italian.brainrot, c. 115,000; @italianbrain.rot, c. 141,000) featuring content posted between 1 March and 31 May 2025. *Italian Brainrot* is a series of AI-generated surrealist character memes paired with nonsensical Italian narration and defined by sensory overload, absurd juxtapositions, and rapid cultural remixing. Posts were selected based on the following criteria: they were AI-generated or AI-augmented; they exhibited thematic alignment with sociopolitical or cultural critique; and they achieved significant user engagement (10,000+ likes). The presentation will showcase selected memes to provoke discussion about whether overload aesthetics can offer meaningful cultural resistance or merely aestheticise it.

Preserving the Past Through Scents: Artificial Intelligence and Olfactory Cultural Heritage

Mojca Ramšak

The intersection of artificial intelligence and sensory cultural heritage represents one of the most innovative frontiers in digital preservation. This paper explores the transformative potential of AI technologies in the preservation and interpretation of olfactory cultural heritage – a rich palette of historically significant scents that represent an often overlooked dimension of our collective memory. Unlike visual or auditory heritage, cultural memory based on scent is largely ephemeral and susceptible to the disappearance of traditional practices that evolve or vanish altogether. It examines how new AI technologies are revolutionising our approach to the preservation of olfactory heritage: thanks to advanced chemical analysis, machine learning algorithms, and digital reconstruction techniques, AI systems can now identify, catalogue, and even recreate historical scents with unprecedented accuracy. It traces the major technological milestones in this field, from early digital scent libraries to sophisticated AI-driven reconstruction systems that can analyse aromatic trace compounds. It also considers the critical challenges facing this emerging discipline: the legal framework for protecting intellectual property in odours remains underdeveloped, while ethical concerns relate to authenticity and representation. Can artificially reconstructed scents really capture the cultural essence of their historical models? How can we balance scientific accuracy and cultural sensitivity when digitising sensory experiences? Case studies are presented that demonstrate successful applications of AI in olfactory heritage projects. As digital preservation technologies continue to advance, the integration of AI into olfactory cultural heritage represents both an unprecedented opportunity and a great responsibility. By developing thoughtful, culturally sensitive approaches to olfactory preservation, we can ensure that future generations inherit not just visual records of the past, but the full sensory richness of the human cultural experience.

Tracing Language Dynamics in Media Over Time via LLMs: A Case Study of Hindi Movie Songs

Gurarmaan Singh Panjeta

The Hindi movie industry – popularly called Bollywood – is both a mirror and influencer of public behaviour and taste in India. Centred in the western Indian metropolis of Bombay, this industry has attracted talent from across India, and the films are watched in various parts of the country. The films have witnessed a mix of cultural traits and practices prevalent in different regions of India. Hence, Hindi movies become an index of the extent of code-mixing – or “chutneyfying” – in both popular and official cultures in Indian life. Code-mixing in movie titles, dialogues, and song lyrics are a prime index of this mixed set of cultural influences. In Indian movies, songs and song sequences enjoy a life of their own beyond that of the movie. Movie songs are played on radio and television programmes catering exclusively to them, and albums of movie songs enjoy a market of their own. The Geetmala programme, hosted by Ameen Sayani and commenced in December 1952, continued to be a major draw on Indian radio until 1994. We measure the extent of code-mixing in top Hindi movie songs in the period 1953–1993. We prepared a dataset of the lyrics of the top ten songs of every year from the listings of the Geetmala. The dataset also collected metadata such as the names of lyricists, singers, and movie titles. Our objective was to query these songs for the influence of five languages – Hindi, Urdu, Punjabi, Bengali, and English – and we employ a large language model (LLM) for this task, since LLMs have demonstrated remarkable proficiency across a broad spectrum of natural language processing tasks. In this work, we provide a historical overview of these languages and how they influenced popular media. We identify major forces driving these interactions. We then seek to understand these drivers through LLMs as follows: First, we collect a dataset of popular songs over the years, and present it as a tool to understand the convoluted relationships amongst cultures and languages in a diverse society. Second, we present a technique to verify an LLM’s capability in understanding languages. Extensive testing on the Wikipedia dataset brings out the

complex ways in which languages interact, and the LLM's capability in deciphering and detecting inter-language influences. Third, we correlate data to historical events, and, remarkably, we can spot the consequences of historical events present in the songs that society produces and listens to. Finally, we group these songs by lyricists and detect patterns that help us predict the educational and social backgrounds of the lyricists. While the focus of this work is centred on Bollywood songs, the techniques presented are general and can be applied to any combination of languages, text sources, and societies. It would be interesting to observe whether similar trends hold universally, and further experimentation with these techniques is left for future work. This project is in collaboration with Prof. Arjun Ghosh from the Department of Humanities and Social Sciences, IIT Delhi.

The Past Meets AI and STEAM – New Approaches for Teaching and Researching

Miquel Colobran, Alicia López Carral

Science and engineering, traditionally, adopt perspectives of utility and, respectively, explainability of the world. The humanities, meanwhile, use an approach to the world and to knowledge based on meaning and context in relation to human experience. Digital humanities emerged at the intersection of these approaches, providing computational engineering methodologies within the context of the humanities. Today, a new challenge arises with AI, which is capable of learning, reasoning, and understanding natural language. Therefore, both AI and STEM technologies can contribute to heritage by improving its research, documentation, preservation, access, and public participation. This entails an analysis of how these new technologies can be incorporated into the discipline. In addition, this analysis can be broadened to other fields of knowledge, such as philosophy, philology, or the arts. In short, our work seeks to show how technological tools – especially AI – must contribute to the development of digital humanities.

Technology Heritage in Education: Learning from the Past to Shape the Future

Anne-Marie Cederqvist, Tomas Nilson, Johan Dahnberg

The historical development and cultural significance of technology heritage is not just of retrospective interest; it also holds substantial educational value, giving learners a contextualised understanding of how and why technologies emerge, evolve, and influence societies. Understanding technology as a historical and cultural phenomenon is crucial in education today, and this perspective highlights that technological heritage is not limited to preserved objects; it also encompasses the societal impacts that accompany technological change. In educational settings, exploring technology heritage enables students to trace the emergence of innovations in specific historical contexts, to examine their influence on culture and society, and to understand the variety of technological innovations and the values embedded in technological development. In this proposal, we suggest making technology heritage accessible to students in a museum-based learning environment. Based on this perspective, the aim is to establish a long-term collaboration between upper secondary schools with a technology-education focus, lower secondary schools (grades 7–9), Halmstad University, and regional technological history museums, such as Landeryd Railway Museum, World Heritage Grimeton, and the Military History Museum. In the project, students will have the opportunity to engage hands-on with technology heritage, for example, by restoring historical technological artefacts, digitising museum materials, developing modern versions of old technologies, or serving as guides at the museums. Furthermore, the project will include a variety of activities, ranging from guided museum visits to longer internship-like collaborations and upper-secondary diploma projects in cooperation with museums. Student teachers will be involved in developing educational materials and leading guided visits for pupils. Integrating technology heritage into education enables students to develop practical and theoretical knowledge of technology: by learning about early technologies such as the steam engine, the telegraph, and pioneering military technology, students are given opportunities to understand technology from a historical perspective and the cumulative nature of human innovation, which

lays the groundwork for future technological development. We suggest that teaching technology from a historical perspective in a museum context may also establish links between STEM and the humanities, challenging students to contextualise their technological knowledge within broader historical and social perspectives. The growing demand for cultural heritage professionals who possess a profound grasp of heritage values alongside robust theoretical and practical knowledge of technology calls for pedagogical approaches that promote younger generations' interest in, and knowledge of, technology heritage from primary to higher education. In conclusion, in today's fast-paced technological development, technology heritage forms a foundation for current technological understanding: it enables students to identify patterns, prepare for challenges, and adopt a more analytical approach to innovation. That is, technology heritage is not a nostalgic diversion – it is a vital component of contemporary education. By learning from the past, students can become more informed, critical, and insightful when it comes to technological development in the future.

Decolonising the Narrative with Digital Humanities: Polyvocal Approaches to Colonial Heritage in the Netherlands and Suriname

Lorella Viola, Aodhán Kelly

The Polyvocal Interpretation of Contested Colonial Heritage (PICCH) project exemplifies the potential of using digital humanities approaches to recontextualise colonial heritage collections. Drawing on the PICCH project, this presentation will exemplify how digital humanities efforts can help decolonise colonial heritage through institutional and community collaborations in Suriname and the Netherlands. It will focus on the digital infrastructural challenges within institutional collections, as well as efforts to implement technological solutions for community collaboration in the process of recontextualisation. The presentation will examine two case studies: the *Onze Coloniale Erfenis (Our Colonial Heritage)* exhibition at the Wereldmuseum Amsterdam and Kevin Headley's *Timeline Exhibition*. The first aims to reinterpret colonial histo-

ry by incorporating local voices and perspectives into the presentation of collections of what was historically a colonial ethnographic museum. The second case study is a Surinamese multi-stakeholder digital project intended to exhibit a polyvocal history of Suriname for the upcoming 50th anniversary of the country's independence. The analysis will show how both initiatives approach polyvocality – the inclusion of diverse narratives to challenge dominant colonial discourses – and the various challenges in realising this ambition. The cases are intended to reflect critically on approaches to institutional digital infrastructures and their engagement with contested heritage through collaborations with artists, activists, and local communities. It explores how digital interventions can enable creative reinterpretation by cultural practitioners, fostering a dialogue between historical records and contemporary contexts. By combining institutional strategies with artistic and community-driven approaches, this research highlights the transformative potential of integrating digital tools with community-led efforts to enable polyvocality and decolonisation. The presentation will end with a call for further collaboration by the DH community with institutions, artists, and activists for inclusive and ethical cultural heritage management that challenges colonial narratives while preserving plural histories.

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Walk a Mile in Their Sandals: Applying Emotional UX Theory to VR-Based Heritage Pedagogy

Montine Rummel

As 3D modelling and VR become common tools in cultural heritage education, students are often tasked with recreating monuments and sites without a framework for understanding how ancient users might have experienced those spaces. This presentation proposes a new pedagogical approach that brings Don Norman's user experience (UX) model of visceral, behavioural, and reflective cognitive processing into VR-based heritage projects, helping students engage more deeply with the emotional, ritual, and symbolic dimensions of ancient environments. This work builds on a recent research project exploring the ancient Sanctuary of Olympia through Norman's UX framework, where I argued that the site's architecture, rituals, and sensory design were intentionally constructed to guide emotional responses, facilitate ritual behaviour, and reinforce shared cultural meaning. By analysing Olympia through the three levels of cognitive processing, the study highlighted how ancient builders created not just places but experiences that shaped identity and belief. This interpretive model offers a transferable lens for digital heritage interpretation and experiential learning. I am now designing a small-scale, exploratory classroom case study to apply this framework in a pedagogical setting. In the upcoming autumn term, a cohort of undergraduate classics students will use digital modelling tools to recreate ancient Egyptian tombs or monuments. Students will be introduced to Norman's UX theory and guided to apply visceral (emotional response), behavioural (ritual usability), and reflective (cultural meaning-making) principles in both their design process and peer review. Data will be collected through self-reported reflections and structured peer feedback, focusing on students' perceptions of engagement, interpretive depth, and historical empathy. This presentation introduces the theoretical foundations of the case study and outlines its structure, learning goals, and anticipated value for heritage pedagogy. Although results will not yet be available, the project offers a replicable method for integrating cognitive UX theory into digital humanities curricula and invites further discussion

on how digital tools can support interpretive, embodied engagement with the past.

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Panel

Vitis disciplinis intertexta: Wine at the Crossroads of Science, Heritage and the Arts

Curated and convened by **Koraljka Kuzman Šlogar**
and **Nataša Jermen**

Panellists: **Sandra Begonja, Melanija Belaj, Dušan Medin,**
Vesna Rastija, Margareta Turkalj Podmanicki,
Darian Škarica, Jerko Škorić

In an era where interdisciplinarity is not only desirable but essential, this panel offers a perspective on one of humanity's oldest cultural, economic, and symbolic assets – wine – through the lens of diverse scientific and creative disciplines. Through wine, laboratory data intertwines with folk narratives, archaeological findings merge with digital visualisations – it becomes a point of convergence for different fields and a stimulus for shared reflection. Through a dynamic, dialogue-driven discussion, the panel will open space for exchanging insights on how various disciplines approach the same subject, what each one uncovers, and how their perspectives can connect and enrich one another. Biological analysis, archaeological discoveries, cultural practices, historical narratives, and digital interpretations all converge within a shared framework that opens new possibilities for collaboration, innovation, and knowledge transfer – both within and beyond academia. The discussion will also explore the role of European programmes, digital tools, and creative industries in developing sus-

tainable cultural practices, as well as the potential of local resources like wine to strengthen the economy and generate new, hybrid forms of work, research, and creation. This is not a discussion about wine as a product, but about wine as a platform – a meeting point of science, heritage, art, and technology – through which new fields of dialogue, understanding, and cooperation emerge. As part of the session, a guided tour of a wine cellar will also take place, providing a tangible example of the very interdisciplinarity under discussion – blending science with cultural and creative industries in an experiential format that mirrors the panel's central premise.

Opening plenary

Surmounting Codes and Cultures: Toward a Creative Synergy of AI, DH, and STEM

Tihomir Živić

This exposition addresses the emergence of innovative, interdisciplinary solutions at the intersection of artificial intelligence (AI), the digital humanities (DH), and science, technology, engineering, and mathematics (STEM), with an emphasis on their synergistic potential in preserving and curating cultural heritage in the Digital Age. It foregrounds the necessity for a creative and integrative framework that unites technological innovation with humanistic inquiry, particularly through the fusion of AI-driven methodologies and the aesthetic sensibilities of artistic production. The paper advocates for a reconceptualisation of disciplinary boundaries, proposing that a successful amalgamation of the DH and STEM disciplines is not only feasible but also imperative in addressing contemporary cultural and technological challenges. In particular, this presentation articulates how cultural heritage can be curated with AI-based tools – such as natural language processing, generative algorithms, and semantic metadata systems – while maintaining fidelity to the ethical, historical, and aesthetic contexts of the artefacts in question. Such digital interventions can enrich archival practices, augment interpretive strategies, and democratise access to cultural materials. Central to this argument is the assertion that

philology – understood as the historically grounded, critical study of texts – can play a pivotal role in guiding algorithmic processes towards culturally sensitive outcomes, thereby avoiding the erasure or oversimplification of nuanced human knowledge. By extension, the paper emphasises the desirability and necessity of a robust collaboration between biotechnology and the DH. For instance, the application of bioinformatics tools to historical biological manuscripts or the encoding of cultural narratives into biotechnological media (e.g., DNA data storage) exemplifies how such a convergence can yield both epistemic insight and practical innovation. Moreover, the philological rigour traditionally employed in the study of ancient texts can inform the interpretive frameworks used in bio-semiotic contexts, ensuring that scientific data remains legible within a broader cultural and ethical discourse. Several examples drawn from contemporary creative and cultural industries further illustrate how the arts and sciences might be productively reconciled. Immersive virtual heritage environments, augmented reality experiences in museum contexts, and AI-generated literature or visual art demonstrate how digital tools can serve both expressive and analytical functions. Likewise, initiatives in digital restoration – employing machine learning to reconstruct deteriorated artworks or ancient manuscripts – epitomise a meaningful synthesis of scientific techniques and humanistic intent. Through such projects, the traditional divide between the arts and sciences is not merely bridged but rendered obsolete in favour of a more fluid, co-constitutive model of knowledge production. Ultimately, this paper argues that cultivating a dynamic dialogue between STEM and the DH is essential for sustaining cultural memory, fostering innovation, and shaping a technologically attuned yet ethically grounded future. In this context, AI is not simply a tool but a collaborator in reimagining the stewardship of human heritage. The confluence of philological expertise, biotechnological advances, and artistic vision offers a compelling path forward for cultural curation and interdisciplinary scholarship in the 21st century.

Keynote

From a Cultural Heritage Object to a #DigitalTwin or a #MemoryTwin?

Exploring the Future of Digitisation,
Preservation, Interpretation, and Identity in
the Digital Age

Marinos Ioannides

In the era of the 21st digital century, where cultural heritage is increasingly mediated through digital technologies, the concept of a Digital Twin – a precise virtual replica of a physical object – has become a powerful tool for the multidisciplinary user society in research, preservation, visualisation, and education. Yet, as we replicate cultural heritage assets such as artefacts, monuments and spaces with ever-greater accuracy, a critical question arises: are we also preserving the knowledge, stories, meanings, memories and unique identities that give these objects their cultural significance? This presentation explores the emerging notion of the #MemoryTwin: a complementary or alternative digital model that prioritises intangible heritage, emotional resonance and community memory. While #DigitalTwins focus on material fidelity, #MemoryTwins seek to capture the narratives, traditions, lived experiences and associated values of cultural heritage objects. Those are the elements that are often overlooked in the current period of purely technical reconstructions. Drawing on interdisciplinary research and real-world case studies, the talk will illustrate how #MemoryTwins can expand our understanding of authenticity, foster inclusive interpretation, and empower communities to take part in the digital stewardship of their heritage. It will also address the ethical, methodological, and technological challenges involved in embedding memory and identity into digital heritage projects, and highlight how the digitisation of the past can contribute to the circular economy and improve the well-being of future generations by promoting sustainable access, reuse, and cultural resilience.

Cultural Heritage, Cultural and Creative Industries in the Horizon Europe Programme – Opportunities and Challenges

Sandra Begonja

Horizon Europe is the ambitious EU research and innovation framework programme for 2021–2027 with a budget of €95.5 billion. It is aimed at strengthening scientific excellence, technological development, fostering innovation, and addressing global challenges. The programme is structured around three main pillars, with Cluster 2 “Culture, Creativity and Inclusive Society” situated within the second pillar, which focuses on global challenges and European industrial competitiveness. Cluster 2 plays a key role in promoting European identity, strengthening democratic values, the rule of law, and fundamental rights, encouraging social and economic transformations that contribute to inclusiveness and growth, and preserving cultural diversity while fostering innovation in the social sciences and humanities (SSH), with a particular emphasis on cultural heritage and the cultural and creative industries. Cultural heritage and the cultural and creative industries represent significant potential for sustainable development, social cohesion, and economic growth. Within the Horizon Europe programme, numerous calls under Cluster 2 offer funding opportunities for projects focused on the preservation, digitisation, and reinterpretation of cultural heritage, as well as on capacity building and the development of innovative models in the cultural and creative industries, with an emphasis on the green and digital transitions. Particularly valuable are those calls that encourage collaboration between research institutions, cultural organisations, technology companies, and local communities. One of the key challenges in implementing these and similar projects in other areas of the programme is the effective integration of SSH and STEM disciplines. Interdisciplinary approaches enable a deeper understanding of cultural phenomena and the development of technological solutions that are sensitive to social contexts. Examples include the application of artificial intelligence in the analysis of cultural artefacts, the development of virtual and augmented reality for heritage interpretation, and digital platforms for participatory culture. The development and application of disruptive technologies can also

be crucial for enhancing the innovation potential of the creative industries. However, such collaboration requires careful alignment of methodologies, communication styles, and objectives across different disciplines. Additional challenges include ensuring the long-term sustainability of projects, access to funding for smaller organisations, and the need for greater visibility and recognition of research results among the public and policymakers. In this context, it is important to build capacities for project preparation and implementation and to strengthen cooperation networks at the European level. In conclusion, the cultural and creative industries in Croatia are experiencing steady growth, with an increasing number of enterprises and projects in the sector. Horizon Europe offers significant opportunities for their development through innovative, interdisciplinary, and inclusive approaches. Success in leveraging these opportunities will depend on the ability to connect knowledge, technology, and societal needs into coherent and sustainable projects.

LLMs4SSH: CLARIN Knowledge Centre for Large Language Models in Social Sciences and Humanities

Marko Tadić, Gaurish Thakkar, Daša Farkaš, Vanja Štefanec

[CLARIN ERIC](#) is the European research infrastructure for storing and exchanging primarily text-based research data in the social sciences and humanities (SSH). Within CLARIN, K-centres (knowledge centres) are set up for specific thematic or problem areas. In principle, each Member State has established a K-centre for its national language, but there are also other [K-centres](#) for different fields of application of language technologies in SSH. Since the paradigm of natural language processing (NLP) has changed in recent years, primarily thanks to the introduction of large language models (LLMs), new methods of their application have been developed both in NLP itself and in the application of these methods in other textually mediated sciences (e.g. literary theory, history, ethnology, etc.). Since CLARIN ERIC is intended to serve as a research infrastructure primarily for SSH, a K-centre for the use of

LLMs in SSH has been established under the name Large Language Models for Social Sciences and Humanities (LLMs4SSH). [LLMs4SSH](#) is a centre of expertise, skills, and technological resources offering advice on various applications of LLMs in processing language data and on the expansion and adaptation of LLMs to the needs of SSH researchers and their research tasks. The centre also helps in finding and selecting LLMs appropriate for the needs of researchers, supports users in accessing computational resources, and collects and shares knowledge about existing LLMs and their areas of application. The centre's offer can be summarised as: 1) advice on using LLMs in SSH research; 2) assistance with project proposals involving LLMs; 3) training in LLM use across SSH areas. Target users extend beyond text-processing specialists to include linguists, computational linguists, economists, sociologists, psychologists, media and communication scholars, literature scholars, and students at all levels. Language technologies and NLP reached a level of maturity in the 2010s, enabling them to serve as a foundation of research infrastructure in SSH as early as FP7. However, this K-centre also enables the execution of traditional NLP tasks – often via newer LLM-based methodologies – namely natural language pre-processing, stylometric research, lexical-semantic analysis, distributional semantics and its applications, speech recognition, identification of named entities and time expressions, corpus construction, construction and use of WordNet, information and metadata extraction from texts, textual statistics, and semantic text classification. As LLMs4SSH is a distributed K-centre, it includes the following national consortia: CLARIN-PL (coordinator), LINDAT/CLARIAH-CZ, CLARIN-LV, PORTULAN CLARIN, CLARIN-NL, CLARIN-BE, CLARIN-EL, FIN-CLARIN, CLARIAH-ES, HUN-CLARIN, HR-CLARIN, CLARIN-CH, CLARIN.SI, and CLaDA-BG. The first [LLMs4SSH workshop](#) will be held at the CLARIN Annual Conference in October 2025.

Optimising the Openness of Digital Scholarly Editions

Stephan Kurz

The paper targets strategies for enabling the openness of a specific genre of cultural heritage documents: digital scholarly editions of historical sources. Most of these are modelled in TEI/XML and made available online through bespoke web applications. Special effort is made to ensure that the resulting digital artefacts are FAIR in the sense of Findable, Accessible, Interoperable, and Reusable. To make not only the textual data presented through a web application available, the raw data is also published, along with documentation on modelling and possible use cases. Still, not all such resources are actually used by third parties. The paper aims at outlining strategies to increase this kind of user engagement, based on several methods we have tested in the last five years (2020–2025): 1) Are there measurable effects from using Search Engine Optimisation (SEO)? 2) Do multiple interface languages increase international user interest? 3) Does social media use to propagate editions affect the usage of digital resources beyond short-term page access counts? 4) How do anniversaries of historical events shape the attention economy with regard to editions of historical sources? 5) How does the use of digital scholarly editions compare to the use of traditional scholarly editions in book-bound media (and can this be measured, for example, by library lending statistics)? 6) What ways can we find to include the output of scholarly editing projects in scientific outreach initiatives, such as cooperations with schools? As a question to the STEM and arts participants: can they imagine use cases for digital scholarly editions? Using the digital scholarly editions of the Institute for Habsburg and Balkan Studies of the Austrian Academy of Sciences (IHB) as examples, we explore ways of measuring engagement from both the academic and the general public, also with regard to the features and entry points that are used. Over the course of five years, the IHB has published two still-growing digital scholarly edition projects, namely *Die Ministerratsprotokolle der Habsburgermonarchie 1848–1918* and *Quellen zur Habsburgisch-Osmanischen Diplomatie 1500–1918*, with efforts to publicise them in different ways. In addition to assessing which strategies work to what extent, we highlight digi-

tal scholarly editing projects from other institutions and their unique methods of academic advertisement. The paper will present work-in-progress research on a rapidly changing field, not least because of the impact of AI-assisted search (which affords new ways of “SEO”).

Empowering Heritage Professionals: The Role of AI Literacy in Information Science Education

Radovan Vrana

Artificial intelligence (AI) is becoming an integral part of many aspects of our lives, reshaping how we study, work, and live. Its rapid development has renewed attention on other literacies – digital, media, and data – and has introduced a new one: AI literacy. All these literacies fall under the broader umbrella of information literacy, which is essential for navigating today’s information-rich environment. AI literacy refers to the competences needed to critically evaluate, use, and interact with AI technologies. As such, it is emerging as a key citizenship competence, especially in higher education, where institutions must prepare students to engage meaningfully with AI-driven systems (Yetişensoy & Rapoport, 2023; Hazari, 2024). The goal is to integrate AI into education in a human-centred and purposeful way. AI literacy is a relatively new concept with evolving definitions; at its core, it involves the ability to understand, use, and ethically evaluate AI technologies (Long & Magerko, 2020; Ng et al., 2021). It includes critical thinking, communication, and the responsible application of AI across contexts, without necessarily needing to create AI systems (Laupichler et al., 2022). Beyond technical knowledge, AI literacy also involves attitudes, ethics, and moral reasoning (Lérias et al., 2024). As Ding, Kim, and Allday (2024) emphasise, it empowers people not just to understand AI, but to engage with it responsibly and contribute to AI’s development. Though most studies focus on university-level implementation, early AI education is also important: teaching children AI fundamentals can support digital literacy, empower critical thinking, and is feasible through age-appropriate methods (Yang, 2022; Lintner, 2024). AI literacy must become a core part of education at all levels. It equips future professionals in information sciences and beyond to engage thoughtfully with AI, ensuring a

more informed, ethical, and inclusive digital society. This paper aims to present the theoretical aspects of AI literacy – its characteristics and its importance – in shaping information professionals who will work in heritage institutions, enabling them to assess the value of AI in their professional practice.

The Significance of Cross-Repository Watermarks' Metadata-Linking Potential in Digital Heritage Research

Željka Tomasović, Marijana Tomić, Laura Grzunov

Watermarks are significant indicators of paper quality and provenance, providing evidence for the study of historical manuscripts and early prints (Hunter, 1947). Filigranology, the systematic study of watermarks, together with bibliography and historical research (Gaskell, 1995), supports the dating of undated historical material and the reconstruction of their production and distribution, offering valuable insights into the cultural, economic, and social history of communities (Ang et al., 2023). At the same time, paper usage reflects manuscript production practices. Recent developments in digital filigranology include the application of advanced digitisation and automated recognition techniques, such as thermography, machine learning, and signal processing, to facilitate automated watermark matching and analysis. Concurrently, online watermark databases, based on foundational collections (e.g. Briquet, 1907; Piccard, 1961), provide structured, standardised metadata (Tomić & Grzunov, 2021). However, significant challenges remain in achieving cross-database interoperability and unified search functionality. Despite their research potential, systematic comparison of watermark records across collections remains limited due to the fragmentation and heterogeneity of metadata practices. This paper investigates the cross-repository metadata-linking potential for historical watermarks, with a focus on evaluating the accessibility, format, and interoperability of metadata provided by online digital heritage repositories. To address this, a comparative study of prominent online repositories that host historical watermark collections is conducted. The repositories examined include the Bernstein *Memory of Paper* project (Bernstein, n.d.),

Bo-Briquet Online (n.d.), *Wasserzeichen-Informationssystem* (n.d.), the Watermark Database of the Dutch University Institute for Art History in Florence, and *Glagolab Katalog vodenih znakova*, among others, to be considered in further stages of the study. For each repository, the availability and structure of metadata is evaluated along four key criteria:

- 1) Application Programming Interface (API) access – does the repository offer a public API or SPARQL endpoint for structured queries?
- 2) On-site search – is metadata search available through the website?
- 3) Machine-readable formats available – are metadata available for download in formats such as JSON-LD, RDF/XML, CSV, or IIIF manifests?
- 4) Declared metadata schema – does the repository use a standardised metadata model and international thesauri/controlled vocabularies?

The repositories are compared and their readiness for participation in cross-repository linking efforts is assessed. The idea is to identify obstacles that impact the ability to align watermark metadata at scale, especially in scenarios where similar or identical watermark motifs may exist in different institutions but remain unreachable. The goal of this research is to develop a lightweight crosswalk model that supports interoperability among disparate metadata structures, focusing on essential fields such as motif, chain line distance, width, and height. Through this comparison, best practices can be highlighted and minimum requirements for metadata publication that support discoverability, reuse, and integration can be recommended. By stressing the importance of machine-readable metadata and repository openness, this paper contributes to ongoing conversations about semantic enrichment, data portability, and digital preservation in cultural heritage. The proposed approach ultimately supports the broader goal of transforming watermarks into linked, queryable cultural entities and lays the groundwork for tracing the historical circulation of paper from the same papermaker across time, space, and institutional boundaries.

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Metadata-Driven and NLP Approaches to Glagolitic Material: A FAIR Data Perspective

Varvara Arzt, Zrinka Džoić, Laura Grzunov, Filip Kovačević, Tomasz Miksa, Neven Pintarić, Marijana Tomić

The Zadar region is rich in written heritage that dates back to the earliest period of Croatian literacy. Three scripts and multiple languages were in use, among which is the Glagolitic script, used, together with Latin script, in registers, fraternity books, wills, and other legal documents that regulated community life until the 18th century. A large collection of Glagolitic manuscripts from the Zadar region is held in the Archive of the Zadar Archdiocese, containing over 540 distinct codices, fragments, and archival documents. By analysing these manuscripts, scholars in the humanities uncover new insights into Dalmatia's history, everyday life, and ecclesiastical administration. Through several projects, a selection of Glagolitic manuscripts, watermarks on the papers on which they were written, and manuscript fragments were digitised, and the databases of that material are accessible via GlagoLab: Portal and Digital Laboratory for Collaborative Research and Promotion of the Croatian Glagolitic Alphabet. Databases have been developed according to a rigorous application profile, ensuring that metadata is consistently structured and organised. Moreover, a strict digitisation workflow was followed to produce high-quality digital reproductions. The next step of our work is to explore how these data, together with the transcriptions of the respective manuscripts, can be used for scholarly inquiry. We outline a range of digital methods, showing how each can illuminate different aspects of the Glagolitic heritage. Our research is grounded in the premise that combining different data-driven approaches expands the scope of inquiry while also sharpening the research questions, ensuring that the Glagolitic heritage is explored in depth. It is also our position that open, FAIR-compliant data democratise scholarship, foster collaboration, and enable new research methodologies that can advance future scholarly inquiry. Therefore, we illustrate with concrete examples how this openness can foster research in Glagolitism. In our research, we draw upon metadata from the GlagoLab portal, alongside manuscript transcriptions produced within a previous scientific project

at the Archive of the Zadar Archdiocese. The manuscripts are written in a cursive Glagolitic script, on a historical variant of the Croatian vernacular. To demonstrate the potential of data-driven approaches for enriching Glagolitic manuscript analysis, we apply natural language processing (NLP) methods to transcribed manuscripts to automatically extract structured data. This framework enables systematic analysis of manuscript contents across different document types and historical periods, transforming unstructured textual data into queryable datasets that can reveal patterns and insights difficult to discern through traditional manual analysis. We employ various NLP techniques, including named-entity recognition (NER) and relation extraction (RE), to identify and structure information such as demographic records extracted from baptism registers. We evaluate our approach against manually expert-curated datasets that act as a gold standard, using standard metrics such as F1-score. We enrich the automatically extracted data from the transcribed manuscripts with metadata from the GlagoLab portal to provide deeper analytical insights into the historical context of Glagolitic heritage. The application of this approach adds a new dimension of functionality to the GlagoLab portal: it becomes not only a repository and source of open data but also a platform for further data generation and analysis, contributing to the development and strengthening of research infrastructure.

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Modelling Romanian Intangible Cultural Heritage: A Microontological Approach

Silvia-Adriana Tomescu

Traditional Horezu ceramics, recognised by UNESCO in 2012 as intangible cultural heritage of Romania, embody a distinguished craftsmanship tradition in which the raw material – clay – interacts with complex firing techniques and ornamental motifs imbued with local significance. Despite its cultural importance, neither the production process nor its constitutive elements are supported by a formalised framework capable of ensuring both the preservation and the interoperability of digital metadata. To address this gap, we propose a micro-ontology that models both continuants (clay, glazes, finished artefacts) and occurrents (shaping, first firing, second firing, and decorating). This model is aligned with three complementary standards. Basic Formal Ontology (BFO) provides a realist ontological foundation that clearly distinguishes material entities from processes; CIDOC CRM supplies a

specialised vocabulary for describing artefacts and cultural activities; and FOAF introduces the social dimension by capturing the profiles of artisans and their networks of knowledge transmission. Implemented in Protégé, the ontology defines the fundamental classes and properties that link vessels to their primary materials and to the artisans who shape them, while axiomatic validation is ensured using an OWL reasoner. To combine robustness with interactivity, the resulting ontology is persisted in a triplestore such as GraphDB – facilitating storage, versioning, and SPARQL queries – while the dynamism and visual accessibility of its graph structure are delivered via a web browser. This approach yields a coherent, modular semantic model that is compatible with existing heritage platforms and readily extensible, thereby offering a viable solution for Romania's intangible cultural heritage – its digital preservation, semantic enrichment, and public engagement.

A Web-Based Geographic Information System Approach to the Digital Documentation of Historical Tombstones: The Case of Trabzon

**Raziye Çiğdem Önal, Fatih Terzi, Bura Adem Atasoy,
Esra Özkan Koç, Osman Emir**

The digital transformation of cultural heritage assets documented through traditional methods is critically important for the sustainable preservation and accessibility of geographically referenced resources. This study introduces an open-source, interactive web geographic information system (Web GIS) infrastructure developed for the digitisation of tombstones dating from the Ottoman and Early Republican periods. As a pilot application, historical tombstones located in the Hayrat district of Trabzon province were documented through field studies and visualised through a user-friendly interface. Within the scope of the study, spatial data of the tombstones were collected using GPS, along with photographs of the head and foot sections, dimensional measurements, and Ottoman Turkish inscriptions where available. These data

were processed through custom Python scripts, and subsequently a three-layer Web GIS architecture was established consisting of a database, a map server, and a client interface. In the data layer, spatial data – including the location, images, texts, and classification attributes of each tombstone – are stored in a PostgreSQL/PostGIS-based spatial database. In the server layer, data querying, updating, and management processes are handled through API services developed using Python Flask. In the client layer, all tombstones are visualised with their locations on an interactive map using a user interface built with HTML, JavaScript, and Leaflet.js, offering functions such as filtering, detailed viewing, and data editing. Unlike conventional inventory approaches, the developed system provides a dynamic, modular, and extensible digital-heritage infrastructure. The tombstone data are presented not only in visual form but also in structured data formats, making them suitable for scholarly analysis. The system also incorporates user-generated data updates and administrator-validation mechanisms to ensure continuity and reliability. Through this Web GIS solution, cultural heritage data obtained from fieldwork have been consolidated into a unified, accessible, and sustainable digital platform, enabling the documentation, analysis, and public presentation of historical tombstones. The project outcomes are disseminated both through academic publications and the developed web interface. This model is expected to serve as an example for similar digital documentation processes across Anatolia and to promote the broader integration of Web GIS in the management of cultural heritage.

The *Libri Mortuorum* of Milan: A Cross-Disciplinary Study on the Sixteenth-Century Italian Health Policies between the Open Data and Digital Heritage

Carolina Manfredini

This contribution concentrates on an ongoing project of the University of Milan concerning the *Libri mortuorum* of Milan (LMM) in the first half of the sixteenth century (1510–1535), focusing on its multidisciplinary aspects and its approach devoted to data openness. Indeed, LMM is a unique historical source: introduced in 1452 by Duke Francesco Sforza for the early containment of plague, it represents the first register in Europe based on the daily recording of the dead, accompanied by detailed information about the medical situation and social ties of the deceased and by a monitoring chain grounded in ethical and juridical individual responsibility. Addressed to ascertain individual causes of death, it represents an unprecedented example of disease monitoring and prevention. Moreover, it was compiled daily until 1801, leaving a corpus of 366 volumes and providing an outstanding source for interdisciplinary research and cross-cutting perspectives. Thus, the research aims to analyse Milanese health policies and welfare facilities to explore interconnected social, demographic, historical, anthropological, medical and scientific, and epidemiological domains. Importantly, it is a variable-geometry working group that investigates this unique source: from historians to virologists, from computer scientists to doctors. Bringing together experts at different career stages and from diverse fields of research – each with their own areas of expertise and skills – the project promotes cross-disciplinary synergy to unravel the various facets of the historical source, using interdisciplinary digital methodologies and offering insights of significant interest for Milanese and Italian cultural heritage. To narrow the focus of this proposed intervention, this paper outlines the objectives, methodologies, and first results of the ongoing research on the registers for the years 1510–1535. At that time, not only was Milan a densely populated city, teeming with trade and activity, vast in scale and strongly interconnected within the European and

Mediterranean landscape, but it was also experiencing a peculiar – and very fragile – political situation. Lastly, this contribution emphasises the development of practices for opening research data. As is well known, there is still considerable reluctance among scholars in the humanities to manage research data according to the FAIR principles and to make it accessible. In this case, on the one hand, the project is building a database of the epidemiological and historical sources, and, on the other hand, multidisciplinary cooperation and the presence of a researcher and data steward ensure the proper curation of data and its openness via the institutional research data repository of the University of Milan. Thus, the final part of the contribution will delve into critical reflections on the pressing need for this kind of approach to be adopted and on its implications for the understanding of (digital) cultural heritage in the case of such an exceptional source of cross-disciplinary data long overlooked by scholars.

Exploring Branko Ružić's Sustainable Art Through a Site-Specific Mobile App Experience

Lana Skender, Romana Tekić

The programme *Explore, Learn and Play with Ružić: Art and Sustainability Hand in Hand* explores the transformative potential of museums, emphasising their evolving role in contemporary education through the integration of digital tools, sustainability, and participatory learning. Branko Ružić's *Recycled World* is a case study programme that showcases how sustainable art practices can inspire ecological consciousness. Ružić's sculptural work, based on natural and recycled materials such as paper and metal, serves as both artistic expression and environmental statement. At the heart of this project is the creation of a site-specific mobile application designed for on-site use in the museum. The app supports an interactive escape-room-style experience that guides students through Ružić's artworks and sustainable practices. The programme fosters creativity, critical thinking, and ecological literacy by combining mobile learning, digital gamification,

and hands-on art workshops. The mobile app is tailored to Generation Alpha, responding to their digital learning habits while grounding them in physical interactions with artworks. It transforms the museum visit into a playful, inquiry-based learning experience, connecting art, ecology, and technology in a meaningful way. The findings aim to demonstrate how mobile applications can enhance educational outcomes, promote sustainable thinking, and position museums as holistic educational platforms.

Heritage, Storytelling, Universal Values: The PROMETHEUS Project

Dimitar Iliev, Dobromir Dobrev

For the past 20 years, the encoding and online publication of historical inscriptions on stone (known as epigraphic monuments) has been among the most fruitful and fastest-growing branches of digital humanities. The EpiDoc community, with its guidelines, schemas, and other tools, has proved essential for the creation of many digital collections of inscriptions from the Greco-Roman world and is currently surpassing the boundaries of both Classical Antiquity and epigraphy. One of the main challenges facing the discipline today concerns greater interoperability among separate collections through the application of the FAIR principles. Further steps were taken by the EAGLE Europeana Project, which addressed issues of controlled vocabularies across collections, as well as the public outreach of digitised inscriptions, for which it created its Storytelling platform. Ancient inscriptions in Greek and Latin form a significant part of the heritage of Southeast Europe, spreading across national borders and connecting the region to the wider Mediterranean context. Formerly accessible mainly to experts, epigraphic monuments are now being made available to the wider public by the first digital epigraphic databases from the region, such as the Telamon collection of ancient Greek inscriptions from Bulgaria. EpiDoc projects, collaborations, and workshops have also taken place in recent years in Serbia and North Macedonia, for example, the *Digitising Ancient Epigraphic Heritage from Serbia* project. Such activities are necessarily conducted in collaboration with museums, but the work done so far only emphasises the need for even closer ties between

academic and GLAM institutions. Furthermore, these joint activities inspire both academics and museum professionals to familiarise the wider public with this rich and varied branch of cultural and historical heritage in its diverse aspects and curious intricacies. Thus, several institutions from North Macedonia, Serbia, and Bulgaria have launched the PROMETHEUS project within the Creative Europe Programme. This cooperation aims to bring together existing successful practices in digital epigraphy in order to create a common digital collection of inscriptions that will serve as the basis for establishing a storytelling platform. In an engaging and inspiring way, the storytelling will reveal – through documents written on stone – the everyday lives, loves, deaths, beliefs, and hopes of the inhabitants of the Balkans in Antiquity, emphasising the common culture and universal values they shared. Various workshops and conferences, as well as educational and dissemination events, will take place in all countries involved in the project. Educational and dissemination materials will be distributed in English and in Macedonian, Bulgarian, and Serbian. Training videos for scholars, field archaeologists, and GLAM-institution employees will also be created, acquainting them with good practices in (digital) epigraphy and public outreach.

The Process of Digitisation of Cultural Heritage in the Republic of North Macedonia: A Glance Through the DPCH Perspective

Branko Pavlovski, Milan Mitovski

The Directorate for Protection of Cultural Heritage, together with its Department for Digitalisation and Documentation, plays a crucial role in the development of the national strategy for the protection, digitalisation, and promotion of cultural heritage in the Republic of North Macedonia. Functioning under the Ministry of Culture, the Directorate serves as the central governmental body responsible for the implementation and continuous adaptation of national legislation as well as the development of digital infrastructure and software solutions aimed at

creating a modern, accurate, and publicly accessible digital archive of the country's diverse cultural heritage. In recent years, the Department for Digitalisation has undertaken significant efforts to harmonise national practices with European standards and methodologies related to the digitisation of cultural heritage. This alignment reflects the broader strategic objective of ensuring that digital preservation processes adhere to best European practices in terms of technological compatibility, metadata standards, ethics in the selection of documentation, and long-term data sustainability. Through our work, we confront long-standing challenges such as old and fragmented documentation, the lack of uniform metadata standards, and limited public access to cultural records. This presentation offers an analytical overview of the key initiatives, methodologies, best practices, and outcomes of the digitisation activities carried out by the Directorate as well as by the Department. Emphasis is placed on the digitisation of both tangible and intangible cultural heritage, the use of advanced technologies for documentation and digitalisation, geospatial mapping, and digital cataloguing. The digital repository developed by the Department is among the largest and most important of its kind in our country, thus representing a reliable and interoperable digital record and infrastructure. This repository serves not only as a tool for preservation but also as a valuable resource for academic research, public education, cultural policy-making, and the promotion of cultural tourism. By presenting our achievements, challenges, and lessons learned from the digitisation process, this presentation aims to foster dialogue and collaboration at both national and international levels. The ultimate goal is to protect cultural heritage for future generations and to make it more visible and accessible.

eKultura: A Case Study of Fostering Interdisciplinary Synergies in the Digital Humanities

Laura Šejić

The eKultura portal represents a significant example of interdisciplinary collaboration between the STEM fields and the humanities, demonstrating how digital technologies can be ethically and creatively applied to preserve, promote, and reinterpret cultural heritage. By applying contemporary digital technologies, including various software tools, artificial intelligence (AI), augmented reality (AR), digital storytelling, and other innovative approaches, Croatian cultural heritage is systematically preserved, interpreted, and promoted to a wider audience. Central to the project is a comprehensive ICT framework grounded in the European eArchiving Initiative and eARK specifications. This infrastructure supports the secure digitisation, centralised storage, and long-term preservation of cultural materials in a variety of formats, including text, images, audio, video, and 3D models. The implementation of open-source tools such as Goobi Workflow and RODA ensures digital preservation and workflow management. Equally important is the project's commitment to capacity building across the heritage sector, fostering technical proficiency and interdisciplinary cooperation among professionals from libraries, archives, and museums. The portal serves as a multilingual access point to Croatian cultural collections and functions as the national aggregator for Europeana. Available in over 28 languages, it embodies principles of open access and inclusivity, enabling global audiences to engage with cultural heritage through virtual exhibitions, high-resolution digitised content, and thematic narratives. These virtual exhibitions are carefully curated, immersive experiences that utilise visual storytelling and interactive design to convey historical context in engaging and meaningful ways. In this regard, eKultura advances new narrative forms facilitated by digital media and supports multimodal engagement. Moreover, the public-facing portal fosters direct interaction between citizens and cultural institutions, offering advanced search filters, high-resolution content viewing, and convenient options for downloading and ex-

porting data. It is also worth mentioning the eKultura exhibition with integrated augmented reality (AR). A dedicated mobile application allowed visitors to interact with digitised objects presented on posters, visualising them in 3D, repositioning them in space, and capturing photographs. This innovative use of AR demonstrates how interactive technologies can facilitate embodied storytelling and contribute to the evolution of smart museology. It reshapes the way contemporary audiences, particularly younger generations, perceive and interact with historical artefacts. Social media also constitutes a strategic pillar of the project's outreach and engagement efforts. Through visually engaging content and AI-generated material, the platform bridges the gap between entertainment and education on social media apps. In conclusion, eKultura exemplifies how the fusion of technology and the humanities can safeguard and promote cultural heritage in the digital age. It underscores the need for critical, collaborative, and imaginative practices that span disciplinary boundaries and serve both public knowledge and cultural sustainability. As such, eKultura offers a blueprint for how STEM and the humanities can work hand-in-hand to reshape the cultural landscape for the 21st century.

The Atlas of Croatian Technology Heritage – Geotagging in the Encyclopaedic Way

Jasmina Tolj Smolčić

The Miroslav Krleža Institute of Lexicography is the central lexicographic institution in Croatia with a 75-year tradition of presenting facts related to Croatian heritage and social reality, thus making a significant contribution to the preservation and development of the Croatian cultural standard. In 2009, the Institute began digitising and freely sharing its works online and is now presenting 14 projects on its Portal of Knowledge, collectively gathering around 16 million views annually. One of the projects is the Portal of Croatian Technology Heritage, launched in 2018 with the first print volume of the Croatian *Encyclopaedia of Technology*, later supplemented with the digitised *Encyclopaedia of Technology* (1963–97) and the *Lexicon of Technology* (2007). The *Croatian Encyclopaedia of Technology*, developed in col-

laboration with the scholarly community and hundreds of experts, collects knowledge and sources on Croatian technological heritage and positions it within the global context, familiarising the public with Croatia's technological heritage. The project is adapted to the digital age and aims to provide a platform for further research in the field, which requires an interdisciplinary, multilayered, and complex approach. The latest functionality of the Portal is the Atlas of Croatian Technology Heritage, launched in 2023. It enables a spatial display of the *Encyclopaedia's* content as an interactive map. The Atlas can be browsed, filtered by article category, and individual heritage elements can be selected through the side menu. By selecting one of the elements on the map, a pop-up window opens containing the definition of the element, a representative image, and a link to its encyclopaedia article. The Atlas was created by adding geographic coordinates as an additional metadata element to the existing metadata set for each article category (institutions, museums, companies) and by introducing a new category of encyclopaedia articles – objects. This category includes individual heritage elements (e.g. a bridge, residential building, fortification, etc.) identified within existing article categories and then singled out for standalone display on the Atlas. The Atlas aims to connect the *Encyclopaedia's* knowledge with space, thus allowing users to explore their surroundings and visit places important for the development of technology. It can also serve as a knowledge base or a reference point for professionals in other research fields. The work on the Atlas continues by incorporating content created before its implementation, including the people category represented by their place of birth and death, expanding related metadata (such as whether the entity is visible in real life or not), establishing a twofold connection (from Atlas to article, and from article to Atlas), and implementing new spatial metadata to enhance complex search capabilities.

Posters exhibition

Interactivity within Graduate Students' Artistic Research and Projects

Students of the Graduate University Study of Illustration at the Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek, under the mentorship of Assoc. Prof. Ana Sladetić Šabić, PhD

The Graduate University Study of Illustration at the Academy of Arts and Culture in Osijek was established in response to the growing importance of illustration in contemporary society, particularly in public communication. The programme educates professional illustrators to meet community needs, offering training in comics, character design, contemporary graphic techniques, book and picture-book design, applied illustration, as well as computer-based and 3D illustration and animation. This exhibition presents diploma works, including two interactive picture books in augmented reality (AR) by Tena Kunić and Sarah Lukas Kostolanji. Kostolanji's *Kuda ide mačka Mara?* (*Where Is the Cat Mara Going?*) is a rhymed story for preschool children, combining text with AR features that let readers uncover clues through mobile devices. It promotes active, collaborative exploration with peers, parents, and educators. Kunić's *Kako je Rin krenuo na put* (*How Rin Set Out on His Journey*), influenced by anime and manga, introduces older children to Japanese mythology while addressing adolescent struggles with belonging and identity. Both works are pioneering Croatian examples of AR picture books authored and illustrated by domestic creators. The exhibition also includes two collaborative publishing projects, further demonstrating students' professional readiness. The first, *Više se ne bojim Babaroge* (*I Am No Longer Afraid of the Babaroga*), was created in the course Book and Picture-Book Design. Pedagogy students Katarina Mikulić, Lucija Mustač, and Ena Šveger, under Prof. Marija Sablić, PhD, wrote the text, while illustration students Nika Bilandžić, Katarina Čović, Martina Gašparović, Tena Kunić, Bornja Lišić, Sarah Lukas Kostolanji, Gabrijela Nemet, and Fran Radić, under Assoc. Prof. Ana Sladetić Šabić, PhD, produced the illustrations. The picture book humorously presents characters from Slavic mythology, integrates educational content, and uses QR codes to guide children toward fur-

ther research. Adapted typographically for readers with dyslexia, it was published jointly by the Faculty of Humanities and Social Sciences and Matica hrvatska in Osijek. A second project, *GLAZBENA TAPA JNAPA* (*The Musical Secret*), authored by Petra Cicvarić, was illustrated and designed by Petra Eror, Ana Pakvali, and Veton Rečica, also mentored by Assoc. Prof. Ana Sladetić Šabić, PhD. Developed with the Institute for Choral Music Polifonija (Antoaneta Radočaj-Jerković, PhD, Majda Škrlec, PhD, Davor Dedić, Anja Papa Peranović, and Iva Dimitrijević), the book promotes choral singing among primary school children, particularly boys. QR codes link to performances by the children's choir "Osječki zumbiči." It was published by Polifonija with support from the Ministry of Science and Education. Additionally, students Lucija Bralić, Toma Geić, Viktor Krušelj, and Iva Rukavina designed logos for the DARIAH Assistant mobile application within Contemporary Graphic Techniques II. Their work engaged with the visual identity of the DARIAH research infrastructure, showing how digital technologies, artistic practice, and research methodologies can converge to produce innovative outcomes. Together, these projects highlight the intersection of creativity, collaboration, and digital innovation. The exhibition is more than a showcase of student work: it demonstrates the potential of artistic education to connect cultural production, scholarly research, and social application, affirming the value of illustration as a bridge across these domains.

Poster

Cultural Heritage in the Digital Age: Digital Practices in the Preservation and Interpretation of Sinjska Alka

Tomislav Barhanović

Sinjska Alka, a traditional knightly game with more than three centuries of uninterrupted performance, has been on UNESCO's Intangible Cultural Heritage of Humanity list since 2010. As a powerful symbol of the identity of the Cetina Region, Alka requires not only the preservation of physical elements, but also the transfer of intangible values such as knowledge, customs, and skills. The Alka of Sinj Museum actively uses digital technologies to present and interpret this unique heritage. Through the integration of multimedia, digital reconstruction, planned implementations of 3D modelling, and interactive content, the museum allows visitors to experience the cultural past through contemporary formats. The poster presentation outlines specific digital tools and methods used in museological practice, including: interactive displays of the Alka competition, a digital archive of historical documents, and multimedia installations that display intangible aspects of Alka. Special attention is paid to involving the local community in digitisation, which ensures the authenticity of the content and strengthens the sense of common ownership of the heritage. Challenges are also highlighted – from technical limitations to issues of representation and interpretation of intangible elements. As part of the broader European trend of digital humanities, the activities of the Alka of Sinj Museum open up space for collaboration with research infrastructure networks. This example shows how digital technologies can serve as a bridge between tradition and future, local and global, and tangible and intangible.

Poster

Archives and Information Systems

Ivana Čurik

The role of archives and information systems is becoming increasingly important in the digital society, where access to information and its preservation in digital form constitute the foundation of transparency, efficiency, and the protection of cultural heritage. The legal framework for the operation of archives in Croatia is regulated by the Act on Archival Records and Archives, which defines the criteria for records management, the protection of archival material, and access to information. Archival records are considered documents of permanent value and are granted special protection, as they represent part of the national memory. With the advancement of technology, archives have had to adapt rapidly to the digital environment. Information systems in archival work have become essential for efficient document management, digitisation, and long-term preservation. Currently, various systems for e-government and document management are used across state and public institutions, such as e-Urudžbeni, e-Spis, and other document management system (DMS) solutions. However, challenges remain – from ensuring the long-term preservation of digital records, the need to standardise formats and metadata, to staff training and investment in infrastructure. Nevertheless, the continuous development of information systems and alignment with European and international standards indicate a positive trend in the modernisation of Croatian archives.

Poster

Bridging STEM and the Humanities for Resilient, Ethical, and Culturally-Aware Digital Futures

Emiliano Degl'Innocenti, Francesco Pinna, Alessia Spadi, Federica Spinelli

DARIAH-IT, the Italian node of the Digital Research Infrastructure for the Arts and Humanities (DARIAH ERIC), actively contributes to the development of digital ecosystems, educational curricula, and research infrastructures for the social sciences and humanities (SSH). At the forefront of the application of digital tools and methodologies to SSH research, DARIAH-IT is exploring and actively contributing to new frameworks that go beyond the traditional definition of digital humanities. An innovative approach to empowering collaboration between STEM and the humanities is presented by Cyberhumanities. As stated by the IEEE Systems, Man, and Cybernetics Society's Technical Committee on CyberHumanities, this field represents a highly interdisciplinary area of applied research that merges digital tools, methodologies, and technologies with the study and analysis of SSH disciplines such as archaeology, literature, history, philology, philosophy, and linguistics (see [ieeesmc.org](https://ieeexplore.ieee.org/document/10679383)). Therefore, a hybrid domain that integrates advanced computational methodologies with critical humanistic analysis is emerging in the panorama of SSH research, addressing complex challenges related to cultural heritage and contemporary society. Going beyond traditional digital humanities, Cyberhumanities has at its base ICT technologies – such as artificial intelligence, data science, high-performance computing, and cybersecurity – and aims to integrate them with the epistemological frameworks of the humanities. This approach enables the co-design of digital systems that are not only technologically advanced but also ethically responsible and culturally aware (see, for example, <https://ieeexplore.ieee.org/document/10679383> and <https://link.springer.com/article/10.1007/s10796-025-10611-4>). DARIAH-IT is also at the forefront of promoting the adoption of MPAI (Moving Picture, Audio and Data Coding by Artificial Intelligence) standards in the world of digital humanities, especially in contexts where AI is already being introduced, such as text processing with NER tools, lemmati-

sation, semantisation, and cataloguing. Through projects like H2IOSC, DARIAH-IT has developed scholarly workflows for digital philology and cultural heritage management, implementing tools that support the transformation of heterogeneous data into FAIR (Findable, Accessible, Interoperable, Reusable) resources. These workflows include data semantisation, ontological modelling, and the adoption of modular socio-technical architectures, promoting the resilience of SSH research infrastructures in the face of cyber threats and epistemic instability. In this contribution, we present how integrating the Cyberhumanities methodological framework provides DARIAH-IT with a model that values transparency, explainability, and human oversight in digital systems, creating a bridge between the analytical capabilities of the sciences and the interpretative depth of the humanities. This synthesis is essential to ensure that technological innovation contributes to a democratic, inclusive, and culturally diverse digital environment.

Poster

A Comparison of Privacy Protection Measures in Social Media Networks

Dora Dulemba, Damir Tomić

The use of social media has become widespread, with billions of users worldwide sharing personal information, thoughts, images, and interactions across various platforms. However, this digital openness raises significant and ongoing concerns about user privacy, data security, and the potential misuse of personal information. In response to public and regulatory pressure, social media platforms have implemented a range of privacy protection measures, including customisable privacy settings, account-security enhancements such as two-factor authentication, data encryption, and policies designed to prevent unauthorised access and data abuse. In this study, we conducted a comparative analysis of privacy protection measures across six major social media networks – Facebook, LinkedIn, Twitter, YouTube, TikTok, and Instagram. Our analysis revealed that while all platforms implement a core set of privacy strategies, there are substantial differences in the scope, clarity,

and effectiveness of these measures. All six networks collect user data and utilise it for advertising purposes, but the nature and extent of the data collected, how it is used for ad targeting, and the degree to which it is shared with third parties – particularly advertisers and app developers – varies significantly. Moreover, the user experience in managing privacy settings differs from platform to platform. Some offer granular controls and transparent data policies, while others present users with complex, opaque, or difficult-to-navigate privacy options. The analysis also showed that access given to third-party applications can range from limited to extensive, often without sufficient user awareness or control. These disparities point to a systemic issue: while privacy features are nominally present, their practical implementation may not always empower users effectively. Our findings underscore the importance of user education and digital literacy in maintaining privacy in online environments. Users must take an active role in configuring their settings and understanding how their data is used. Simultaneously, our study highlights the need for robust and enforceable data protection regulations, standardised privacy practices, and greater platform accountability. As the digital landscape continues to evolve, ensuring user privacy remains a complex but essential challenge for developers, regulators, and users alike.

Poster

Interactive Art and Children's Experience

Dora Dulemba

This paper explores interactive art as an innovative and increasingly present form of contemporary artistic expression that transcends traditional boundaries between the artist and the audience, particularly in work with children. Interactive art actively involves the viewer in the creation of the artwork, fostering dialogue, collaboration, and personal experience. The focus of the paper is on the child's perception of interactive art, examined through the lens of developing creativity, imagination, emotional literacy, and key 21st-century skills such as teamwork, critical thinking, and digital literacy. Special emphasis is placed on real-world examples, from interactive picture books and digital installations to museums and artistic projects that use technology (sensors, augmented reality, projections) to allow children to participate actively in the processes of creation, exploration, and learning. Works by international artists and collectives such as Chris Milk, TeamLab, Meow Wolf, and Olafur Eliasson are analysed, demonstrating how their projects encourage children to express emotions, understand the world around them, and collaborate with others. Interactive art in work with children functions not only on an aesthetic and entertaining level but also on educational and therapeutic levels, providing a safe space for experimentation, personal growth, and inclusion of children with diverse abilities. It also enables the connection of art with other fields such as science, technology, and ecology. Through examples of good practice, this paper highlights how interactive art can be a powerful tool in educational institutions and an important part of a contemporary curriculum that enriches children's experiences and supports their holistic development. In conclusion, interactive art opens new perspectives in pedagogy, art, and social engagement. Its ability to inspire active participation, creative expression, and collective creation makes it an invaluable resource in the upbringing and education of future generations.

Poster

Digital Technologies for the Protection of Cultural Heritage

Iljo Iljovski

In the last ten years, North Macedonia has made important progress in the digitisation and protection of its cultural heritage. This effort began as a joint project between the Directorate for the Protection of Cultural Heritage, the UNESCO Office in Venice, and the Italian government, which provided financial and technical support. The project led to the creation of a Digitisation Centre, which later became an official part of the Directorate as the Digitisation Department. One of the key results of this work is the National Information System, a software platform developed to catalogue and digitally document both tangible and intangible cultural heritage. To make the digitisation process more effective and consistent, the Department organised workshops and training sessions for staff and experts from museums and National Conservation Centres across the country. The Directorate has also engaged in strategic collaborations with leading global organisations, including CyArk, adopting modern technologies such as laser scanning (LiDAR – Light Detection and Ranging), 3D modelling, and photogrammetry. These technologies have significantly enhanced the documentation and digitisation processes, allowing the creation of detailed 3D digital models. The ultimate goal is the preservation of at-risk heritage sites. A major achievement is the creation of the country's largest digital database of religious icons, a vital tool in combating the illegal trafficking of cultural artefacts. Furthermore, the Directorate is actively involved in European digital heritage networks, notably through its participation in AriadnePlus, thereby contributing to the broader continental digital infrastructure for cultural heritage preservation.

Poster

Recreating the Past – Digital Dictionary as a Tool for Understanding the History of Literary Theory

Larisa Kostić, Jelena Lalatović

The paper discusses how digitisation tools applied to the dictionary of literary research not only enhance accessibility and research efficiency but also impact the framework and encourage conceptual shifts in the approach to literary studies, thus posing new epistemological challenges for literary theory. The project “Digital Dictionary of Literary and Cultural Studies” (e-RKKS) was implemented at the Institute of Literature and Arts, with the support of the Ministry of Culture of the Republic of Serbia. It represents a significant advancement in the field of digital humanities and the modernisation of academic resources. In addition to transforming both editions of the traditional *Dictionary of Literary Terms* (1985, 1992) into a contemporary interactive digital platform, particular emphasis has been placed on the initial stages of developing the third edition – the *Dictionary of Literary and Cultural Studies*. All three editions are now available in digital format, ensuring long-term accessibility and preservation of content. The digitisation of previous editions has ensured their preservation and facilitated their expansion by incorporating terms relevant to contemporary scholarly research, such as digital humanities, gender studies, multimodality, and transhumanism. At the same time, a fundamental connection with traditional disciplines (rhetoric, poetics, and folklore studies) has been maintained, striking a balance between innovation and heritage. The platform, accessible at rkks.ikum.org.rs, provides users with advanced search functionalities within a meticulously organised database, interlinks related concepts through interactive cross-references, and allows the broader public to contribute by suggesting modifications and additions. In this way, the project has laid the groundwork for future research and learning while also preserving cultural and academic heritage. Special attention has been given to developing an advanced search system that supports both Cyrillic and Latin scripts.

This feature ensures accessibility, allowing users to search for terms in various formats. For example, *Carmina Burana* [Кармина бурана] can be searched in its transcribed forms in Cyrillic and Latin scripts, as well as in its original Latin form. This functionality enhances the platform's usability and universality for a diverse range of users. Moreover, the crucial shift in literary theory is evident even in the dictionary's title. Earlier editions employed literary terms similar to those found in *The Oxford Dictionary of Literary Terms*, emphasising traditional disciplines. The new title, *Dictionary of Literary and Cultural Studies*, reflects a broader, more inclusive perspective, acknowledging the evolving landscape of the humanities and fostering an interdisciplinary approach.

Poster

From Printed Pages to Digital Interface:

Thematisation of Desire in Osijek's Historical Periodicals

Tihana Lubina, Borna Petrović

As part of the institutional research project "The Language of Desire in Literature and Culture" at the Faculty of Humanities and Social Sciences in Osijek, the project activity "Thematisation of Desire in Historical Periodicals: Digitisation and Content Analysis of Articles from *Narodna obrana*" is being implemented. The goal is to preserve and scholarly valorise cultural heritage by digitising and analysing selected articles from *Narodna obrana*, a daily newspaper from Osijek of primarily local but also wider significance, stored in the Hemerothèque of the Museum of Slavonia. *Narodna obrana* was chosen for its exceptional importance as a relevant Osijek daily that, during the first half of the 20th century, continuously recorded and described the most significant social, cultural, and political events in the local and broader community. The digitisation and content analysis process will unfold in eight stages. First, the years and issues of *Narodna obrana* will be selected based on their potential thematic coverage of desire. This is followed by a detailed review of the selected material and identifica-

tion of articles that explicitly or implicitly address desire and related phenomena such as suicides, divorces, and migrations. Next, copyright status and conditions for public release of the digitised articles will be checked, as well as the physical preservation and print quality of the material to determine digitisation parameters. The digitisation process then begins: selected articles are scanned either immediately upon identification or in batches after reviewing the agreed range of material. Articles and their parent publications are recorded for later bibliographic referencing. The scans are then processed using digital photo-editing software to adjust brightness, contrast, grain, and other visual aspects, both to enhance the scans and to facilitate later optical character recognition (OCR). The digitised material is stored in an internal network repository for secure preservation. OCR is then performed, linking recognised text to the articles, which facilitates retrieval and subject searching. Double-checking and correction of OCR results are necessary, given the low contrast and typographical issues often found in older newspapers. The final stage involves creating a web interface that will include a catalogue of digitised articles. Each article will be tagged with terms from a controlled vocabulary to facilitate searching. This project is of great importance because it enables the preservation and interpretation of written cultural heritage through the digitisation and content analysis of newspaper articles, ensuring permanent access to originals that would otherwise be vulnerable to physical deterioration. Its practical implications include improved accessibility and searchability of historical sources via the web interface, significantly facilitating the work of researchers, students, and anyone interested in social, cultural, and historical processes. In addition to contributing to the development of digital humanities and interdisciplinary research, the project encourages stronger cooperation between the academic community, heritage institutions, and the wider public. It can also serve as a model for future cultural heritage digitisation initiatives in other environments and contexts, promoting the importance of open access to knowledge and information for the advancement of science and society.

Poster

Croatian Memorial Documentation Centre of the Homeland War (Croatia): War Photographs as a Contribution to Research on Damage to Cultural Property in Croatia (1991–1995)

Josipa Maras Kraljević, Željka Križe

This poster focuses on the analysis and presentation of photographs from the Croatian Memorial Documentation Centre of the Homeland War, available on the eCulture portal, with an emphasis on damage to cultural property caused during the war in Croatia from 1991 to 1995. The “eCulture – Digitisation of Cultural Heritage” project was launched in 2020 by the Ministry of Culture and Media of the Republic of Croatia and received co-financing from the European Regional Development Fund through the Operational Programme Competitiveness and Cohesion 2014–2020; the project resulted in the development of the eCulture digital portal. The eCulture portal serves as the central access point for digital collections of Croatian cultural heritage preserved by authorised heritage institutions. Its primary aim is to promote awareness of the cultural legacy entrusted to present and future generations. The portal hosts and preserves diverse heritage-related materials, including documents, photographs, printed media, and more. In the context of the Homeland War, such materials can precisely illustrate the chronology of events in a specific war-affected area, as well as efforts (and sometimes neglect) by local and state institutions in the protection and restoration of damaged cultural property. Analogue photographs by Pavo Urban, Željko Gašparović, and Renato Brandolica, held by the Centre, accurately documented attacks on Croatian heritage from 1991 to 1995. After digitisation, they were uploaded to the eCulture portal, thereby becoming more accessible as a valuable resource for researching war-related damage. The war left deep marks not only on people and infrastructure but also on cultural heritage. The preservation and study of damage to cultural property are essential for understanding the extent and motives behind the destruction of heritage

as a key element of identity, in this case, that of the Croatian people. The digitisation of photographs from the Homeland War, as well as their increased accessibility through the eCulture portal, contributes to a better understanding of the scale of damage to cultural property during the war and can serve as an incentive for further efforts in the protection and restoration of cultural heritage.

Poster

3D in Cultural Heritage: Twenty-Five Years of (R)evolution – From the New Millennium to AI

Marco Orlandi

From 2000 to 2025, 3D has become an integral part of the methodology of documentation, analysis, and dissemination of historical and cultural heritage. In the last quarter-century, there has been an evolution in the field of digital heritage, which at times has taken on the character of a real revolution. The means, tools, methodologies, and costs have changed profoundly. Digital technologies have become increasingly accessible to scholars and researchers in the humanities, characterising digital heritage as an autonomous and mature discipline. This contribution aims to analyse the evolution of 3D data in digital heritage through the observation of two fundamental lines of research: 1) 3D acquisition of the still extant tangible heritage; 2) 3D modelling for historical reconstruction. For each of the two parts, examples will be given of research and projects carried out in the field of heritage, involving the survey of historical architecture, archaeological finds, and archaeo-anthropological remains, or 3D modelling of disappeared historical contexts from sources and documents. For the first part, the evolution of 3D acquisition systems will be described, from the first uses of laser scanners and early photomodelling applications to mobile structured light scanning technologies and the most recent 3D Generative Artificial Intelligence (GenAI) techniques such as Gaussian Splatting (GS) or Neural Radiance Field (NeRF). Similarly, for the area of historical 3D modelling, it will be analysed how the methodological workflow has undergone a progressive fragmentation, from a single

software environment to the combined use of many different applications, each one dedicated to a single aspect: modelling (architectural and organic), UV unwrapping and UV mapping, materials and textures, animation, rendering, and post-processing. A further aspect to be examined will be the impact of game engines, real-time rendering, and virtual tours (VT) in the engagement and dissemination of a historical 3D scene – also for museums and cultural institutions – and how all these aspects have affected the achievement of photorealism. Lastly, the impact of the most recent AI applications for the creation of 3D content will be addressed, especially from images and textual input, and how these technologies could influence in the near future some less explored areas of digital heritage, such as the creation of digital characters for historical virtual reconstructions.

Poster

Beyond Reality: How Immersive Technology is Transforming Museums and Destinations

Darian Škarica

In recent years, we have witnessed a technological shift that is reshaping how we experience culture, history, and space. Through advancements in 3D scanning, real-time rendering, artificial intelligence, and interactive media, we now have the tools to create highly realistic and emotionally engaging digital twins of real-world locations. But is visual fidelity alone enough? This presentation, based on the work of Holonet, explores the intersection of creative technology and cultural storytelling by focusing on the development of interactive virtual replicas of museums and tourist destinations. These are not merely digital archives; they are immersive experiences designed to educate, inspire, and engage, while simultaneously generating significant marketing value. One of the featured case studies is the reconstruction of a historic square in Pula, Croatia, where Holonet not only recreated the space in high fidelity but also developed an interactive educational game that allows users to explore the site as it existed millennia ago. This blend of historical accuracy and gamified storytelling has proven to be both

a powerful learning tool and a strong promotional asset for the city. Another example is the conceptual design of a virtual museum dedicated to the flora and fauna of a specific region. By combining digital environments with interactive exhibits, the project creates a new kind of nature education: accessible from anywhere, updated in real time, and tailored to different age groups and interests. This format allows for creative storytelling while raising awareness and appreciation for biodiversity in an engaging and scalable way. The talk highlights how digital interactivity and design can be used not just to replicate spaces, but to enhance them, adding contextual layers, personal stories, interactive artefacts, and adaptive elements that respond to the user's behaviour. These features do not just improve the educational value of the experience; they also generate strong public-relations effects, positioning institutions as forward-thinking and globally accessible. In line with the conference themes, this presentation situates artistic practice as a powerful innovation tool within the context of emerging technologies. It showcases how immersive virtual worlds and interactive design are not only shaping the future of art and culture, but also redefining how cultural institutions communicate with the world. By bridging technology, creativity, and cultural heritage, we open up possibilities for more inclusive, dynamic, and impactful experiences – ones that serve both as educational platforms and powerful marketing assets.

Poster

Using Artificial Intelligence to Revive Historical and Cultural Heritage

Jerko Škorić

The integration of artificial intelligence into museum and heritage experiences is no longer a vision of the future but is actively shaping how we interpret, present, and engage with history today. At Delta Experience, a creative studio specialising in multimedia for museums and cultural institutions, we have been exploring how AI can breathe new life into heritage while carefully balancing authenticity and innovation. This presentation showcases how artificial intelligence is transforming the way historical content is delivered, especially to younger, digitally native audiences. Through practical case studies, we demonstrate how AI tools can bring history to life, creating a sense of presence and connection with figures from the past. These techniques are proving powerful in engaging visitors emotionally and sparking curiosity, especially among school-age audiences. Beyond content creation, AI also plays an important role in restoration. From colourising and upscaling old photographs and footage to reconstructing incomplete artworks and documents, intelligent algorithms enable curators and conservators to visualise historical material in new ways. However, with these powerful tools comes responsibility. A central part of this talk addresses the fine line between creative interpretation and historical distortion. AI has the capacity to “hallucinate” – to generate plausible but inaccurate content. As creators and curators, we must remain transparent about what is real, what is restored, and what is reimagined; ensuring that audiences understand these distinctions is essential to maintaining trust and educational value. Artificial intelligence offers incredible opportunities to reinterpret cultural heritage, but its use must be grounded in ethical and curatorial frameworks. At its best, AI can deepen our understanding of the past, broaden access to cultural memory, and inspire a new generation of learners and visitors. This presentation brings into focus the creative synergy between art and technology, showcasing how artistic practice, AI, and digital media are coming together to shape the future of heritage storytelling.

The background is composed of several large, overlapping triangles in various shades of blue and grey. A prominent light grey triangle points from the bottom left towards the top right, intersecting with darker blue shapes. The overall effect is a modern, minimalist geometric design.

BIOGRAPHIES

VARVARA ARZT

Varvara Arzt is a Research Assistant in the Data Science Research Unit at TU Wien and the Digital Age Research Centre (D!ARC) at the University of Klagenfurt. Since 2023, she has been a PhD candidate in natural language processing at TU Wien, with a research focus on the interpretability of language models. Her academic background spans informatics, linguistics, and Byzantine and Modern Greek studies. She has published works in natural language processing, linguistic typology, and digital humanities. Her current research investigates linguistic inductive biases of language models. In addition to her research, she teaches courses such as Natural Language Processing, Information Retrieval, and Programming as part of the Master's Programme in data science.



BURA ADEM ATASOY

Bura Adem Atasoy is a Research Assistant at Karadeniz Technical University, Department of Geomatics Engineering. He obtained his BA (2017) and MA (2020) degrees and completed his PhD (2025) at the same institution, focusing on the modelling of property and development rights transfer in land readjustment. He has authored publications in journals indexed in SCI-Expanded and SSCI, and has presented his work at various international scientific conferences. He has also contributed to several national and institutional research projects related to GIS-based land management, land readjustment, and sustainable site selection. His research interests include land administration, GIS applications in urban planning, and engineering technology. He actively collaborates on interdisciplinary projects combining GIS and urban land policies.



TOMISLAV BARHANOVIĆ



Tomislav Barhanović is a historian and ethnologist who graduated from the Faculty of Humanities and Social Sciences, University of Zagreb. Since 2017, he has been working as a curator at the Alka of Sinj Museum. His work includes the professional and scholarly processing, systematisation, preservation, interpretation and presentation of museum collections. He plays an active role in shaping museum exhibitions and, as a professional guide, provides visitors with insights into the cultural and historical value of the exhibits. He collaborates with media outlets, folklore ensembles, and cultural professionals to promote the museum and its permanent exhibition. He assesses the authenticity of objects and their cultural and social significance and, in cooperation with preparators and conservators, ensures the preservation of the collection. He is also responsible for the digitisation, cataloguing, and inventory of museum materials. Each year, he participates in organising the Sinjska Alka event.

SANDRA BEGONJA



Sandra Begonja (1978) completed her primary and secondary education at II Gymnasium, Split. In 1996, she enrolled at the University of Zagreb, Faculty of Textile Technology, majoring in Fashion Design, and graduated in 2000 with a thesis titled *The Art of Fantasy in Fashion Design*. In 2001, she began a double degree in Art History and History at the Faculty of Humanities and Social Sciences, University of Zagreb, graduating in 2008 with a thesis on *The Cult of Serapis in Croatia*. From 2011 to 2021, she worked as a Research Assistant at the Croatian Institute of History on projects related to medieval urban and military history in Dalmatia, particularly Zadar. She earned her PhD in 2017 with a dissertation titled *The Role of Urban Nobility in the Development of Zadar during the Reign of Louis I of*

Anjou (1358–1382). She has published extensively and presented her research at national and international workshops and conferences. Her research interests include ancient and medieval history – particularly urban and military history – with a focus on art history and heritage, including architecture and urbanism, as well as arts, cults, and symbolism in general. She is also active in the creative industries, including graphic design, illustration, and video game research. She currently works as a Senior Advisor in the Department for Thematic Areas and Widening Participation in Horizon Europe (Science Service, Agency for Mobility and EU Programmes), serving as the National Contact Point for Cluster 2 – Culture, Creativity and Inclusive Society, and the New European Bauhaus Facility (R&I).

MELANIJA BELAJ

Melanija Belaj is a Senior Research Associate at the Institute of Ethnology and Folklore Research in Zagreb. She is the author of two books: *Vino, rakija, a može i limončelo. Etnografija obiteljske proizvodnje i konzumacije alkoholnih pića* (2018) and *Obiteljska fotografija. Kulturnoantropološka perspektiva* (2020), and co-editor of the book *Turist kao Gost. Prilozi kulinarском turizmu* (2009). She is also the co-author of the exhibition *Faces of Hunger* (2022–2023, Ethnographic Museum Zagreb). Most of her research interests concern food and drinking culture – particularly the gendered and symbolic roles of food and drinks in a cultural context. Her recent research focuses on the everyday life of homeless people in the city of Zagreb.

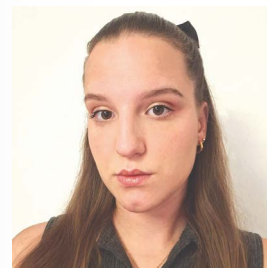


MICHAËL BOURGATTE



Michaël Bourgatte is a professor of information and communication sciences at the University of Lorraine at CREM (Centre for Research on Mediation). He is co-head of the CANEVAS consortium (Huma-Num) and the European OASIS project. His research focuses on audiovisual empowerment, training, and video skills acquisition, as well as the circulation of videos online. In 2020, he published *Voir le sang des bêtes ? Des images contre l'industrie de l'élevage et de l'abattage* (MkF Éditions).

LUCIJA BRALIĆ



Lucija Bralić is a student in the Graduate University Study of Illustration at the Academy of Arts and Culture in Osijek. She earned a Bachelor's degree in Graphic Design, with a particular focus on visual storytelling and illustration across various media. Her creative trajectory intertwines illustration and design, seeking to produce compelling and aesthetically refined works. She has gained practical experience in designing souvenir packaging and illustrations, as well as in creating a children's picture book for a hospital in Osijek. These projects have enabled her to develop the capacity to adapt her style to diverse audiences while maintaining a coherent artistic identity. Her current work is directed toward expanding her practice in the fields of editorial illustration and narrative design, with the aim of contributing to both commercial and artistic projects.

JULIETTE BRISTAULT CANOVA

Juliette is a PhD Candidate in Hispanic-American Cultural Studies at CRHIA (Centre de Recherches en Histoire Internationale et Atlantique, Nantes – La Rochelle, La Rochelle University). Her research focuses on the formation of theatre audiences in France and Argentina. Her doctoral thesis examines the use of the e-spect@tor tool – a web application for annotating video corpora of theatre performances – with primary and middle school audiences in both France and Argentina.

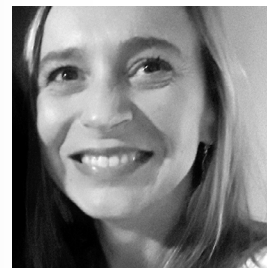


ANNE-MARIE CEDERQVIST

Anne-Marie Cederqvist is an Associate Professor at Halmstad University with a PhD in technology education. Her research centres on how teaching and learning in science and technology can be understood and developed, both in schools and in teacher education. She has a particular interest in the history of technology and its role in shaping and developing societies, examining how historical perspectives can deepen students' understanding of current technological and societal challenges. A key focus of her work is promoting students' interest and engagement in STEM education through pedagogical approaches that encourage curiosity, critical thinking, and sustainability awareness.



CÉCILE CHANTRAINE BRAILLON



Cécile Chantraine Brailion has been a Full Professor of Hispanic Studies at La Rochelle University since 2018. Her research focuses on Hispanic-American theatre, performing arts, and digital humanities. She has led or participated in several research projects exploring computational methods applied to the performing arts, including ESNA (2021–2024), VISUAL STAGING (2016–2022), and the DiMPAh project (2020–2023). She is currently co-chair of the Theatralia working group, funded by DARIAH-ERIC, dedicated to developing digital languages for describing and analysing performing arts. Her research is also supported by the Institut des Amériques through the PERFORMA project (2025–2027), and she is a member of the CANEVAS research consortium (Huma-Num), which focuses on digital methodologies for studying video corpora.

MIQUEL COLOBRAN



Miquel Colobran obtained his PhD in Computer Science at the Autonomous University of Barcelona. His research began in computer science and legal aspects, later expanding into social computing and computer security. He soon realised that the humanities lacked technological tools, and since then his work has mainly focused on conceptual and knowledge modelling, digital humanities, modelling and simulation in archaeology, social computing, and the application of artificial intelligence in the life sciences. He has collaborated on several national and international projects in the humanities as a team member, primarily on theoretical and technological aspects. He is also involved in the development of projects related to digital humanities.

IVANA ČURIK

Ivana Čurik is an information expert working in the State Archives in Osijek. Over more than 20 years of professional experience, she has gained expertise in records management, digital technologies, metadata management, international projects, and interdisciplinary cooperation in the GLAM sector. She serves as the technical coordinator of ICARUS Croatia platforms and social media channels.



JOHAN DAHNBERG

Johan Dahnberg is a Cultural Heritage Coordinator in Region Halland, where he facilitates project initiation between actors in the cultural sector, schools, municipalities, and the business community, aiming to foster collaborations and highlight potential synergies. He has a background in the museum sector as a curator, project manager, and educator.



EMILIANO DEGL'INNOCENTI

Emiliano Degl'Innocenti is a Researcher at the National Research Council (CNR) and National Coordinator of DARIAH-IT. He earned his Laurea in philosophy from the University of Florence (2002) and a PhD in history of philosophy from the same university (2006). He has designed and directed numerous digital humanities projects, focusing on digitWal infrastructures for research in the humanities. His publications include more than 100 book reviews, numerous scholarly papers, and several edited volumes. Degl'Innocenti has been a speaker at more than 50 international conferences and has held various academic posi-



tions, 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.

DOBROMIR DOBEV



Dobromir Dobrev is an expert in the field of project management with over 15 years of practical experience. He graduated from Sofia University "St. Kliment Ohridski" with Master's degree in digital humanities and previous experience in history, specialising in the medieval history of the Balkans (13th–16th centuries). He holds qualifications in project management and has professional experience as a cluster manager. His project management experience is also connected to the development of digital humanities as a research area in Bulgarian academic institutions.

DORA DULEMBA



Dora Dulemba (2000) is the Director of the Institute for the Promotion of Science and Education in Osijek, where she is dedicated to improving youth education and organising professional and scholarly events. She graduated from the Faculty of Education in Osijek, and gained valuable experience as a classroom teacher and extended-care coordinator at primary schools. Dora is the author and co-author of several publications on the impact of artificial intelligence on education and is actively involved in organising STEM workshops and projects focusing on digital transformation and children's online safety. She has participated in numerous conferences and training programmes. In addition to her excellent organisa-

tional and computer skills, she is fluent in English. She is actively committed to developing innovative educational practices and promoting youth mental health in digital environments.

ZRINKA DŽOIĆ

Zrinka Džoić (1991) graduated from the Department of Information Sciences at the University of Zadar. She has worked in the Office for Publishing and as a librarian at the University Library, both at the University of Zadar. She has been employed as a Research Assistant at the Department of Information Sciences at the University of Zadar since 2020. She teaches courses in the field of information society, methodology of scientific work, scientific communication, open science and organisation of information at undergraduate and graduate levels. She is also a PhD student in the postgraduate doctoral study programme, Knowledge Society and Information Transfer, since 2021. The title of her proposed topic is *Archival Structures of Independent Performing Arts Groups*.



OSMAN EMIR

Osman Emir is a faculty member in the Department of History at Karadeniz Technical University. He completed his undergraduate and postgraduate studies at Atatürk University and received his PhD from Karadeniz Technical University. His research focuses on the history of ancient Anatolia, ancient Greek history, and historical geography. He conducts studies on ancient road networks and trade in antiquity, and has actively participated in various projects supported by public institutions and TÜBİTAK (The Scientific and Technological Research Council of Turkey).



DAŠA FARKAŠ



Daša Farkaš, PhD, is a linguist, translator, and lecturer, and Senior Assistant at HR-CLARIN Research Infrastructure, Institute of Linguistics, Faculty of Humanities and Social Sciences, University of Zagreb (clarin.hr). She works in computational linguistics, language technologies, and research infrastructures, with a particular interest in the grammatical structures of Slavic languages and metadata schemes. She has presented at numerous national and international linguistic conferences and has published more than twenty scholarly papers with domestic and international publishers. She contributed to the development of linguistic resources for Croatian, such as the Croatian National Corpus and the Croatian Dependency Treebank. As an associate, she actively participated in the realisation of the FP7 projects ACCURAT and XLike, the ICT-PSP projects Let'sMT! and CESAR, the European Social Fund project HR4EU, and HR-XR-XTEND. She is also an associate on the project ŠKOLARAC <Tragovi u riječima>. In addition, she has proofread and copyedited around sixty professional and literary books, picture books, manuals, and magazines.

TOMA GEIĆ



Toma Geić was born and raised in Osijek, where he showed an interest in creative expression from an early age. He completed the Graphic Design programme at the School of Applied Arts and Design in Osijek. He earned a Bachelor's degree in visual culture at the Academy of Arts and Culture in Osijek, where he is now continuing his education in the Graduate University Study of Illustration. Through this programme, he is further developing his skills and creativity.

EDWARD J. GRAY

Edward J. Gray is the Officer for National Coordination at DARIAH ERIC, the European Digital Research Infrastructure for the Arts and Humanities, and Research Infrastructure Coordinator at the IR* Huma-Num (CNRS). With a proven track record of strategic policymaking at DARIAH, he is currently part of the ECHOES project's efforts to conceptualize the future European Cloud for Cultural Heritage, as well as co-leading a DARIAH task force on AI Governance and Ethics. He is currently on the Editorial Board for the SSH Open Marketplace, a discovery platform for digital humanities tools and services that was born from the SSHOC Project. While a *doctorant invité* at the École nationale des chartes in Paris, he earned a Master's degree in Technologies numériques appliquées à l'histoire (TNAH), where he is also *chargé de cours*. Before working at Huma-Num, Edward was the Digital Humanities Coordinator at the Maison Européenne des Sciences de l'Homme et de la Société in Lille. He earned his doctorate in history from Purdue University, where his dissertation, *The Marillac: Family Strategy, Religion, and Diplomacy in the Making of the French State during the Sixteenth and Seventeenth Centuries*, examined the ways in which familial politics impacted the formation of the early modern French state.

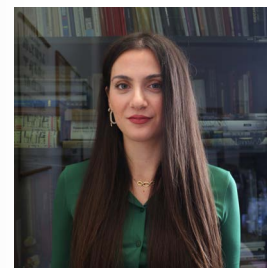


ANATOLE GRIMALDI

Anatole Grimaldi is a doctoral student in information and communication sciences at the University of Lorraine (Crem), under the supervision of prof. Michaël Bourgate. He is also a Lecturer at the Catholic Institute of Paris in the Information and Communication Bachelor's programme. Since April 2025, Anatole Grimaldi has been a research engineer in charge of coordinating the European OASIS project to contribute to the development of the Celluloid video analysis platform. His research focuses on French far-right alternative media on YouTube.



LAURA GRZUNOV



Laura Grzunov is a postdoctoral researcher at the Department of Information Sciences and Technologies, University of Zadar. She teaches courses in digital humanities, information organisation, processing of old and rare materials, and the digital transformation of cultural heritage and heritage institutions. She earned her PhD on the application of academic crowdsourcing in the field of digital humanities, with a special focus on Croatian Glagolitic heritage. Her research interests include digital humanities, manuscript studies – particularly those written in Glagolitic script – the use of digital methods and tools for manuscript research, the digital transformation of cultural heritage, and the application of crowdsourcing in scholarly projects and cultural heritage. She is a collaborator on the scholarly project *Advancing Digital Research Infrastructures for Cultural Heritage Research towards Open Science and FAIRness*. She was also a collaborator on the scholarly projects *Linguistic, Paleographic and Codicological Analysis of Fragments of the Collection of Ivan Berčić of Zadar Provenance in a Virtual Research Environment (IP.01.2021.22)* and *Digitisation, Bibliographic Description and Research of Texts Written in Glagolitic, Croatian Cyrillic, and Latin Scripts Until the End of the 19th Century in the Zadar and Šibenik Area (Written Heritage)*, carried out at the University of Zadar by the Department of Information Sciences in cooperation with the Vestigia Manuscript Research Centre at the University of Graz, Austria. She also participated in organising crowdsourcing campaigns for the project *Civil Science in the Field of Glagolitics: From Crowdsourcing to Knowledge*.

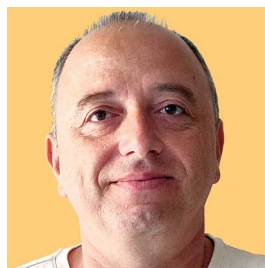
DIMITAR ILIEV

Dimitar Iliev is an Assistant Professor in Ancient Greek and Romance Linguistics at the Department of Classics at Sofia University “St. Kliment Ohridski” and serves as the National Coordinator of DARIAH ERIC for Bulgaria. His main research interests and activities are focused on digital epigraphy and the digital editions of historical documents. He is the Principal Investigator for the Telamon collection of the Greek inscriptions from Bulgaria, as well as several other projects and activities related to the digitisation of Bulgarian cultural heritage. He teaches Homeric Greek, Digital Classics, Romance Linguistics, and Late Antique Studies at Sofia University.



ILJO ILJOVSKI

Iljo Iljovski (1973) graduated from the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, in 2008. In 1996, he participated in archaeological excavations at the Skupi site, contributing to the preparation of architectural documentation. As part of a team, he worked on the preparation of conservation and restoration projects, focusing on digital processing and digitisation of several cultural monuments, including the Church of St Virgin Mary in Markova Sušica, the Stone Bridge in Skopje, Skopje Fortress, and the Aqueduct in Skopje. In 2008, he joined Neimar Engineering, contributing to projects such as the adaptation of office premises for the Ministry of Labour and Social Affairs and the design of an individual residential building in Sopishte. On 23 August 2010, he was employed at the Centre for Digitisation of Cultural Heritage as part of a UNESCO project. Since 7 October 2014, he has been employed at the Directorate for Protection of Cultural Heritage as a collaborator for the digitisation of cultural heritage data. With over 35 years of experience, he has worked in the maintenance and support of software, hardware, computer networks, servers, and various IT equipment.



MARINOS IOANNIDES



Dr Marinos Ioannides is the founder and holder of the UNESCO Chair on Digital Cultural Heritage and Director of the Digital Heritage Research Lab at the Cyprus University of Technology. He holds an MSc in computer science and PhD in engineering from the University of Stuttgart, Germany, specialising in 3D volumetric reconstruction from digitised data. A pioneer in digital heritage, Dr Ioannides is the founder of the first-of-its-kind Research Centre on Digital Cultural Heritage in Cyprus. He has secured over €12 million in highly competitive EU-funded projects since 2013, including EU FP7-[MSCA ITN-DCH](#) and EU FP7-ViMM. He is the main author of the [EU Study VIGI2020/654-on quality in 3D digitisation of tangible cultural heritage](#) and a key contributor to the innovative “Memory Twin” methodology. His achievements have earned him international awards such as the EU KIT, IBM and Tartessos Prizes. Since 2020, he has also been a corresponding member of the German Archaeological Institute. His leadership has firmly positioned Cyprus as a global hub for digital cultural heritage.

NATAŠA JERMEŃ



Nataša Jermeň 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).

TUGCE KARATAS

Tugce Karatas is the Head of Digital Research Infrastructure at C²DH with expertise in managing, curating, and preserving large historical datasets. She has a background in design, curation and computer science. She serves as the DARIAH-EU National Coordinator for Luxembourg and sits on the Scientific Committee of the Transformations journal. She coordinates the EU Erasmus+ project AISTER, which aims to enhance the capacity of European higher education institutions in using artificial intelligence and participatory methods to safeguard cultural heritage during crises. She is also involved in the SCIROs project within the OPERAS research infrastructure, promoting interdisciplinary open science in the social sciences and humanities. Alongside her research activities, she teaches Digital Methods for the Humanities (BA) and Data Management (MA), and regularly delivers training sessions on research data management and ethics.



AODHÁN KELLY



Aodhán Kelly is a lecturer and researcher at Vrije Universiteit Amsterdam with a background in digital humanities, history, digital publishing, digital society, and technology-enhanced learning. He holds a PhD from the University of Antwerp, where he conducted his research as a Marie Skłodowska-Curie Fellow within the DiXIT network, focusing on disseminating knowledge from digital scholarly editions of textual cultural heritage. He has since worked as a postdoctoral researcher in the Netherlands within the VSNU Digital Society network and the Versnellingsplan, with a focus on the digital transformation of education and learning. He is co-founder of the Plant (Playground & Laboratory for New Technologies) at Maastricht University, where he was also a lecturer in digital society and media studies.

LARISA KOSTIĆ



Larisa Kostić, PhD, is a Library and Information Specialist (2015–) and Research Associate (2024–) at the Institute for Literature and Art. She was pivotal in two major digital humanities projects: 1) the *Digital Dictionary of Literary and Cultural Studies (e-RKKS)* launch in 2024, and 2) the *Digitisation of the 'Women's Movement' Magazine (2019–2020)*.

FILIP KOVAČEVIĆ

Filip Kovačević is a Project and University Assistant in the Data Science Research Unit at TU Wien in Austria. He graduated from TU Wien's Business Informatics Master's Programme, providing him with applied technical and engineering skills combined with background knowledge in economic subjects and econometrics. Between November 2021 and November 2024, he was employed by the *Linked Open Data* project at the TU Wien Bibliothek, which guided his knowledge acquisition of technical landscapes of digital libraries, including the management and curation of data and metadata with semantic technologies like knowledge graphs and ontologies. This project shaped his research interests, giving him a deeper focus on scientific knowledge graphs as a primary means to organise knowledge about scholarly works and their contents. His main scholarly contribution is a data versioning method for RDF datasets – the primary technology for encoding knowledge graphs and ontologies – enabling the evolution and precise identification of specific snapshots of these datasets at particular points in time. His recent research includes large language models to populate these scientific knowledge graphs by automatically extracting data from scholarly articles.



JASENKA KRANJČEVIĆ

Assoc. Prof. PhD Jasenka Kranjčević is an architect working as a Senior Research Advisor at the Institute of Tourism, Zagreb. She is the leader of the scholarly project *Activating Cultural Heritage in Croatian Tourism* of the Institute of Tourism, financed by the EU Next Generation Fund. She is an external associate on the project *Documenting Chardak House for Preserving Endangered Wooden Structures along*



ŽELJKA KRIŽE

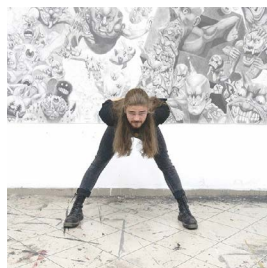


Drava and Danube Rivers in Croatia of the Faculty of Civil Engineering and Architecture in Osijek. At the aforementioned faculty, she is a lecturer in the course Rural Planning. She is the author of several books, book chapters, scholarly articles, etc.

Željka Križe (1978) graduated in history from the Faculty of Humanities and Social Sciences, University of Zagreb (2003). She obtained a PhD in History at the Doctoral Study Programme in Croatian Studies, University of Zagreb (2015), with the thesis *Greater Serbian Political Propaganda on the Eve of the Disintegration of Yugoslavia from the SANU Memorandum to the Beginning of the War Conflict in Croatia (1986 – 1991)*. Since 2006, she has been employed at the Croatian Memorial Documentation Centre of the Homeland War, where she works as a Senior Archivist. In 2020, she obtained the title of Research Associate and Senior Archivist. During three academic years (2018/2019–2020/2021), she taught at the Department of History at the Faculty of Humanities and Social Sciences, University of Zagreb, for the elective course *Yugoslavia 1986 – 1991 – the Road to the Disintegration and War* as an Associate Lecturer. She has published several scholarly and professional papers and book chapters, and has participated in scholarly conferences in Croatia and abroad. She also edited a large number of books and contributed to document collections published by the Croatian Memorial Documentation Centre of the Homeland War.

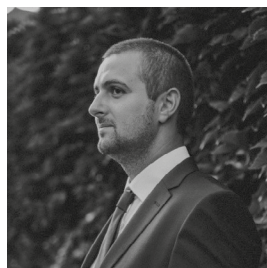
VIKTOR KRUŠELJ

Viktor Krušelj was born in 2002 in Koprivnica. He graduated from Fran Galović High School in Koprivnica, where he actively participated in local cultural events and art exhibitions. His interest in art began already in elementary school. He continued his education at the Academy of Arts and Culture in Osijek, where he completed his undergraduate studies in visual arts and enrolled in the Graduate University Study of Illustration. He expresses his creativity through various media, including illustration, digital drawing, sculpture, murals, 3D modelling, animation, and more.

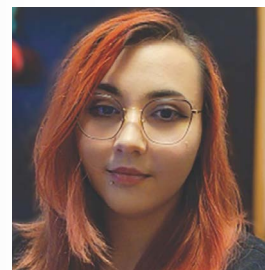


SAŠA KULIĆ

Saša Kulić is a Geodetic Technician with over 16 years of experience in cadastral and engineering surveying. His expertise includes field data collection, processing survey results, and working with total stations, GPS, digital levels, 3D laser scanners, and drones. From 2005 to 2022, he worked at GEOPREM d.o.o. Osijek, specialising in 3D laser scanning, UAV operations, deformation monitoring and preparing design bases. Since 2022, he has been employed as a Teaching Associate at the Construction and Geodetic School Osijek, where he supports teaching, maintains geodetic equipment, provides technical support and operates UAVs in educational projects. He holds certifications in UAV operations, pedagogical training, and the state professional exam, and has contributed to several projects in the field of cultural heritage documentation. He is also a co-author of several professional lectures and publications.



TENA KUNIĆ



Tena Kunić (Varaždin, 1999) graduated from the Vocational School in Varaždin with the title of graphic designer. She completed her undergraduate studies in applied arts at the Academy of Applied Arts in Rijeka. In 2024, she received her Master's degree in illustration at the Academy of Arts and Culture in Osijek, having completed the Graduate University Study of Illustration under the supervision of Assoc. Prof. Ana Sladetić Šabić, PhD. She also completed a course in 3D modelling for video games in Blender at the Machina Academy in Zagreb. Her graduation work *Rin's Journey* was part of the exhibition *We Are Looking for a Publisher* at the French Institute in Zagreb.

STEPHAN KURZ



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

KORALJKA KUZMAN ŠLOGAR

Koraljka Kuzman Šlogar acquired her M.A. degree in history, ethnology and museology and subsequently her PhD in ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences, University of Zagreb. She has been employed at the Institute of Ethnology and Folklore Research in Zagreb since 2001, where she currently works as a Research Associate. Until 2025, she served as Head of the Department of Documentation. In that role, she was responsible for the planning and management of various digitisation projects and for the creation and development of a digital repository of intangible cultural heritage. She has also been involved in publishing archival materials, producing ethnographic documentary films, and creating virtual and museum exhibitions. Simultaneously, she has participated in numerous scientific projects in the fields of digital humanities and cultural anthropology, regularly presenting at national and international conferences, and has authored numerous scholarly and professional papers. Currently, her work focuses on the development of e-infrastructure for the arts and humanities, the advancement of the functionality of digital platforms and repositories, and collaboration with similar institutions at national and international levels in order to build a virtual research network. She is the 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 various national and pan-European working groups and several committees.

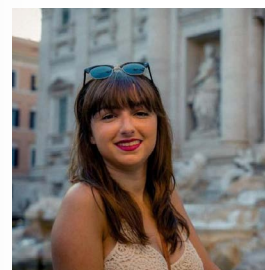


JELENA LALATOVIĆ



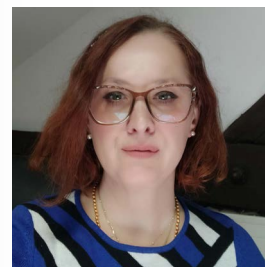
Jelena Lalatović, PhD, holds a doctoral degree in Comparative Literature and Cultural Studies. She is a former employee of the Institute for Literature and Arts and is currently working as a postdoctoral researcher on the project *Liminal Waterways Countercultures* at the Faculty of Humanities and Social Sciences, University of Zagreb.

ALICIA LÓPEZ CARRAL



Alicia López Carral holds a PhD in Documentation from the Complutense University of Madrid. She completed her undergraduate studies in Music History and Sciences at the Autonomous University of Madrid and earned a Master's degree in written historical heritage from the Complutense University. She is currently a Faculty Member and Researcher at the European University of Madrid. Her scholarly work focuses on musicology, the history of the book, early music printing, and liturgical incunabula. She has contributed to numerous academic conferences and publications, particularly in the fields of medieval and Renaissance musical and documentary heritage.

TIHANA LUBINA



Tihana Lubina, PhD, is an Assistant Professor at the Department of Information Sciences at the Faculty of Humanities and Social Sciences, Josip Juraj Strossmayer University of Osijek. Her research interests include school libraries, information and communication technologies, and heritage institutions. She regularly presents at national and international scholarly and professional conferences and participates in scholarly projects.

SARAH LUKAS KOSTOLANJI

Sarah Lukas Kostolanji (Karlovac, 1998) completed secondary school in Duga Resa, specialising in graphic design, and earned her Bachelor's degree in painting at the Academy of Applied Arts in Rijeka. In 2024, she received her Master's degree in illustration at the Academy of Arts and Culture in Osijek, having completed the Graduate University Study of Illustration under the supervision of Assoc. Prof. Ana Sladetić Šabić, PhD. She took part in the international project *Kako vidim budućnost*, led by Assoc. Prof. Art. Stanislav Marijanović, at the Knifer Gallery in Osijek in 2022. She is one of the authors of the illustrations and design of the interactive picture book *Više se ne bojim Babaroge*, published in 2023 by the Faculty of Humanities and Social Sciences in Osijek and Matica hrvatska in Osijek. The text and audio recording for the book were created by graduate students of pedagogy under the mentorship of Prof. Marija Sablić, PhD, while graduate students of illustration at the Academy of Arts and Culture in Osijek developed the characters, scenes, and graphic design under the mentorship of Assoc. Prof. Ana Sladetić Šabić, PhD. She also participated in the exhibition *Tražimo nakladnika* of graduate students of illustration at the French Institute in Zagreb during Digital November 2024, where she presented her original interactive picture book *Kuda ide Mačka Mara*.



CAROLINA MANFREDINI

Carolina Manfredini has been a postdoctoral researcher and data steward at the University of Milan since 2023. She holds a PhD in Historical and Archaeological Sciences from the University of Bologna (2023), as well as an MA in Historical Sciences (2019) and a BA in Cultural Heritage Studies (2016), both from the University of Milan. Her research focuses on the early Renaissance Milanese public health and welfare facil-



ities, as well as ducal material and cultural communication strategies. As a data steward, she provides support to her academic community on FAIR research data management and on the use of the institutional data repository. She is also involved in the development of open science initiatives, in the delivery of research data management training activities, and in the monitoring of the main developments in the fields of research communication, scholarly publishing, and research assessment.

JOSIPA MARAS KRALJEVIĆ



Josipa Maras Kraljević graduated from the Department of History and Ethnology, Faculty of Humanities and Social Sciences, University of Zagreb. She worked for several years as a history teacher in primary and secondary schools, and since 2006 has been working as a historian and senior archivist at the Croatian Memorial and Documentation Centre of the Homeland War in Zagreb, in the Department for Unconventional Archival Material. She is the author of several professional and scholarly papers and presentations, and co-author of three scholarly books on topics related to the Homeland War. She has participated in numerous archival and historiographic events.

DUŠAN MEDIN



Dušan Medin is an archaeologist and cultural manager, currently pursuing concurrent PhD studies in archaeology at the University of Primorska (Slovenia) and in theory of arts at the University of Donja Gorica (Montenegro), where he also works as a Teaching Associate at the Faculty of Culture and Tourism and the Faculty of Arts. He is the Executive Director of the Association for Cultural Development "Bauo" in Petrovac na Moru, where he has initiated and man-

aged numerous projects in cultural heritage, the arts, and the cultural and creative industries. He has authored and edited a wide range of publications, articles and reviews, focusing on Montenegrin culture and heritage, as well as gender studies. Actively collaborating with national and international institutions, his work emphasises linking heritage, management, tourism and creative industries through innovative community development models.

TOMASZ MIKSA

Tomasz Miksa (Dr. techn.) is a Senior Researcher and an expert in data management and the design of research data repositories. His areas of expertise also include reproducibility of computational workflows, auditability, and digital preservation. He has been involved in numerous international projects, such as the preservation of business processes in the EU FP7 *TIMBUS* project, the design of open-access repositories in the Erasmus+ *ROMOR* project, and the design of common interfaces for earth observation data centres within the EU Horizon2020 *OpenEO* project. Additionally, he has contributed to the *FAIR Data Austria* project, implementing repositories and data management planning tools at Austrian universities. He also has a proven track record of collaboration in industrial projects focusing on provenance, auditability, and trust of computational processes, such as FFG *WellFort*, FFG *Obaris*, and FFG *gAla*. Currently, he serves as the technical lead for the EC INFRA-EOSC project *OSTrails*, which focuses on pathways to plan, track, and assess open science. He also chairs the *DMP Common Standards* working group and the *Active DMPs* interest group at the Research Data Alliance, both of which work to realise machine-actionable Data Management Plans. Through participation in the *SharedRDM* project, he drives their deployment at major Austrian universities and acts as the product owner for the *DAMAP* tool for machine-actionable DMPs.



MILAN MITOVSKI



Milan Mitovski is an archaeologist and cultural heritage specialist with profound experience in archaeological research, cultural project management, and digital preservation. He is currently employed as an Associate in the Department for Digitisation within the Directorate for Protection of Cultural Heritage at the Ministry of Culture of the Republic of North Macedonia. He holds an MSc in Archaeology from Ss. Cyril and Methodius University in Skopje, where he also earned undergraduate degree in Archaeology and Art History. His expertise includes archaeological fieldwork, project documentation, heritage digitisation, and international cooperation through EU-funded programs such as ARIADNEplus. He has actively participated in and managed numerous archaeological excavations across North Macedonia and abroad, including collaborative projects in Bulgaria, Serbia, and Germany. He has published more than 20 academic publications, focusing on prehistoric metallurgy, Roman burial practices, and cultural heritage preservation. As a member of various professional organisations, he is committed to advancing digital heritage practices and promoting cross-border cooperation. He speaks English fluently and has working knowledge of Bulgarian, Serbian, and Croatian. His goal is to support the integration of modern technologies in the preservation and presentation of cultural heritage.

TOMAS NILSON



Tomas Nilson received his PhD in history from the University of Gothenburg in 2004. His dissertation focused on Swedish entrepreneurs during the period 1890–1920. He has since published in the fields of technology transfer and history of technology, heritage studies, and cultural studies, with a focus on the interplay between technological development, societal attitudes, and human co-operation. He teaches

modules in the history of technology. He is part of a Swedish national infrastructure project (Huminfra) for 2025–2028, which aims to pool and coordinate resources for technology education and research.

RAZIYE ÇİĞDEM ÖNAL

Raziye Çiğdem Önal is an Assistant Professor at the Department of Art History, Division of Turkish-Islamic Arts, Faculty of Letters, Karadeniz Technical University. She completed her undergraduate, master's, and doctoral studies at Atatürk University. Her academic research focuses on civil and religious architecture, urban history and architecture, cultural memory, and Turkish decorative arts. She is currently the principal investigator of the TÜBİTAK-funded project *Ottoman and Early Republican Period Tombstones in the Districts of Trabzon*, which aims to document and analyse tombstones, considered significant cultural assets, from an art historical perspective.



MARCO ORLANDI

Marco Orlandi, PhD in History and Computing, is the IT Manager at MobiLab, the Digital Laboratory for Mobility Research at the Centre for Advanced Studies in Mobility and Humanities (MoHu) within the Department of Historical and Geographic Sciences and the Ancient World (DiSSGeA), University of Padua. His core area of expertise is in Digital Humanities, Digital History, and Digital Heritage, with a focus on techniques such as historical GIS, web databases for geo-historical and mobility research, and other digital humanities tools. He has also worked on historical 3D modelling and the 3D acquisition of heritage objects for research and cultural engagement projects. In addition, he is an adjunct lecturer on the Data Visualisation course at the University of Padua.



ESRA ÖZKAN KOÇ



Esra Özkan Koç completed her undergraduate, graduate, and doctoral studies in the Department of Art History at Hacettepe University. Since 2013, she has been a faculty member at Karadeniz Technical University, Department of Art History, specialising in Western and contemporary art. Her research focuses on Republican modernisation, art and propaganda, art historiography, and criticism. She has participated in university and TÜBİTAK-funded research projects.

GURARMAAN SINGH PANJETA



Gurarmaan Singh Panjeta holds a Bachelor's and Master's degree in computer science from IIT Delhi, with a minor in physics. He is broadly interested in modelling phenomena and understanding how systems work. He worked on Neuro-Symbolic AI for his Master's thesis, and has participated in projects in financial, cosmological and cultural domains. He is fascinated by literature and the humanities, and seeks to understand how technology influences our lives and vice versa.

BRANKO PAVLOVSKI

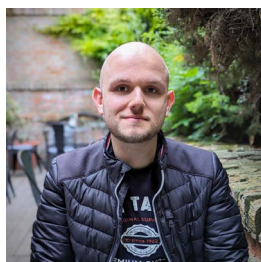


Branko Pavlovski is an art historian and archaeologist with a strong focus on the protection and digital documentation of cultural heritage in North Macedonia. Since 2010, he has been working as an Associate at the Directorate for Protection of Cultural Heritage in Skopje, where he is responsible for scanning, digital processing, and archiving documentation related to the country's cultural heritage. Prior to this role, he managed several archaeological projects at the National Institution for Protection of Cultural Monuments and Museum – Ohrid, leading excava-

tions at important historical sites such as St. Erazmo, Samuil's Fortress, and Plaošnik. He also participated in international archaeological research at Nova Tabla, Murska Sobota, Slovenia. He earned his degree in Art History and Archaeology from the Faculty of Philosophy at the University of Ss. Cyril and Methodius in Skopje and is currently completing his Master's studies in medieval archaeology. His thesis explores medieval tools found at the site of Samuil's Fortress in Ohrid. He speaks English fluently, has a very good knowledge of Serbian, and a basic knowledge of Croatian. His work combines academic research, field archaeology, and digital technologies to support the preservation and promotion of cultural heritage.

BORNA PETROVIĆ

Borna Petrović is an MA student of information sciences at the Department of Information Sciences, Faculty of Humanities and Social Sciences, Josip Juraj Strossmayer University of Osijek. His research interests include information organisation, subject indexing, and thesauri. He regularly presents at national and international scholarly and professional conferences and participates in scholarly projects.



FRANCESCO PINNA

Francesco Pinna is the Director of Technology at the Istituto Opera del Vocabolario Italiano, National Research Council (OVI-CNR), based in Florence. Within the H2IOSC (Humanities and Heritage Italian Open Science Cloud) project, he is responsible for Activity 6.2, entitled "DARIAH Services Development: AEON – DARIAH Service Oriented Infrastructure" under Work Package 6, "Resources Accessibility: Servification, Virtualisation, Remotisation". In this role, he oversees the second tender for the development of AEON, the



service-oriented platform for DARIAH-IT. As Technical Officer for Service Development and Integration at DARIAH-IT, his main responsibilities include the coordination of service development and integration, collaboration with project partners, project management, the promotion of activities, and the monitoring and evaluation of outcomes. Before this, he gained substantial experience in research and development at Frigel Firenze S.p.A. as an R&D physicist, working on numerical modelling, data analysis, database management, and full-stack software development using various programming languages, including Python and JavaScript. In addition, he served as a Software Analyst at Ergon Research S.R.L., a university spin-off, where he contributed primarily to the development of numerical analysis applications and process management, mainly using Python, Fortran, and Docker. Francesco Pinna holds a PhD in Mathematics from the University of Florence (2012), with a focus on complex analysis and analytic number theory. In addition, he obtained a Master's degree in theoretical astrophysics, with a specialisation in general relativity and high-energy astrophysics, from the University of Florence.

NEVEN PINTARIĆ



Neven Pintarić, PhD, graduated from the Faculty of Organisation and Informatics in Varaždin, University of Zagreb, and earned his doctorate at the University of Zadar, focusing on a metadata scheme for open research data in the field of archaeology. He is currently a Postdoctoral Researcher at the Department of Information Sciences and Technologies, actively involved in teaching and projects related to information technology, data management, and IT systems. His professional experience includes participation in numerous IT initiatives in business informatics, education, and scientific infrastructure, such as the TAC-Line project (EU INTERREG III A), the development of the

University of Zadar's information system, the CARNet e-Schools project, and EU-CONEXUS. At present, he contributes to the EU-CONEXUS, EcoMINDS, and "e-University" projects. He has also published a number of professional and scholarly papers covering topics such as e-education, strategic IT management, and open research data.

TONI PODMANICKI

Toni Podmanicki completed the Postgraduate Specialist Study in Marketing of Special Areas at the Faculty of Economics, Josip Juraj Strossmayer University of Osijek, in 2014, earning the title of University Specialist in Economics. He is currently a doctoral student in cultural studies at the Doctoral School of the same university. From 2005 to 2007, he worked in web and graphic design, after which he was employed as a programmer at the Institute of Informatics Osijek from 2006 to 2017. Since 2012, he has held the title of Lecturer. He lectured at Baltazar University of Applied Sciences in Zaprrešić from 2013 to 2016, and he worked from 2009 to 2018 as an assistant and lecturer at the Department of Cultural Studies, Josip Juraj Strossmayer University of Osijek. He is currently a Lecturer at the Academy of Arts and Culture in Osijek, where he teaches courses in information and communication sciences.



NIKOLINA RAGUŽ-LUČIĆ

Nikolina Raguž-Lučić, M. Arch., is a Research and Teaching Assistant at the Faculty of Civil Engineering and Architecture, Osijek, Josip Juraj Strossmayer University of Osijek. She conducts exercises in spatial planning and urbanism, actively participates in professional and scientific projects and serves as the CEEPUS network coordinator at GRAFOS. She is a doctoral candidate at the Faculty of Architecture,



University of Zagreb, focusing her research on urban planning criteria to improve urban resilience to river floods. She regularly presents at international conferences, publishing scholarly papers on spatial and urban planning, design, flood resilience and BIM technologies. In 2023, she received special recognition at the PhD Day for her contributions to research on managing flood impacts.

MOJCA RAMŠAK



Mojca Ramšak holds a PhD in ethnology from the University of Ljubljana. She is a Professor of Cultural and Social Anthropology at the University of Ljubljana, and Professor of Anthropology at AMEU-ISH, Faculty of Postgraduate Studies in the Humanities. She is a researcher, postgraduate professor, and author of ten scholarly monographs focusing on applied research and the use of critical, experimental, and traditional forms of qualitative inquiry in the interest of social justice, human dignity, and human rights. Mojca Ramšak has been the Chair of the Ethical Committee at the Slovene Ethnological Society (2007–) and a member of scientific evaluation committees in Slovenia and Europe (2007–). Since 2015, she has been an evaluator of the ethics of research projects at the European Commission, and since 2009 she has been an evaluator of research projects for several European research agencies. She was a member of the Journalist's Court of Honour (2011–2013). Since 2020, she has been a member of the expert commission for cultural heritage at the Municipality of Maribor, and since 2022, a member of the national expert commission on intangible cultural heritage at the Ministry of Culture of Slovenia. Since 2024, she has been a member of the Management Committee of COST Action CA22159 – National, International and Transnational Histories of Healthcare, 1850–2000 (EuroHealthHist). She is currently the leader of the large basic project *Smell and Intangible Cultural Heritage* at ARIS.

VESNA RASTIJA

Vesna Rastija is a chemist and Professor of Chemistry at the Faculty of Agrobiotechnical Sciences Osijek. Her research focuses on the biological activities of natural and newly synthesised compounds with the aim of developing new pharmaceuticals and plant protection products. Her area of specialisation is the study of structure-activity relationships of compounds using chemoinformatics methods. She is the leader of the Croatian Science Foundation project *Innovative Approaches in the Development of Imidazoles for Plant Protection* and an active member of the Croatian Chemical Society.



IVA RUKAVINA

Iva Rukavina completed her education at the School of Applied Arts and Design in Osijek, specialising in sculptural design. She continued her academic path at the Academy of Arts and Culture in Osijek, where she obtained a Bachelor's degree in fine arts education and is currently pursuing the Graduate University Study of Illustration. Alongside her studies, she is employed as a restorer, integrating artistic practice with the preservation of cultural heritage. In her work, she seeks to bridge tradition and contemporary approaches to visual art, while simultaneously cultivating her personal artistic expression through illustration and creative practice.



MONTINE RUMMEL

Montine Rummel is a user-experience researcher and digital humanist with nearly 20 years of experience in the tech industry. After earning a Bachelor's degree in Journalism with a minor in Classics from the University of Arizona, she completed a Master's degree in human-centred design and engineering at the University of Washington, with a focus on user-centred design. Her UX career has included roles at Microsoft, and she is currently a Principal Researcher at an international agency supporting clients such as Amazon, Google, and Netflix. In 2023, she relocated to Rome and recently enrolled in Unitelma Sapienza's Classical Archaeology programme for personal interest. This rekindled her long-standing interest in the ancient world, which has since developed into active research. She is currently collaborating with faculty from the University of Arizona on digital pedagogy in Classics courses, particularly involving virtual and mixed reality. Her academic interests centre on how immersive digital environments can enhance learning and public engagement with cultural heritage. She is exploring ways to apply UX theory to virtual reconstructions of ancient spaces, both in classroom and museum contexts. This is her first DARIAH conference, and she is excited to contribute to conversations at the intersection of design, heritage, and education.



LANA SKENDER

Lana Skender is an art historian and museologist who graduated from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2003. She is currently an Assistant Professor at the Academy of Arts and Culture in Osijek, Croatia. In 2015, she was a member of the national working group on the reform of the Visual Arts curriculum and has since been actively involved in teacher education through professional



development workshops, conferences, and online learning platforms. Her scholarly work focuses on interdisciplinary approaches within the humanities, particularly in methodologies for art history and visual culture. Her research interests include the perception and reception of artworks, the integration of contemporary teaching strategies in art education, and the role of visual culture in the educational system. She is especially dedicated to promoting a reflective and sustainable approach to cultural heritage in both formal and non-formal educational contexts.

ANA SLADETIĆ ŠABIĆ

Assoc. Prof. Ana Sladetić Šabić, PhD (Vukovar, 1985) graduated in 2009 from the Academy of Fine Arts, University of Zagreb, where she also earned her doctoral degree in 2016 under the mentorship of Prof. Ante Rašić and Prof. Leonida Kovač, PhD. She has participated in more than 200 group exhibitions in Croatia and abroad and has held around twenty solo exhibitions. Her artistic achievements have been recognised with multiple awards. She has pursued professional development and undertaken artistic residencies in Germany, Belgium, France, Finland, and the United States. She is currently an Associate Professor at the Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek.



ALESSIA SPADI

Alessia Spadi is a Level III Researcher at the Opera del Vocabolario Italiano Institute of the National Research Council of Italy (OVI-CNR). She works within the PNRR project H2IOSC (Humanities and Heritage Italian Open Science Cloud) in Work Package 2, "Landscaping & Building Communities", Activity 2.3, "Landscaping the Digital Arts and Humanities Resources and Needs



Panorama". From June 2022 to September 2023, she held a research collaboration grant within the DARIAH-ERIC (FOE) programme, based at OVI-CNR. In this role, she served as Chief Integration Officer for the Italian node of the DARIAH research infrastructure, focusing on the development of digital tools for the humanities and on strategies for data integration and visualisation. Her work mainly concerned the management of heterogeneous data from the GLAM sector (Galleries, Libraries, Archives, Museums), with the aim of ensuring the reusability of scholarly materials, interoperability, preservation, accessibility, and data integration, in accordance with the FAIR principles and open science. Previously, between June 2020 and May 2022, she was awarded a research grant for the RESTORE project (*smaRt access To digital heritage and memory*), within the advanced training programme CNR4C, co-funded by the Tuscany Region. In this context, she was responsible for the front-end development of a technological platform for the integrated management and use of data. She actively contributed to building an accessible and reusable knowledge base in line with FAIR principles, as well as to implementing technological solutions to improve the visibility and accessibility of documentary heritage and to enhance data interoperability through semantic web technologies. She studied at the University of Pisa, where in 2020 she completed a five-year degree in digital humanities with a specialisation in knowledge management, defending a thesis entitled *Contribution to the Software Development of the Vocabolario Dantesco Latino (VDL): An Application for the Lexicographic Investigation of Dante's Latin*. As part of this work, she developed an application to support lexicographic research on Dante's Latin, drawing on her expertise in digital technologies for cultural heritage and the humanities.

FEDERICA SPINELLI

Federica Spinelli is a technologist at the OVI-CNR Institute, based at the Accademia della Crusca in Florence. Within the H2IOSC project, she leads Activity 3 of Work Package 3, focusing on consolidating resources for the Italian node of the DARIAH research infrastructure. She also coordinates the H2IOSC Editorial Board, managing dissemination and engagement activities. As a Research Communication Officer for DARIAH-IT, she oversees both internal and external communication, promoting research activities and disseminating results to ensure visibility and impact. She facilitates collaboration among partners, organises meetings and events, liaises with the media, and manages online communication channels. Previously, she worked as a developer on the RESTORE project, acquiring expertise in semantic models, ontologies for knowledge bases, programming languages, and frameworks for semantic web applications. Since 2016, she has been part of the EVT development team, contributing to this open-source software for creating and visualising digital scholarly editions, further developing her full-stack web programming skills. She holds a Master's degree in digital humanities (Graphics, Interactivity, Virtual Environments) from the University of Pisa (2020), and completed a full-stack web development Master's Programme to strengthen her technical expertise.



DINA STOBER

Dina Stober is a Full Professor at the Faculty of Civil Engineering and Architecture, Josip Juraj Strossmayer University of Osijek, where she works in the Department of Architecture and Urban Planning. She began her academic career in 2006. Her research interests include rural and urban planning and the preservation of architectural heritage. She has led and participated in numerous international projects



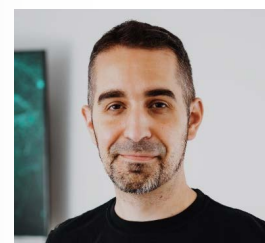
LAURA ŠEJIĆ



funded by the EU and other institutions, particularly in the fields of cultural heritage documentation and the application of wood in architecture. She is the author and co-author of several academic and professional papers and serves on the editorial boards of scholarly journals. Currently, she is Head of the Chair of Architectural Design, Urbanism and Spatial Planning. She is a member of national and international associations and teaches courses in urban and rural planning, spatial planning and integrated design.

Laura Šejić (1997) 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 began her PhD in Iron Age Archaeology. In 2022, she completed a second Master's degree in museology and heritage management at the Department of Information and Communication Sciences, University of Zagreb. Since September 2024, she has been employed in the Cultural Heritage Digitisation Office in the Directorate for Archives, Libraries and Museums, Ministry of Culture and Media of the Republic of Croatia. Her main research interests are in heritage digitisation, digital storytelling, archaeological research and the dissemination of cultural heritage. She is a member of the Cultural Council of the City of Ivanić-Grad and of the Friends of Heritage Association.

DARIAN ŠKARICA

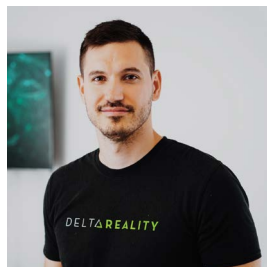


Darian Škarica has over 10 years of experience in the XR field. He served as the CEO of an XR studio, which, during his tenure, was recognised as one of the fastest-growing technology companies and received numerous awards in the XR domain, including the prestigious Auggie Awards. Alongside his professional achievements, he is also active in scientific

research and is the co-author of two patents in the XR field. His current venture, Holonet, is a platform for interactive and enhanced digital replicas of physical spaces. He holds an MS in Telecommunications and Software Engineering from the Faculty of Computing and Engineering, University of Zagreb. As a Research Associate, he was a PhD candidate at the same Faculty. In the meantime, Darian became an expert in the field of extended reality (XR). He started up a company specialising in innovative usage of technology in marketing, with the focus on new user interfaces. In 2014, he refocused his work on extended reality, his area of expertise is virtual, augmented and mixed reality, technology products, immersive web and experience, and the metaverse.

JERKO ŠKORIĆ

Jerko Škorić is the COO of Delta Reality, an experienced expert in advanced technologies with an emphasis on augmented (AR), virtual (VR) and mixed reality (MR), known for the successful application of XR solutions in business, education and culture. As the operations director of Delta Reality, he gained in-depth knowledge of technologies, implementation, management, and optimisation of business processes, and led multidisciplinary teams. His expertise in the application of XR technologies in the business, education and cultural institutions stands out. He bases his approach on innovation, analytical decision-making, and continuous improvement of operational efficiency and productivity of teams. As a lecturer, he regularly conveys practical experience and knowledge gained through many years of work with international clients and actively contributes to the popularisation of new technologies through appearances at conferences, workshops and professional events. His areas of expertise include extended reality (XR) – VR, AR, MR application in industry, computer vision, creative technology, entrepreneurship and



strategic management, digital transformation and innovation, project management, business development, and human resources.

VANJA ŠTEFANEC



Vanja Štefanec, M.Sc., is an Assistant at the Institute of Linguistics, Faculty of Humanities and Social Sciences, University of Zagreb. He is a Doctoral Student at the Centre for Postgraduate Studies, University of Zagreb, and a Visiting Doctoral Student at the Max Planck Institute for Psycholinguistics in Nijmegen, the Netherlands. He currently serves as Technical Coordinator of Croatian membership in the European CLARIN-ERIC Research Infrastructure, HR-CLARIN. He has participated in numerous domestic and international projects (CESAR, Xlike, MARCELL, CURLICAT, HR-XR-XTEND) as a programmer and computational linguist, specialising in the collection and processing of linguistic materials and the maintenance and storage of linguistic datasets. He has also worked as a Software Architect and Back-End Programmer in the private sector, focusing on web technologies. He has published more than twenty articles in domestic and international journals and conference proceedings. His research interests also include language acquisition, morphology, and linguistic abilities as cognitive traits.

MARKO TADIĆ



Marko Tadić, linguist, is a Full Professor at the Department of Linguistics, Faculty of Humanities and Social Sciences, University of Zagreb. He has been the Head of the Chair of Algebraic and Computational Linguistics at the same department since 2001 and has been an associated member of the Croatian Academy of Sciences and Arts since 2008. From 2024, he has been the President of the Council for the Croatian

Language. He was also a member of the Standing Committee for the Humanities of the European Science Foundation (2009–2012), the Hungarian national Eötvös Loránd Research Network (2021–2023) and the National Council for the Humanities of the National Scientific Council of the Republic of Croatia (2004–2013, 2017–2021, 2021–2022). His research interests include corpus linguistics, computational linguistics, language technologies, and research infrastructures in (e-)humanities and social sciences. He has published over 120 papers, six books as an author and eight as an editor. He is also co-author of the Croatian Frequency Dictionary and has contributed as author or co-author to important language resources for Croatian, such as the Croatian National Corpus, Croatian Morphological Lexicon, Croatian Dependency Treebank, Croatian Wordnet, EU Presidency Translator, the portal Language Technologies for Croatian Language, and the National Language Technologies Platform Hrvojka. He was the leader of Croatian teams participating in several nationally funded projects and sixteen EU-funded projects. He is the national coordinator for CLARIN ERIC, was the national anchor point in the ELRC, and the national contact point in the ELG and ELE1&2. He is the President and one of the founders of the Croatian Language Technologies Society.

References in the CRORIS: <https://www.croris.hr/crosbi/searchByContext/2/12084>

Google Scholar: <https://bit.ly/3EPRz3A>

ROMANA TEKIĆ



Romana Tekić holds a degree in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb. From 2003 to 2005, she worked as an art teacher at Matija Mesić Grammar School. Since 2005, she has been employed at the Art Gallery of the City of Slavonski Brod as a curator and Head of the Ružić and Contemporaries Collection. Since 1 February 2018, she has served as the director of the Gallery. Her professional focus includes curatorial work, museum education, and interpretive programming. She has curated more than one hundred exhibitions, with a particular emphasis on presenting and interpreting the sculptural oeuvre of Branko Ružić and contemporary Croatian visual art, especially sculpture. She has contributed articles to the journal *Kontura* and presented research at various scholarly and professional conferences and symposia. To make the Gallery's content more accessible to younger audiences, she has organised numerous thematic workshops as part of national programmes such as Museum Night and the Educational Museum Action initiated by the Croatian Museum Association. She is also the author of several educational booklets designed to engage school-age audiences with the Gallery's collection. She is a member of the Croatian Society of Art Historians and the Museum Association of Eastern Croatia.

FATIH TERZI



Fatih Terzi is a Research Assistant at the Department of Geomatics Engineering, Karadeniz Technical University. He completed his bachelor's, master's, and doctoral studies at the same university. His work focuses on land administration, geographic information systems (GIS), and engineering technology. During his graduate and doctoral studies, he participated in various national and international projects addressing topics such as solid waste management, land readjustment, and the mapping of cultural heritage.

LAURENT TESSIER

Laurent Tessier is a Professor of sociology at the ICP's Faculty of Education. He coordinates the Media, Images, Technologies team at the RCS laboratory, as well as the European OASIS (*Open Audiovisual Science Innovation Scheme*) project. His research focuses on digital uses and practices in teaching and research. He is the author of *Eduquer au numérique? Un changement de paradigme* (2019) and, more recently, *Scroller* (2025), both published by MkF.



GAURISH PANDURANG THAKKAR

Gaurish Pandurang Thakkar, PhD, is a Postdoctoral Researcher and Senior Assistant at the Institute of Linguistics, Faculty of Humanities and Social Sciences, University of Zagreb. He specialises in natural language processing (NLP) and data science, with a focus on cross-lingual sentiment analysis, dataset production, and the development of resources for under-resourced European languages, particularly large language models (LLMs). He obtained his PhD in computer science at the University of Zagreb with a thesis on sentiment analysis of the Slavic languages, and previously completed his Master's degree in computer science at the University of Goa, India. Before his academic career, he worked as a software and data engineer in India, gaining experience in machine learning and system development. He has participated in several European research projects, including CLEOPATRA, ELE2, and HR-XR-XTEND, and has authored numerous papers on multilingual NLP, language resource development, and large language models. At the Faculty of Humanities and Social Sciences, University of Zagreb, he teaches a course in natural language processing and mentors students. He is multilingual (English, Konkani, Hindi, Marathi, Croatian) and internationally oriented. Through his work, Dr Thakkar seeks to strengthen the position of under-resourced languages in the digital age.

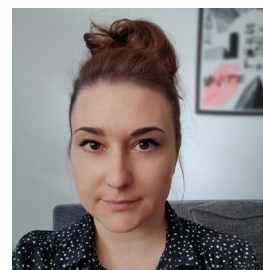


JASMINA TOLJ SMOLČIĆ



Jasmina Tolj Smolčić (1990) graduated from a science and mathematics high school in Zagreb. She studied mining at the Faculty of Mining, Geology and Petroleum Engineering, University of Zagreb, and graduated in 2013. In 2014 and 2015, she worked at the private company AAVA Consulting in Zagreb as an environmental protection officer. Since 2016, she has been employed at the Miroslav Krleža Institute of Lexicography in the Editorial Department of the Croatian Encyclopaedia of Technology. In the same year, she enrolled in the Doctoral Programme in Information and Communication Sciences at the Faculty of Humanities and Social Sciences, University of Zagreb, and was awarded her PhD in 2024 for the dissertation entitled *Spatial Representation of Encyclopaedic Knowledge in a Virtual Environment*.

ŽELJKA TOMASOVIĆ



Željka Tomasović is an Associate Professor at the Department of Information Sciences and Technologies, University of Zadar, Croatia. She holds a PhD in Electrical Engineering (Electronics) and a BSc in Computer Science, both obtained at the Faculty of Electrical Engineering, Mechanical Engineering and Naval Architecture, University of Split, Croatia. Her main research interests lie in digital signal and image processing, analysis, and computer vision applied in digital humanities research. She teaches courses at bachelor's, master's, and PhD levels in electrical engineering and the fields of computer and information sciences, including optoelectronics, multimedia systems, databases, data management, artificial intelligence, signal and image analysis and processing, digital photography, digital transformation of heritage and heritage institutions, and digital humanities. Željka Tomasović has worked in multidisciplinary

environments, collaborating with experts from both technical sciences and the humanities. This experience has shaped her teaching approach, allowing the integration of diverse perspectives into her courses. She has actively participated in several national and international research projects, as well as in PhD summer schools, teaching advanced topics in digital signal processing, AI applications in cultural heritage, and computational methods in interdisciplinary research.

SILVIA-ADRIANA TOMESCU

Silvia-Adriana Tomescu is a research librarian at the National University of Political Studies and Public Administration (SNSPA) in Bucharest, Romania. She holds a PhD in Information and Library Science, where her research examined the development of librarian competencies in e-learning environments. She has been a key contributor to national and international projects on digital education, open-access infrastructure, semantic technologies, and the preservation of cultural heritage, most recently coordinating the Lib2Life smart-search subproject and serving as an expert on institutional open-access services. Her research bridges knowledge organisation, applied ontology, and the design of library services that support open science and digital humanities initiatives across disciplines.



DAMIR TOMIĆ

Damir Tomić (1970) is an Assistant Professor at the Faculty of Education, Josip Juraj Strossmayer University of Osijek, where he teaches courses in the field of Information Science. He graduated from the Faculty of Education in Osijek, and earned his doctorate at the Faculty of Organisation and Informatics in Varaždin, specialising in Information Science. He began his professional career as a Computer Science



teacher at the First Gymnasium, Osijek, and has been working in higher education since 2006. From 2011 to 2020, he served as a member of the Croatian Parliament, actively participating in the work of several parliamentary committees. His research interests focus on information and communication technologies (ICT) in education, multimedia, and digital tools. He is the author of numerous scholarly and professional papers and an active member of several professional and cultural organisations, including the Croatian Film Association and the Croatian Association of Technical Culture. He is particularly dedicated to the promotion of technical culture and multimedia among children and young people.

MARIJANA TOMIĆ



Marijana Tomić is an Associate Professor at the Department of Information Sciences and Technologies, and an associate of the scholarly Centre for Research in Glagolitism, University of Zadar, Croatia. She teaches courses in the digital humanities, theory and practice of information organisation, bibliography, cataloguing of old and rare books, and book history on undergraduate, graduate and postgraduate levels. She is a (co) supervisor of a number of final and doctoral theses. Her research interests include digital humanities, digital transformation of cultural heritage and GLAM institutions, manuscript studies, book history, incunabulistics, filigranology, fragmentology and bibliographic organisation of information. She published one scholarly book and a number of journal articles and book chapters, edited a number of scholarly books and served as a member of editorial board of scholarly journals, programme and organising committees of scholarly international conferences and doctoral summer schools and is a member of a number of scholarly projects. She is a recipient of the CLA award Eva Verona which is presented to the best young

LIS professionals (2010), award Judita for the best study of Croatian Renaissance heritage published in a scholarly monograph (2014) and Rector's Award of the University of Zadar (2019).

MARGARETA TURKALJ PODMANICKI

Margareta Turkalj Podmanicki is an Associate Professor of art history and Head of the Centre for Cultural Heritage at the Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek. Her research focuses on early modern art and architecture, the cultural heritage of Eastern Croatia, and the use of digital methods in heritage research, evaluation, and presentation. She has published widely, including *Baroque Sacred Architecture of the Archdiocese of Đakovo-Osijek* (2018), *The Palace of the Slavonian General Command in Osijek* (2019, co-authored with Katarina Horvat-Levaj), and *Osijek Squares – Mirrors of the City* (2025, co-authored with Zlata Živaković Kerže). She has participated in numerous international collaborations, such as COST Action TD1406 on digital heritage, the ERASMUS+ ERAMCA project, the Endangered Wooden Architecture Programme (Oxford Brookes University), and the Interreg Danube project *DANUBE PlaceCRAFT*. Currently, she leads the project *Historical Wine Cellars of Slavonia, Baranja and Syrmia*, funded by the Adris Foundation and the Croatian Academy of Sciences and Arts.



DANIEL UNGUREANU



Daniel Ungureanu is an Assistant Lecturer at the George Enescu National University of Arts in Iași, Faculty of Visual Arts and Design, where he conducts seminars on the history of modern and contemporary art, the aesthetics of the fine arts, visual studies, and writing specialised texts. He has also specialised in epistemic practices, research design, and epidemic theories (University of Gothenburg, 2021–2023), as well as in curatorship, fundamentals of the image, analogue and digital photography, new media, and digital culture (Catholic University of Porto, 2016–2017). He is a member of, and collaborator with, various artistic research organisations (AAMG, BAN, ECREA, ICMA) and has presented at international conferences in South Africa, Canada, Portugal, the Republic of Moldova, and the United States. He is the director and co-founder of the V-Cybercult International Conference, the author of *Memes in Contemporary Visual Culture: Formative and Performative Aspects of Memetic Digital Content* (2025), the co-author of *How to Write a Text About Art* (2022; with O. Nae), and co-editor of *Digital Politics of the Visual Global Age* (2024; with C. Nae).

LORELLA VIOLA



Lorella Viola is an Assistant Professor in digital humanities & society at the Vrije Universiteit Amsterdam (PhD 2016, University of East Anglia). In her research, she develops innovative digital humanities methodologies to investigate how power, latent assumptions, and implicit ideologies are manifested through language and circulated in media and society. She also researches the impact of the digital transformation of society on knowledge creation theory and practice, including digital heritage practices. Her book, *The Humanities in the Digital: Beyond Critical Digital*

Humanities (Springer), proposes the post-authentic framework for knowledge creation in the digital age, which includes a set of notions, practices, and values that recognise the broader cultural relevance of digital objects and the methods used to create them.

INES VODOPIVEC

Associate Professor Dr Ines Vodopivec is deeply committed to advancing digitisation theory and practice within heritage institutions on an international scale. Her notable roles include serving as Deputy Director of the National and University Library of Slovenia and Vice Dean at Nova University in Ljubljana, being a dedicated member of the UNESCO Memory of the World National Committee, and participating as a member of the IFLA Digital Humanities – Digital Scholarship Committee. More recently, she assumed the role of Secretary General of Artificial Intelligence for Libraries, Archives and Museums (AI4LAM), working with major global cultural heritage institutions such as the National Library of Norway, the British Library, the BnF, Stanford University Library, the Library of Congress, and the Smithsonian Institution, further solidifying her leadership and influence in the fields of digital heritage and innovative methodologies. She is also a Management Board Member of the Europeana Network Association.



RADOVAN VRANA

Radovan Vrana graduated in Information Sciences and English Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb. During the study, his interests were related to the use of information and communication technology in libraries. After graduation, he joined the Faculty of Humanities and Social Sciences in Zagreb, where he continues to work. In 1999, he obtained a Master's degree in the field of Social Sciences,

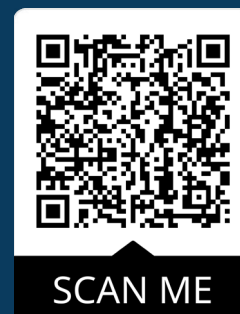


focusing on digital libraries. In 2003, he received a PhD. He is currently working at the Department of Information and Communication Sciences at the Faculty of Humanities and Social Sciences in Zagreb, where he is a Full Professor. His principal interests include digital libraries, digital repositories, research data, user studies, scholarly communication, library management, and internet technologies in libraries.

TIHOMIR ŽIVIĆ



Tihomir Živić is a Full Professor at the Department of Foreign Languages and Physical Education at Faculty of Agrobiotechnical Sciences, Josip Juraj Strossmayer University of Osijek, where he teaches courses in English and German Studies. He received his PhD from Josip Juraj Strossmayer University of Osijek, with a thesis on Stephen J. Greenblatt's New Historicism. His areas of interest include American Studies, digital humanities (DH), cultural poetics, and literary studies, which are the subjects of his scholarly and professional publications, as well as articles in philology and literary criticism. He is a member of the Modern Language Association (MLA), the Croatian Association for American Studies (HUAmS), and an associate at the Digital Research Infrastructure for the Arts and Humanities (DARIAH-EU).



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